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THE TRADITION OF KHAMSANAVIS AND THE KHAMSA OF ALISHER NAVOI

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ABSTRACT

The emergence of the Khamsa tradition. Nizami Ganjavi's "Panj Ganj" is the first "Khamsa". The difference of Abdurahman Jami "Haft Avrang" from other "Khamsa" Alisher Navoi's work is the first Turkish "Khamsa"

KEYWORDS

Khamsa, khamsanavislik, hirot, Khusrav Dehlavi, Alisher Navoi, "Panj ganj", image, image, medium, spirituality, mysticism.

INTRODUCTION

Fairy tales, short stories, and epics in folk art can be cited as vivid examples of khamsa, khamsanavism, literary environment of Herat, praise, na't, munajat. In written literature, the influence and maturity of this tradition is evident in the great epic works. Firdausi's "Shahnama", Yusuf Khos Hajib's "Kutadgu bilig", Ahmad Yugnaki's "Hibat ul-haqaiq", Farididdin Attar's "Mantiq ut-tayr", "Ilohiyname" can be called the first examples of the epic genre. It would not be wrong to say that the emergence of "Khamsa" epics in the history of Eastern literature was the highest and most perfect stage of the epic worldview. It is known that "Khamsa" was first created in Persian literature.

Khamsanavis was started by the great Azerbaijani poet Nizami Ganjavi. Nizami "Khamsa" was written between 1170-1204. After the poet's death, the artistic collection of five epics was made into a single collection and was called "Panj ganj" ("Five treasures") and became famous under the name "Khamsa". The first epic in Nizami's work is called "Makhzan ul-asrar" ("Treasure of Secrets"), which was created in 1180. Nizami dedicates this epic to Bahromshah, the ruler of the Ghaznavids (XII century). The creation of "Makhzan ul-asrar" was influenced by the epic "Hadiqat ul-haqaiq" ("Garden of Truths") written by Hakim Sanai, who lived and worked in the 12th century. This work, devoted to

philosophical and ethical issues, includes 18 chapters consisting of an introduction, main part and conclusion. The second epic of Nizami Ganjavi's "Khamsa" is "Khusrav and Shirin" and was completed around 1181. The poet wrote this epic at the request of the Seljuk ruler Toghrul II (1174-1194). The size of the epic is shown in the sources as 6139 bytes to 6500 bytes. The basis of the saga is the complex love adventures between Khusrav Parviz, the prince of Madayin, and Shirin, the princess of Barda. The third epic of Nizami Ganjavi's "Khamsa" "Layli and Majnun" was created in 1188-1189 at the request of Shirvanshah Akhsitan ibn Manuchehr. The volume of the work consists of 4022 bytes. The fourth epic of "Panj Ganj" is called "Haft Paykar" ("Seven Beauties"). The work was written in 1197 by the order of the ruler Alaaddin Korpa Arslan (1174-1207). The epic consists of 4600 bytes, and in some sources it is called "Bahromnama". "Iskandarnoma" is the last and fifth epic in Nizami's quintet. It consists of two parts: "Sharafnama" and "Iqbalnama". The epic is 10,500 bytes long and was written between 1197 and 1204. For the epic, the image of Alexander the Great, widely used in Eastern literature, was chosen as the main character. "Sharafnama" describes Alexander's military campaigns and bravery, while "Iqbalnama" portrays Alexander as a sage and philosopher. After Nizami Ganjavi, Khusrav Dehlavi (1253-1325) continued the tradition of writing "Khamsa" a century later. His work was written in 1299-1302 and dedicated to Alaaddin Khilji. Khusrav Dehlavi's "Khamsa" is composed of the following epics: 1) "Matla' ul-anvor" ("The place of exit of lights"); 2) "Shirin and Khusrav"; 3) "Crazy and Layli"; 4) "Oyinai Iskandarii" ("Mirror of Alexander"); 5) "Hasht behisht" ("Eight Heavens"). Khusrav Dehlavi kept the form, plot, and image system of Nizami's epics, interpreted them in his own way and enriched

them with new content. According to this, Abdurrahman Jami admits in his work "Bahoristan" that no one could write an answer to Nizami's "Khamsa" through Dehlavi. The first epic of Khusrav Dehlavi's "Khamsa" "Matla' ul-Anwar" was written in 1299 as a response to Nizami Ganjavi's "Makhzan ulasar". The epic consists of 3310 bytes. "Shirin and Khusrav", the second epic in Khusrav Dehlavi's "Khamsa", was written in 1299. Its size is 4124 bytes. The epic consists of a traditional introduction, main part and concluding chapter. "Majnun and Layli" is the third epic in Khusrav Dehlavi's "Khamsa" and was created in 1299. The size is 2650 bytes. The main events are described in the epic after the traditional introduction. "Hasht behisht" ("Eight Heavens") is the fourth epic in Khusrav Dehlavi's "Khamsa". The work was written in 1302 and contains 3352 bytes. The introduction of the epic consists of seven chapters, and the final part consists of one chapter - a total of eight chapters, which is directly related to the name of the work. After Khusrav Dehlavi, "Khamsa" became a unique tradition, writing works in response to it, especially in the second half of the 15th century, flourished. In many nations, works based on the theme and plot of Nizami epics appeared. During the study of manuscripts and sources stored in world libraries, Azerbaijani scientist G. Aliyev identified about 300 artists who wrote in response to Nizami Ganjavi's "Khamsa" and summarized the information about them and created a scientific pamphlet. The literary environment of Herat of the 15th century occupies a special place in the history of Khamsanavis. During this period, about 20 creators tried to write "Khamsa" in Herat alone. However, writing such a great collection required great talent, hard work and enthusiasm from the artist. Because of this, the attempts of many poets to write "Khamsa" were not successful, and the

completed works were not popular among the people. In Alisher Navoi's "Majolis un-nafais" analysis, information is given about the poets who created works following "Khamsa" epics: Maulana Ashraf, Maulana Kotibi started to write "Khamsa" but could not finish it, Ali Ohi finished several epics corresponding to the five, Maulana Faseh Rumi He created a saga following Nizami's "Makhzan ul-Asrar", Khoja Hasan Khizr wrote the epic "Zayd wa Zainab" in response to "Layli wa Majnun", Maulana Abdullah followed "Khusrav wa Shirin", "Layli wa Majnun", "Haft paykar", wrote epics and created "Zafarnoma" in response to "Iskandarnoma", Khoja Imod created the epic "Layli and Majnun". Alisher Navoi, acknowledging the high artistry of the master poets, wrote special chapters in the introduction to his epics, dedicating them to their predecessors and glorifying them. Literally, Alisher Navoi's "Khamsa", which is the pinnacle of Uzbek classic literature, is also a unique and immortal masterpiece of world literature.

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