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ANALYSIS IN THE EPICS "MAHZAN UL-ASROR" AND "MAJMA'UL-AKHBAR"

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Abstract
The article analyzes for the first time the "Majma'ul-axbor" epic of Sayyid Qasimi, who has not been practically studied in Uzbek literature, from a comparative perspective with the "Makhzan ul-Asror" epic of Nizami Ganjavi, comparing the plot features of the construction of compositions of dostons, studying the common and different aspects in them. In order to reveal the topic of the article, scientific works of medieval literary critics and new period literary critics were used..

Keywords: composition, "Majma'ul-axbor " ("collection of messages") , "Makhzan ul-Asror" ("treasure of secrets") , poetic measure,Nizami, Navai, Firdavsii.

Introduction

In recent years, the growing interest in the study of poetics of fiction in Uzbek literature has posed urgent and important problems for the literature of the new era. The main focus of the researcher, who is now working on a particular work, is on the issues of art with the demands of the time, which in a sense leads to a one-sidedness. It is impossible to determine the amount of poetic art used in a work of art, to calculate the number of weights used in the poet's lyrics, to determine the place of the work of art and its author in literature, to what extent his work contributed to the development of fiction. After all, the task of poetry is, of course, not artistic methods, but also to understand the world and interact with people, to understand oneself, and to create oneself as a person in the process of social interaction. In this sense, the study of the relationship between the idea and the form of the work, the analysis of whether the form served the meaning is one of the current problems of modern literature, because the question of the relationship of form and content has existed in the Muslim East for thousands of years. and with the development of Islamic-mystical philosophy and the gradual development of artistic thought, this relationship developed into a current muscular scientific system. Another poet who addressed this weight before Navoi was Sayyid Qasimi, from whom 4 masnavi epics have come down to us. Only one of Qasimi's epics was written in response to the first epic of the Nizami Five and was called Majma'ul-akhbar (The Complex of Messages). The epic is dedicated to Abu Sayyid Mirza, the grandson of Amir Temur, the ruler of the period in which the poet lived, and its size is not so great - 1044 bytes [1].

Literature Review

In his study Nizami i Fuzuli, Bertels cites more than 40 epics written in response to Makhzan ul-Asror, but does not give information about Sayyid Qasimi's epic Majma ul-Akhbar, indicating that Bertels was unfamiliar with the manuscript preserved in Rampur. 4].

Also, G. Aliyev's study "Themes and plots of Nizami in the literature of the peoples of the East" also does not contain information about the author and his epic.

In fact, the epic is close to Nizami's epic in name, compositional structure and ideological content (only Nizami has 20 stories). That is, this epic contains praise and praise, stories. The poetic scale used in the epic also corresponds to the weight of the epic "Makhzan ul-asror" [5].

Research Metodology

B. Kasimkhanov, who wrote his dissertation on the work of Sayyid Qasimi, in the third section of the study, devoted to the artistic features of the epics, along with other aspects of art, focuses on the poetic dimensions used in the epics. In particular, reflecting on the poetic dimension used in the epic Majma 'al-Akhbar, he emphasizes that the rajazi musadda of this epic is written in matviy and rajazi musadasi mahbuni in marbu' weights, and as proof of his words, he quotes the verses from the epic together with taqti. Here is the excerpt:

1. Ражази мусаддаси матвий

Боғ–ла бу–зуқ дун–ё–ди–нэй дўст–рахт
Мус–таф–ъи–лун мус–таф–ъи–лун муфта–ъилун
Бўл–ма а–нинг кун–жи–да чун ганжи сахт
Мус–таф–ъи–лун мус–таф–ъи–лун муфта–ъилун

2. Ражази мусаддаси махбуни марбуъ

Оҳ – қани – ҳамна– фасу– ҳам –да –ме
Муфта–ъилун –муфта–ъилун–фо – ъи–лун.
Бўлса–маним дарду – дилим – мар – ҳа – ме
Муфта–ъилун – муфта–ъилун фо – ъи–лун.

