

The Interpretation of the Soulin the First Poems of Khamsas'

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Abstract:

In this article the description of great wisdom understanding of essence of the universe in harmony with understanding of the truth is covered in the poem by Nizami Ganjavi, Hosrav Dekhlavy, Abdurakhman Jami and Alisher Navai. Deeper penetration into outlook, ideological space of poets, the analysis of wise reasonings, art interpretation of feature of the perfect personality is important.

Keywords: sufism, feature, person, symbol, the soul, love.

I. INTRODUCTION

Nizami Ganjavi, Amir Khusrav Dehlavi, Abdurahman Jomiy and Alisher Navoi "Khamsa" have been read and loved by our people for centuries as rare examples of Eastern classical literature. It is noteworthy that the intelligentsia of the Uzbek people knew Persian as anathema and read the best examples of Persian poetry and promoted immortal ideas in it. It is also interesting to note that the works of Nizami, Amir Khusrav, Jami or Navoi were not opposed to each other; One loved Nizami Ganjavi's "Khamsa", the other was the poem of Amir Khusrav, and another - the works of Jami and Navoi. For example, in the first half of the 15th century, the works of Amir Khusrav were popular in Herat. In general, the

works of Amir Khusrav were more popular in style than in Nizami. For readers with a high level of charisma, Amir Khusrav is well-known to the wide audience, so the Indian poet's poems with the word Navoi, word-for-love, poetic melodies, long adventures of word-of-mouth, and wonderful adventures. For centuries, readers were thrilled.

Not only Alisher Navoi, but also other representatives of Herat's literary environment, was exemplary after Khizrav Dehlavi's example, as a master of fine poetry. Already, Amir Khusrav is a poet who has created a great school of poetry in the East and has opened a new era of enlightenment. Alisher Navoi was brought up in the spirit of Persian and Turkic literature, and he demonstrated the possibilities and dignity of these

two languages, synthesizing the achievements of literature in two volumes. Alisher Navoi is inspired by Khoja Hafiz Sherozi, Saadi Shirozi, Sheikh Kamal Hujandi, Khusrav Delhi, Abdurahman Jomi's ghazals, while the artistic and artistic beauty of the novel is inspired by Nizami Ganjavi and Amir Khusrav Dehlani and his pirates. In his dedication chapters, Navoi has expressed his respect and reverence for his predecessors in the dedication chapters, while also revealing his intentions, his steps, and his critical approach to queerness. We do not want to dwell on that. Because this idea has been frequently used in naval studies and was discovered in research. The purpose we set before us was to examine the first poems of the Khamsaans - "Mahzan ul-asror", "Matla al-Anwar", "Tuhfatul Ahror" and "Hayrat ul-Abror" from the point of view of human conception. This issue, first and foremost, required a reference to the comparative method, and secondly to the doctrine of mysticism and the investigation of a complete human problem.

Thanks to Uzbekistan's independence, attitudes towards the past have changed. Although we know that religion and mysticism have had a profound effect on the history of literature in Soviet times, but we do not openly admit that religion is only a negative phenomenon, and that mysticism is a formal breakthrough for the poets. the works of our poets have been studied in one way or another. Our scholars who have examined the Khamsa poems with new eyes have found that religious and Sufi ideas are at the forefront. This is especially noticeable in the first poems. Because the first poems reflect the main aims, philosophical ideas and ideas of Nizami, Amir Khusrav, Jami and Alisher Navoi, and play the role of the program that laid the groundwork for later poems.

II. RESEARCH METHODS AND SOURCES

The current research is based on the comparative – historical classification methods. The main object of the study is the scientific materials.

III. RESEARCH RESULTS AND DISCUSSION

The first part of the poem contains a set of chapters that neither enters nor glorifies, which is very important for each poet and named after mysticism. In Nizami Ganjavi, these chapters are entitled "Night Recognition and Recognition of the Soul," "The First Lonely Hearts", "The First Harvest's Fruit", "The Second Late Night's Night,"

These chapters, in their essence, define the essence of the poems, and describe the events of the ascent, hiking and departure as in the charter.

While Amir Khusrav Delhi called "The First Privilege of Employment," "The Second Privilege and the Sabbath", "The Haram Visit of the Third Sacred Heart", these three chapters in Navoi follow the Nizami's mentor, went a new way. All three poets will talk about humor in these chapters, and the wonders of the soul. But this notion is not interpreted in the same way in all three poets; Therefore, we will make a comparative analysis of these chapters.

