

The Depiction of Bahrom in Khoja's Work

Nazarova Dilafruz Khykhtorovna

Tashkent State University of Uzbek language and literature senior lecturer

+99893 509-08-44

ndilafroz476@gmail.com

Abstract

The paper analyzed the many perspectives on the historical-legendary portrayal of Bahram Gur, as referenced by Firdavsi, Nizami, Nizamulmuluk, Navoi, and the king. The primary emphasis was placed on the portrayal of Bahrom Ghor in literary works such as Nizami's "Haft Paykar," Nizamulmuluk's "Siyar ul-muluk" (The Policy), and Khoja's "Miftoh ul-adl." The utilization of this portrayal by all three authors was subject to scientific investigation. The Viceroy's work was influenced by his predecessors, and he was recognized for being a follower who carried on their heritage.

Key words: *Bahrom cave, wisdom, uniqueness, tradition, artistic skill, image, creative influence.*

Introduction.

Fiction guides humans towards virtue and excellence. Every imaginative individual desires to effectively communicate their brilliant concept to their audience during the process of their creative work. Every writer uses the conventional imagery that the writer has at their disposal. An example of a traditional image, highly favored by Eastern cultures and frequently employed in our classical literature, is the portrayal of Bahrom Gur. Each time the creators utilize this image, they subtly introduce new aspects and their unique creative techniques. Firdaws's "Chronicle," titled "The Kingdom of Bahrom Goor (lasting 60 years)," provides a detailed account of the events that occurred

from Bahrom Goor's coronation to the culmination of Paymonasi's reign.¹ The narrative of Firdavsi's epic, chronicling the history of four millennia-old Iranian monarchs, mirrors the political upheavals occurring in Central Asia and Khurasan during his lifetime. Upon the work's completion, the Samonian state, which had been undermined by internal wars, was a Yemeni state that could not resist the onslaught of the Karakhanids and Ghaznavids. Sh. Shomuhamedov discloses that Firdavsi bestowed the "Shahnama" upon Mahmud Ghaznavi, unaware of the recipient, implying that he had patiently awaited this moment for approximately two decades. The piece expressed themes of aspiration, optimism, and compassion, Your Highness. In Nizami's "Haft Paykar," the character Yazdigurd is portrayed as a tyrannical monarch in Iran. He is gripped by the fear of El-yurt's fury and worries that his son Bahrom will follow in his footsteps. To protect Bahrom, he decides to send him to Yemen. Yazdigurd's death, Bahrom's rise to power, the transfer of power to orgy, the imminent threat of a Chinese Khagan attack on Iran, Bahrom's lack of military and financial resources, minister Rostravshan's suggestion to gather taxes and troops from El for Bahrom, the significant influence of minister Rostravshan on the King, Rostravshan's hypocritical looting of el yurt, Bahrom's hunting activities, including an incident where he climbed over a shepherd dog and was punished for disrespecting a king's sheep, the imprisonment of a Bahrom minister who returned to the palace, the individual interrogation of detainees, the discovery of the minister's betrayal (colluding with the Chinese Khagan), the prevention of the Khagan's march towards Iran, the abandonment of Bahrom orgy, except for his persistent habit of hunting cattle, which ultimately led to his downfall.² The events depicted in Nizami's "Haft paykar" served as the foundation for subsequent literary works. The Pharaoh ruler presented the historical background of Bahrom, while Nizami introduced a conventional storyline that incorporated the fictional character of Bahrom. The epic "Sab'ai Sayyor" by Nawai explores various aspects of Bahrom's life, including his history, hunting experiences, encounter with Moni, sighting of Dilorom, his obsession, the influence of May, Dilorom's being thrown into the desert, and his desire for Dilorom when he was sober. The story concludes with Bahromgoor going hunting and the end of his kingdom.³ Navoi adopted Nizami's plot but excluded his perspective. The wreck is inevitable, as the Kingdom and love are incompatible within a single human body, symbolized by holding the two ends of the ship together. He will assert that he must either embody the qualities of an ideal ruler or maintain a steadfast commitment to love.

