

ABOUT AZIMKHOJA ESHAN DEVON'S MANUSCRIPT AND HIS STUDY**Sarvinoz Azizkhonova****PhD Student****Alisher Navoi State Museum of Literature of the Academy of Sciences****Navoi, Uzbekistan**

ABSTRACT: This article analyzes about the life and work of the sheikh and poet Azimhoji Eshan, who grew up in the literary environment of Kokand in the history of Uzbek classical literature, one of the followers of Ahmad Yassavi, who lived and worked at the end of the eighteenth - first half of the century. XIX century The manuscript fund of the museum contains brief information about the manuscript of the office "Murad-ul-osikin", kept under number 189. The main theme in his poems is this pand exhortation. The article deals with the interpretation of the themes of the Shari'a, the teachings, the enlightenment and the status of truth, which are the main themes in the poet's poems.

KEYWORDS: mysticism, devan, manuscript, genre, wisdom.

INTRODUCTION

In the history of Uzbek classical literature, artists who grew up in the literary environment of Kokand have a significant place. Among them are those whose lives, works, and scientific and creative heritage have not yet been fully explored. A comprehensive study of the heritage of unexplored manuscripts, identification of sources of their works, comparative analysis, determination of their place in the classical literature are topical issues.

One of the artists whose creative heritage is almost unexplored is Azimkhoja Khokandi, a representative of mystical literature, which is an integral part of Uzbek classical literature. He shook his pen under the pseudonym Azimi. Azimi is one of the most talented Sufi poets, who has left a certain mark in the history of Uzbek mystical literature with his new worldview and a wide range of mystical ideas, and through his poems in the genre of wisdom illuminates religious-mystical, moral-enlightenment ideas through unique artistic colors.

THE MAIN FINDINGS AND RESULTS

Azimkhoja Khokandi (Azimi) lived and worked at the end of the XVIII century - the first half of the XIX century. The exact dates of Azimi's birth and death are unknown. The approximate date of birth is 1200 AH (1785-1786) and the year of death is 1263 AH (1847 CE). According to the sources, Azimkhoja Eshan was born in Sarmozor mahalla of Kokand in the Naqshbandi-Khojagon sect in an intellectual-priestly family [6.18]. The fact that he was called Khoja Eshan indicates, to a certain extent, that he was one of the great murshids of his time. There is information that in one of his musas in his divan, he repeatedly stated his religious affiliation and his affiliation with the Naqshbandi sect.

Azimi's father was Kamoliddin Khoja. Azimi Eshan is the grandson of gardener Nizamiddin Khoja, poet Jalali [7] he studied in Bukhara together with When he returned to his homeland, he was the imam of a large mosque in the village of Kal Dushan in Hoqand for 40 years. In the last years of his life he became blind.

According to Pulatjon Kayyumov's book "History of Khokand and its literature", Azimi was a scientist, a monk, a pious, alert, loving, eloquent and handsome, full-bodied, white-faced, with a large beard, a clean man. From the age of half, he was isolated, a Sufi ul mashrab, an attractive man, and his conversation was virtuous. They did not approach the palace of the khans, did not hold any position other than imamship, had a simple marriage, and had many murids and followers [8.321].

About the life and work of Azimkhoja Khokandi in P.Kayyumov's "Tazkirat ush-shuaro", S.Rafiddinov's "Wisdoms of Azimkhoja Eshan", O.Juraboev's "On the manuscripts of Azim Khoja Eshan and his office", as well as in the collections related to Ahmad Yassavi, data are given as followers. However, these works still do not fully convey the poet's creative heritage to readers. Therefore, there is a lot of work to be done on the textual study and transformation of Azimi's creative heritage.

Azimkhoja's wisdom is based on didactic issues such as Ahmad Yassavi's wisdom, that is, the ideas of religion and faith, piety and religiosity, the world and the hereafter, heaven and hell, and love. For example, in his proverbs, the poet called on the people to be pious and fair, to make fair decisions in every matter. In Azimi's proverbs, the theme of love and romance is described in a unique way. He considers love for God to be real.

One of the most complete copies of Azimi's devonishoor collection, kept in the manuscript fund of the Alisher Navoi State Museum of Literature under the number №189, and he كتاب مراد العاشقين (Book of Lovers) (page 125b)[9]. "Murad-ul-oshiqin" manuscript contains a total of 3970 lines (1985 bytes) of the poet's poems in Uzbek and Persian. Devan contains poems on the theme of wisdom, nat, ghazal, muhammas, musaddas, mustahzod, and exhortation in the genre of prayer [9.9].

It composed 2317 verses and 94 proverbs in Uzbek. They are divided by genres as follows: hikmats - 28, ghazals - 42, murabbas - 28, musaddas - 12, muhammas - 6, mustahzods - 2. Including munajat - 1, na't - 2, Persian poems consisting of 1652 verses are written in 4 genres: ghazals - 1341 verses, munajat ghazal - 1, na't musaddas - 1, muhammas - 2, mustahzod - 1.

The most active use of the twelve (4 + 4 + 4) series of finger poetry system (i.e. twelve syllables repeated in each stanza) in the "Murad ul-oshiqin" devan.

His ghazals, musaddas, and wisdoms, which are included in his divan, deal mainly with the interpretation of topics related to the status of the Shari'a, the Tariqah, the Enlightenment, and the truth. In particular, it is obligatory to perform the acts of faith, salaah, zakat, and hajj, which are the basis of the rules of the Shari'ah, as well as to refrain from forbidden acts and to have good morals, to perform the sunnahs, to repent in the sect, to perform his services in accordance with the guidance of the pir, to recite surahs or supplications from the Qur'an, to be in tajrid and tafrid (solitude and solitude), and in enlightenment, to perish, to accept dervishes, wish for honesty, to be enlightened, to adhere strictly to the rules of the Shari'ah and enlightenment, to leave the world, to understand the mysteries of truth only for the sake of the Hereafter, and finally to be humble in truth, to sing the ideas of distinguishing good from evil, of being meek, of following the path of poverty, of wandering, of hiding secrets, of knowing the rules of Shari'ah, teachings, enlightenment, truth, and striving for the unity of Allah by following them.

CONCLUSION

In conclusion, it can be said that Azimi's "Murad ul-oshiqin" was copied by different secretaries at different times, and more than a dozen manuscripts of his manuscripts and proverbs have survived. These are in the State Museum of Literature named after Alisher Navoi (under number 189), the main fund of the Institute of Oriental Studies named after Abu Rayhan Beruni (inv. Number: 5992 / II) and the Department of Manuscripts named after Hamid Sulaymon (inv. Number: 2563 / I, 2694, 6354), These are the Devonian manuscripts kept in the

Kokand Museum of Literature (inv. Number: 6209, 6750, 6806). It is expedient to study these manuscripts in depth, make a comparative analysis and acquaint our people with the content of the works contained in it.

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