

ISSUES OF INVESTIGATING NAVOI'S "KHAMSA" IN THE SECOND HALF OF THE 20TH CENTURY

Fayzullo Yakhyoyev

PhD student of the National University of Uzbekistan, Tashkent, Uzbekistan

E-mail: Imronbekyaxyoyev@gmail.com, +99894 422-23-23

Abstract

The spirituality of the Uzbek people cannot be imagined without the work of the great thinker Alisher Navoi, especially his encyclopedic work "Khamsa". In Uzbek literary studies, scientists and researchers studying Navoi's "Khamsa" created the school of Hamsa studies. Although this process was more intense in the 20th century, the development in the field dates back to the second half of the 20th century. During this period, a large branch of ethnology emerged in Uzbek literary studies. This article analyzes the achievements and shortcomings of hamsaology of this period by comparing the research conducted by several leading hamsaologists on Alisher Navoi's "Khamsa".

Key words: Hamsaology, "Khamsa", "Hayrat ul-Abror", "Farhad and Shirin", "Layli and Majnun", "Sabbai' sayyor", "Saddi Iskandari", interpretation, translation.

Introduction. Alisher Navoi's literary heritage is so rich and artistically perfect that every generation will enjoy these spiritual values according to the requirements of its time. That's why the devotion to the work of the great genius of Turkish poetry has not faded even after many centuries have passed. Perhaps, as it became popular, interest in Navoi's works increased not only in our country, but also in foreign countries. The creative legacy of the great thinker is of incomparable importance in our spiritual and educational world. The service of Navoi scholars in studying, researching and conveying Navoi's works to today's representatives is incomparable.

In Uzbek literary studies, the researches conducted around "Khamsa", which is considered the masterpiece of Alisher Navoi's works, are very fruitful. The product of perfect creativity, which includes five epics, has been in the eyes and recognition of Navoi scholars for many years. The study of Navoi's "Khamsa" and research on his epics were carried out even before our country gained independence, and this process continues today. But if we pay attention to the researches of sociologists in the pre-independence period, we can observe limitations and restrictions in terms of studying the topics in the researches of the researchers. As the main reason for this, we can point to the period, time, environment and ideology in which the research was conducted.

In 1939, the popular scientific work of Olim Sharafiddinov entitled "Alisher Navoiy", separate pages are devoted to the work of Khamsa. The creation of Khamsalas created before Olim Navoi: lyrical and epic works are touched upon. In particular, Navoi's "Khamsa" is discussed, and the different aspects of Navoi's "Khamsa" from the works created before the thinker and their works in this field are analyzed. In addition, Navoi comments on the epics included in "Khamsa" one after another.

The collection "Rodonachal'nik uzbekskoy literary" published in 1940 contained articles dedicated to the epics "Layli and Majnun" by E.E. Bertels and "Farhod and Shirin" by Hamid Olimjon. During these years, Sadridin Ainiy prepared and published "Khamsa". Through this, Uzbek readers enjoyed Navoi's works. In the 50s and 60s of the 20th century, the creation of the text of Navoi's works and the popularization of his works took place rapidly. Navoi's "Khamsa" was published under the leadership of literary critic Porso Shamsiyev.

After that, works related to Navoi's "Khamsa" began to be created one after another. Literary scholar Tokhtasin Jalalov's interpretations of "Khamsa" (1962), A. Hayitmetov's prose description of "Hayrat ul-abror" (1974), Sodir Erkinov's "Navoi's "Farhad and Shirin" and its comparative analysis" (1971), A. Kayumov's work "Saddi Iskandariy" (1975) and other books were created and published.

The writer and well-known scientist Oibek talks in detail about Hazrat Navoi's "Khamsa" and the epics it contains. In particular, "Hayrat ul-abror" differs from other epics in "Khamsa", says Oybek. This epic is educational in nature, showing issues related to morals and manners. What should a creative person and his life be like in the work? What should he avoid? Oibek wrote in his work that Navoi answered such questions based on his deep philosophy of life and his accumulated experiences and thoughts. The ideas that the poet wants to interpret, examples from everyday life explains and clarifies. In addition, he gives examples from some of Navoi's articles and shows the places where the dirty, hypocritical, ignorant sheikh who robs the people behind the veil of religion and tariqa strongly criticizes preachers, fake scientists, deceitful muftis, lazy, deceitful writers, etc.

