



PLOT AND COMPOSITIONAL ASPECTS OF "KHAIRAT UL-ABRORA"

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Annotation

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.

Intoduction

"Khairat ul-abror" fully reflects the predominance 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 "Hamsa" as the first introductory dastan, a huge monument in the Turkic language and differs from subsequent dastans "Hamsa" in the breadth of its subject matter. "Khairat ul-abror", unlike other Hamsa dastans, is a collection of dedications and stories. In dastan, philosophical interpretation prevails, not epic imagery, author's descriptions and characteristics play a leading role, and the plot and narration of events are based on the views of the poet.

Based on the composition of dastan, as well as based on the research of prof. N. Mallaev, the images in the work can be divided into three groups depending on their role in the development of issues in dastan and the construction of the work:

first, Navoi himself is the main character of dastan;

the second is descriptive images in conversations and preliminary conversations - portraits and characters;

the third is epic images in stories and parables.

This non-standard order was determined based mainly on the structure of the work. Stories and parables in dastan are studied, firstly, as separate works, and secondly, on the basis of the reasons given in the chapter or article and references leading to the general idea of dastan. At the same time, Navoi's artistic path was defined as a direction of analysis. Thus, it was not the system of images



of dastan as a whole that was chosen, but the order of the characters involved in the plot of the work.

I. The image of the author. According to the compositional structure and plot construction, "Khairat ul-abror" is completely different from the subsequent "Hamsa" dastans, which have a single epic plot. In all the following dastans there are a number of main characters based on a certain plot. In the conversations and stories of dastan "Khairat ul-abror" there is also a group of heroes, but the main character is the poet himself, who constantly accompanies the reader on various issues from the prologue to the epilogue of dastan, introduces him to the world of images, introduces him to the content of articles and stories. In Khairat ul-abror, Navoi's ideas connect, unite, direct and bind dastan. A reader familiar with dastan understands that the poet's personality is at the center of dastan, and that all articles and stories are connected with his spiritual world.

In the dastan "Khairat ul-abror", starting from the basmala and up to the epilogue, the author's attitude, his intervention, experiences in all chapters, conversations and stories by definition of hamd, nat, predecessors, words, souls, three miracles are clearly and clearly visible. In particular, it is noteworthy that the prefaces at the beginning of each chapter fully reflect the author's "I". At the end of the chapters, in several bates, the poet's appeals to himself and the cupbearer reflect the artistic concept of the author's image, his deep insight into history, his sharp appeals and exclamations, where the author's personality appears more vividly in the reader's imagination.

II. Chapter preceding article and descriptive portraits in conversations:

1) in the chapters preceding the interviews are the following portraits and characters: a descriptive portrait of the Salaf (portraits Ganjavi Dehlavi, Jami in chapters XII, XIII), the portrait of the sultans (portrait of Hussein, Boscaro in Chapter XVI), the portrait of the Sufis (portrait of Khoja Khoja Bahauddin Nakshbandi and Ubaidullah in Chapter XXI).

2) portraits and characters found in Dastan's conversations: portraits of sultans (conversation three); portrait of hypocritical sheikhs (fourth conversation); portrait of generous and stingy people (fifth conversation); portrait of polite and rude (sixth conversation); portrait of satisfied and dissatisfied (conversation seven); portraits of faithful and unfaithful people (conversation eight); portrait of true lovers (ninth conversation); portrait of truthful and deceitful (conversation ten); portrait of a scientist and ignoramus (eleventh conversation); portrait of pleasant and unpleasant clerks (secretaries) (twelfth



conversation); portrait of people who benefit like a cloud (conversation thirteenth); portrait of people drinking the dregs of ignorance (fifteenth conversation); portrait of scoundrels (sixteenth conversation).

III. Epic images in stories and parables.

This group includes epic images from twenty-one stories and parables of the last chapter, which are attached to the twenty conversations of dastan. They can be classified as follows: 1) the image of prophets, Sufis, saints; 2) the image of rulers; 3) the image of people of different social categories; 4) the image of animals.

The first group may include images of prophets, Sufi sheikhs and saints, such as the merciful Ayyub, Boyazid Bistomi, Ibrahim Adham, Robiai Adviya, Khoja Abdulloh Ansari, Sheikh Iraki, Sheikh Suhrawardi, Abdulloh Muborak, Zainul-Obidin, Khoja Muhammad Porso, Khoja Abu Nasr Porso.

The second group of images includes historical rulers such as Shah Ghazi (Sultan Hussein Boikaro), Nushiravon, Amir Temur, Muhammad Khorezmshah, Iskandar and Bahrom. In addition, the images of the ruler and the Prince of Shom in the story attached to the ninth article, the ruler of China in the eighteenth article, and the noble ruler in the story after the epilogue are considered as mythical.

