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## KHAMSA WONDERFUL APPLIED BY "MAKHZAN UL-ASROR" AND "MAJMA UL-AKHBOR"

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### ABSTRACT

Khamstanavis is one of the most beautiful and rich traditions of Eastern literature. As a result, the treasure of spiritual heritage created by mankind has acquired many rare masterpieces. At the same time, the masnavis created by great thinkers of words had a significant impact on the formation of the culture, lifestyle and spiritual image of the peoples of the East. It is no secret that representatives of Turkish-language literature also have a worthy place in this process. Qutb Khorazmi, Mavlano Haydar (Khorazmi), Poshshohoja, and especially Alisher Navoi, who showed zeal to follow the traditions of Nizami Ganjavi to one degree or another, created invaluable works based on the themes of Uzbek classic literature, which have been moral and spiritual perfection for many centuries. has been serving on the way.

### KEYWORDS

Tradition, civilization, Persian-Tajik literature, classical literature, famous, friendship, thinker, creative thinker, Navoi studies, analysis.

### INTRODUCTION

In order to further develop Uzbek classic literature, which is the pride and honor of our nation, on the international stage and further develop it on the world scale, the decisions made by the head of our state, the

honorable President Shavkat Mirmonovich Mirziyoyev, are of great importance.

The opinions expressed in the address of our honorable president to the Oliy Majlis impose a great

responsibility on us teachers. In recent years, great attention has been paid to the restoration of national values and the spiritual development of the mature generation related to the history of classical literature. The history of the epic poetry of the Muslim East is closely connected with the tradition of Khamshalik. The genre of hamsa, which first appeared in the 12th century, has had hundreds of epics for nearly eight centuries. The first person to write "Khamsa" in Eastern literature is the great Azerbaijani poet Nizami Ganjavi. Between 1170 and 1204, he created 5 epics one after the other, which after the poet's death were combined into a single collection called "Panj Ganj" ("Five Treasures") and later became known as Khamsa.

To write "Khamsa" it is necessary to follow the following rules:

1. It consists of five epics.
2. The first epic is, of course, an educational, moral, philosophical part in the spirit of instruction.
3. The second epic is devoted to the conflict between Khusrav and Shirin.
4. The theme of the third saga is the love between Laila and Majnun.
5. The fourth epic had to be written about Bahram, and the fifth about Iskandar.

Alisher Navoi also followed the tradition of Nizami Ganjavi in this regard. Most importantly, Navoi's "Khamsa" was written in the Turkish-Uzbek language, which made it possible for Turkish-speaking readers to enjoy it. If Nizami Ganjavi wrote "Khamsa" in Persian language in 27 years (1174 - 1201), Navoi finished "Khamsa" in Uzbek language in more than two years (1483 - 1485).

In the history of world civilization, especially in the East, the tradition of Hamsa and Alisher Navoi's "Khamsa" are of great importance in the development of Uzbek classical literature. The epics included in "Khamsa", which is considered the gold standard of Eastern epic poetry, have always interested the peoples of the Muslim East. That is why many people tried to write "Khamsa" during the Eastern Renaissance. Azerbaijan scientist, doctor of philology Ghazanfar Aliyev found out that about 300 artists wrote a specific response to Nizami's Five in this period and created his monograph "Themes and plots of Nizami in the literatures of the peoples of the East".

#### LITERATURE ANALYSIS AND METHODOLOGY

The first version of Nizami Ganjavi's epic "Makhzan ul-asrar" in Turkish is the epic "Makhzan ul-asrar" written in 1409 by Haydar Khorazmi dedicated to Sultan Iskandar. A number of scientists, such as A. Abdugafurov, B. Valikhojhaev, E. Rustamov, J.

Sharipov, A. Hayitmetov, conducted scientific research on the epic.

Doctor of Philology E. Rustamov in his doctoral dissertation and fundamental research entitled "Uzbek poetry in the first half of the 15th century" wrote some stories in the works of Haydar Khorazmi, Nizami's "Makhzan ul-asrar" and Alisher Navoiyn's "Haydar ul-abror". Haidar's work compared to some stories in

It is said that it was written as a response to Nizami's Makhzan ul-Asrar.