The three wonders in Matla 'al-Anwar and the three marvels on Hayrat ul-Abror are of great importance in understanding the essence of these two poems. Amir Khusrav named the epic poem "The source of light" ("Light springs"), referring to the divine gift of the soul or the phenomenon of revelation from the source of divine light (remember that poetry is a continuation of prophecy. And Alisher Navoi called the work "Admiration of Abror", referring to the ethics, beliefs and beliefs of a person striving for perfection. Abror is a pure man who

has taken the second stage of the staircase. This lover of theology took note of his fascination with the world of enlightenment. Accordingly, I think we have a chance to look at the chapters of "seclusion" and "wonder" and to understand the true meaning of the poet's viewpoint.

In Matla 'al-Anwar we mentioned the first secular slavery. What does it mean? Employment ("tabbud") means understanding of Islam, recognizing and recognizing the essence and greatness of Allah, His creation, and the reality of slavery. In the chapter, he talks about how the tax can be retarded in isolation, reflection, self-awareness, sleeping and talking to the soul. Amir husrav begins the chapter with the bytes:

*Sufii gardun chu ba xilvat nishast,
Kard falak subhai parvin ba dast,
Turrai zulmat zi nasimi bahor.
Mushkfishon shud chu labi ro 'zador...
Chashmai hur burd zi har xona tob,
Toxtan ovar ba har dida xob... [3. P.61]*
(When the Sufi sat quietly, he caught the glory of the stars.

The poet, after describing beautiful sunset and the beginning of a pleasant evening, after which the people would fall into a tranquil sleep, drown in the quiet tranquility of the world, went on to write: in this quiet night lost the sleep, thought lonely lost my body and began to roam the higher world:

*Man ba djunun tira shabi tobnok,
Raxt burun burdam az ayvoni xok.
Qazbai maqsud inonam girift,
Valvalai dil ragi djonam girift.
Dil,ki shud az sina ba poky burun,
Burd maro z-in tani xoky burun. [3. P.62]*
(In the light of this darkness, I took the earthworm, which is the earth.

Thus, Amir Khusrav speaks of himself in this regard, namely, that he is a liberator and that he is seen as a spiritual traveler of the spiritual world. The second thing to note is the departure of the soul from the body and the journey to heaven.

This means that the soul of the Sufi can temporarily leave his body and glaze it with the spiritual world. But it has yet to reach that level. The third point of view is that the author considers the soul and the soul to be spiritual things, and that the soul is not created by the senses, nor by the mind, but by the divine command.

The heart of Amir Khusrav will fly him from the earth into the air, freeing him from all four elements of the body. He treads on the rug, that is, he rises to maturity. There will be such an institution that will be excited by the glory:

*Didam az on son sharafi bartary,
K-az saram aftob kulohi sary.[3. P.63]*

(It was such a great honor that I had the privilege of falling over my head). That is to say, in the face of this great glory is nothing but honor and greatness. So, with whom was the Khusrav's day pleased and with whom?

As it turned out, he reached for the heart and glazed over it. The soul advises him to save the soul from worldly chains, to devote himself to his worship, and to break the neck of Satan. The heart teaches the poet to stay awake all night without feeling sleepy, to tell the story of the heart and to understand the heart:

*Obzadam bar ruxi sofisifot,
Dast bishustam zi hama koinot.
Gashtam az andeshai olam bary,
Ro'y nihodam ba niyoishgary.[3. P.64]*

(I sprinkled water on a pure face and got rid of all the affairs of the universe. I was free from the thoughts of the world.

Sufi Khusrav, who received his heartfelt advice, sits down in prayer and sincerely heads for prostration. The words of God are in the heart and in the ears. There is a direct spiritual dialogue with God. That is, the sleeping Sufi will enjoy Yori's whiskey and enjoy the status of the soul.

The second "loneliness" describes how Khusrav Dehlavi, the sleepy lover, welcomes the

dawn and loses the light of the day, and then enters the Sufi sky and becomes drunk. It is noteworthy that the author describes in this section the nature, beauty, flowers and flowering valleys of the motherland of India. The joy of life is sung with the pride of heart. The poet expresses his surprise for admiration and love:

*Manba chunin gulshani Minunishon,
Domani andesha ba har so 'kashon.
Bar sari har sabza, ki poe zadam.
Az dili sho 'rida navoe zadam. [3. P.70]*

(I walked in a breeze like this paradise and was overwhelmed by the thought. Every grass - every time I stepped on the grass, I was crying out.

Life's melodies - the singing of birds, the pleasant rhythm of the water - inspire the poet, while the Sufi soul fills with thoughts of divine power. Hearts will go further and discover new meanings.