The third group may include such images as a student of Bistomi (the first conversation), an old man who demanded the blood of his son who died in the war (the third conversation), an old woodcutter (the fifth conversation), beloved Nushiravona (the sixth conversation), Koni (satisfied) and Tomi (dissatisfied) (the seventh conversation), two faithful friends (the eighth conversation), Imam Fakhr Razi (the eleventh conversation), a clerk (secretary) Yakut (the twelfth conversation), thief (the thirteenth conversation), Rind Isroiliyi (the fourteenth conversation), Hassan ibn Rabii (the sixteenth conversation), the children of Zainul-obidin (the seventeenth conversation), the beauty of China, her lover (the eighteenth conversation), a dehkan (the nineteenth conversation), a slave (the story in the last chapter 63).

The fourth group includes images of a lion and a durroja (pheasant) from the parable attached to the tenth article of dastan.

Apparently, the portraits and images in dastan are extremely diverse. Images are selected that radically differ from each other in age, position, place in society, and character. This shows that the theme and idea of dastan are extremely diverse, that no representative of any social group in society remains out of sight of the author, that the audience of dastan is wide, and that the reader of the first dastan is the whole people.



The second paragraph of the chapter is called "The place of stories in the structure of dastan and its compositional aspects". The chapter discusses the composition of dastan, the artistic and educational value and classification of stories, as well as the attitude to the general poetics of dastan. This chapter reveals the compositional aspects outside the plot: how Hazrat Navoi used the possibilities of a lyrical digression, an introductory event or image, as well as artistic design.

There are three compositional chains in dastan: a) the overall integral composition of dastan; b) the composition of articles; c) the composition of stories.

Images in dastan play an important role in the formation of a compositional chain. In *Khairat ul-Abror*, articles and stories are intertwined, and certain moral and poetic ideas are expressed in conversations based on the author's own views and opinions about time, space and reality. On the other hand, the stories reveal the attitude of the sages of the past, saints to the question, problem, idea discussed in conversations. Some of the stories "*Khairat ul-abror*" have a plot, some have no plot; ideas, some wise sayings are transmitted in the language of the author, some in the language of ascetics, sages; some are presented in the language of the narrator. The main characters of the plot stories are some historical figures, rulers (Nushiravon, Bahrom, Iskandar (Alexander)) and saints (Boyazid Bistomi, Ibrahim Ahmad, Abdulloh Muborak, Sheikh Iraki, etc.), some simple hardworking people (an old man demanding the blood of his son, an old man-a woodcutter, a slave, and others), some animals (lion, durroj). Some characters are anonymous, they are given only a symbolic name (greedy Tomi and contented Kony). In some stories the plot is complete, in some there is a part of the plot.

In the dastan "*Khairat ul-abror*", stories perform three important poetic functions: a) to prove, substantiate the question on the subject of the article; b) to show the idea in artistic images, if the question is justified; c) an introductory task to the ideas of the following dastans "*Hamsa*".

Dastan's stories can be grouped by subject and content as follows:

- a) stories in the Sufi-philosophical spirit;
- b) stories dedicated to the praise of justice, courage and bravery;
- c) stories in which human qualities and vices are interpreted;
- d) stories glorifying science and the pursuit of science.



The first group can include stories about Boyazid Bistomi and his Murid (the first conversation), Ibrahim Adham and Robiai Adviya (the second conversation), Abdulloh Ansori (the fourth conversation), Sheikh Iraki (the ninth conversation), Ayyub and the thief (the thirteenth conversation), Rinda Isroiliya (the fifteenth conversation), Iskandar (Alexander) (the fourteenth conversation), about Zaynul-Obidin and his son (the seventeenth conversation).

The second group includes stories about Shah Ghazi (the third conversation), Abdullah Muborak (the sixteenth conversation) and Ruler Bahrom (the nineteenth conversation).

Included in the third group are stories about Hotami Toya (fifth conversation), Noshiravon and Nargis (sixth conversation), about a satisfied and dissatisfied friend (seventh conversation), about two faithful friends (eighth conversation), the parable of the lion and durroja (tenth conversation), about the beauty of China and her lover (eighteenth conversation), about Khoja Muhammad Porso and his son Abu Nasr (twentieth conversation).

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

In our opinion, it cannot be argued that all the conversations and stories in "Khairat ul-abror" are a preface to the following dastans. The following conversations and stories may be relevant to the subsequent epics, in terms of plot and characters:

- proximity talks about passionate love, and the love story of Sheikh Iraq to the topic of the epics of "Farhad and Shirin", "Leyli and Majnun";
- proximity talks about the criticism and history of the sultans of the ruler Fringe to the topic of the Dastan "Sabai saiyar";
- helpful people - the proximity talks about the people that benefit people, the ideas of production and delivery of water Received in the epos "Farhad and Shirin";
- the development of the story about the will of Iskandar (Alexander) in "Saddi Iskandari".

The fact that other conversations, stories and parables in the dastan are not similar to the content of the following dastans shows that "Khairat ul-abror" is not just an introduction to other dastans, but an independent dastan.



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