Doctor of Philological Sciences A. Abdugafurov, as one of the best examples of Uzbek satire before Navoi, conducts research on some stories in "Makhzan ularsor" by Heydar Khorazmi. In particular, he analyzes the story of the gray weaver from the play about the old woman and the old lady.

He evaluates Makhzan ul-asrar as a work of translation. Major literary critic, doctor of philology, academician Botirkhan Valikhojhaev in several of his works, in particular,

In works such as "From the history of Uzbek epic poetry" (1974), "History of Uzbek literature" (1993), "Malik ul-kalam Mavlano Lutfiy" (1999), Haydar Khorezmi expressed remarkable thoughts and opinions about his life and work. The scientist writes about the work: "This work of Haydar Khorezmi is a philosophical and moral epic, which was created as a

result of creative inspiration from the work of the same name by Nizami Ganjavi. From this point of view, it is not considered as a special work expressing literary-critical views. But in it, the author also correctly stated his opinions on some issues of artistic creativity, which are useful to review." Because in these views, Haydar Khorezmi's views on poetry and poetry are reflected. In a sense, this indicates that the poet had a critical attitude towards his own work, and tried to preserve the artistry of the work at the level of Nizami's epic. His critical opinions in several places of "Makhzan ul-asrar" are important for today's literary studies.

In 1974, literary critic Nizom Abdullayev created a comparative text of the work on the basis of his special research on "Makhzan ul-Asrar" and analyzed it by combining it with Nizami's epic. . In a certain sense, this scientific work is significant for the creation of a critical text, incorporating many studies created up to that time. After all, despite the number of existing works and their relevance, "many questions about Haydar Khorazmi's life path, work and the epic "Makhzan ul-asrar" still remained unanswered."

However, during the past time, many new ideas, findings, views on the work of Haydar Khorezmi have appeared, which in turn causes the interest in the subject to increase even more. In this qualification-graduation work

Particular emphasis is placed on the common aspects of the epic "Makhzan ul-asrar" with similar epics in Uzbek literature, in particular with the epics of Navoi and Khoja.

Sayid Qasimi is one of the poets who participated in preparing the ground for the formation of the tradition of khamsanavis in Turkish literature before Alisher Navoi. The only manuscript of Sayyid Qasimi's literary heritage kept in the city of Rampur, India was studied monographically by literary scholar B. Qasimkhanov from the point of view of textual and literary studies. Scientist Sayyid Qasimi conducted a lot of research on literary heritage. He identified the copy of the epic "Gulshani Roz" stored in Tashkent and mistakenly attributed to Navoi and compared it with the Rampur copy. He announced the first results of the research in his monograph "Literary-didactic epics of Sayyid Qasimi" (1987). In 1991, the scientist defended his candidate's thesis on the topic "Sayyid Qasimi and his literary and didactic epics". In the dissertation, the manuscript of Sayyid Qasimi's masnavis and their ideological and artistic features are discussed in detail. In particular, there are many analytical opinions about the epic "Majma'ul-akhbar".

## DISCUSSION AND RESULTS

Nizami Ganjavi made good use of the riches of the national language and folk oral creativity in writing the work "Makhzan ul-asrar". That is, examples from folk

proverbs, proverbs and wise sayings served as the basis of the work. Ideologically, the work belongs to the ranks of mystical, moral and didactic works. The main motive in the narratives of the work is love, that is, love for God. One of the important aspects of Nizami Ganjavi's stories is that the system of images is built on the basis of contrast. There is an art of tazad in every story. In the above stories, characters such as the old woman with the old man, Khotam Toy with the reckless man, Mahmud Ghaznavi with the pir are an example of contrast. Nizami Khorazmi made a significant contribution to the development of poetic narrative in Uzbek literature by creating the work "Makhzan ul-asrar".

In the stories in "Makhzan ul-asrar" he put forward philosophical, socio-political and moral educational issues. His stories serve to educate a perfect person.

With this work, Nizami Ganjavi started a new era of philosophical and didactic epics with a long history. Nizami Ganjavi is a great scholar of his time with the opinions and ideas expressed artistically in "Makhzanul-asror", a poet who fought for the development of the Uzbek language, deeply studied Arabic, Farsi-Tajik languages, accomplished appears as an enlightened person. It should be noted that it is a necessary work not only for its time, but also for the problems of the present time.

