



STUDY AND PECULIARITY OF THE EPIC "HAYRAT UL-ABROR" BY ALISHER NAVOI

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ABSTRACT: the article reviews about the study, peculiarities of the First Epic of Alisher Navoi "Khamisa""Hayrat ul-Abror", its distinctive features from other khamsanavis epic, as well as the problems waiting for its solution in the field of khamsashunoslik on the work.

KEYWORDS: review, interpretation, khamsanavis, tradition, originality, ingenuity, poetics, artistic skill, problem.

INTRODUCTION

The problem of in-depth study of the history of Uzbek classical literature, research of works, which has become a huge contribution to our national heritage, has always been central to literature. Taking into account the enormous role of Alisher Navoi's creative heritage in the history of classical literature, the study of the poet's poetic and prose works, genre nature, lexical-semantic aspects, artistic features, poetics and themes and ideas always opens the way to great research. It is worth noting that in the history of classical literature there is a pronounced discrepancy in the literature of the pre-Navoi and post-Navoi period. In the post-Navoi period, a creator who did not fall under his influence, inspired by his works, can not be found Account. In this respect, understanding of the essence of Navoi's works allows to perfectly understand the literature of the next period.

The poet's work "Khamisa" is not only Uzbek, but also an invaluable contribution to world literature. In particular, the first friend of "Khamisa" "Hayrat ul-Abror" "stands out from the next Friends of" Khamisa "as the priority of the didactic spirit, the colorfulness of the images, the true disclosure of a number of actual problems of his time, in particular, the purpose of writing "Khamisa" as the first alternative friend of a huge monument in the Turkish language, able to fully In fact, " Hayrat ul-Abror "is a brief summary of political, social and philosophical thoughts, or a sketch of this magnificent and beautiful polotno, which is called" Khamisa", which is intended to describe in Khamisa. In this regard, the study of this epic in a holistic plan will serve as an important step for a thoughtful understanding of the essence of the next epic of Khamisa.



In the years of independence, a number of achievements were achieved in the creation of genre nature, plot and composition aspects, poetics, artistic skills of the poet, as well as an excellent prose description and implementation of poet's works. The study of the essence of the dostani Alisher Navoi "Hayrat ul-Abror" in connection with the traditions of the poet's khamsanavis teachers gives good results. Since "Hayrat ul-Abror" is the first friend of "Khamsa", the poet aims to write "Khamsa" in it, honoring the name of his predecessors who sent him this way.

Alim M. Imamnazarov said about the influence of his predecessors in the creativity of Navoi: "one can only remember that the first of the khamsa epic was tatabbu to Nizami, Dehlavi and Jomi, and the rest was inspired by Nizami and Dehlavi's friends." It is worth to admit that it is not right in many ways to say that the first friend of Navoi "Khamsa" since "Hayrat ul-Abror" was finished in tatabbu style to the first friends of his predecessors. Navoi Maqsd Sheikhzoda, who carried out current research on Navoi's creativity, is of great importance in this regard: "Navoi's First Epic is similar to those previously written in terms of genre, weight, name, composition. But this similarity is only an apparent similarity. Through this form, Navoi had thrown a great historical and political provision into the field: it was also to show the power of the Turkic language, to prove that it was possible to create works in this language at the level of the most complex and deeply meaningful works written in the Persian language" .

Literature scientist Aybek asserts that there is a tradition in Eastern and Western literature to associate not only imitation works, but also independent works with the name of their masters, while scientifically basing on the originality of the epic "Hayrat ul-Abror", the artistic merit of the work and the poetic skills of Navoi," that is, in order to gain the fame of the

According to the information, "among the poets, thinkers who came to the Square in the East after Nizami, did not recognize Nizami, did not worship the image of his glory, did not have his influence, did not appeal to him, very little is found, it is called damrisi – no" . Also, the literary critic Ergashali Shodiev noted in his research that the strength of the pen of poets at the time when Navoi lived and worked was measured by his taste skills, after Nizami Ganjavi in Eastern literature he tried to create works in the same language and many of them could not win.¹

Navoiyshunos Scientist B.Valikhodzhaev noted that Alisher Navoi's great contribution to the tradition of writing Khamsa is an expression that he made up of khamsatayn (khamsatayn – two-five, two-Khamsa), which existed before him. Nizami and Khisrav Dehlavids"Khamsa " - N.Sh.) improved the features of the Charter, Khusrav raised the Dehlavian traditions to a higher level both in terms of

¹Қаранг:Шодиев Э."Хамса" ва форс-тожик адабиёти.//Алишер Навоий "Хамса"си. Тадқиқотлар. Тошкент: "Фан", 1986. 90-бет.



form and content. When addressing Navoi khamsatayn, he was not satisfied with the in-depth study of all its features, it meant further perfection of this tradition and enrichment of it with new facets.”

