



 Research Article

THE ROLE OF THE NARRATIVE GENRE IN THE COMPOSITION OF THE FIRST EPICS "KHAMSA"

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ABSTRACT

The article analyzes the role of stories in the composition of the dastans “Hayrat ul-abror”, their important function in the formation of the structure of the work, the ideological and artistic features of the story, their classification, and plot issues. When creating the “Hayrat ul-abror” architectonics, the issues of the original style of Hazrat Navoi, his attitude to tradition, the early epics of his predecessors and innovation were highlighted. It was found that the stories, considered the illustrative final part of the conversations of the epic, are an important factor in proving the poet’s artistic intention. “Hayrat ul-abror” emphasizes that conversations and stories are inextricably linked, that a specific moral, poetic idea is expressed in conversations based on the author’s own opinion, the author’s views on time, space, reality, that the stories reveal the issue discussed in the conversations, problem, the attitude of the sages of the past, saints to the idea. This article also reveals the principles of updating epic stories, a realistic reflection of the spirit and problems of the era in which the poet lived.

KEYWORDS

Story, composition, plot, classification, poetic interpretation, artistic skill.

INTRODUCTION

The epic "Hayrat ul-abror" differs from the subsequent epics "Khamsa" in having a single epic plot due to its complex composition and wide range of characters. This epic is fundamentally different from the next four epics of the "five" not only ideologically and semantically, but also in construction. The work can be divided into three compositional chains:

- a) general, integrated composition of the epic;
- b) composition of conversations;
- c) composition of stories.

This classification is also an important basis for grouping the system of images in the epic. Images in the epic participate in the formation of a compositional chain. It should be noted that in "Hayrat ul-Abror" articles and stories are interconnected, and the articles express certain moral and poetic ideas based on the author's own opinion and views on time, place and reality. The stories define the attitude of the sages and revered saints of the past towards the issue, problem and idea discussed in the articles. The author's views, expressed in stories and articles, are substantiated by the problems of the destinies of real historical figures, mystics, rulers, through a work of art that has a plot on a life event.

METHODS

Navoi is also a brilliant storyteller, and in this field he wrote folk oral works, Nizami, Dehlavi, Jami's "Khamsa", as well as Jalaluddin Rumi's "Masnavi", Fariduddin Attar's "Mantik ut-tayr", "Tazkirat". ul-avliya", Saadi's well known plots and parables

in the works "Gulistan" and "Boston". At the same time, as a statesman, Navoi knew perfectly well the character and way of life of different social categories of his time. That is why the stories clearly convey the image and spirit of social life.

If we compare the range of moral, social ideas and problems presented in Nizami's epic "Mahzan ul-asror" with the ideas in Navoi's "Hayrat ul-abror", we can see that Navoi's stories are on a much higher level. The stories in Amir Khusraw Dehlavi's "Matla ul-Anwar" and Abdurrahman Jami's "Tuhfat ul-Ahrrar" are much richer and more colourful than Nizami's stories. In particular, the enlightening spirit is strong in the stories of Jami's epic. The figures of rulers (Noshiravon, Harun al-Rashid) in Nizami's stories do not appear at the level of vivid personalities. These shortcomings, in Navoi's opinion, were somewhat corrected by Khusrav Deglavi.

– According to the principles of epic by Nizami, Dehlavi and Jami, the stories in Navoi fulfil three important poetic tasks:

- Arguing, justifying the question on the topic of the conversations;
- if the problem is justified, to express an opinion about it in artistic images;
- The role of familiarisation with the ideas of the following epic "Khamsa".

Some of the characters in the narrative stories are historical figures, kings (Noshiravon, Bahram, Iskandar) and saints (Boyazid Bistomi, Ibrahim Ahmed, Abdallah Mubarak, Sheikh Iraki, etc.),

some are ordinary hard-working people (his son - an old man demanding food, an old woodcutter, a slave, etc.), some are animals (a lion, a deer). Some characters are nameless, given only symbolic names (the tame Tomy and the contented Blood). Some stories have a complete plot, some stories have part of a plot.