The second solitude is twice as much as the "previous embarrassment" - much to the portrayal of the poet. Second "isolation":

*V-ar natavon bast gireh bar nafas,
Mahrami Xusrav dili xoqa astu bas.[3. P.75]*

It ends with a vow that cannot be tied to the soul, Husrov is the heart of Hodja, the Mahram of Delhi.

"Xoja" - pir ». Hence, the third "loneliness" describes a meeting with a pir. Amir Khusrav refers to the pirate of the teaching, because in these "solitude" he describes the justice of the tax collector.

The prose of the third "khatwat" is as follows: "Sheikh of Islam, a member of the nobility and worship of the Holy Ka'bah, who has been awakened by the dream of the poor and the sleeping nights." Translation: (Ihram for the honor of the ka'arah and the glory of Sheikh al-Islam, and about that dream. He was

always awake and warned the sleeper that dream would not be dreamed).

So, the poet is as enthusiastic as any Sufi fantasies are, and is devoid of the love of God, the creator of the universe, but lacks the wine of love, but the elder needs a mentor and seeks guidance from the leader. It should be noted here that even though Amir Khusrav represented himself in the "solitude" of his own state of mind, his spiritual and spiritual experiences, that is to say, he is a sufi sufi, but he should be regarded as his attitude and thoughts to the lofty beliefs of mysticism. After all, "seclusion" is the Sufi glaze, a way of revealing the mysteries of the heart, the desire and the result of the Yor.

The first and second "solitude" describe the Sufi state of sleep at night, the mood of happiness, the excitement of the daytime illumination, that is, the "discoveries" of the lover, and the third "solitude" describes these situations. The third "loneliness" is now "talking" with the pir.

*Man, ki shunidam zi dil in doston,
Rost shudam bar qadami roston.
Garm burun djastam az in ravzagoh,
Ne xabaram az saru ne az kuloh.
Poy nihodam ba pahoshuftavor,
Ko 'hi g'amam bar dilu man beqaror. [3. P.76]*

(After hearing the truth from the heart, I set out to take the right path. I was thrown out of these orchards. I did not know the head or the head.

Amir Khusrav was referring to the heart-wrenching tale. In that sermon, he said to the poet, "As a child, when you are intoxicated with Fano May, rise above the excitement of the children as playing on the soil.

So the fanatic intoxication is not the last perfect one. Sufi is able to endure the words and

instructions of the pir, no matter how excited he is. The elder of Amir Khusrav, as mentioned above, was Sheikh Nizamiddin. However, he does not mention the specific name of the pir in this chapter; the common name is Khoja. "Khoja" is the title of the most respected Sheikhs in mysticism. The murids honored their pirates with the titles "Khoja", "Sultanim", "Shahim".

So Khusrav listened to his heart's command and went to the pir in excitement and fear. It tells the story to the pirate. The pirate is pleased with the situation and responds to the murid's questions because the murid was waiting for the pirate to find out. "Although you are silent, but I know why you came." He says, "You have become a great country, and my God has foretold it in my dream."

*Davlat az on xob, ki moro namud,
Davlatat inak ba madoro namud. [3. P.78]*

(It was our dream, your state was good to you).

Khusrav asks the pirate to tell the story of the dream. The old man answers:

*Binishi mo az nazari beriyo,
Karda misi qalbi turo kimiyo.
Chun tu namudy xati xudro raqam,
Mo raqami xesh bixonem ham.[4. P.79]*

(From your hypocrisy, your copper heart has become gold. You have shown the pattern of your identity.

As it turns out, Khusrav says that on the night of his loneliness, the spirit of the pir had left the material body of the earth, and that his soul had gone beyond his own. That night, it was a miracle of the Messenger of Allah, the light of every time the light was poured out, and the curtains of heaven were being opened. In the glory and honor of God, I saw a great light and saw you beside me. That is:

Man shuda az nuri muqaddas ba tob,

Muqtabas az man tu chu mah z-oftob. [3. P.80]

(I'm bright from the Holy Light, and you shine through the moon like a mirror from the sun).

It is the light that descends upon you and that touches your heart. Amir Khusrav will reach the sky, kiss the hands and feet of the pir, and end the chapter, praying that the light of this light will remain in his life and that he will be united in the Hereafter.

Thus, the ideas of Sufism, love and enjoyment of Divine grace are explained on the basis of the requirement and purification of the spiritual heart. The poet once more explicitly equates the development of the Sufi with the Prophet's miracle. Maturity is the pursuit of God, and the work and moral qualities of man must be in harmony with it.

