



**MAQSUD SHAKHZODA'S VIEWPOINT ON HUMANISM IN ALISHER
NAVOI'S EPIC WORK "KHAMSA"**

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Annotation: *Maqsud Shaykhzoda was one of the leading scholars to investigate the literary works of Alisher Navoi. In creating the epic "Khamisa", Alisher Navoi took a creative approach to the predecessors of the Khamisa, focused on current issues of historical conditions in his epics, reflected on issues of national importance, his intellect humanity. we look at the works of the poet, on almost every page of the words "people", "people", "nation", "country", "citizen", "kindness", "mercy", "consequence", "generosity", "loyalty" we see that it is inextricably linked with the words. Key words: humanity, Khamisa, image, enlightenment, love, reasoning, spiritual.*

Annotatsiya: *Maqsud Shayxzoda Alisher Navoiyning adabiy asarlarini o'rgangan yetakchi olimlardan biri edi. Alisher Navoiy "Xamsa" dostonini yaratishda uning salaflariga ijodiy yondoshdi, dostonida tarixiy sharoitning dolzarb masalalariga e'tibor qaratdi, davlat ahamiyatiga ega masalalarni aks ettirdi, uning aql-idroki katta umid bilan kelajakka nazar tashladi. Navoiyning deyarli barcha dostonlarida insonparvarlik g'oyalari mavjud. Ushbu maqolaga ham nazar tashlaydigan bo'lsak, shoir asarning deyarli har bir sahifasida "xalq", "millat", "mamlakat", "fuqaro", "mehr", "rahm- shafqat", "oqibat", "saxovat", "sadoqat" kabi so'zlardan juda ko'p foydalangan va ularning o'zaro uzviy bog'liqligini ko'ramiz va maqola ham shunday insoniy xislatlarni Maqsud Shayxzoda talqinidagi ta'riflar va sifatlar tahliliga boy. Kalit so'zlar: insonparvarlik, Xamsa, obraz, ma'rifat, sevgi, mulohaza, ma'naviy.*



Maqsud Shaykhzoda was one of the leading scholars to investigate the literary works of Alisher Navoi. Alisher Navoi is not only a great lyric poet, but also a great epic poet-epic writer. Along with the study of the lyrical heritage of Alisher Navoi, Maqsud sings about the features of the epic "Khamsa", the ideas of science, love, honesty, justice and love for the Motherland. To do this, he studies the psyche of the heroes, the spiritual world. At the same time, Maqsud Shaykhzoda notes that he gained great experience in lyrical poetry and achieved even greater success with Navoi's epic works, which became widely known in Movarounnahr, Khorasan and other countries. Reflecting on Navoi's "Khamsa", the scholar notes that this is a unique creative tradition. Consequently, only three poets were able to withstand this tradition started by Nizami: the great Persian poet Khusrav Dehlavi (1253-1325), the great Tajik poet and thinker Abdurahman Jami (1414-1492) and the great thinker Navoi. In creating the epic "Khamsa", Alisher Navoi took a creative approach to the predecessors of the Khamsa, focused on current issues of historical conditions in his epics, reflected on issues of national importance, his intellect flew into the future and looked to the future with great hope. The reality of life is intertwined with romantic dreams, the heroes are perfected by universal qualities, created a new situation, plot and composition, images and characters, discovered new chapters in the development of artistic expression, the struggle for the future of the Uzbek literary language [Маллаев 1968:29].

Maqsud Shaykhzoda's comments on A. Navoi's epic work - "Khamsa" were published in 1941 in "Literature and Art of Uzbekistan", "The issue of justice in Navoi", "Navoi's political views", "Humanism in Navoi", "Women in Navoi". His articles included "The problem of love in Hamsa", "Navoi searches for knowledge", "The passionate singer of science and enlightenment". In the second half of the 15th century, Navoi lived in a time when the Timurid empire was disintegrating. This period is characterized by the political division of the feudal system, the escalation of continuous bloody wars between the mirzas and sultans. This had a negative impact on the economic and cultural life of the country. Navoi saw the negative impact of such unjust wars on the country and the people. When we look at Maqsud



Shaykhzoda's article "Navoi's Political Views," we see that he expressed Navoi's political ideal in two ways: 1) criticizing the negative image of the king; 2) promoting a positive royal image. In the epics of "Khamsa" we see kings unworthy of governing the state, tyrants, dictators, ignorant, careless, greedy (Khusrav, Shiruya, Doro, the king of Kashmir, etc.). "The Navoi king must rely on the strength of the people, otherwise he will be completely defeated," wrote Shaykhzoda. Navoi describes how he gave in and ran after a deer, and thus lost, and was captured by the enemy, and draws the following wise conclusion:

If the King wants to rule,
He should have his army.
King is called shah with his troops only,
He is not considered king, without army.
Conquest is the king's mission,
A man will do a man's work
Even he's not hero Rustam.