The stories of "Hayrat ul-abror" can be grouped by theme and content as follows:

- a) stories in a mystical-philosophical spirit;
- b) stories focusing on justice, valour and bravery;
- c) stories interpreting human virtues and vices;
- d) stories glorifying science and scholarship.

First group. Bayazid Bistomi and Muridi (first conversation), Ibrahim Adham and Robiai Adwiya (second conversation), Abdullah Ansari (fourth conversation), Sheikh Iraki (ninth conversation), Iskandar (fourteenth conversation), Stories of Zainul-Abidin and his son (seventeenth conversation) can be included in the first group.

The second group includes the stories of Shah Ghazi (third conversation), Abdullah Mubarak (sixteenth conversation), and Shah Bahram (nineteenth conversation).

Stories belonging to the third group include "Hotami Toyi" (fifth conversation), "Noshiravon and Nargis" (sixth conversation), "A Satisfied and Dissatisfied Friend" (seventh conversation), "Ikki vafoli Yor" (eighth conversation), "Lyon and Durroj Masali" (tenth conversation). Ayub and the

Thief (thirteenth conversation), Israelite Rind (fifteenth conversation), Chin Gozali and her lover (eighteenth conversation), Khoja Muhammad Porso and his stories about Khoja Abu Nasr (twentieth conversation) may be learnt.

The fourth group includes the stories about Imam Fakhr Razi and Khorezmshah (eleventh conversation) and Yakut (twelfth conversation).

The scholar N. Ganikhodjaeva Navoi, who researched the stories of "Khamasa", said that throughout his activity Navoi defended the interests of the people in order to prevent feudal massacres, which subjected this people to destruction and humiliation, and to establish peace in the country[13;4] . It can be said that these ideas are more vividly expressed in the poet's stories about the rulers.

According to N. Ganikhodjaeva, some stories show the development of characters, while others do not, and some stories are based on showing the momentary state of the character. In our opinion, during this short period of time the spiritual world, worldview, spirituality and enlightenment of the character can be clearly seen [14;225] In particular, this is the case with the characters of Herat Pir Abdullah Ansari and Bayazid Bistami. This is not the case with the depictions of other saints, dervishes, and Sufis. For example, in the story about Muhammad Porso and his son Abu Nasr, the character of the heroes is revealed on the basis of a certain plot and development of events.

In "Hayrat ul-abror" in the third conversation he criticises tyrant-kings who tortured his people

and sultans with strong hatred according to the subject of the article. Professor H. Boltaboev in Fitrat's treatise "Navoi's Opinion on Humanity" interprets Navoi's opinion of the Sultans in Fitrat's interpretation: and concludes that he showed his inability to pass the ulus on the path of piety. Since they are clay, you are not pure light, they are all made of clay[5;169].

It can be said that Alisher Navoi influenced his friend Sultan Hussein Baykar to become a just king by criticising the repressive sultans. This chapter contains important information about the biography of Sultan Hüseyin Baykar. It records the historical battles of the poet Sultan Hussein for the throne.

The story of Shah Ghazi and the complaining old man in "Hayrat ul-abror" has a complete plot. In it, the exposition - the previous state of the characters is described on the basis of real reality:

Andaki, G'oziy farxunda baxt

Toj olayin deb taloshur erdi taxt.

Yuz, ikki yuzcha kishi birla qazoq

Gah yeri Xorazm edi, gah Adoq[1;112].

In these verses the real historical reality is clearly given. According to historical sources, Hussein ibn Mansur ibn Baykara fought for the throne in the Timurid region in the twenties and thirties and fought fiercely in the steppes of Khorezm and Kipchak. Sultan Abu Said did not heed the warning of Khoja Akhror, led a large army into Iraq, was captured and died in battle. Hearing this news, Hussein Boigaro quickly defeated Yodgor

Mirza and took the throne. Navoi describes the tyrant sultans in the article and the justice of Shah Ghazi Hussein Boykar, who is their opposite, in the story.

