

NAVAI'S HISTORICAL HERITAGE AND THE UNIQUE CREATIVITY OF HAMSA EPIC

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Annotation: Nizamiddin Mir Alisher is a great Uzbek poet, thinker and statesman, was born in Herat, the center of the Khurosan estate belonging to the Navoi Timurid dynasty, where he spent the bulk of his life. Nawab's father, Ghiyosiddin Bahadir, was close to the House of temüri. The pleasure and talent of the poem awoke early when Alisher was seven years old, memorializing Fariddin attor's 'Mantiqut-Tayr', Sharafiddin Ali came into Yazdi's eyes. He gave high marks to the talent of a Lutfian young poet, gaining the recognition of a mature Turbati. In this article mentioned about Navai's historical heritage and the unique creativity of Hamsa epic.

Key words: History of Navai, Hamsa epic, poems, Devan, Orkhun script.

Sayyid Hasan Ardasher, who was educated by mentors such as Pahlavon Muhammad, was in creative collaboration with Abdurahman Jami. Navoi was forced to withdraw from Herot until 1469 due to internal disputes among the temurians. After Husayn Boyqaro ascended the throne of Khurasan (1469), a new stage in the life and work of Navoi begins. Husayn boyqaro gives Alisher Nawai the title of 'muqarrabi hazrati Sultani' ('the closest man of the Sultan's Majesty'). According to him, Navoi could interfere in all the affairs of the state. Devotees of Navoi's work had collected his poems and composed 'Ilk Devan' (1464-65), followed by devons (1470s) named 'Badoyiul-bidoya' ('the beginning of beauty'), 'Navodirun-sonha' ('the end of the ignorant'). The total volume of lyrical heritage is concentrated in four devons (1491-1498) named 'Khazoyinul-maoniy', over 50,000 verses. The pinnacle of Alisher Navoi's work is the work of 'Khamsa' (1483-85), the poet was one of the first to create a complete 'Khamsa' in Turkic and prove that such a large-scale work can be written in Turkic. The

composition of 'Khamsa' includes epics such as 'Hayrat ul-Abror', 'Farhad and Shirin', 'Layli and Majnun', 'Sabai Sayyar', 'Saddi Iskandariy'. Although Nawai's mystical views were absorbed into the spirit of almost all of his works, in the special Epic 'Lisonut-Tayr' (1499), 'the history is reflected in the works of anbiyo and hukamo(1485-8), 'Arbain', 'Munojot'. After the independence of Uzbekistan, the study of Navoi's works in religious and Sufi terms has expanded, they are receiving an objective and scientific assessment.

A significant part of Navoi's heritage consists of prose works. They are socio-political, moral-educational and scientific-philosophical. 'Mahbubul-qulub' (1500-01) was the last major work of the Nawab, in which the observations of the great thinker Adib in the course of his life, the rich experience he accumulated, were reflected in his high level. The work, in three movements, expresses the issues of 'soriun-nos 'mood and condition' (1), moral dilemmas (2), 'mutafarriqa favoyid and amsol Surati' (3). At the beginning of the revision of literature, it is necessary to carry out such a classification as written literature and el (oral) literature. But it is difficult, if not impossible, to distinguish between written and el literature and to describe these things in Jome and Mone. One feature of written literature is the fact that the author, the second, is the awareness of the owner of the work. The feature of El literature is the absence of these qualities and the oral migration.

Now let's analyze:

First: suppose a literary work that was once identified as written was lost, and then let's say that its fragments were moved from mouth to mouth, and the horse of the owner of the work was also forgotten.

Second: let us say that for centuries we have moved from mouth to mouth, proverbs have been written, and a complex has been built. How to distinguish between these two and which ones to let in?

At the event, it is claimed that the most classic feature of el literature is el, the owner of the work. But if we examine it, this claim will be unjustified.

There is no Epic, no proverb, no riddle, no song, so that twenty men may be woven or composed in thought. Each epic, proverb, riddle, song is issued mainly by one person.

And then it becomes general. Of the poets of Turkestan, there are such as Muqimiy, Furqat, Haziniy, that if we did not know the people who had already seen them from the dark shelves, churub, the darkened verses, we would never have been able to distinguish them from the literature of el. Even if this classification is so empty, we will facilitate our work and help us to accept it for the future and divide literature into two: written literature and el literature.

Written literature

The familiarity of the Turks with writing is the old KOB. In the great empires of the Turks in the nose of Kurgan, yuratürg's command, the labels would naturally be with Turkish script. There is no information about these writings in the world of science. Although the Chinese chronicles mention that there are 2 records of the "khul", the old Turkish society known to history, it is unknown what kind of record it is. Radlounf thinks that this inscription is a part of the Orkhun script. Chinese chronicles say that even when writing the events of the year 545 in, there are records of the Turks and they write it with the end of the sungi (history of tatar literature, P.27). In the 5th century, the nasturi monks who were expelled from the Byzantine Empire tevaraki brought the Syriac alphabet, and then this script was used as the basis for the Uyghur script. In the choks, where the influence of the Buddhist religion increased, the Tibat Alphabet was also used. It is difficult to distinguish which of these 5-6 different inscriptions was used the most previously. Now the oldest one is called the records of Orkhun. This is a special inscription on the Turks themselves. In any case, the Turks invent one script at a time, and they do not have one, and the fact that different alphabets have an influence on the orthography also indicates this. If, as we said above, the equivalent of the Orkhun script is meant in Chinese writing, and it is thought that the Chinese are an old-cultured people, and on top of that, there is too much Chinese influence, it is allowed to think that the Turks used the Chinese alphabet at times when the harhol did not have their own special writing.