The masnavis of the great thinker Alisher Navoi, who raised the pineapple of khamsanavis to a high level, are among the most copied, published and commented, read and performed works in our country and abroad.

Alisher Navoi's epic "Hayrat ul-Abror" as a component of "Khamsa" and as a separate work has been studied by a number of Uzbek, Russian and other foreign Navoi scholars and orientalists. Scientists such as S. Ayniy, A. Fitrat, Y. E. Bertels, P. Shamsiyev, A. Hayitmetov, B. Valikhojhaev, T. Jalolov, A. Qayumov, M. Muhiddinov, A. Erkinov, D. Salohi, A. Khidirnazarov his services in this regard are great.

In the monographs "Nizamiy" and "Navoiy" by the Russian scientist E.E. Bertels, who studied Alisher Navoi's life and literary heritage for the first time in a monographic plan, the first epics of the Khamsa are commented and their brief description is given. Commenting on some socio-philosophical and moral views of Navoi, the scientist compares them with other sources.

Acad. A.P. Qayumov's monograph "Hayrat ul-Abror" interpretation, published in 1976, also analyzed the saga in detail. While commenting on the chapters of the epic, their most important ideological and artistic features are highlighted. However, this study does not compare the chapters of Alisher Navoi's works with the works of Nizami Ganjavi and Khusrav Dehlavi.

S. Khidirnazarov, one of the Navoi scholars, in his candidate's dissertation on "Comparative architecture of the epic "Hayrat ul-Abror", defended in Samarkand in 1991, compared Navoi's epic "Hayrat ul-Abror" with the works of Nizami Ganjavi, Amir Khusrav Dehlavi and Abdurahman Jami studied (since it was not possible to get acquainted with the text of the dissertation, an auto-abstract written in Russian was used in the graduation work).

It compares from the naming of epics to the contents of chapters, articles and stories.

Doctoral dissertations of Professor M. Muhiddinov, doctor of philological sciences, on the topic "Concept of the Perfect Man in the First Epics of the Khamsa" and

The monographs entitled "Perfect Man - Ideal of Literature" are of particular importance, in which epics written by Nizamiy Ganjavi, Amir Khusrav, Abdurahman Jami and Alisher Navoi are studied for the first time in a comparative plan from the perspective of the concept of "Perfect Man". While comparing the introductory chapters, articles and stories of epics, the master scientist also puts forward important theoretical conclusions about the unique features of Navoi's epic. One of the unique studies in this direction is the scientific article "Ayla basirat kozi birla nazar" by literary critic U. Zhorakulov.



A number of studies on the text and editions of the epic "Hayrat ul-Abror" also contain ideas related to the above-mentioned chapters.

For example, O. Joraboyev's article "On the text and publication of Navoi's poems (as an example of the epic "Hayrat Ul-Abror")", S. Tahirov's "Some comments on the architecture of Alisher Navoi's "Khamsa", "Alisher Navoi's "Hayrat ul There are important opinions on the topic in the scientific works entitled "Abror" about some problems in the editions of the saga. The scientist makes the following conclusions based on the analysis of the content and composition of the chapters in the epic "Hayrat ul-Abror":

1. The first chapters of the epic "Hayrat ul-Abror" are not only the introduction of this epic, but the introduction of "Khamsa" in general.

2. The following epics are not a separate work, but a continuation of "Khamsa".

It is also seen in the fact that it does not begin with the verse "Bismillahir rahmonir-rahim" (not only the form of the verse is meant, but also its content).

3. The last chapter 89 of the epic "Saddi Iskandarii" is not only the conclusion of this epic, but the conclusion of "Khamsa" as a whole, the chapter about "...the revision of this Makhozin talisman to the itmom with fortification".

The word "makhozin" (treasures, i.e. five treasures) in this sentence confirms this idea. In this, Navoi calls "Khamsa" a fortress consisting of five enchanted treasures. This last chapter performed the function of fortification (wall, molding tool).

