

## Gradual Development of the Study of "Khamsa" Poetics

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**Annotation:** In the article, the study of Alisher Navoi's "Khamsa" during the years of independence, research and interpretation of the religious-mystical themes in the epic, as well as the work done in this regard, including A. Hayitmetov's article "Light of Islam in "Khamsa", A. Erkinov's "Alisher Navoi "Khamsa" The monographs entitled "Resources of interpretation of .

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### Introduction

The epic "Khamsa" is a great product of Navoi's poetic talent. The past five centuries have shown that "Khamsa" was one of the most important events in the history of our nation's culture. Therefore, researching the genesis, writing process, system of images, and artistic features of this work is of particular importance in narrative studies. Since the 15th century, when it was created, interest in this royal work has not faded, and its interpretation and interpretation continues. In the 20th century, many scientific researches were created dedicated to Navoi's "Khamsa". It is worth noting that the research of this masterpiece of Navoi on the basis of new scientific views is required by life itself.

In order to fully understand such a huge work as "Khamsa" and to feel the essence of verses perfectly, it is necessary to have a comprehensive knowledge. Knowing the meaning of Arabic, Persian, old Uzbek language words, countries of the world, their place, geographical location, images of a number of prophets, meeting of Islamic ideas, religious interpretations - the importance of the lesson of the Holy Qur'an, the existence of the names of various dynasties, kings, historical people - sufficient awareness of history, requires a certain level of awareness of the sciences of mythology, mysticism, philosophy, poetry, etc.

### Analysis And Results

With the honor of independence, the research of Navoi's "Khamsa" was started through the religious and mystical methods of modern literary studies, and a number of works were carried out in this regard. A. Hayitmetov emphasizes that the philosophical, social-political and moral-educational views of Navoi, imbued with the spirit of Islam, are expressed not through various images, but through the author's direct address to the reader as the most important feature of the epic "Hayrat ul-Abror", the first work of the five. The scientist said that this epic reflects the poet's firm beliefs and views on all important life and moral issues, and that these views are completely Islamic:

"Navoi in his work... "Standing close to the Qur'an and "Hadith" and relying on it, he can rise to the highest heights in his work, and his finished poetic lines acquire a deep vital meaning and beauty" [1:66], he says. Hayitmetov shows that there is a closeness between the views of the author and the ideas of the "Quran" in the epic "Hayrat ul-Abror" and the artistic effect of this by giving examples from the verses of the "Qur'an" and the images in the epic.

Alisher Navoi reveals in detail that the humanness of a person is ensured by his spiritual qualities on the basis of life examples, and notes that Pandu's advice in the epic can serve to form a perfect personality. The researcher believes that in the philosophical and didactic epic "Hayrat ul-Abror" Navoi touched upon the spiritual qualities characteristic of almost all layers of the society and directly said

that the development of the society depends on the behavior of the people, and the fact that he is in the center of the image increases the impact of the work.

Abduqadir Hayitmetov's scientific articles entitled "The light of Islam in Hamsa", "Khamsa and world literature" are notable for reflecting a new approach to the essence of the great poet's epics. The scientist writes: "The factor that played the most important role in the formation and development of Alisher Navoi's art. Islam and its basis are the "Quran" and the hadiths of the Prophet Muhammad. But this issue has been studied very little in narcissistics. In the creation of the great poet's works, the Islamic religion and these books...had such a great influence on their ideological direction and artistic style that it is difficult to replace it with anything else" [1:32].

In Islam, attitudes towards God, belief in his existence, recognition of his infinite power, not associating that he is the creator of the earth and the sky, all animate and inanimate things, and at the same time the loyalty of the servant to his debts and duties are included in the hymns and supplications in the "Hamsa" epics. The artist's artistic creation in the form of casting begins to be reflected in the works of the scientist. The scholar studies the praises and blessings in "Hayrat ul-Abror" in a complete and consistent manner.

Hayitmetov made a complete comparative analysis of all five chapters in the philosophical-didactic epic, and made the following scientific conclusion: "If Navoi had not deeply mastered the intellectual heights of this sacred book, it would have been difficult for the deep philosophy and goodwill in his poetry to be so high" [1: 39].