In any case — whatever the case-it is clear that the Turks had known the writing since the old times. The language and style of the O'hun scrolls are not like a simple

word, even in some lands there are muqaffo phrases and the presence of individuals and continents of the subject indicates its fluency with The worked literary language. In the shamanic religion of the Turks, as well as the duonoma of the scribes, in the temples with the title of "Huos tuonifat" in the choqan of the Moni religion, there will be the prayer of repentance of the occulaturgan.

This prayer is said to be written in this period, from the paperwork of the chin books of the "Tung" period, the history of which is known. This thing is fueled by the Monian Alphabet. It is a suppression of this by finding a radloun with the letter Uyghur (St. Petersburg's Academy complex, 1909 — Avgustus, the Turk walked, Year 1, Issue 3). Turi Yujan, in his article (tatabbular complex, Volume 2, Issue 4), refers to "the oldest period of Turkish language works, a time that stretched from the 7th to the 14th century, and, unlike the first Turkish work, dates "Qudotqu bilig"(462 Hijri), the second-"Yusuf-Zulayho"(630 Hijri), and the third-"Qisas ul-anbiyo"(710 Hijri). It is possible to think of the absence of the scrolls and Monius ' prayer in this period in the form of a book, and the possibility of the absence of an old written copy of the "wisdom of the Lord". But it can be added to the works of this period — "Book Of Fear" (5-6th century AH). In works such as " Hibat-ul-haqoyiq "(6th-7th century Hijri) and " Devani lugatit turk", showed a table of old Turkish written literature. Of these, another (in 754) Kharezmiy is written in the palace city by a poet with a horse, as opposed to a chigatoy "Lovemat" (in the 14th century, the "Khusrav and Shirin" manzuma of a poet with a polar pseudonym, and in the 777th Hijri, the chief story of hisom the secretary), and in the 800th the writer "bakhtiyornoma" is one of the kiraturghan and siqalar to the works of Turkish old literature. Here are the works shown that give the right to think about the fact that Turkish literature has had written works since the beginning of milod, and that, naturally, such works do not remain with what is known to us alone. These works, in general, are written with the Turkish language. Different slogans depending on the Lokin centuries and times. Turkish was also once referred to as Mongolian (from the Mongolian of the famous kesikbosh story of Sultan ODI of hisom the secretary, i.e. from chigatoycha to turkchaya, i.e. Ottoman chevirma), and then the Uyghur language,

Hoconian Turkish or Kashgar language, Oğuz dialect, Chigatoy language, Ottoman, ozoricha, such as the chigatoy language. Basically, the butterfly is another form of the uighur that enters a certain literary ring. Allocations of works that enter the basin of the cob Chigatoy language for the fuel only with the letter Uyghur. Assume that even if the language of the works written with the letter o'hun is indistinguishable from Uyghur'on. And whichever of the Uyghur script in Orkhun has previously acquired old works that make it difficult to separate the initial one, and it is known that the two scripts have a great deal of time together. "Orkhun script" is said to be old only by the original "Nasturi monks" relying on the discussion of the possible pre-8th-nth century existence of the letter kelturğur Uyghur. On top of this, there is a possibility that this doubt will increase again if the Uighur Alphabet layout is brought to the eyes by the fact that there is an influence of both the Somali and the Aryan and Chinese letters. Whatever it is, the works above what are not written with the letter of the history of the evolution of Turkish written literature give a certain idea in the context of valuable. The life of the Turks (real and historical life) has a rich literature from the age of migration. This is the most abundant book that gives us information about the wealth of literature, The "Dictionary of the Lord turk". In this there are some of the most beautiful passages from old Turkish epics. There are even places of such beauty that it goes so far as to Welt written literature.

Among the old-fashioned writers of El literature, the National Epic borkim "Oğuznoma", translated from Persian to Arabic in 211 nchi khijriy, has been largely modified from Turkish. An important part of this epic is el literature in the epic of the Sayid battol Goose, such as "Dada Qorqut" or "Kitabi Qurqut". It can be judged that the "Oguznoma" is nose-fixed from Islam. Because in 211 Hijri, translate from Persian to Arabic, and between the Arabic translation of this epic to Persian, the Persian translation, like the future of the possibility of the passage of time in harhol, must be written (identified), as opposed to Turkish for the first time (fifty thinkers)...). Besides these, a number of other written and non-written works on el literature are on the field.

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