After Alisher Navoi, the only work created in the direction of Nizami's epic "Makhzan ul-asrar" is Khoja's epic "Maqsad ul-Atvor". Information about Khoja's life and work is mainly available in his son Hasan Khoja Nisari's work "Muzakkiri ul-Ahbab". Samples of Khoja's works are included in all the chrestomatizations compiled from the history of Uzbek literature. In 1962, samples from his collections "Miftah ul-adl" and "Gulzor" were published in Tashkent by V. Zohidov and S. Ganieva. Scientists such as B. Valikhojhaev, N.M. Mallaev, A. Ibrohimov, M. Mirzaahmedova, I. Bekjon have contributed to the study of Khoja's work. Especially in this regard

M. Mirzaahmedova's monograph "Khoja" is of particular importance. However, the epic "Maqsad ul-Atvor" was not analyzed in this study.

The scientist who found two manuscript copies of the epic "Maqsad ul-atvor" currently kept in St. Petersburg, Russia, published excerpts from it, and wrote a critical text is the Uzbek literary critic A. Tohirjanov from St. Petersburg. Fragments of the epic were published in the collection "Cry of the Centuries" published in 1982. According to research, manuscript

copies of Khoja's works are kept in the manuscripts department of the Institute of Oriental Studies named after Aburayhan Beruni of the Academy of Sciences of Uzbekistan.

The only scientific article devoted to the comparative analysis of the epics "Hayrat ul-Abror" and "Maqsad ul-Atvor" is M. Mirzaahmedova's "Hayratul-Abror" of Navoi and Khoja's "Lessons of Creativity" published in 1981. It is an article entitled "Works of Purpose". It notes a number of common aspects in the composition and ideological-artistic features of the two mentioned epics. The scientist, in particular, writes: "A comparative study of the analogical chapters and plots mentioned in these two sagas shows that they found their original interpretation in the pen of both authors."

Sayyid Qasimi's epic "Majma' ul-akhbar" is the first work in the manuscript cited by H. Sulaymanov, and it is located after pages 1-29, i.e. on pages 30b-66b, which are supposed to be lost. In the upper left corner of page 30 a, there are the words "The first part of Masnavi "Majma'ul-akhbar" is written in the weight of Nizami's "Makhzan ul-asrar". Below it is the seal of Riza's library. The text of the work begins with a traditional hymn, after a very elegant, colorful and golden title.

Sayyid Qasimi himself says that the work is a free translation of Haidar Khorazmi's work "Makhzan ul-

asrar". Haydar Khorazmi's epic "Makhzan ul-asrar" is very close to Nizami Ganjavi's masnavi according to its structure and genre. Both epics acquired a philosophical and educational essence and were written in the spirit of Aruz. Heydar Khorezmi's epic is much smaller than Nizami Ganjavi's epic. The epic consists of 639 verses and consists of 23 chapters. The first 7 chapters of the work are traditional introductory chapters.

The main part of the saga includes 16 chapters. They contain sermons, articles and stories. Haydar Khorezmi, unlike Nizami Ganjavi, summarizes the story first, and then sums up the conclusions and thoughts arising from this story.

The subject range of articles and stories is quite wide, some of them are similar, some are completely new. In contrast to them, Sayyid Qasimi in his narrations first mentions the corresponding narration after the Sarsukhan (the beginning of the word).

Sayyid Qasimi's epic "Majma'ul-akhbar" has traditional chapters before the hymn dedicated by Sultan Abu Said Mirza (1451-1469).

The first epic in Sayyid Qasimi's heritage is "Majma'ul-akhbar", which is dedicated to Sultan Abu Sa'id Mirza, the grandson of Amir Temur, the ruler of the time when the poet lived. The epic consists of two introductions and the main part. "Introduction" in turn includes five chapters: Hamd (dedicated to God), na't (supplication

to the Prophet Muhammad), chapter on the reason for writing the book, hymn dedicated to Sultan Abu Sa'id Mirza and Tamsil (example). The main part consists of eighteen Sar Suhans (The Beginning of Words) and eighteen narratives, one for each.

