



 Research Article

COMMENTS ON THE STRUCTURE OF THE EPIC "HAYRAT UL-ABROR"

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ABSTRACT

The article presents a unique plot, poetic structure and compositional features, as well as a chain of compositions that distinguishes "Hayrat ul-abror" from the other "Khamsa's" poems.

KEYWORDS

The poem, composition, plot, image, analysis, classification, proverb, story, genre, artistic skill.

INTRODUCTION

"Khairat ul-Abror" fully reflects the dominance of the didactic spirit, the variety of images, the actual disclosure of a number of topical issues of his time, in particular, the poet's goal to write "Khamsa" as the first introductory dastan, a huge monument in the Turkic language and differs from subsequent dastans "Hamsa" by the breadth of its subject matter. "Khairat ul-Abror", unlike other "Khamsa" dastans, is a collection of dedications and stories. The dastan is dominated by philosophical interpretation rather than epic figurativeness, the author's descriptions and characteristics play a leading role, and the plot and narration of events are based on the views of the poet.

"This dastan is a summary of the political, social and philosophical ideas that were supposed to be presented in the Hamsa, or a sketch of this great and beautiful canvas called the Hamsa. In this regard, the study of this dastan as a whole is not only a topical issue, but also an important step for a deeper understanding of the essence of the following dastans of "Khamsa".

Alisher Navoi traditionally calls the first dastan of his "Khamsa" "Khairat ul-abror" and introduces three astonishments after munozhot and nat. It is important to correctly interpret the essence of the concept of abror in its name as the main idea of the dastan. It is well known that abror - (from Arabic: plural of the word

barr - decent) [Sufism] - people who do good deeds, people with good morals in terms of gnosis; they are the special servants of Allah in the tarikat. In the process of purifying their souls, they went through several stages of the path to Allah. Alisher Navoi called the first dastan "Khamsa" "Khairat ul-Abror" and expressed his philosophical views on this status:

Hayrati abror ko'rub zotini

"Hayrat ul-abror" dedim otini.

Surprised by their high morality, I called him (dastan) "Khairat ul-Abror".

In his work "Tazkirat ush-shuaro", Davlatshokh Samarkandy claims that Navoi relied on the traditions of Nizami when creating "Khamsa".

Navoi in his work "Muhokamat ul-lugatayn" confirms this idea, saying: "Avvalkim" khayrat ul-abror "bogida tabim gullar ochibdur, Shaikh Nizomiy ruhi" Makhzan ul-asror "idin boshimga dular sochibdur". It should be noted that Navoi, following the example of all his predecessors in "Khairat ul-Abror", created an original introductory dastan, which differs from their works in style, idea, content, size, artistry and image. In the conversations of Navoi, the Sufi-enlightenment essence is strong.

Also, at the heart of each chapter, conversation and story, a realistic approach to the socio-political problems of its time is reflected. The first dastan of Alisher Navoi was written in the style of Navoi ("Navoi style", "high style" - Y. Iskhakov), which reflected the author's intellect as a poet, deep views as a thinker, sharp ridicule and criticism of the negative qualities of representatives of society as a statesman, an unprecedented theoretical analysis as a great scientist, folk teachings and instructions as a leader of the people.

Prior to gaining independence, the previous eleven chapters of the dastan were not included in a number of publications of "Khairat ul-Abror". Also, these chapters, which embodied the poet's enlightening and epistemological views and played an important role in a series of issues: the chapter of basmala, one hamd, four munozhot and five nat (description of the virtues of the prophet), of course, were left without consideration in the studies of literary critics.

Based on the compositional structure of the work, it is important to determine the constituent foundations of the dastan. In its architectonics, after such sources as basmala (chapter 1), hamd (chapter 2), 4 munozhot (chapters 3-6), 5 nat (chapters 7-11), attitude towards their predecessors (chapters 12-13), description of the word (chapters 14-15), a hymn to the ruler (chapter 16), a description of the soul (chapter 17), three astonishments (18-20), a hymn to Bahauddin Naqshband and Khoja Akhror (chapter 21) articles (22-61) are cited and a final interpretation is given within a separate chapter (62). It contains "Xaq mamurai exsonidan maskani afv tilamak" and the last chapter (63) "History of the slave", which form the structural basis of the dastan.