In fact, both of the above bytes are created in the same poetic dimension, that is, in the sea of sari. In order to substantiate our opinion, we quote the bytes:

1. Боғ–ла бу–зуқ| дун–ё–дин эй | дўст рахт
– V V – | – V V – | – V ~
муф–та–и–лун | муф–та–илун | фо–и–лон
Бўл–ма а–нинг| кун–жи–да чун|ганжи сахт
– V V – | – V V – | – V ~
муф–та–и–лун муф–та–и–лун фо–и–лон.
2. Оҳ қа–ни | ҳам–на– фа–су| ҳам –да –ме
– V V – | – V V – | – V –
муф–та–и–лун муф–та–и–лун фо–и–лун
Бўл–са–ма–ним|дар–ду ди–лим| мар–ҳа–ме
– V V – – V V – – V –
муф–та–и–лун муф–та–и–лун фо–и–лун

Sayyid Qasimi also mentions Haydar Khorezmi, who was the first to respond to "Makhzan ul-Asror" in Turkish in the chapter "Dar Sebi Nazmi Kitab":

Ҳайдар агар бердиса сўз додини
Жумла жаҳон айлар онинг ёдини.
“Махзани асрор”а айитди жавоб
Сочти маоний дурини чун саҳоб.

From the above, it is known that Sayyid Qasimi was well acquainted with the epic of Haydar Khorezmi. Considering that Haydar Khorezmi's epic was written between 1409 and 1414, it is known that Majma'ul-Akhbar was created after 1414. Nizami Ganjavi, Abu Muhammad Ilyas bin Yusuf ibn Zaki Muayyad is an Azerbaijani poet and thinker who wrote in Persian-Tajik. Hamsa, which contains five epics, made Nizami's name world-famous. They are called "Mahzan ul-asror" ("Treasure of Mysteries"), "Khusrav and Shirin", "Layli and Majnun", "Seven beauties" ("Seven beauties" and "Iskandarnoma"). The epics were written at the request of various rulers and were later compiled by fans into a single collection and became known as “Hamsa” or “Panj ganj” (“Five Treasures”). He made romanticism a leading direction in epic poetry, adapting concepts and terms in wisdom, philosophy, astrology, mathematics, and other sciences to the language of poetry, giving them new meaning and content. The work of Nizami Ganjavi became a school of high skill for the original poets in the following centuries. In the words of Abdurahman Jami, the poet's "elegance and grace in Hamsa" was not achieved by anyone, but, in general, is beyond human power. " Alisher Navoi, on the other hand, describes these poems as "a myth on the face of it, but on the face of it it is an excuse for a true discovery and a statement of enlightenment."

Anlysis and Results

Mahzan ul-Asror (Treasure of Secrets) is the first epic of Nizami Ganjavi's Panj Ganj. It was written in 1180 in response to Hakim Sanoi's epic Haqiqat ul-Haqiqa. Mahzan ul-Asror is devoted to philosophical and moral issues, and includes an 18-chapter introduction, main part and conclusion. Introduction praise consists of chapters related to the definition of two Monaxes, na't, The Night Of Me'raj, four salawat, Malik Fahriddin Bahromshah madhi, the status and career of the book, the description of the word virtue, the advantage of the word manzum over the word Mansur, the description of the night, the first Khilwat, the first Khilwat, the second Khilwat and the second Khilwat. The main part consists of 20 articles and 20 stories attached to each article. The first proverb was about the creation of man, to which the story "the pessimistic King and God forgave him" was attached. 2-proverb Justice, 3-proverb the phenomena of Alam, 4-proverb the Kings of kindness to the people, 5-proverb old age, 6-proverb being, 7-proverb the greatness of man from other creatures, 8-proverb creation, 9-proverb generosity and whiteness, 10-proverb the signs of the last day, 11-proverb the infidelity of the world, 12-proverb say goodbye to the address, 13-proverb the world-article envy, 16-article the passage of the road, 17-article prayer and loneliness, 18-article hypocrites, The 19th article is devoted to the issues of confronting the hereafter and the 20th article is devoted to the cynicism of contemporaries, after each article there is a narrative corresponding to its content. "Maxzan ul-Asror" will end up with bob upon arrival. Matviyi makshuf (pillars and tactics:

muftailun muftailun fouilun – VV – / – V V – / – V –) is written in weight. Navoi pronounces the name" Makhzan ul-Asror "in Chapter 12 of the epic" hayrat ul-Abror", as well as among the sources based on his works in a certain way in"Muhakamat ul-lokhatayn" [3].

Conclusions

From the above, it is known that the study of the epics "Majma'ul-expor" and " Makhzan ul-Asror "in comparison with both form and content serves to reveal their typological features at the same time artistic features. The results obtained from the article can be used in order to increase the effectiveness of training in the teaching of students at the stage of higher education in the direction of literary studies. In general, the comparative analysis of the masterpieces of Oriental literature of the Middle Ages leads to the formation of the necessary branches of knowledge in modern literature.

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