In the "Siyar ul-muluk" by Nizamulmuluk, the second story of the fourth chapter focuses on the understanding of the challenges faced by officials, ministers, and munshis. Specifically, it narrates the tale of Bahrom Gour and his minister Rostravshan. In this narrative, Bahrom Gour first asserts that he has delegated all governmental matters to Rostravshan, placing his trust in him, and discouraging any criticism towards him. Bahrom Gour himself is occupied with constant hunting and exploring, dedicating his time to engaging in various activities. Rostravshan exploited this conviction when speaking to Bahrom:

- The populace is exceedingly immoral, expressing their outrage at the lack of fairness in the court system. I am concerned that if we do not administer punishment, the consequences will be dire.⁴

¹ Firdavsiy. Shahnama. State Scientific Publishing House "National Encyclopedia of Uzbekistan", 2018. Pp. 465-638.

² Mallyayev N. Nizami Ganjavi heritage and its educational significance. - T.: Teacher, 1985. Pp. 44-46.

³ Alisher Navoi. SAB'ai is a wanderer. Complete collection of works. 10 Vols. Volume 7. - Tashkent: publishing house named after Ghafur Ghulam-creative House of printing, 2013. Pp. 332-612.

⁴ Nizamolmuluk. "Siyar ul-muluk" (policy). - T.: New century generation, 2021. P. 35.

The king's obsession with wine hindered his awareness of the people's suffering. Now let's administer punishment in two distinct manners: diminish the negative and confiscate the assets of the virtuous. "Whomever I command to 'take', you will transform this into a dungeon," proclaims the minister once more.

Subsequently, Bahrom's minister declared his intention to detain the individuals he had presented, confiscate the belongings of those who resided in his territory, impoverish the populace, deplete the treasury, launch an assault on Bahrom Goor through his adversary, dispatch his troops against the enemy once the treasury was depleted, witness the dispersal of the army commanders, witness the abandonment of their residences, and witness their relocation to other provinces. Bahrom experienced a period of distress for a few days. When Bahrom inquired of the shepherd for an explanation, the shepherd responded: "This dog was among my flock, and when I counted my sheep, a few were missing." I was unable to comprehend the events unfolding with my sheep, and I became so distressed that when the alms collector arrived to collect his Zakat, the remaining sheep in my possession were given as payment for this Zakat obligation. I had no positive news, but I speculated, "This dog must have encountered a female wolf." I discovered the cause of the dilemma when a wolf infiltrated the flock of grazing sheep and effortlessly approached them. Upon seeing a dog-like wolf, the wolf wagged its tail and proceeded to attack the sheep. The dog accompanying the wolf remained mute while the attack took place. The wolf was ultimately controlled by its companion. He responds that it is all due to ITIM's betrayal. Bahrom overhears this and is shocked. He demands to see daily reports upon his arrival at the palace. From these reports, he realizes that Rostravshan has committed acts of harm against the people and has shown deceit. The minister comes to the palace to imprison him, opens the dungeons, and brings the bandits to him. He asks each of them why they were involved in criminal activities, clarifies the reasons, and seeks to find out the truth. Over seven hundred individuals were incarcerated, with a mere 20 being convicted thieves who received the death penalty. The remaining individuals were apprehended by the preacher by discernment and tyranny. King Bahrom commands for the residence of Rostravshan to be sealed and for his map-papers to be retrieved. Upon inspecting the minister's documents, they discover a letter addressed to Bahrom, with a significant amount of praise from an adversary, accompanied by a resolve. According to the Sages, ignorance leads to the loss of power and authority, as stated in the letter.... I expressed my thoughts to you and carried out any actions that I deemed necessary. I departed from the army in a state of necessity, transgressed against certain individuals within it, and compelled them to depart.⁵ I have amassed a considerable amount of treasure, and I have gathered it all specifically for you. No king possesses such immense wealth. It would be preferable if you arrived before the King awakening from the state of unawareness. Bahrom confiscates all the assets from his ministry and transfers them to the Treasury. Regardless of the method by which the property was taken from them, they will restore it to everyone and construct a tall Doric structure in front of the palace entrance. They would then suspend Rostravshan from it, imitating a shepherd's dog. Subsequently, he will execute individuals who are in close association with him. Bahrom repeatedly throws a jar over the course of seven days, while uttering the following words: "Anyone who betrays the King, challenges him, takes care of the people, breaches their trust, or rebels against the King."⁶ Upon witnessing such a policy, the waitstaff is filled with terror towards Bahrom. The news also catches the king's attention, causing