Maqsud Shaykhzoda explains these lines as follows: "If a king says he will rule, it is not right for him to leave his army. The king is called a king according to his army, if he does not have an army, he is not a king, this will be the work of his army, a man will do the work of a man, even if Rustam is a hero [Шайхзода, 1972:51]. Maqsud, while studying the political views in the epic works of Navoi, he emphasizes that the most characteristic chapter in exposing the greedy rulers is the chapter of "Hayrat ul-abror" on oppressive kings.

The most unpleasant types of rulers are exposed here and the poet explains with concrete examples that he wants to intimidate the bloodthirsty rulers with the revenge of the people and reduce their oppression as much as possible:

O you who are vigilant, the oppression you have done will harm you, if you are really conscious, eliminate this
oppression [Шайхзода 1972:51].

"When we move to the image of a positive king," says Maqsud Shaykhzoda, "Navoi gives them with great skill in attractive colors. These are the images of



political leaders that Navoi wants to be more than rulers who have already passed.” Farhod, Iskandar, Farrukh, Sultan Juna, Suhayl, Mehinbonu and others are among them. Each of them has good qualities, beautiful manners. Farrukh is a shining example of friendship. When we look at Navoi's epics, we see that almost all of them reflect the poet's political views. But, of course, in this way Navoi answers the question of what a king should look like. It is a historical fact that any turmoil and conflict that took place in the Timurid kingdom at that time, first of all, was eliminated by the efforts of Hazrat Navoi. At the same time, Navoi portrayed the image of

the king in his epic "Saddi Iskandariy". According to Navoi, the state style of the Iskans is characterized by caring for the people. According to Maqsud Shaykhzoda, the aspects that Navoi demanded from the kings could not be found in the feudal rulers. Although some scholars and progressive kings have passed away, what they describe as Navoi's ideal could not be like Alexander's. Yet in those bloody times, demanding noble qualities from the king was associated with popular dreams and fantasies. These requirements are related to the humanity of the great writer [Шайхзода 1972:52]. Speaking about Navoi's humanity, Maqsud Shaykhzoda said: "Human dignity was above all in Navoi's view... Navoi considers man to be the most honorable of all beings." Almost all of Navoi's epics contain ideas of humanity.

If we look at the works of the poet, on almost every page of the words "people", "people", "nation", "country", "citizen", "kindness", "mercy", "consequence", "generosity", "loyalty" we see that it is inextricably linked with the words. One of Alisher Navoi's lifelong services to history and humanity is that he raised the sense of justice to the highest level of aspiration of every person, every people and nation, called on humanity to make justice in life and to preserve it. As Maqsud Shaykhzoda said: "We add to our culture Navoi's passion for justice, which unites humanity into one family, and respectfully remember this great conscience" [Шайхзода 1972:46]. Indeed, Navoi's immortal works reflecting the peace and tranquility of the country, justice, friendship between peoples and nations, and the ideas and views that promote these ideas as priority human values are especially valuable for us. Maqsud Shaykhzoda, who called Alisher Navoi a passionate singer



of science and enlightenment, studied the poet's erudition, that is, Alisher Navoi was the most enlightened man of his time, and of all the sciences and disciplines known at that time, that he was aware, that he put the mind, the knowledge, the power of reasoning against superstition. At the same time, Navoi proved with concrete examples that he is a tireless propagandist of science and enlightenment. Navoi believes in the victory of reason and science, and science sings of enlightenment. In this article, Maqsd Shaykhzoda says that Alisher Navoi's many wise verses and expressions are dedicated to the promotion of science. In particular, he emphasizes that Navoi should remove all shame and embarrassment in the way of learning science, and gives the following verses as an example: The one who learns by asking what he does not know is a scholar, The one who is shy to ask is a tyrant. Navoi expressed his desire for knowledge and education in the artistic images of "Khamsa". Indeed, Majnun, Farhod, Shopur, Iskanlar, Qoran, Moni, Zayd, Layli, Mehinbonu, Shirin and others were poets, scientists, engineers., painter, commander, architect, jeweler, scientist, orifa come to life before your eyes [Шайхзода 1973:16]. We can see this in the example of the image of Farhod. Farhod connects science and profession with life. Man believes that his knowledge and profession should serve the interests of the scientist. This is particularly evident in Farhod's activities in Armenia. Farhod goes to Armenia in search of Shirin. When he sees thousands of people working hard to dig a canal in the mountains, he helps them, shows them miracles, and says, "I have taken care of the craft, and I have taken it and gone!" Farhod uses his knowledge and craft to ease the labor and hardship of thousands of people. Maqsd explains that the image of Farhod is scientific and professional, as well as the image of Majnun in the epic "Layli and Majnun". The second great character in Hamsa, Majnun, is also a brilliant symbol of knowledge, creativity and talent. Majnun is a great poet, he is a noble and learned man. One of the most important characters of the epic, Nawfal, says of him: The profession of Hailing is knowledge, and knowledge in the universe is all-knowing [Шайхзода 1972:18]. He says that it is clearly seen in the epic "Saddi Iskandariy". When Alexander travels to Kashmir, the king of Kashmir, Mallu, tries to stop him with witchcraft. But Iskandar, with the help of