The three puzzles of Alisher Navoi speak of the heart, where the main character is the soul character. But before launching the Navy's adventures, he gives a chapter to comment on what the heart is. This chapter is described in the Qur'an: "As the heart desires, it is not done as it pleases, and no one knows except the one who is in charge of this." The number of those who have a heart attack is to digitize and please the reward". [2. P.39]

To clarify the meaning of this phrase, in the modern language, the following emerges: A few words about the definition of the heart, because the understanding of the heart is not good. The virtues of the soul are not known to anyone who has not reached the level of enthusiasm. To write down the words of the writer of the traumatic event, to express his thoughts and to be amazed.

According to Alisher Navoi, the heart is not a beating heart. Many people find it to be a good thing. The poet writes that a piece of meat acting on the breast is mutated in animals. Spirit is

the main character that makes man a human being, a divine blessing:

*Kungul erur bulbuli bustoni roz,
Quds harimida bulub jilvasoz.
Royihai jannati a'lo ham ul,
Partavi misbohi tajallo ham ul.
Solik ani «arshi muallo» dedi.
Sufiy ani «olami kubro» dedi. [2. P.39]*

This means that the soul is from the top - a blessing from the Throne. He is a ghost, hidden from the eyes, but a treasure that holds the world. It is the deposit of the treasure of theology. Therefore, the heart is a Ka'bah, but the qibla of the universe is more precious than the Ka'bah:

*Ka'ba ki olamning o'lub qiblasi,
Qadri yo'q, andoqki ko'ngul ka'basi. [2. P.39]*

The Ka'ba is the place where people worship. And the sun is the place where the sun shines. Love is also a passion, and it is the heart that drinks taxes and tells of the mysteries of the unseen.

In Navoi's view, the cleaner one is the more aware of the cube, the more aware he is.

After giving the definition of the soul, the poet in the first "admiration" talks about where the heart came from and what the world did. He believes that the soul emerges from the darkness of the light into the light of the body. In other words, the soul is created in the glory of God and the Most High, and it is a world of angels, of angels, and of paradise. Everything and the angels admire the creator, and he is amazed to see that he lives in praise:

*Topmadi sarrishtani chun fikrati,
Haypamuza qildi g'uluvhayrati.
Aql ishin ya's junun ayladi,
Vasvasa hushini zabun ayladi. [2. P.42]*

Unable to understand the power of God, questions arise. In the second "wonder," the soul moves from the world of angels to the kingdom of

the kingdom. The Celestial Universe, according to Navoi, is a galaxy, its nine floors, a fixed planet - in other words, a material world. The admiration of this beautiful and perfect world created by the power of the heart of God will increase even more. The infinite path of the heavens travels through the planets of Mars, Cihan, Mushtariy, Zuhra, Zuhul, the Moon. Everywhere Allah sees His power, all things are some of the creatures in the universe, and praise and praise. The passionate Ernieham walks in, and the poet portrays the wonderful qualities of each planet wrapped in mythical dreams. For example, in the definition of Zuhra:

*Anda nihon erdi pari paykare,
Durji sipehr ichra samim gavhare.
Gavhari sarchashmai jondin yorug',
Harne yo'q andin yorug', andin yorug'. [2. P.44]*

Or Mirrix- Mars:

*Jumlai olamga ishi qahr o'lub,
Achchig'idin boshtin – oyoqzahr o'lub.
Tig' solib har sori achchig'idin,
Don demakim, zahr tomib tig'idii.
El boshining kosasidin jom anga,
May yerida qonbo'lub oshom anga. [2. P.44]*

Mirrix is regarded as a planet of war, blood and fury, and the poet used the words in his description. At the same time, it is not hard to see how Navoi reacts to oppressive kings, war, and conflict.

Spirits entertain (twelve zodiac) and amaze because:

*Barchasida zikru sujud angladi,
Ma'rifatullohga shuhud angladi.
Yuzlanib o'z holida g'aypatanga,
Birga ming o'ldiyana hayrat anga. [2. P.45]*

The poet, as the poet describes, in this case enters the third world - the "body of the body". This is reflected in the third volume of the Hayrat ul-Abror poem. The soul is a stranger, a

traveling soul. After visiting the first two worlds, the soul enters the human body. Here he also sees what he has seen in the previous two worlds: human beings are worshipping God.