By the time of independence, teacher Alisher Navoi saw that the greatness of "Khamsa" was in many ways illuminated by the light of Islam, in the universality and eternity of the ideas reflected in it, and in the connection with the purest traditions of art. This change in the views of the scientist allowed him to look at Navoi's works, in particular, "Khamsa" with a new eye and come to conclusions that are significantly different from before. As the scientist investigates the Islamic layers in the work in depth, he comes to the inevitable stops:

"Navoi made a great contribution to the propagation of Islam and Islamic studies with his verses in Hamsa. This is one of the clear evidences showing that his creativity, outlook and personality are closely related to Islam and the Islamic world" [1:52].

In the course of the opportunity given by independence, to get to know and be influenced by the holy "Qur'an" and hadiths, and to carefully study how deeply they left a mark on the work of the great poet, the teacher comes to the following conclusion: taking place, the greatness of this work lies in the fact that it is illuminated by the light of Islam in many ways, in the universality and eternity of the ideas advanced in it, and in the highness of its artistry connected with the purest traditions" [1:68].

In the process of approaching the works of the genius with a unique worldview and discovering the original meanings at the heart of the epics, Professor Hayitmetov's aesthetic views of the great poet rose to their highest point in "Khamsa"! "We will not make a mistake," he concludes.

Prof. A. Hayitmetov's scientific observations about Navoi's homilies are clearly distinguished. This situation can be seen when the scientist notes that the great poet's literary and aesthetic views developed at a high speed during the two years he was engaged in writing "Khamsa" and deepened from epic to epic.

Such an observation and conclusion was not made by other navologists. Domla shows that many issues of fiction, particularly poetic creation, are analyzed and interpreted in a unique poetic form in five epics, which indicates that Navoi was seriously engaged in artistic creation as well as its theory. He emphasizes that striving for high aesthetic results was one of the most important factors of his creative success.

The monograph "Sources of interpretation of Alisher Navoi's "Khamsa" (15th - beginning of 20th centuries)" by Aftondil Erkinov, a well-known literary scholar, doctor of philological sciences, is one

of such new researches. In this study, the author researched Navoi's work "Khamsa" for the first time in our literary studies based on the methodology of literary hermeneutics.

Related to the theory and practice of textual interpretation, hermeneutics is the art of interpretation. And the hermeneutics dealing with the interpretation of literary text is called literary hermeneutics.

It is a teaching about the ways to reveal the original meaning of ancient texts, and it is aimed at restoring the content of literary samples that have undergone changes. Several aspects of the science of hermeneutics related to philosophy and literary studies have been studied in world philosophy and philology. Among the Uzbek language literature, the preliminary information about this revolution and doctrine can be found in literary-critical research and philosophy manuals created in the later period. A. As Erkinov rightly stated, the time has come to widely apply hermeneutics - the theory and teaching of interpretation to Uzbek literature.

In fact, every literary scholar deals with the interpretation of the text of the work in his research, and to some extent deals with hermeneutics. However, although our scientists have done certain works on the issue of interpretation, this philosophical doctrine is relatively new to our science. Hermeneutics as a doctrine was formed in Europe, but in our country there were more than ten directions of text interpretation, including independent fields directly related to interpretation, such as tafsir, ilmi hoshiya, commentary, miniature, etc. It is necessary to apply hermeneutics to the sources of Uzbek classical literature and introduce it to modern Uzbek literary studies.

The study "Sources of interpretation of Alisher Navoi's "Khamsa" (15th - early 20th centuries)" was created for this purpose [2]. In the introductory part of the monograph, the author writes about the essence of the issue as follows: "By the 20th century, Navoi studies as a science has become an important component of Uzbek literary studies. However, the history of Navoi studies between the 15th and 20th centuries and the principles of approach to Navoi's work of this period have not been specifically studied. It is true that during the Soviet regime certain works were done in the science of Navoi studies. However, as noted by A. Hayitmetov, a Navoi scholar, "... in most cases, Navoi's work was politicized and interpreted..."

The influence of the methodology determined by the dominant ideology is clearly visible in the researches of the recent past. However, we should not lose sight of the achievements made in Navoi studies of that time." An important task is to create the history of Navoi studies and to study the features related to today's interpretation of Navoi's "Khamsa". A. Erkinov's research was created with the intention of fulfilling this important task. The author used 57 manuscript copies of Navoi's "Khamsa" in the Manuscript Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of Uzbekistan as a research object and thoroughly researched them.