In the first chapter of "Khairat ul-Abror" Alisher Navoi poetically interprets the main divine sentence "Bismillahir-rohmani-r-rahim" from the Holy Quran. This chapter is introductory to the entire "Khamsa", and unlike its predecessors, Navoi's basmal chapter is poetically ideally formed. Sufi-philosophical interpretations of the head of the basmal prepare the ground for prayers-munozhot and descriptions-nat. The head of praise-hamd "Khairat ul-Abror" is 42 bayts, and the total volume of four prayers is 167 bayts. Among them, the third prayer consists of 50 bayts, the rest do not differ significantly in size: the first prayer - 42 bayts; second prayer - 37 bayts; fourth prayer - 38 bayts.

Prayers are completely directed to the torch of enlightenment of the Koran and hadiths, and the foundations of the science of monotheism are explained by the addition of artistry and scientificity. In them, the views of the poet are expressed in the context of Allah, the Universe Man, the unity of man in the universe, the creation of the Universe thanks to the unlimited power of Allah; the main idea of the prayers is that Man is the greatest and most perfect miracle among the extraordinary beauties and miracles of all, that in fact the whole universe was created because of man, and that his actions, humanity and enlightenment are a limitless power that rules the world.

Four of the five verses - na't in Khairat ul-Abror (chapters 7-10) are devoted to the lifestyle of the Prophet (peace and blessings of Allaah be upon him), and one verse in chapter 11 describes the night of Meraj. Verses 7-10 chapters of the dastan tell about the creation of "Nuri Muhammadiyah", the appearance of signs of prophecy by the Holy Prophet, the origin of the religion of Islam, the struggle against the pagans, the miracles of prophecy, the power of Islam, the glory of the Koran and hadiths, instructive examples of the caliphs. Although the Prophet (peace and blessings of Allaah be upon him) is praised and his perfection is emphasized in these chapters, certain historical facts and truths about the life and work of the Prophet (peace and blessings of Allaah be upon him) are gradually reflected in the context of the times.

The appearance of nat after praise and prayer is a requirement of the creative tradition, but is also associated with a tribute to the prophets, who introduced the Islamic religion and faith, which made a great turn in the whole life of mankind, and waged a merciless and stubborn struggle against ignorance, idolatry and paganism, which multiplied the false "gods".

Khairatlar (amazement), which plays an important role in the structure of the dastan, reveals the criteria of humanity - the qualities of the mental world, which include social, political, moral, religious, educational, mystical issues. Amazement "Khairat ul-Abror" is the amazement of the soul with the wonders of the universe created by the Almighty, and is the result of sincere desires of faith as the embodiment of divine pictures. The main ideological content of the dastan is covered in terms of amazement in a high style, at the level of artistic and spiritual discoveries. In the dastans of Nizami Ganjavi and Amir Khusrav Dehlavi, the semantic structure of the introduction is the enlightenment of the heart of a Sufi who knows the secrets of the invisible world, and in the amazement of Navoi, the journey of Khoja-Kongil (soul) to the invisible worlds and amazement at the wonders of this world constitute the semantic structure of the introduction. These wonders are most evident in the accounts of the seven travelers in the Sabai Sayyar. The ideological and semantic center of the work is the astonishment of divine love, devotion, renunciation in "Leyli and Majnun", true love, the test of difficulties to achieve the beloved in "Farkhod and Shirin".

Speaking about the compositional and structural features of "Khairat ul-Abror", Professor M. Mukhiddinov emphasizes that in the chapters preceding the conversations, the authors felt a little "freer", arbitrarily chose how many prayers or nat should be written, and only when it came to conversations, they strictly followed the rule of writing twenty conversations. Although the number of conversations meets the requirements of the hamsa tradition, they differ radically in ideological orientation, in essence, in content, and in reflecting the author's concept. In the conversations of "Khairat ul-Abror" the spirit of the time in which Navoi lived and the problems of public life are expressed in a certain sequence. In the

conversations, instructions, instructions and Navoi's attitude to the solution of the issue were determined.

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