Referring to the second epic of "Khamsa", "Farhod and Shirin", Oybek emphasizes that the basis of this epic is love. However, in the development of Farhad's legendary love story for Shirin, Navoi tries to solve important social, life and human development issues. The main idea of the epic from the beginning to the end is to achieve spiritual freedom, moral maturity, fight against the black forces that prevent it, and have the will to give up the throne, the pleasure of life, and even one's own life in front of one's dreams. This epic is the most mature epic in both content and form. The poem reflects the thoughts of the poet about sincere love, humanitarianism, work and science, - says Oybek. Researcher and writer Oybek also touches on other epics of Navoi's "Khamsa" and expresses his attitude to the subject scope, intellectual content of the epics, and the meanings conveyed through images. At the end of his article, Aybek praises the genius of Navoi, who created a beautiful work with Turkish grace.

Suyima Ganiyeva is a Navoi scholar and Hamsa scholar who conducted research on Alisher Navoi's "Khamsa". In his book "Alisher Navoi", the scholar elaborates on the epics contained in the work "Khamsa". Navoi tries to open and analyze what he wants to say through these epics, the meanings conveyed by the epics. In particular, the scientist talks about the epic "Hayrat ul-Abror", and in a separate chapter, Navoi gives advice to Prince Badiuzzaman Mirza, who is considered the heir to the throne of Herat, and writes that through this, Navoi expressed his dreams about his ideal king.

These five epics that make up "Khamsa" are five priceless statues erected by the great poet forever, and each of them will amaze many generations with its beauty and grace, dignity and elegance, brilliance and pleasure. - it gives immeasurable spiritual nourishment to the mind. Universal dreams, hymns of beauty, recorded truths expressed in epics are of universal

importance has These ideas will gain new importance both in the period when the work was created, and today, and even after us.

Many pamphlets and works were created about Navoi's "Khamsa". One of such works is "Lessons of the Big Five" by Professor Abdurashid Abdugafurov. This work, a literary scholar, is composed of articles with a general integrity about Alisher Navoi. In particular, Navoi dwells on "Khamsa" and speaks in detail about the social nature of this great work, its era, spirit, historical conditions, strong connection with political and economic events. In the "Khamsa" epics, we see, first of all, a genius creator who glorified human dignity, freedom, high human qualities with mature artistry, denied oppression and violence, and praised love and loyalty, - says A. Abdug'ofurov. In addition, in this work, the history of creation of "Khamsa" by Navoi, creative relations with Navoi and Husayni, Mashrab, and Furqat will be discussed in detail. This work is also one of the large-scale studies created about Navoi's life, creative activity, artistic significance of the work "Khamsa".

Professor Abdurashid Abdugafurov in his article entitled "Social essence of Khamsa" researches the different aspects of Navoi's "Khamsa" from the "Khamsa" created before him. Navoi conducted scientific and creative research for many years to create his "Khamsa". He made serious preparations for each epic of "Khamsa" and studied relevant sources. In the epic "Saba'yi Sayyor", the poet mentions that he discovered a source that is directly related to the subject of the epic and unknown to Nizami and Dehlavi. In the "Saddi Iskandari" saga, he proudly says that, unlike the historical writers, he "searched a lot in old notebooks" and as a result, "many strange" news became "obvious". From this we can understand that Navoi does not limit himself to the study of the literary heritage of the poets, but also comes to the conclusion that it is necessary to find and carefully analyze other historical and literary sources, and we can see that the poet did the same in his works.

Navoi's "Khamsa" is a great literary monument that covers almost all social issues characteristic of its time. The core of every epic in the poet's "Khamsa" is a person, his duty, happiness and aspirations. Navoi reveals the main ideas of his epics through the heroes and characters of these epics. In this, on the one hand, it follows the certain traditions of Khamshalik, and in most cases takes a completely new way of interpretation and attitude. Our literary scholars have done remarkable work in this regard, they have pointed out how different the poet's work was from his predecessors and contemporaries, and what factors were the basis for it. In her article entitled "Interpretation of Elegant Characters", Navoi scholar Suyima G'aniyeva analyzes the characters of the female heroes of the epics in "Khamsa". All of the female characters in "Khamsa" (except the cunning Zoli in "Farhad and Shirin") are literally positive characters. These solid, full-fledged images testify to the vitality of Navoi's worldview. S. Ganiyeva admits that Navoi shows how rich and beautiful, brilliant and exemplary, and perfect in every way the personality of women is.

"Khamsa" is a huge mountain that unites five high peaks. In creating it, Navoi relied on the great power of people's pleasure and thinking. He showed incredible art. He was the first to make such a comprehensive discovery in the Turkish language. This was his "great goal" that he had dreamed of since he was young. "Khamsa" is an encyclopedia of unique, new and valuable life issues. In each epic of his "Khamsa" Navoi put forward the actual issues related to human destiny, conscience, will, future and spiritual life of mankind. Following in the footsteps of his predecessors such as Nizami, Dehlavi, and Jami, he solved all of them with real innovation in the ways of developing the possibilities of the traditional form.