This story has a complete plot, a knot of conflict (the old man's son was killed by Shah Ghazi in battle); a development (the old man demands food for his son and complains to the judge, the judge demands a witness; a climax (the old man recognises the king's justice and honesty as two witnesses); denouement (finds the king guilty, or receives punishment, or sentences him to pay alimony); epilogue - as the old man, relinquishing his claim, is moved by this justice - all elements of the plot are beautifully worked out. The king agrees with the verdict and places a sword and a handful of gold before the old man. His story mentions the Navoi Mazkur Zoli Zar, one of Firdausi's heroes. Shah Ghazi's justice is also developed in the character of Alexander in the epic "Saddi Iskandari".

The theme of the story is the old man's demand for justice, the problem is the judge's demand for two witnesses. The idea in the idea - if a citizen is oppressed, he has the right to complain to the king. To say this took great courage from the poet. Hussain Baigaro for no reason said in his "Risola" that "Alisher is courageous in right words". Khondamir writes in "Makorim ul-Akhlaq" that Hussein Baigaro issued an order to resettle three thousand families from Herat to Khorezm. Navoi appealed to the king eleven times to change this decree. Three thousand family numbers will be reduced to one thousand. Two thousand families will not leave the Motherland [5;90] Alisher

Navoi's personal courage and patriotism are reflected in his stories and heroes.

RESULTS AND DISCUSSION

Alisher Navoi devotes the fifth conversation of "Hayrat ul-Abror" to the theme of generosity and bounty and adds to this article the story of Khotami's wedding. It is known from history that Khotami Toyi, existing in Oriental literature and mentioned by Navoi in his epic "Note 6-a. end 7-a. chief of the Toyi tribe in Yemen, a famous military leader and poet. Among the peoples of Arabia and the East Khotami Toyi is known as Khotama of the Toyi tribe" [16;378].

The idea expressed in the plot of this story is to throw light on the reasons for the difference in the characters and outlook of Hotam and the old woodcutter. By contrasting generosity and avarice in the story, the poet leads the reader straight into the valley of generosity. He exclaims that it is nobler to live by one's own labour than to rely on the generosity of people:

Bir diram olmoq chekibon dastranj,

Yaxshiroq andinki birov bersa ganj. [H.A. -P.133]

Navoi's story shows that the old woodcutter is physically weak but strong morally. The spiritual strength of the woodcutter is that he does not need Khotam's generosity but earns a living by his own labour.

In Nizami's "Mahzan ul-asror" there is also a conversation of such content, and the story attached to it corresponds to Navoi's story in

theme and direction. The fifth conversation in "Mahzan ul-asror" is called "On the Peculiarities of Old Age", and Nizami added to it a story about an old bricklayer [9;87]. These two stories share the same idea. Nizami and Navoi glorify pious people who spend their lives in honest labour and make a living from the small income they thus earn.

The third chapter of Saadi's work "Gulistan" is called "Description of the Virtues of Contentment", and the author includes several stories about Khotami Toya, close in plot to Navoi's story. The dervish in Saadi's story, like the old woodcutter and the bricklayer, asks for alms and is content with what he earns rather than helping others[8;78]. In Saadi's story, the old man:

«O'z mehnatidan non yegan kishi,

Hotam minnatidan ozod yoz-qishi»- Suffice it to say that this image in Navoi is ideal in many respects. In addition to the woodcutter's reply and the address to Khotam, the author himself is also present in the story.

Himmat agar bo'lsa Navoiy sanga,

Banda durur Hotami Toiy sanga. [H.A. -P.133]
brings a final judgement and in every way encourages the reader to be satisfied.

