

GENERAL DETAILS OF THE FIRST CHAPTERS OF THE "SADDI ISKANDARI" EPIC

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ABSTRACT

This article is devoted to the general description of the great thinker Alisher Navoi's epic "Saddi Iskandariy". The content of each chapter of the epic is considered separately, and bytes from the work are given as an example.

Keywords: "Khamsa", epic, "Alexander's wall", praise, human, perfection.

We would not be mistaken if we say that the main pillar of the second stage of Navoi's creative development is the poet's masterpiece "Khamsa". In 1483, Alisher Navoi began to write his greatest work, the "Khamsa" series, and finished it in 1485. This huge artistic encyclopedia, which includes five epics, contains more than 50,000 verses and constitutes almost half of Navoi's entire poetic heritage. But it's not about size. "Khamsa" is the heart of Alisher Navoi's work. Our great grandfather brought Turkish poetry to the level of the most advanced examples of Arabic and Persian classical literature as soon as he wrote his first poem "Badoyi' ul-bidaya". But it can be safely said that if "Khamsa" was not written, not only the literature and spirituality of our Turkic peoples, but also the spirituality of the entire Islamic region would not have the integrity it has today. The birth of a true lover like Alisher Navoi, the essence of the great talent given to him is due to "Khamsa", the beginning and the end of the legacy of this great artist is due to "Khamsa".¹

Alisher Navoi's "Khamsa" epics have been the subject of several separate studies, and this work will continue. Because their layers of content are meaningless. As these epics are perfect in form, they are even more harmonious in content, orderly and boundless like the universe.

According to the beliefs of Islam, five times a day prayer is called "al-Khamsatu", and the five pillars of our religion - tawhid (faith), prayer, fasting, zakat, hajj - are unique. khamsa" (five). Therefore, the interpretation of Nizami's epics as a series of "Khamsa" and the responses of Amir Khusrav and Navoi to it are not without reason. Alisher Navoi in the preface of the epic "Saddi Iskandari" specially touched on this issue and compared the writing of each epic of "Khamsa" with the morning (fajr), noon (zuhr), asr, evening and night prayers that are read at certain times of the day. and

¹ Adhambek Alimbekov. History of Turkish literature, T., TDSHI, 2005. -B, 46.

compares “Khamsa” to five resting places built to catch one’s breath during the ascent to the top of a great mountain. In order to create these resting places, the poet “goes out and kills on the throne of knowledge”, sends the “emissary of the imagination” to all sides, “delivers” the “army of meanings” (army of meanings) from the “soul property” group by group (favj-favj), when the armies of meaning gathered, it was necessary to start conquering the language of people, that is, to demonstrate the art of worldliness in the world of spirituality. “Khamsa” epics explore social life, the roles and tasks of different categories in life in connection with their entire inner world and psyche, and at the same time, all inner ties in it are connected to the belief of Monotheism.

This work is dedicated to one of the great figures of the world, the most famous of the three sahibqirans, the world-famous Iskandar, and is the final epic of “Khamsa”. “Saddi Iskandari” is the largest epic in “Khamsa” and consists of 89 chapters and 7215 bytes. The introduction to the saga includes 14 chapters. Chapter 1 is devoted to traditional praise - the description of God’s attributes. In this chapter, Navoi dwells on the history of the creation of the universe based on the teachings of Sufism: he gives a separate description of each of the 9 layers of the sky and the constellation of planets. He praises the greatness of the Creator. He states that the purpose of all this is to create Adam:

Karam birla xalq aylagay olame,
Bu olamda maqsud anga odame.
G‘araz odame anga olam tufayl,
Nekim g‘ayri olamdur, ul ham tufayl.
Karam will not become a nation,
The goal in this world is a person.
The world will be given to a malicious person,
Some are other worlds, and they are not.

Chapter 2 covers prayer. Speaking about the breadth of Allah's grace in the chapter, Navai’ puts forward the belief that it is natural for a slave to commit sins if there is a slave race:

Ilohiy, alarkim gunahkar ekin,
Sen o‘tkarmagan ne gunah bore kin?
Chu har mujrimelim, sen etting karam,
So‘rulmas hamul jurm ila o‘zga ham.
Agar afv birla karam budurur,
Bori xalqning jurmi ma’rufdurur.