In his deep understanding of Navoi's world view, academician Oybek noted that the first epic of "Khamsa" is a "rich and beautiful source" and wrote the following: "The philosophy of life advanced by Navoi in "Hayrat ul-Abror" is to praise and promote the ideas of good and the ideas of evil. and condemnation is aimed at making people hate them. The ideals of goodness are embodied in law and justice, love, correctness and a number of other perfect human qualities, which the poet embroiders in his very lively, interesting and beautiful poems. Oppression to the people is the greatest evil. Navoi condemns oppression. But this condemnation is seen not in abstract opinions and sermons, but in revealing the specific culprits and criminals who oppress the people."

It is known that the first epic of "Khamsa" "Hayrat ul-Abror" consists of essays and exemplary stories. Navoiologist Nazira Ganihojayeva is part of "Khamsa". In the article about stories" he writes: "In "Hayrat ul-Abror" the poet thinks about the important socio-political and moral-educational issues of his time. These are just and tyrannical kings, fight against injustice, dishonesty and selfishness, generosity, diligence, contentment, bravery, decency, humility, honesty, correctness, science and knowledge, love, benefiting the people. Small stories are presented at the end of each article in order to clarify these aspects in depth and to confirm the ideas advanced in them. They are often based on a single episodic event and do not exceed 20-30 bytes in length. If we pay attention, the number of characters in the stories is extremely small. In such stories, the poet advises and instructs the readers by telling a small story. Draws conclusions on socio-political, moral and educational issues. That is why we can say that the stories in the epic have a didactic character.

Academician V. Zohidov's views are also very close to this point of view. Professor A. Hayotmetov stated that this article of "Hayrat ul-Abror" is a sharp piece of ideological and political pathos, which has risen from "simple didacticism to political journalism".

Doctor of Philology A. Abdug'ofurov notes in this chapter that "the main pathos - the spirit of exposing the activities of the tyrant king is consistently preserved and developed, but there are also certain changes in the description of the material, especially in the intonation."

It is known that the heart of a real artist is a spiritual mirror of the era and time to which he belongs. It is inevitable that complex and urgent issues of his time will be reflected in his works as if in a mirror. Navoi actively reacted to the class inequality, oppression, injustice, and in general, the ruling class representatives of his environment and time. He was not at all afraid to fight against them with the blade of criticism and attack them with arrows of "words". In this sense, in the third chapter of "Hayrat ul-Abror", the king and the officials around him, who were oppressive, wicked, drowned in luxury and forgot the fate of the people and the country, were exposed both creatively and with human courage.

About the first epic of "Khamsa" "Hayrat ul-Abror", a hamsologist scientist Mavluta Hamidova writes: "A drop of sea water shows all its properties, so does Alisher Navoi's "Hayrat ul-Abror" It allows you to imagine the whole charm and character of "Khamsa". Because in this epic, the ideas of true humanity, patriotism, patriotism, and enlightenment found in other epics have their compact expression. In the epic, the idea that the highest creature of existence is Man, and the entire existence should serve this supreme being, Man, is revealed, and this idea is further developed in other epics. In this sense, this epic is a general introduction to other epics.

Alisher Navoi does not leave out any of his moral principles when giving morality to his

"Khamsa". Whether it is a question of justice, decency, education, socio-political issues, Navoi tried to touch on all of them and expressed his views within these topics. Navoi expresses his moral views directly by singing the good qualities and also by showing the bad vices. In the promotion of good deeds, Navoi promotes humanity, that is, in his opinion, it is emphasized that a person can justify his name only with good deeds, and evil deeds distance him from humanity.

Navoi traces the issue of achieving good moral qualities to faith. According to him, a believer embodies all the good things in a certain sense. He emphasizes that it is appropriate to solve the problems from this point of view. The thoughts on morality in Navoi's works, whether applied to practical ethics or theory, are always worthy of study and application as a manifestation of the moral views of a great age. Navoi's views, which are equally relevant for all times, help us to imagine the moral landscape of his time.