scientists and philosophers, unlocks this magic. Before Navoi, magic and sorcery could not play any role in the eyes of the ruler and scientist. Iskandar is described as a true lover of science and enlightenment. One of the main features and valuable aspects of Navoi's work, in particular, his lyrical and epic poetry, is the singing of love and devotion. In Navoi, lovers are socially useful people. Therefore, it is very important that the love between them is sincere and selfless. While studying the issue of love in the works of Alisher Navoi, Maqsdud Shaykhzoda focuses on the discussion of Khusrav and Farhod in "Farhod and Shirin". Noting that Navoi worked on this debate with great artistry, he says that line-by-line discussion can be concluded as follows: 1) love requires great self-sacrifice; 2) those who are devoted to the corrupt environment of the palace ("the inhabitants of the world") are not given to sincere and fiery love. 3) it is wrong to say that kings have more rights to love (a king and a dervish are equal in love), 4) a lover must be able to hate, that is, he must fight against the obstacles of this love; 5) integrity is a condition in love, that is, in order to be loved, it is necessary to love one person in the true sense [Шайхзода 1972:71]. According to Maqsdud Shaykhzoda, the first characteristic of the images of lovers in Navoi is their unwavering fidelity. Navoi sees the unfaithful man worse than the beast. Farhod and Majnun are faithful, just like the images of lovers, Shirin and Layla are worthy and loyal lovers worthy of their noble companions. The poet describes with special love that Farhod is a touching, humane person, sympathetic to the sick, a rare person who sheds tears. According to

Navoi, Farhod's sharp intellect and ability may have been due to love. Shirin, created by Navoi not only as a symbol of beauty, but also as a princess with the most original spiritual qualities, has a heart that loves beauty and tenderness, chastity, courage and fith. Shirin, who is famous for her beauty, loves Farhod with a passion, healthy and deep affection, free from the worries of the kingdom and position. Shirin loves Farhod for his work, for his high human qualities. He prefers death to betraying his love. No matter which of Navoi's epics we catch, we will see that the theme of love is sung in them.



Maqsud Shaykhzoda explains: "Navoi knows that love is a natural and natural state for a person and how high this feeling is. He considers those who do not understand love and lovers, as unhappy and stupid. In the epic "Layli and Majnun" the poet shows that love is born of a very high intention. A madman is not a madman, but a selfless hero of love. What makes Majnun a madman is the narrow-minded, short-sighted, and multi-feudal environment that is the enemy of love and supernatural characters also act under the guidance of a higher idea and a deeper mind. While the madman seems to be "crazy" in the deserts, he writes wonderful poems about his love to Layli. All the radifs and rhymes of these gazelles repeat the name Layli and her qualities. In general, when we read the epic "Layli and Majnun", it is clear from the interpretation of the image of Majnun that Navoi supports love, he respects the feelings of lovers, proving that these qualities are natural [Шайхзода 1972:77]. In short, the style of Navoi's epic works is much more complex than the style of lyrical works, in which the author observes the writing, reading, and writing of one epic is not the same as the other. "Hayrat ul-abror" in "Khamisa" is a philosophical-didactic work, "Farhod and Shirin" is a romantic epic, "Layli and Majnun" is a work with strong lyrical feeling and the excitement, folk -tale features predominate in the stories of "Sab'ai Sayyar" and "Saddi Iskandariy" is reminiscent of heroic epics. In all of this, different aspects of life, representatives of different social strata are depicted with poetic passion in bright colors, connecting them to history, legends, events and happenings of that period.

Maqsud Shaykhzoda in his research on the epic "Khamisa" deeply studies each image created by Navoi. In particular, he notes that the image of Farhod in the epic "Farhod and Shirin" has a fuller and deeper character in the sense of complexity, comprehensive growth and integration of social ideas as a whole. While researching the epic "Khamisa", Maqsud Shaykhzoda, through the images of the epics, helped to cultivate the qualities of humanity and nobility, courage and perseverance, not only for the Uzbek people, but also for all peoples in the spirit of kindness and devotion.

While studying the lyrical and epic works of Navoi, Maqsud Shaykhzoda comes to conclusion that Navoi's work is very complex, full of colorful issues and



problems. Since the immortal verses, images, deep thoughts, delicate feelings and intuitions of Alisher Navoi should be included in the list of gems included in the history and treasury of our culture today, our task is to study this great heritage in depth and select its truly valuable gems and its creative use in the socio-educational and cultural spheres " [Шайхзода 1972:29]. As he researched Navoi's work, he rediscovered Navoi artistically. He conducted scientific research on the images of dozens of spiritually rich and high heroes in his lyrical and epic works. He analyzed the lyrical protagonist of "Khazoinul-maoniy", which contains thousands of poems, and the images of Farhod, Majnun, Shirin, Layli, Dilorom, Shopur, Navfal in the epics of "Khamisa". In short, Maqsud proved with concrete examples that Navoi discovered the images of dozens of spiritually rich and high heroes in his lyrical and epic works. Maqsud Shaykhzoda made a great contribution to Uzbek Navoi studies with his articles on Navoi.

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