God, I am a sinner,

What sin did you not commit?
I'm sorry, you're the one
Unsolicited transportation is also a crime.
If forgiveness is a blessing,
The people's crime is always known.

At the end of the prayer, Navoi is able to understand the difference between the particles when the sun illuminates the earth with its rays, so when you make a cabbage to the particles, he begs Navoi to become a cabbage like a particle and forgive his sins:

Yorurda quyosh partavidin saro,
Qachon farq o'lur fahm zarrot aro.
Qilur vaqt bu zarralarg'a karam,
Navoiyg'a lutf ayla bir zarra ham.
The sun shines in Yorur,
When will the difference die?
I'm going to spend some time with these particles,
Not even a little bit of grace.

The third chapter of the epic consists of the praise of the Prophet "sayyid ul-mursalin" (the greatest of the prophets). Speaking about the light of prophethood in the first verses, Navoi says that Adam is his son, and the rest are among his grandsons, and he emphasizes that his characteristics are described in all holy books. The birth of Rasuli Akram is likened to the explosion of another sun in the sky:

Sening tug'mog'ing ravshan aylab jahon,
Aningdekki, tuqqay quyosh nogahon.
Your birth is a bright world,
The sun is suddenly shining.

According to the tradition, after the na't comes the description of the Night of Miraj. In this chapter, Navoi describes with strong pathos the process of our prophet ascending to the 9th heaven one after the other, the planets being surprised to see this situation, finally walking to the world of Lomakon, rising 70 thousand layers of veil and meeting with Mr. Haq. The fact that their return to earth was watched with deep admiration by the people of the heavens and the angels is described through unique artistic means:

Falak ahli ichra alolo tushub,
Malak xaylig'a sho'ru g'avg'o tushub.
Maloik tutub yo'l boshin javq-javq,
Tamoshosida borcha ko'nglida shavq.
The people of the sky fell into darkness,
There was a great commotion at Malak's house.
Maloik took the road with his head in a frenzy,

He is full of excitement at the show.

The 5th chapter of the saga is about the completion of “Khamasa”, and in this chapter, Navoi states that his desire to write “Khamasa” awakened long ago, when Navoi and Dehlavi were studying “Khamasa”, and He asks the spirit of his teachers for help:

Bu vodiyo aro Xizri rohim bo‘ling,
Qayon yuz keltirsam panohim bo‘ling.
Burundin chu ko‘rdunguz yorliq,
Base yetti sizdin madadkorliq.
Be kind to this valley, Khizri.
Be my refuge wherever I go.
You see the label of Burundi,
Base seven is your help.

The 6th chapter is devoted to the definition of words, the hymn of Nizami Ganjavi and Khusrav Dehlavi. In this chapter, when Navoi initially defines the word, he evaluates it with its importance above all things perceived by man, and praises it with the adjectives such as “precious soul” and “precious animal”:

Biyikrak maqom ichra aflokdin,
Ne aflokdin, vahmu idrokdin...
Bashar zotida javhari jon ham ul,
O‘luk jismida obi hayvon ham ul.
You have a high status,
You are not afraid, you are afraid...
In Bashar’s family, the soul is also alive.
A dead animal is also found in the dead body.

Navoi mentions Nizami Ganjavi, who was cared for in Ganja, as a rare person who has a wealth of words, and says that Atorud (Mercury), the patron of secretaries, is his servant. Also, in this chapter, Khusrav Dehlavi, who gave a worthy answer to Nizami’s five, is praised, and he is described as a witch of words and a scholar of wisdom. If Nizami is the sun at the beginning of the word, it is said that Dehlavi is like Mushtari:

So‘z avjida gar ul mahi xovariy,
Bu gar yo‘q mahi xovariy, Mushtariy.
At the beginning of the speech, the word is ul mahi Khawari,
This is not a messenger, Mushtari.