The first chapter of the book is called "Problems of interpretation of Alisher Navoi's Hamsa" and includes four chapters. In the chapters called "Problems of the interpretation of artistic text", "Issue of interpretation in the literature of the Islamic region", "Problems and sources of the interpretation of Navoi "Khamsa", "Setting the problem", issues such as the theoretical foundations, sources, methodology of the research are explained in detail. As the author rightly stated, Navoi's "Khamsa" was considered as a complete work in the period when it was written and in later periods. Our predecessors interpreted these five in their own direction, in a different way than today.

A. Erkinov divides the interpretation process into two stages - from the 15th century to the beginning of the 20th century, and from the beginning of the 20th century to the present day. The previous stage was the period before the conquest of Turkestan by Czarist Russia, in which mainly oriental thought prevailed. But from the 1920s and 1930s, the Western influence increased in the thinking of our scientists. This process is explained in the monograph with the help of examples. In the chapter "Issues and sources of self-interpretation in Navoi's "Khamsa"" Navoi's attitude to the tradition

of khamisa writing and his literary and aesthetic views in the process of writing his "Khamisa" are highlighted.

Abdurahman Jami and Alisher Navoi write their "Khamisa" one after the other. But Jami does not write the subjects of Khusrav and Shirin, Layli and Majnun, saying that the tradition of Khomsanavis is now outdated. The main focus is on philosophical and didactic epics such as "Yusuf and Zulaikha". He doesn't like to pretend to be a legend. But Navoi has a different approach to this issue. The book illustrates this difference with interesting examples.

In the chapter "Sources of interpretation of Navoi's "Khamisa" in artistic, scientific and historical works" Navoi's "Khamisa" is presented in artistic works, including Abdurrahman Jami's "Khiradnomai Iskandarii", Khoja's "Maqsad ul-Atvor", Nishoti's "Husn va Dil". It is studied how it is interpreted in epics. Information on the subject in the tazkirs of Davlatshah Samarqandi, "Tazkirat ush-shuaro", "Tuhfai Somi" of Som Mirza, and "Latoyifnama" of Fakhri Hirati was also expressed.

### Conclusion And Suggestions

Memoirs of Navoi's contemporaries, for example "Risoi Husaini" by Husayn Boykara, "Maqamoti Mawlawi Jami" by Abulvose' Nizami, interpretations in "Makorim ul-Akhlaq" by Khondamir, "Tom ut-Tawarikh" by Abdulmo'min Khan, "Tom ut-Tawarikh" by Mir Said Sharif Raqim, written in later centuries. Special attention is also paid to the thoughts and notes in works such as "History of Rakimi".

The fourth chapter of the book entitled "Sources of interpretation of Navoi's Hamsa in manuscripts" deserves special attention. In this chapter, it is shown that when "Khamisa" was copied from manuscript to manuscript over the centuries, the names of epics in it were changed, and the names of epics in Nizami's "Khamisa" were sometimes given to Navoi's epics and interpreted with other names. This aspect, as the author noted, shows that in the past, unlike today, there was no determination in the naming of works of art, it also means the attitude to the epics - interpretation.

An example of the interpretation of the work in the process of copying from the manuscript is the change of its content, the copying of necessary parts from epics. In this chapter, the role of the dictionaries compiled for the work of art in the interpretation of the work is studied separately.

The last fifth chapter is called "Sources of artistic interpretation of Navoi's Hamsa". In it, artistic introductions and endings, the interpretation of "Khamisa" epics in folk books (prose accounts), "Khamisa" miniatures, interpretation issues in translations are scientifically studied.

In general, A. Erkinov's monograph "Sources of interpretation of Alisher Navoi's "Khamisa" (15th-early 20th centuries)" is one of the major studies on Navoi studies created in recent years. It is true that in some places of the research there are repeated thoughts. But such partial defects cannot reduce the value of a scientific work. We think that this book will be important in the creation of research in such a new direction.

How Alisher Navoi's enlightened thinking and philosophical-mystical worldview was expressed in the rich literary heritage and the study of this issue by Uzbek scientists during the period of independence became important for the further development of the science of Navoi studies in a new direction. In the literary studies of the period, this great event received its objective scientific assessment and the ground for new research was created.

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