In the second half of the 20th century, scientific and popular works and treatises on Navoi's "Khamsa" were carried out as well as serious scientific researches. One of such researchers is literary critic Aftondil Erkinov. In his dissertation entitled "15th-20th century sources of the interpretation of Alisher Navoi's 'Khamsa'", which the scientist wrote for the degree of doctor of philological sciences, the history of Navoi studies during this period and the principles of the scientist's approach to Navoyiyyid were seriously studied. This scientific work is five consists of chapters, and the first chapter is called "Problems of interpretation of Alisher Navoi's Hamsa". The author Navoi believes that there are two stages in the interpretation of "Khamsa". They are the stages from the 15th century to the beginning of the 20th century and from the beginning of the 20th century to the present day. According to the research, the issue of interpretation of artistic texts in Uzbek classical literature is directly related to the culture and literature of the Muslim East. Therefore, this aspect shows that it is necessary to put the issue of past interpretations of "Khamsa" on the agenda and to take into account the identification and study of its sources. In addition, in the thesis work, the manuscript copies of "Khamsa" are closely studied and compared, and the nature of copying written on their borders is described, and thus, the relations and interpretations of Navoi's "Khamsa" in different periods are clarified and compared.

In the 70s and 90s of the 20th century, deeply scientifically researched studies on the epics of Alisher Navoi's "Khamsa" appeared. In particular, the literary critic Salimjon Khidirnazarov created a candidate's thesis on the topic "Alisher Navoi's epic 'Hayrat ul-Abror': the issue of typology and poetic architecture in the epic." In this research work, the poetic architecture (traditionality and originality) of the first epic of "Khamsa" "Hayrat ul-abor" and the poetic skills of the stories attached to the articles in the work are revealed. "Story of King Ghazi" and "Story of Chin Beauty" which tell about righteous kings in the work are artistically analyzed. In general, this research is a valuable research on the description of the art, articles and stories of the epic "Hayrat ul-Abror".

Literary critic Sodir Erkinov conducted research on Navoi's famous epic "Farhod and Shirin", which beautifully describes the theme of love. The scholar's doctoral dissertation entitled "Alisher Navoi's epic 'Farhad and Shirin' and some issues of its comparative study" studied the ideological and artistic value of the epic, as well as its comparative analysis with the works created on this topic. The research paper talks about the legend and mythological sources related to the name of Farhad, and about the content assigned to the image of Farhad in Navoi's saga. Analysis of the genesis of Farhad's character and its differences from other

epics of this type will be given. In addition, "Farhad and Shirin" is also information about the prose versions of Shirin epic, folk books, translations and epics.

Hazrat Alisher Navoi's creativity is an endless ocean. The well-known literary critic Abduqodir Hayitmetov, expressing important comments on the study of Navoi's poetry, writes: "From now on, studying Navoi's lyrical heritage in certain thematic parts will make it easier to come to certain conclusions about them." In our opinion, it is necessary to rely on these valuable ideas when studying and teaching Navoi's "Khamsa", because understanding its content, the system of events, the series of images, the interpretation of words and sentences, in general, its ideological and artistic sophistication requires a sufficient level of preparation.

At the beginning of the 19th century in Uzbek hamsa studies, cases of prose interpretation of Navoi's "Khamsa" epics began to be observed. Later, this tradition was developed and became closer to the original. As a continuation of this, a lot of research and great works were carried out in 20th century literary studies on Navoi's legacy. When we observe the publishing of Navoi's works, we can witness that one or another work of the poet was published almost every year in Uzbekistan during this period. In a word, in literary studies, narcissism was formed and developed in the aspect of science.

Literary scholar Tokhtasin Jalolov referred to Navoi and his works in many of his works and scientific articles. He began to seriously study "Khamsa". He regularly published his research, news and conclusions in this field in periodicals. One of such articles is called "Artistic feature of Khamsa". In this article, Hazrat Navoi elaborates on the purpose of creating his "Khamsa", the content expressed through the work, and the artistic features of the work.

Conclusion. Navoi is an artist who created a unique style in lyrics, artistic and scientific prose. There are artists who consider Navoi as their teacher and are intoxicated by his works, and we can feel the influence of Navoi's works in their creations. "Khamsa" is a work that can fully demonstrate Navoi's artistic skills. The literary style expressed in its epics is as smooth, playful and impressive as the tunes of shashmaqom. In "Khamsa" the word images are like innumerable jewels, pearls and rubies, and Navoi dazzles the eyes by arranging these unique pearls on the golden thread of verses. That's why all the verses that make up "Khamsa" are decorated with words like brides are decorated with jewelry. With Navoi's pen, Navoi found more original, realistic, more beautiful, elegant and brilliant examples of word images (descriptive tools) such as simile, qualification, irony, metaphor, repetition, and so on. Navoi always looks at life with the eyes of a great scientist and artist.

Navoi traces the issue of achieving good moral qualities to faith. According to him, a believer embodies all the good things in a certain sense. He emphasizes that it is appropriate to solve the problems from this point of view. The thoughts on morality in Navoi's works, whether applied to practical ethics or theory, are always worthy of study and application as a manifestation of the moral views of a great era. Navoi's views, which are equally relevant for all times, help us to imagine the moral landscape of his time.

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