⁵ Nizamolmulk. "Siyar ul-muluk" (policy). - T.: New century generation, 2021. P. 35.

⁶ The kinghouse. Miftoh ul-adl. D-4656 inv. digital manuscript. Pp. 187-188; Viceroy. "Miftoh ul-adl" and "from the Rose Garden". - T.: Özssr state publishing house of fiction, 1962. Pp. 18-21.

him to express anger towards Bahrom. Consequently, the king interrupts his thoughts and promptly sends numerous gifts to King Bahrom. Subsequently, Bahrom summoned The Shepherd and instructed him to select an arrow from his quiver. He informed The Shepherd that by presenting this arrow, he would be recognized as one of Bahrom's pilgrims. Furthermore, Bahrom assured The Shepherd that upon reaching the palace, anyone who witnessed the arrow would guide him to Bahrom's presence. After a few days, The Shepherd ventured into the city and proceeded towards the Royal Palace, diligently searching for it. According to reports, I acquired knowledge from him and then issued a ruling requiring him to wear a sarpo, contribute seven hundred sheep and other possessions, refund the taxes he had paid, and instruct him to refrain from any communication with him as long as Bahram is alive. According to the author, Alexander's victory over Darius was due to the collusion between Darius' minister and Alexander. After Darius died, Alexander believed that the ignorance of the Emir and the treachery of the minister would lead to the destruction of the kingdom. Arastu advised King Alexander that if he offended those who held prestige and respect in the country or removed them from their positions, he should immediately give them another role. Otherwise, they could join forces with enemies and pose a threat to his rule. King Parviz stated that the king should not forgive the sins of four specific categories of people. The first group consisted of individuals who insulted his kingdom, the second group consisted of individuals who sought favor with his harem, and the third group consisted of those who revealed his secrets. The fourth group, which shared the same language as the King, quoted his wisdom. These individuals committed the sin of being foreign to the language and privately insulting the King with their adversaries. In one account of his chapter on the knowledge of the state of the Official, minister, and Munshi, Nizamulmulk focused on the king and expressed his belief that the king should remain uninformed about the situation of his subordinates. He argued that if the king is aware, nothing will remain concealed from him.

The narrative, in which King Bahrom is implicated in Khoja's endeavors, is cited in Chapter 6 of "Miftoh ul-adl," entitled "The bayanin of judgment." It begins with: "*Bahrom Go'r otlig' bir podshoh bor erdi. Doim ichku bila mashg'ul bo'lib, ishrat qilur erdi. Uning bir vaziri bor erdi. Oti Rostravshan erdi. Harnakim qilsa ul qilur erdi*"⁷, Rostravshan started to oppress the population and the Treasury stopped receiving goods. As a result, people began to migrate and cities were destroyed. One day, an envoy arrived and delivered a message: "O King, falon bek has attacked you, cherik will follow." Bahrom, upon hearing this, noticed a tent in the distance and wondered how many enemies he would face. He then opened the Treasury and discovered that it was empty. The subsequent events are depicted similarly to the literary works of Nizami and Nizamulmulk. Khoja issues the command to Bahram to create a Dorah, summon the vizier, place the Dorah, and return to the owners what the vizier had gotten from him as payment for his oppressive actions. Khoja emphasizes the need to ensure that the Future Man, Emdi Sultan, is aware of the faith placed in the vizier.

