



Poetics Of “Hayrat Ul-Abror” Stories

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ABSTRACT

“Hayrat ul-Abror” is a work with a unique structure and complex composition among the epic poems of “Hamsa”. The next four epics of “Khamsa” have a complete plot. However, the first epic composition is classified into three groups: 1) the whole composition of the epic; 2) composition of articles; 3) composition of stories. Stories have a special place in the epic. They come after each article and, in the form of a contribution from the story, develop and prove the ideas and views put forward by the author in the article. The study of the poetics of the stories, a deep understanding of their essence, allows us to fully understand the basis of the parables put forward in the articles that are directly the ideological basis of the epic.

KEYWORDS

Epic, story, poetics, essay, plot, composition, artistic skill, idea, expression, tradition, originality.

INTRODUCTION

In “Hayrat ul-Abror”, articles and stories are inextricably linked, certain moral and poetic ideas are expressed in the articles on the basis

of the author’s own views on time, space, reality, and in the stories the issues discussed in the articles relationship is determined. The

author's views expressed in the stories, as well as in the article, are proved by the plot of the work of art, a life event, the problems of the fate of real historical figures, mystics, rulers.

MAIN FINDINGS AND RESULTS

Navai is also a genius artist in storytelling. He is well acquainted with folk art, stories from Nizami, Dehlavi, Jami's "Khamasa", stories and parables from Jalaliddin Rumi's "Masnavi", Saadi's stories from "Gulistan" and "Boston". At the same time, as a statesman, Navai was well aware of the behavior and lifestyle of various social groups in his time.

If we compare the range of moral, social ideas and problems put forward in the stories of Nizami's epic "Makhzan ul-asror" with the ideas in Navai's "Hayrat ul-Abror", we can see that Navai's stories are at a higher level. The stories in Amir Khusrav Dehlavi's "Matla'ul-anwar" and Abdurahman Jami's "Tuhfat ul-Ahror" are also richer in meaning and more colorful than Nizami's. In particular, the humorous spirit, humor and humor are strong in the stories in Jami's epic. The image of Sufis is almost non-existent in Nizami's stories. Only a Sufi steals the gold that a pilgrim has deposited. The figures of rulers (Jamshid, Sulayman, Anushrawan, and Harun ar-Rashid) in Nizami's stories do not appear at the level of bright personalities. These shortcomings, according to Navai, were corrected by Khusrav Dehlavi.

According to the principles of Nizami's, Dehlavi's and Jami's epics, in Navai, too, stories perform three important poetic functions:

- Proof, substantiation of the issue on the subject of the article;
- To show ideas about it in artistic images if the issue is justified;

- Some of the stories in the articles are the prelude to the content and ideas of the next epics of "Khamasa".

Some of the stories of "Hayrat ul-Abror" have a plot, others do not have it; ideas, some of the proverbs are narrated in the language of the author, some in the language of the ascetics, some in the language of the sages, some in the language of the narrator. The protagonists of the plot stories are some historical figures, kings (Noshiravon, Bahrom, Iskandar) and saints (Boyazid Bistomi, Ibrahim Ahmad, Abdullah Mubarak, Sheikh Iraki), some are ordinary laborers (woodcutter, etc.), some are animals (lion, durroj).

Some characters are anonymous, with only a symbolic name (Tamagir Tome and Satisfied Qone (in later epics Muqbil and Mudbir). In some stories the plot is complete, in some stories there is a part of the plot. Theorists rightly point out that the artistic plot is not a theme but a problematic one. and his attitude to this problem is the idea of the work.

The stories of "Hayrat ul-Abror" can be grouped in subject and content terms as follows:

- a) Stories of just and unjust rulers;
- b) Stories about saints, Sufis;
- c) Lovers, love stories;
- d) Stories about human behavior, virtues and vices (fidelity, modesty, generosity, contentment, honesty, greed, drunkenness).

Literary critics rightly point out that Navai's stories reflect the rich treasures of folk poetry

Scholar N. Ganikhodjaeva, who studied the stories of "Khamasa", notes that Navai throughout his career, defended the interests

of the people, worked tirelessly to prevent feudal massacres and bring peace to the country, fought against oppression and ignorance [1, p. 4]. It can be said that these ideas are more vividly expressed in the poet's stories about rulers.

According to N. Ganikhodjaeva, in some stories the development of characters is shown, in others it is not shown, in some stories the momentary state of the image is reflected, that is, some stories are based on the momentary state of the image [2, p. 225]. Assumingly, at this moment the spiritual world, worldview, spirituality and enlightenment of the character are clearly visible. For example, in "Hayrat-ul-Abrar", in the character of the Ansar of Herat, Abdullah Ansari, he said: Qil dedikim, qilmoq erur varzishim, Radu qabuli ila yo'q ishim. - "I told you to do it; I'm going to do it, I have nothing to do with rejection".

This is not the view of most other saints, dervishes, Sufis. In the story of Muhammad Porso and his son Abu Nasr, pilgrims ask for prayer because they believe that Muhammad Porso's prayer will be accepted in the presence of truth.

CONCLUSION

Accurate and complete understanding of the content of the stories in "Hayrat ul-Abror" allows not only the articles in the epic, but also the whole epic itself, as well as the content of the subsequent epics of "Khamsa", which developed the issues of the first epic.

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