Literary critic N.Gaffarov says that the character of the old woodcutter in the story "Hotami Toyi" is not an ordinary citizen of society, this character is a saintly nature, a saintly quality, "a person who puts the dirham earned by honest work above

grateful charity, renounces the pleasures of the mortal world, and lives only for the pleasure of the Truth. admits that [12;21]. Analyzing Sa'di and Navoi's stories in terms of ideas and content, Navoi scholar N. Ganiho'jayeve emphasizes that, unlike his predecessors, Navoi skillfully used psychological imagery, skillfully enlivened the mysterious spiritual world of a noble person who fell in love with Hotam in the work [13;18].

In idea and content, Navoi's story is somewhat close to those of Saadi and Nizami. However, in Navoi's story the social spirit and psychological image are somewhat more perfect. Moisa'fid in "Khairat ul-Abrar" harshly criticises Khotam, criticises him mercilessly, includes him among those who refuse to work, and says that the most important sign of nobility is earning an honest living:

Sen dog'i chekkil bu tikan mehnatin,

Tortmag'il Hotami Toyi minnatin. [H.A. -P.133]

At the end of the story, the idea of the literary hero (Hotam Toei puts the old woodcutter above him) and the idea of the poet come together. According to this idea, Khotam's generosity is good, but living by one's own labour without needing Khotam is even better. In this story, the poet condemns greed and promotes the idea of hard work. «The sixth conversation of "Hayrat ul-Abror" is devoted to matters of manners, and Navoi adds to this article a story related to Noshiravon. According to the legend, when Noshiravon was extending his hand to his beloved in the garden, his gaze fell on a daffodil flower and he immediately pulled her hand away. In

Noshiravon's opinion, it is impolite to extend one's hand in front of this flower, which resembles a human eye. In this story, the poet has recognised politeness and modesty as necessary qualities of a man, and Noshiravon in "Tarikhi Muluki Ajam" appears as a just king, a wise man who knows religion [2;633].

Literary critic N. Mallaev says that this plot can be found in ancient Eastern and Western literature, including in "Khumcha" by Titus Mac Plaut, a work by the Uzbek storyteller of the 16th century Khoja [7;213].

There is another story about Noshiravon in Tarihi Muluki Ajam [2;634]. In this context, the story is also found in the works "Gulistan" by Sheikh Saadi and "Gulistan Bit-Turks" by Saifi Saroi, written as a free translation of this work [11;92]. Both creators have the same conclusion and solution: you need to pay for the product. To take for free did not become a habit and the village did not turn into ruin. They asked him: "What damage will this flax cause to the village?" Noshiravon replied: there are few grounds for oppression. Everyone improved little by little and reached the current level."

The story about Noshiravon, written by Navoi, echoes Sheikh Sadi. However, the ending of Navoi's story is somewhat ideal. If Saadi limits himself to the general opinion of increasing oppression, then this aspect finds a more reasonable expression in Nawai: "It is amazing that a king can adopt a bad habit for a small sum." After all, "fame goes to the one who created it." From this idea, the reader becomes alert,

synthesizes his actions and refrains from oppression. In addition, other parts of Saadi's Gulistan and Boston describe Noshiravani Adil and events related to him. These are prose and poetic works such as "About Noshiravon and his minister Buzurjmer" and "Noshiravon's testament to Hormuz before his death" in the first chapter of "Boston"[2;634].

Literary critic N. Ganikhodjaeva believes that "Navoi's thoughts about justice are more similar to the thoughts of Nizami and Saadi. That is why some of Navoi's thoughts on the topic of justice are very similar to the stories of Nizami and Saadi on the topic of justice"[14;102]. In fact, Nizami Ganjavi also included a story related to Noshiravon in Mahzan ul-asror, the first epic of his Khamsa. This story is completely different from the ones above in plot and idea[8;88]. The commonality of the stories, as noted by scientist N. Ganikhodzhaeva, is not noticeable in the stories of Noshiravon by both artists. However, the plot of the story "About Shah Bahram", appended to the nineteenth article of "Hayrat ul-abror", is compatible in theme and idea with Nizami's story "About Noshiravon and his minister". Both stories have something in common. However, the elements in the stories are not exactly the same. In Nizami, the main characters of the story are Noshiravon, his minister and two owls, but in Navoi the situation is a little different. In his story, Navoi turns to the images of King Bahram and the poor farmer. The fact that Navoi is a master of psychological imagery can be seen from the tragic appearance of the villages of that time and the honest and

courageous words of the peasant addressed to the tsar. In this story, two characters are contrasted: on the one hand, the powerful King Bahram, and on the other, an honest old man in a difficult situation, oppressed by oppression.