The poet describes the human body, its external and internal organs in a single language. He speaks of the origin of man, his image, the nature of the four elements, and so on. The suburb is composed of different climates. The apple of the human mind, the mind and the imagination are beautifully illustrated by the mundane castles. This body has a king, a minister, a policeman, a citizen. The five internal senses and the five external senses perfectly fulfill their functions. All members fulfill the conditions of slavery, with gratitude and prayers, "Prayers of honor for the sake of Your Majesty, and your gifts of mercy."

*Xojaki ko 'rdi yana mundoq jahon,
Zarrada kavn, qatrada daryo nihon.
Fikr nahangiga yana qut o 'lub,
Lujjai hayrat aro mabhut o 'lub.
Fikrat o 'ti ko 'kka chekib dudini,
Haypatunobud etibon budini. [2. P.48]*

Navoi says "Khoja" with all respect. I have a master. The master will leave such gratitude, the unity and integrity of the divine people, and will disappear. As a result, it captures both the heart and the mysteries of the unseen world:

*Fath o 'lub mulk ila kishvar anga,
Balki jahon mulki musaxxar anga.
Mulk o 'ziyu, taxt o 'ziyu shoho 'zi,
Borcha o 'zi, barchadin ogoho 'zi. [2. P.48]*

The soul attains enlightenment in the knowledge of its own self and Lord. Following these images, Navoi begins a chapter on Khoja Bakhovaddin Balogardon, writing about the entertainer. It was logically appropriate and appropriate,

It is worth noting that writing about the heart is also in Nizami and Jami. In his "Mahzan ul-asror", Nizami Ganjavi wrote a chapter titled,

"Describe the Shabbat and Shattering Heart" (Night Definition and Recognition), and wrote that he had spent one night alone talking to himself and understanding what the heart was.

Rohi tu dil donad, dilro shinos,

(The soul knows your way, know the heart) The poet says. In the Nizami it is opposed to the feelings, the lusts, the senses. Definition of language in Nizami:

*Chun malikul arsh djahon ofarid,
Mamlakati surat u djon ofarid.
Dod ba tartibi adab rezishe,
Suratu djonro ba ham omezishe.
3-in du hamog 'o 'sh dil omad padid,
On xalafe, k-o 'ba xilofat rasid. [2. P.42]*

(And Allah created the world, and He created the world of the flesh and the soul, and He created them in the order and in the manner that they should have. This two division creates the soul, the wise xalifa who reached the xalifat)

IV. CONCLUSION

So the soul is a human being, a spirit. The earthly substitute for the divine God, therefore, is the place of love, the Sultan of the body, the Nizami Ganjavi in the following two chapters, called "The Benefits of Peace" and the Importance of Consciousness. stressed. Property and world attitudes, desires and feelings are also mentioned. Consequently, the Nizami's view of the individuality of the heart began with Nizami. Amir Khusrav gives a clear Sufi look and describes the Sufi state of secularism. And Alisher Navoi is explaining the essence of the soul and focusing on his travels across the globe and his admiration for the divine power. As a result, the notions of the soul, the spirit and the soul have been proved in various ways by the three great poets. Nizami, Amir Khusrav and Navoi consider the soul as the chief treasure of human qualities and divine meanings.

In the poem "Tuhfat ul-Ahrror" by the great mentor and elder of Alisher Navoi, Abdurahman Jomiy also has chapters on the soul. For example, the chapter titled "The Truth of the Little Pirate is the Heart and the Narrative of the Heart, and the Pleasure of the Pleasure of the Heart."

Jomi writes:

*Dil agar in mo 'hra buvad, k-az gil ast,
Faxr ba in mo 'hr zi xar mushkil ast.
Lofi xiradmandyaz in mo 'hra chand.
Xar ham az in muhra buvad bahramand. [1.
P. 259]*

(If the heart is a seal made of clay, then it is not a heart, there is no difference between the soul of the donkey)

After that, Jami gives three pirates: the first one is about the closer to the knowledge, the second is about the moon, the third is about the close. Through these conversations, a murid's knowledge of God becomes more rapid and he becomes aware of the essence of theology.

Consequently, Navoi's views on the essence of the soul are in line with their predecessors, including the chapter "Hayrat ul-abror in my heart's description ..." that is similar to the one we mentioned earlier in the Tuhfatul-abror poem. Navoi enjoys his three great masters, and has given them a new home with ideas and philosophical views.

I have also made it clear that there is no God but the Messenger, the messenger is the Sufi poet. All this determines the quality and appearance of the person, the inner world. Since the heart is the abode of God, all the miracles of God occur here, and thus the purity of heart makes man a human being. The cleaner the soul, the closer it is to God, says Alisher Navoi. Prophets and governors are the embodiment of the purity of heart.

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