

THE LITERARY REPRESENTATION OF THE "KALTA MINOR" LEGEND

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Abstract: The article discusses the famous monuments of ancient Khorezm, including the "Kalta Minor" tower. It discusses the connection of the poem "The Tale of Kalta Minor" by one of the Khorezm artists, Jumaboy Matyakubov, created based on popular legends, with social life and literature.

Keywords: minor, legend, architect, monuments, envy, literature, slander.

Annotatsiya: Maqolada qadim tarixga ega Xorazmning mashhur obidalari, jumladan "Kalta minor" minorasi haqida fikr yuritiladi. Xalq orasida tarqalgan rivoyatlar asosida yaratilgan xorazmlik ijodkorlardan biri Jumaboy Matyoqubovning "Kalta minor qissasi" she'riining ijtimoiy hayot va adabiyot bilan aloqasi haqida so'z boradi.

Kalit so'zlar: kalta minor, afsona, me'mor, obidalar, hasad, adabiyot, tuhmat.

Абстрактный: В статье рассматриваются знаменитые памятники Хорезма с древней историей, в том числе башня «Кальта Минор». Обсуждается связь поэмы «Калта минор» Джумабая Матёкубова, одного из создателей Хорезма, основанной на народных повествованиях, с общественной жизнью и литературой.

Ключевые слова: краткий минор, миф, архитектор, памятники, зависть, литература, клевета.

The position of every nation in the world is defined by its rich historical heritage, customs, traditions, values, and the literature that reflects the spirit of the entire people. In this sense, both history and literature serve as the mirror of a nation, carrying the essence of its values and narrating its past.

Our homeland is home to numerous historical monuments and museums that speak of the distant past. One of the most striking examples is the ancient land of Khorezm, a region that continues to astonish the world with its grandeur and cultural depth. As the philosopher-poet of Khorezm, Matnazar Abdulhakim, so vividly stated:

If you dig into Khorezm,
Rivers will emerge from the depths.
If you dig into Khorezm,
Worlds will rise from beneath the ground.
[1, p. 89]

As the poet emphasizes, Khorezm has not lost a fragment of its deep meaning and majestic historical significance to this day. When we speak of Khorezm, we inevitably refer to

Khiva – its crown jewel, embodying the unique color and essence of Khorezm and standing as a living witness to its past events. Khiva is adorned with numerous monuments, including the Ichan Qala and Dishan Qala complexes, the Islam Khodja Minaret, Kalta Minor, and the Chil Avliyo Minaret, among others. [2, p. 25]

Each monument, each towering minaret, possesses a history of its own. In this context, the poem "The Story of Kalta Minor" by the Khorezmian poet Jumaboy Matyoqubov, inspired by legends surrounding the construction of Kalta Minor, serves as a fascinating subject of analysis. Through this poetic narrative, we gain insight into the mysterious "secrets" that the minaret has preserved in its heart across the centuries.

According to legend, the famous **Kalta Minor**, located in Khiva, was left unfinished due to the unexpected flight of its architect. As a result, the minaret remained in its incomplete form, which is how it stands to this day. Inspired by this legend, the poet writes:

The Khan's order thundered: Build me a minaret,
One so tall that Persia could be seen from its peak!
The sovereign's decree left no room for delay,
Work began at once – each moment was precious...
[3, p. 5]

It is well known that rulers of every era have aspired to leave a lasting legacy – especially through the construction of monumental architecture – so that their names might be preserved in the chronicles of history and remembered by future generations. In line with this desire, the Khan's minaret was to be so tall and magnificent that one standing at its very top could see all the way to Persia, thus spreading the minaret's fame across the world.

In response to the Khan's decree, the entire land was mobilized, and skilled architects began to sketch the blueprint of the envisioned tower.

The monument rose, and at its base,
Rumors grew as quickly as the walls.
As if regret lived deep in desire,
Dark and light forces fought for control...

– The Emir of Bukhara is sly, a devil!
They say he has secretly captured... just look, the architect!
Is this truly our Khan's minaret? Or,
Will the Emir build a taller tower to outshine it?