Chapter 7 is devoted to the hymn of Nuriddin Abdurrahman Jami, followers of Nizami and Dehlavi in poetry. Referring to Jami’s nickname through the art of kitabot (lettering), Navoi describes his verse as “jam” and “may” and says that the earth and blue were intoxicated by this verse:

Dema jom ila mayki, nazmi ravon,
Yer-u ko'k elin ayladi notavon.
Don't say loud, my rhyme is smooth,
The earth is spinning like a blue soul.

Also, in this chapter, Navoi touches on the achievements of Jami in the ghazal and masnavi genres, and lists his epics that are part of "Khamasa" by name:

G'azal dard-u so'zini, vah-vah, ne dey,
Desa masnaviy, Alloh-Alloh, ne dey...
Bo'lub jilvagar tab'i ko'zguna
Ki, sabb ayladi "Xamsa" o'trusida...
Burun jilva aylab ayon "Tuhfa" si,
Berib olam ahliga jon tuhfasi.
Yana "Subha" jon rishtasin tor etib
Ki, har muhra bir durri shahvor etib.
Chu Yusuf so'zin oshkor aylabon,
Zulayho kibi elni zor aylabon.
Chekib xoma "Layli-yu Majnun" sari,
Yuz ofat solib tog'-u homun sari,
Bu damkim qilib xomasin durfishon,
Iskandar hadisidin aytur nishon.

The ghazal says the word pain, wah-wah, what?
Masnavi says, God, God, what do you say...
Bolub jilvagar is in the mirror
It was recorded in the "Khamasa" seat...
"Gift" is clearly visible in the nose,
A gift of life to the people of the world.
Again, "Subha" tightened the bond of soul
That every seal is a durry.
Chu Yusuf is guilty of revealing his words.
Like Zulayho, the country is hard to blame.
Smoke to "Layli-yu Majnun"
A hundred calamities go up and down,
Don't let this be my fun.
Iskandar's hadith is a target.

These data can be a suitable answer to the debates in literary studies about whether Jami wrote "Khamasa" or not.

Chapter 8 of the epic – "On the Description of the Sun of Grace and the Cloud of Guidance" called, in this chapter, Navoi mentions that whoever is blessed with good fortune, he will be victorious in all his work, if he picks up a thorn, he will get a bud,

if he picks up dirt, he will get gold, all this is from God, and he should be thanked for that. Allah thanks him for giving him the virtue of spreading nazm, and he proudly states that he has gained fame in different classes (genres) of nazm:

G'azal tarzig'a avval aylab sitez,
Jahon ichra soldim ulug' rustaxez.
O'qur vaqti ahli salomat muni
Ko'rub olam ichra qiyomat kuni...
Har asnofi zikri emas sha'nima,
Bilur har kishi boqsa devonima.

In the style of a ghazal,
I entered the world with a great rustakhez.
It's time for people to be healthy
The world will see and taste the Day of Judgment...
It is not the honor of every class,
Of course, if anyone cares about it, it's my place.

Manifestations of Islamic spirituality in their creations do not deny their predecessors, strive to create something unprecedented, but improve the spiritual wealth created by their masters, give it a new shine, discover new and pure aspects of the whole and great truth they are looking for, who followed the path of meaningful enrichment. It is literally a holy tradition, inspired by the holy book of Islam, the Holy Qur'an. Dehlawi's "Khamsa" as an excellent commentary on Nizami and a new interpretation of its contents spread the fame of both himself and his predecessor. In the next 14th and 15th centuries, regional spirituality developed under the influence of the "Khamsa" tradition, and the potential and talent of a poet could be measured by the ability to write a worthy response to at least one "Khamsa" epic. This is a unique event in the history of world spirituality. The "Khamsachilik" tradition started in Turkish literature by Qutb and Heydar Khorezmi was waiting for its perfection in the work of Alisher Navoi, and this auspicious anticipation bore great fruit. The spirits of Nizami, Amir Khusrav, Alisher Navoi united in the spiritual field of "Khamsa" and acquired a single climate and a single essence. This single essence is the greatest peak of the spirituality of the entire Islamic region. The artistic world of Nizami and Amir Khusrav cannot be perceived in its entirety.

References:

1. Alisher Navoi. A perfect collection of works. Volume 11. T.: "Fan", 1993. -640 p.
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