Xasta ko'ngul ovlomog' etmay havas,

Sheva anga dashtda ov erdi bas. [H.A. – B.276]

In this verse, Navoi uses the word "hunt" in different meanings and emphasizes that the main task of a just and wise king is to solve the problems of sick souls and make them happy.

In the tenth conversation of Hayrat ul-abror, the parable of the lion and durrodj is included in the epic to give the reader a deeper understanding of the tragic end of lies. Durrodj did not adhere to the terms of friendship: he deceived his friend, who did not listen to his words. The most difficult moment in his life is when he falls into the trap of a hunter, the lion "companion" does not come to the rescue and his life ends in tragedy. Navoi wants to say that the position of a liar among the people is sad. Regardless of whether he is a king or a prince, if the public knows that he is lying, no one will believe his truth:

Kimsaga yolg'onchi debon qolsa ot,

Bu ot ila chorlasalar o'zu yot,

Sidq xitobi yana yonmas anga,

CHin desa ham, xalq inonmas anga. [H.A. –B.182]

It is clear that Navoi, while writing "Hayrat ul-Abror" and choosing a topic and image for each conversation, took into account the wishes of a wide audience. For this purpose, it is characteristic that he chose an instructive parable for the tenth article in the style of "contribution from a story" rather than a story. With this, the poet:

First of all, the influence of a metaphorical image is several times greater than the influence of a simple image.

Secondly, taking into account that the quality of correctness should be formed in the human personality in childhood, and after growing up, even with all the influence, the person may not fully reflect this quality in himself, the readers of this article are children. , chose the youth audience. He thought that the revelation of the theme through the metaphorical characters of the parable is both interesting and impressive for the young reader.

Prophet Ayyub is mentioned as the main character of the story appended to the thirteenth conversation of the saga. In some studies and sources, the character of Ayyub in "Khairat ul-Abrar" is interpreted not as a prophet, but as a scientist Ayyub bin Khalaf Khazraj. However, at the end of this story, Navoi, who stated that although Noah did not desire his life, but desired the patience of Ayyub, his views completely confirm our opinion that the character of the story is the prophet Ayyub:

Bot bo'lu bir jom ila yetkur futuh,

Sabr esa Ayyubcha, yo'q umri Nuh. [H.A. – B.214]

It is known that Ayyub is one of the 25 prophets whose name is mentioned in the Koran. Ayyub's name and history are mentioned in the Torah, Bible and other ancient books. Ayyub is known as the symbol of a patient man who endures all kinds of troubles and difficulties with steadfastness" [17;248]. In the story he is embodied as a benevolent image that does not require obedience to prayer. Navai about Prophet Ayyubi Sabur (a.s.), who saw a thief enter his house, did not break his prayer, was patient, and then showed mercy to the thief and burned his body and soul in the fire of repentance. He also provides information in his work "The History of Anbiyo and Hukamo"[3;558].

According to sources, "Prophet Ayyub has been world famous for his patience since ancient times and this quality has been set as an example. Indeed, in response to satanic envy, he endured all the troubles and pains sent by God, and did not complain" [3;329]. Many scientists prove that the descendants of the Prophet Ayyub were subjected to various tests by God and overcame all difficulties on their own, relying on the suras of the Holy Quran and a number of religious and scientific literature.

"Some historians suggest that Ayub's probationary period was three years, others - seven years and several months.

Secondly, all their property disappeared. Seeing this, people of little faith and disbelief laughed at Ayyub (a.s.) and said: "If he were a prophet, he

would not have suffered such pain and would not have been separated from his wealth” and turned away from him completely. . However, Ayyub (peace and blessings of Allah be upon him) was God's favorite prophet [10;76].