Furthermore, both the king and the beggar must dispatch a representative to the city's station. However, they must send one person who is concealed and another who is unappreciative. This will ensure that justice is served and that no injustice is committed. In conclusion, this approach is necessary for achieving a fair outcome.⁸

The plot of all three pieces is comparable, however the expression varies. The Nizami recounts the Chinese Khagan's assault on Bahrom Goor, the enemy's attack on Nizamulmulk, the initiation of a

⁷Podshohxoja. Miftoh ul-adl. D-4656 inv. raqamli qo'lyozma. 187-188-betlar; Podshohxoja. "Miftoh ul-adl" va "Gulzordan". – T.: O'zSSR davlat badiiy adabiyot nashriyoti, 1962. 18-21-betlar.

war by a beg in the Viceroy. Rostravshan's directive to Bahrom is presented in three distinct manners across all three works, with variations in both the content of the "letter" and the conclusion. The origin of this might be attributed to the founders' creativity and the many objectives they had. In the depiction of Bahrom in Nizami's "Haft paykar," we observe a dichotomy between a passionate lover, a valiant warrior, and a fair-minded monarch, juxtaposed with a self-centered ruler who associates with a bear. The portrayal of Nizami Bahrom, the fair and knowledgeable King, highlights the need of peace and stability in el-yurt for the prosperity of its people. Conversely, it emphasizes the unavoidable consequences of neglecting the cultivation and development of the land. The story of Nizamulmulk was provided in great detail, thoroughly describing the occurrences. Within the confines of the house, the story is presented concisely, with the information preserved. Nizamulmulk includes this proverb in the chapter titled "On the knowledge of the condition of the Official, minister and munshis" in his book, and it is also included in the chapter titled "Make a statement of judgment" in the Khoja. Nizamulmulk Bahrom's adversary launched an assault on Nizami. The Chinese Khagan initiated a conflict, although in Khoja's narrative, a battle was instigated by a beki of Bahrom. Nizamulmulk concluded the story by stating that the Shepherd was rewarded with a lifetime supply of sheep, Alexander defeated Doro, and King Parviz believed that the sins of four categories of people should not be forgiven. In the Khoja story, the emphasis was on understanding the condition of officials, ministers, and munshis. The story aimed to highlight the importance of being aware of whether those in power are capable of working with justice and delivering fair judgments when an official violates the principles of justice.

Furthermore, the origins of myths and narratives surrounding Bahrom Gur, the fundamental principles that underpin the creation of this portrayal, and the visual depiction of Bahrom Gur in the Navoi epic are also noteworthy. X is a Doctor in Philological Sciences. Rasulov conducted study on M.A number of our scholars have discussed the interpretation of the Bahrom plot in folklorisms and Uzbek folklore in narzigulova's epic "Sab'ai sayyor". They have also examined the plot of the epics created about Navoi and folk oral creativity, "Sab'ai sayyor" and Bahram Gur, focusing on the work's nomination, compositional construction, and issues of artistic skill. The individuals listed are Khasanov, M. Muhiddinov, M. Hamidova, and N.Mallaevs stated their opinions, and important scientific and theoretical findings were made.⁹ The inclusion of the image of Bahrom Gur in the considered works serves two main purposes. Firstly, it is analyzed from a historical perspective, taking into account the period in which the works were created. Secondly, the intention behind including Bahrom Gur varies among the works, particularly in terms of the thematic focus. The narratives of Nizamulmulk and the Viceroy emphasize the king's constant vigilance towards the stability of his state and his subjects. The minister, Beck, strongly advocates for maintaining strict control over the officials, asserting that treason is punishable by death if they betray the king. The principles presented in the aforementioned publications remain pertinent in their applicability to the present day. Promotes the cultivation of just, compassionate, traditional, and virtuous attributes among young individuals, while discouraging the inclination towards empathy.

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