"It was incredibly difficult to earn a reputation by slamming the racks on this field after the charters and cheats. Navoi understood this very well, and was deeply conscious that if there was no lion in combat, it was necessary to be a tiger in order to pluck a paw on the lion's paw.” In fact, Navoi recognized the khamsaic skills of its masters and in the process of writing “Hayrat ul-Abror” in all respects adhered to their traditions. However, in this way it is inappropriate to say that the First Epic of his “Khamsa” sine was created by them in the same way as his friend monand. This can be evidenced by the fact that the poet himself “Farhad and Shirin” friendonida emphasized the work of the previous authors “repeat” (repeat) the work of the showirga disproportionate. "Navoi pursues two goals in the creation of Khamsa. One of these is the creation of a magnificent work in Turkish, just like in Persian-Tajik literature. Navoi does not want to translate the “khamsa” created before him into “Turkish”. It was Navoi's second goal to write “Khamsa” – to create a new, original work, equal to the previous samples .

The dostani of "Hayrat ul-Abror“, as well as his predecessors of Navoi studied the concept of man in the early dostans of “Khamsa” on the basis of comparative or mystical teaching. Muhiddinov, in particular, concludes: "Navoi continued the humanistic ideas of its predecessors. At the moment, concreteness in his views, from time immemorial, thinking, taking a person as a social category, is the leader.

Navoi maintains respect for its predecessors in “Khamsa ” and speaks their name with respect. In the process of writing their own epic, they are based on their traditions in a certain sense, but the innovativeness and unequal artistic skills of the poet are the same as the designation of the important position of this epic in the treasury of World Culture, which testifies to the unique poetics, essence and originality of the work.

It is known that research on interest in Navoi's works, composition aspects, studying the system of images, ideas, studying the poet's skills and scientific activity, creation of the perfect text of his works was considered the actual task of literary studies of different periods. In particular, many studies have been carried out on the study of the epic “ Hayrat ul-Abror”.

In particular , in a number of researches carried out in Russian , Turkish, Azerbaijani and Uzbek literary studies, the specific role of the poet in the “khamsa”, the poet's attitude to his predecessors, the interpretation of some images in the dostan, as well as the philosophical-didactic considerations put forward by the poet in the work were partially analyzed.



The study of the epic "Wonder ul-Abror" has been in the spotlight of a number of literary scholars since the beginning of the last century. In particular, Maqsud Shaykhzadeh and Oybek's dostoy "Hayrat ul-Abror", scientific works devoted to the research of actual issues in it-an invaluable material of literary studies today. Especially in the field of scientific-critical text of "Hayrat ul-Abror" literary critics S.Zire "Lost In Test Match Shamsiev, A. The work carried out by hayitmetovs is of great importance.

Navoiyshunos scientist a. In haitmetov's books "literature and critical views of Navoi "and" issues of Navoi's creative method", important comments on the ideological and artistic features of "Hayrat ul-Abror" were made. In the work of the scientist "Navoi Khamsa", valuable thoughts on the creation and essence of the great monument "Khamsa", as well as "Hayrat ul-Abror" are noted.

Academic V. Zahidov's "Mir idey I obrazov Navoi" and "the heart of Navoi's creativity"; academician Izzat Sultan's "Navoi's heart book", Literary scientist t. In the works of jalalov's "Khamsa" interpretations, it is mentioned about the creation of "Hayrat ul-Abror", the issues put forward in the work are analyzed and the creation of the epic, articles, stories attached to them, as well as about their essence.

Navoiyshonos A. In the books of ab dug'afurov "Navoi satire" and "satire in Navoi creativity" there is a description of satirical images in "Hayrat ul-Abror" and valuable comments on the style of satire of Navoi. Also in the book of the scientist "great five lessons", a special chapter is devoted to the study "Hayrat ul-Abror".

As one of the major studies in this regard, it is appropriate to note, undoubtedly, the book of Academician Aziz Qayumov "interpretation of Hayrat ul-Abror". The scientist spoke about all the works created on the First Epic of Khamsa, including the following: the first book of Khamsa "Navoi "about" Hayrat ul-Abror "only scientific research works have been carried out. But all of them, in general, belong to the work on the creativity of Navoi or to the place in which "Khamsa" occupies. No research has been created specifically dedicated to the content of "Hayrat ul-Abror", the analysis of ideas and ideas, images and personages in it." The scientist also notes that in his research there is a mention of the ideological and artistic content of "Hayrat ul-Abror", which was not compared with the works of other Khamsanavis poets.

In many studies carried out in our literary studies, the general composition of the epic, some articles and the ideas put forward in the stories attached to them, some ideas about the images in the Epic are threeraydi. However, so far this saga has not been studied in a holistic plan.



Excellent study of the plot, images, composition construction of the EPIC; study of the language, ideological-semantic features of the work; opening the essence of educational-irfanial issues, obtained in the pen of the epic, analysis of the features of the weight and rhyme of the epic, as well as a correct and complete understanding of the ideas in the work, we feel

Also an excellent study of the poetry of the epic "Hayrat ul-Abror" – along with the opening of a new page in our literary studies, considering the fact that a holistic conception of the epic artistry, the upbringing of the future generation in the spirit of respect for our national spiritual heritage, the perfection of the true human qualities and national pride put forward in our classical works in their personality, the study and teaching of the no doubt.