In “Hayrat ul-Abrar” there is the concept of honesty, rightness of hand, and Navoi uses this phrase to characterize the owners of husnikhats and people who are accustomed to honest work in their daily lives. In particular, to people who have written the letter correctly, the poet says “Tengri nasib aylab anga shodlik” together with “Tengri nasib aylab anga shodlik”.

According to poets view, the owner of a crooked hand acquires two different meanings:

1) in the form of crooked writers, secretaries who exaggerate lies;

According to Navoi, it should be said about the owner of the “Crooked Letter” that he is accustomed to correctness: «Egri durur xatki, emas mustaqim».

2) in the form of robbers. These thoughts of the poet are very important for a complete understanding of the essence of the story about the Merciful Job and the thief in the epic. The character of the thief plays an incomparable role in the development of Ayub's character in the story. The expression “crooked hand” has long been used by our people to refer to thieves, and the people hated them. Also in the proverb “A thief will not stop stealing until his hand is cut off” there is an indication that when a person commits theft, he is punished by having his hand cut off.

Navoi also mentions this tradition in the tenth article of “Hayrat ul-abror”:

Bo'lsa ilik egrilik ichra samar,

El ani kesmakda tuz etgay magar. [H.A. –B.177]

In one place, the poet, seeing the punishment of a thief by “cutting off his hand,” thinks that in another place it is possible to enlighten his winter heart with the rain of enlightenment, forgiving and justifying his sins. such a high task for the gracious Ayyub. The poet admits that the thief is also a member of society. Navoi, who for many years was a moral supporter of the people, could not always see the thief as deserving of severe punishment. Learning to forgive a thief can also awaken the dormant qualities of righteousness in the thief's personality, making him worthy of the valley of truth. The poet, who understood this well, included the story “The merciful Ayub corrected the wickedness of the thief-thug...” as an expression of his views. This story has the perfect plot. Ayyub, who opened the door of his house to the “kisaburi nakbzanu”, who could not squeeze into the “small hole” with a “big load”, and showed the way, made the position of the thief black and perverted. With a thousand regrets about his action, the thief laid his head on the blessed feet of Ayyub, shame burned his body like hay, and he repented. In this place, Navoi drew special attention to the fact that repentance is the first stage of the spiritual and spiritual improvement of tax in Sufism. The thief's crying and repentance, Ayub's becoming a murid, give the idea of the story a mystical connotation. Thanks to Ayyub's excellent behavior, the thief

reaches a state of repentance, curbs his ego and takes the right path. In Sufism, the essence of repentance is explained as “renouncing disbelief, turning back to morality, seeing one’s shortcomings, turning away from evil deeds, evil deeds and evil thoughts” [6;27] presents the wise act of the prophet as the main motivation of the story and emphasizes that as a result the thief’s heart turns to enlightenment:

Komil anga berdi chu bu parvarish,

Ayladi bir avf bila muncha ish. [H.A. –B.214]

In the epic “Hayrat ul-abror” Alisher Navoi gives the character of Prophet Ayyub, popularly known as a symbol of patience, the characteristic of forgiveness, which shows that the image of Prophet Ayyub in literature has reached an ideological and ideological level. artistic excellence, and it should also be recognized that this aspect shows the innovation and artistic skill of the poet.

A story with a poignant plot is attached to the eighteenth conversation of “Hayrat ul-abror”. This story, entitled “The Exploits of Chin Margzori Mushkin Gizola...” describes an event in the spirit of the fairy tale “A Thousand Nights.” The king sentenced the lovers who saw the beauty of his daughter to death, chained them to the wall and made them drunk. Despite this execution, the faithful lover lies among the ruins, happy that his beloved is killing him. This tale has mysterious meanings, folk art - a plot typical of a fairy tale, new aspects of the romantic theme, an idea related to truth and metaphor, the influence of the love of a tyrant khan, loyalty, fidelity, joy to death.