At this point, a gifted architect was recruited to work on the Kalta Minor. He approached the project with exceptional care and refined taste, so much so that even envy followed in his wake. As the poet suggests, just as the minaret itself was rising, so too were the rumors circulating among the people.

Word spread that “The Emir of Bukhara is very cunning and may have abducted our architect. He might compel him to build an even more beautiful and imposing minaret than ours. Just as our Khan is preparing to boast about this structure, the Emir will rise to fame with a monument of even greater splendor.”

– What more is there to say? Such fate is treacherous,
A danger even to kings and crowns!
Let this remain unspoken – but it’s said
That the hunchbacked architect dared compete for the princess!

The poet also alludes to one of the most insidious human flaws – envy, a vice capable of corrupting even the purest heart, soul, and conscience. Indeed, no matter how noble one’s nature may be at birth, over the years, the darkness of envy – the root of many evils – often takes root, leading to slander and unjust accusations against the innocent. In this case, too, the talented architect is subjected to a terrible slander, accused of having a forbidden affair with the princess.

The architect trembled, suddenly alert,
For on a brick, he saw these words engraved:
“Master, be warned – once the minaret is done,
So too ends your life – this is the Khan’s will!”

At this point, the poet warns readers that the architect’s fate is in grave danger. History shows us that it was not uncommon for Khans and kings to execute their architects upon completion of grand constructions. This was done to ensure that the brilliance of these architects remained exclusive to their court, preventing rival rulers from employing their skills. The poet, drawing from these historical precedents, masterfully weaves this tragic motif into the narrative of his poem.

Later in the poem, the truth behind the legend of Kalta Minor is addressed:

Suddenly, the construction stopped one day,
And none dared to speak of the architect again.
Thus gossip hit its mark, and rumor took root,
Half-built, Kalta Minor was left in vain!

Had it been completed, not only Persia,
But perhaps the whole world could be seen from its top!
But alas, the Khan could not see,
What lay within a simple man’s heart.

Here, the poet affirms the enduring legend that surrounds Kalta Minor – one that is still passed from tongue to tongue among the people. Indeed, the minaret appears incomplete. Through these poetic lines, the poet offers a reflection: envy and slander not only hinder the rise of great talents but often lead to their untimely demise. If the architect had been honored and

protected, if he had not been slandered and falsely accused, the resulting monument might not only have dominated the Persian horizon but stood as a symbol of global grandeur.

And so the monument remained as it was,
Some claimed it was unfinished, others said complete.
In one chapter of the great book of the world,
Khiva's turquoise minaret lives on to this day.

It stands just the same, proud and majestic,
Still a source of poems and legends alike.
As I see it, this headless minaret,
Is the very statue of slandered Khans.

Khorezm has long been a cradle of science and enlightenment, the homeland of divine talents, great architects, and wise scholars. The Kalta Minor, the subject of our discourse, was constructed by such a gifted architect – a descendant of those revered sages and saints. Though legend has it the tower was never completed, it has lost none of its symbolic or cultural value. When people across the world hear “Khiva,” the image of Kalta Minor immediately comes to mind. This alone proves the architect's exceptional, inimitable genius; his grand vision has withstood the test of time and remains ever-relevant.

As the poet closes his verse, he compresses the entire philosophical message into a final, striking line: this “headless minaret” is a monument to slandered rulers. The poet implies that if a person lacks independent thought, if they heed only the malicious words of others, they eventually become “headless” themselves – bereft of reason or conviction. Such individuals risk becoming passive tools in the hands of others, losing their identity, forsaking their values, their history, and even their humanity.

In conclusion, history is the foundation upon which the future is built. To truly understand it, one must cherish the values, customs, monuments, and sacred sites of our people – and ensure they are transmitted to future generations intact. This is a sacred duty for every Uzbek who proudly declares, “I am Uzbek!” Such historical events, legends, and myths reach readers through literature. The skill with which a writer renders these truths is a mark of artistic mastery. For indeed, the past reveals itself only to those who approach it with reverence.

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