Sayyid Qasimi should be recognized as a mature poet of his time, there are several reasons for this. First of all, the poet writes the work according to the traditional direction of his time, according to the tradition of "Khamsa" epics, in the sare bahr of aruz. Secondly, the poet states that while writing this work, he wrote it in a way similar to "Makhzan ul-asrar" by Heydar Khorazmi. The relevance of studying this work lies in the fact that, although it is written in a traditional or poetic style, the poet reinforces each story with a single word from his point of view. The artistry of the stories, the use of word games and the artistic arts prove that the poet is the owner of a high talent. The work of Sayyid Qasimi "Majma'ul-akhbar" (Complex of News) that we want to study - this work contains praise, na't, the reason for writing the book, the description of the poet's own situation, the anthem of Sultan Azam Abu Said Mirza and example, "The mouth of the book" " " and "Fi tamsil" sections include 18 stories and corresponding 18 sarsukhans (prefaces), which include the life of the people of the 15th century, the social situation of the poet, and the events that led to the writing of the work. The study of Sayyid Qasimi's work can first be found in B. Kasimkhanov's "Sayyid

Qasimi's Literary Didactic Epics" and B. Qasimkhanov's "Sayyid Qasimi Masnavilar Complex". Through this work, Sayyid Qasimi describes the life of the people and his spiritual and material condition through his work, and we seem to understand the reason why the poet's work was found late.

It is one of the peculiarities that the poet brings his pseudonym to the section "The mouth of the book". This can be said to be a unique style of the poet.

In terms of plot and composition, the stories in the epic can be conditionally divided into stories of a social and political nature, and stories of a moral and educational nature. Sayyid Qasimi, while writing the narrative genre in a traditional way, chose certain topics for himself to highlight the important issues of the social life he lived and created and criticized them in a justified way. Mainly, he took people from different social strata - kings, statesmen, scientists, dervishes, folk heroes and legendary and historical figures who were widely praised in folklore at that time - as the main characters. Through these heroes, the poet criticized all the negative vices of that time.

The creation of the work "Majma'ul-akhbar" is similar to the structure of the traditional first epics in Khamsanavis, but the poet managed to create another example of this type of works, not exactly the copy of the work "Makhzan ul-asrar" by Heydar Khorazmi. While studying Sayyid Qasimi's work "Majma'ul-



Akhbar", we witnessed that the main theme is pand - advice, people's lifestyle, didactics, education. This is because the poet, while illuminating the social life of that time, took a special path in revealing its essence, following his predecessors, he wrote a work in the type of the first epics of the Khamsanavis of the period before Navoi.

## CONCLUSION

The tradition of khamsalik became more widespread in the 15th century. It was a great test for individual poets and for the literature of certain peoples and eras.

The literary environment of Khirat of the XIV-XV centuries occupies a special place in the history of Khamsanavis. About 20 artists tried their hand at painting in this environment. Although all of these artists did not create a complete "Khamsa", they expressed their attitude to this tradition by writing a response to one or another epic of the five.

In the history of Khamsa writing, six authors created the complete "Khamsa", first of all Nizamiy Ganjavi (1141-1209), a poet of Azerbaijan, the pioneer of Hamsa writing, who rocked the cradle of Eastern classical literature. His full name is Abdulhamid Ilyas ibn Yusuf ibn Zaki Muayyad, and he was born in Ganja. His epics included in "Khamsa" were created in 1170-1204, they are: "Makhzan ul-asrar" ("Treasure of Secrets"), "Khusrav and Shirin", "Layli and Majnun", "Haft Paykar" ("Seven Goats"). hall") and "Iskandarnama".

The name of Nizami Ganjavi has been popular among our people since ancient times, and he has become the poet of Uzbeks. All our classic poets, starting with Alisher Navoi, considered him their teacher

Already in the middle of the 14th century, Qutb Khorezmi skillfully translated his most famous epic "Khusrav and Shirin" into our language. A century later, Haidar Khorazmi created the work "Gulshan ularsar" in response to the epic "Makhzan ul-asrar" by the founder of Hamsa. The great poet and skilled translator Muhammadrizo Ogahi translates "Haft paykar" into free prose. Shahi Hijran, the translator of "Shahnomah", poet and writer, described the brief content of "Iqbalnoma" in his work "Qissai Daroi Zarrinkamar". Nurmuhhammad Bukhari, Mulla Fazil Khomushi, while commenting on Nizami's "Khamsa", tried to analyze "Iskandarnama" in more detail.

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