,all artistic and ideological aspects.there are elements.

The events of the story, conflicts, and conflicts develop according to the logic of the characters. The atmosphere of arrogance and malice in the character of Khan and his daughter-master drives the plot. Hakk Taala Chin is a beautiful girl who gave beauty to her daughter and father - the khan does not want the people and subjects to see this blessing given by God. This creates tragedies of negative characters. This story is not about thinking, but about the loyalty and devotion of the nobles - although it does not have a positive effect on the ignorant and murderers, it can be found in both fiction and fairy tales. The poet’s purpose and idea allow this.

The idea of the fairy tale is perfectly poetically expressed that if happiness and beauty are not combined with human qualities, then they will bring grief, misfortune and destruction to the people.

In the last twentieth article of “Hayrat ul-Abror”, the story of Alisher Navoi describes how one of the arrogant companions of Khoja Bahaiddin Nakshband went on a pilgrimage with his son Abu Nasr. It is said that when the Hajj ceremonies are performed and the people disperse, they ask Khoja Muhammad Porso: “We have heard that your prayers will be answered, please pray that our wishes will be heard.” Khoja Mohammad Porso said: “I came here with the hardships of travel, my son found peace from the hardships of the path, only thinking about the Truth. I cannot pray without my teacher’s permission. Since I am

my son's teacher, I will allow him to bless you." The son of Abu Nasr prayed, and at the end the Almighty said: "Amen!" to this prayer of my father. "Please answer this prayer in my honor." These words have a strong impact on everyone. These characters in the story are real historical figures, and Khoja Muhammad Porso gave information about the principles of the Naqshbandi sect in his works "Kudsiya" and "Fasl ul-Khitab". The incident mentioned in Khairat ul-Abrar is also described in Nasaim ul-Muhabbat.

It is not for nothing that this story about the relationship between father and son is included in the saga. In the twentieth article, which concludes the saga, Navoi gives advice to Prince Badiuzzamon. The father-son relationship between Prince Badiuzzamon and Hussein Boigaro was always irreconcilable, and much of its improvement was due to Navoi. The addition of the story of Khwaja Muhammad Porso and his son Abu Nasr Porso from Hayrat ul-abror to the article containing advice to Prince Badiuzzaman is an important step towards improving the father-child relationship between Hussein Boykara and the prince.

CONCLUSION

« The conversations and stories in Khayrat ul-Abror can be said to be related to the following epics in terms of theme and character:

1. The proximity of the article about love and the love story of Fakhriddin Iraqiy to "Farhad and Shirin" and "Leyla and Majnun".

2. An article about criticism of the sultans and a story about Shah Bahram are close to the theme of the "Sabayi Sayyor" saga.

3. The closeness of the article about people who benefit the people to the ideas of Farhad digging a mountain and bringing water in the epic "Farhad and Shirin".

4. . The story of Alexander's will is developed in "Saddi Iskandari".

The fact that other conversations, stories and parables of the saga are not similar to the content of subsequent epics shows that "Hayrat ul-abror" is not just a prelude to other epics, but an independent epic.

Another proof: the three miracles in "Khairat ul-Abrar", journeys of the mind into the world of property, existence and kingdom are not a prelude, but the ideological and artistic center of the entire saga. Therefore, in our opinion, it is appropriate to study the stories of "Hayrat ul-abror" as components of an independent epic plot.

The themes chosen in the stories of "Hayrat ul-abror" not only express the worldview of Navoi, but also reflect the worldview of the heroes of the story - (Noshiravon, Bahram, Jamshid, Iskandar, Abdullah Mubarak, Abdullah Ansari, Ibrahim Adham, Rabia Adavia, etc.) It should be noted that the worldview of each of them contains very important ideas for real life, society and individual life.

It should be noted that the plots of the first epic, in addition to illustrating the essence of the topic presented in the articles, are valuable historical and artistic sources that express the artistic and aesthetic views of the author and provide important information about the life of historical figures. Who lived in history.

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