



ANALYSIS OF CHARACTERS IN "MAHZAN UL-ASRARI" BY NIZAMI GANJAVI

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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 doston, studying the common and different aspects in them.

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

NIZAMI GANJAVIY, Abu Muhammad Ilyas bin Yusuf bin Zaki Muayyad (1141 - Ganja - 1209) is an Azerbaijani poet and thinker who wrote in the Persian-Tajik language. Nizami Ganjaviy's father was from the city of Qum and moved to the city of Ganja, and his mother was the daughter of the head of the Kurdish tribe in the city of Ganja. Nizami Ganjavi, who was orphaned by his parents at an early age, was brought up by his uncle Khoja Umar, who made it possible for him to acquire all the knowledge of his time. As he deeply mastered religious knowledge, medicine, philology, history, mathematics and astronomy, his contemporaries praised him as "Hakim" (wisdom, sage). Nizami Ganjavi, who is especially passionate about poetry and art, has mastered Arabic and Persian poetry perfectly and gained fame as a mature poet from a young age. Nizami Ganjavi, who witnessed the region being divided between small rulers and turned into a field of war and unrest, prefers to engage in creativity in his country, preferring freedom and dignity. At the same time, he was in contact with such poets as Abul'alo Ganjavi, Khaqani Shervani, Jamaluddin Abdurazzaq, and was especially a close friend of Khaqani.

The rulers of Ganja and its surroundings wanted NIZAMI GANJAVI to serve in their palaces and wanted to seal their names for eternity thanks to his poems. Although Nizami Ganjaviy wrote works dedicated to them in response to the wishes of these rulers, he preferred to live away from the palace, political intrigues and provocations. Once, at the invitation of the Sultan of Iraq, he traveled to Tabriz, but he could not stay there for more than three days. Beybars ibn Malik Muzaffar, governor of





Darband, gave him a Kipchak maid named Afaq among other gifts. Nizami Ganjavi married this concubine and had a child named Muhammad. But Afaq dies (1180). The poet keeps this woman, who is the dearest person in his life, in his memory for a lifetime and gives her eternal life in the image of Shirin in the epic "Khusrav and Shirin".

NIZIMI GANJAVI married two more times after Afaq, but they also left this world early. According to the introductory chapter of "Iqbolnama", the second wife of NIZAMI GANJAVI passed away before the completion of the epic "Layli and Majnun", and the third wife after the completion of the epic "Haft Paykar". But there is no clear information about whether he had children from these wives.

"Khamsa", which includes five epics, made Nizami's name world famous. They are called "Makhzan ul-asrar" ("Treasure of Secrets"), "Khusrav and Shirin", "Layli and Majnun", "Haft Paykar" ("Seven Beauties" and "Iskandarnama"). was written, and later it was put into a complete collection by fans and became famous under the name "Khamsa" or "Panj Ganj" ("Five Treasures"). The concept of wisdom, philosophy, astrology, mathematics, etc., which turned romanticism into a leading direction in epic writing and adapted the istilahs to the language of poetry and gave new meaning and content.

Nizomi Ganjavi's work remained a school of high skill for original poets in the following centuries. According to Abdurahman Jami, "the delicacy and grace achieved by the poet in "Khamsa" is unmatched by anyone else, and it is a phenomenon beyond human power." Alisher Navoi describes that "ul nazms are myths in appearance, but they are an excuse for the discovery of the truth and the statement of knowledge".

"MAKHZAN UL-ASRAR" ("Treasure of Secrets") - Nizami Ganjavi's first epic of "Panj Ganj". It was written in 1180 as a response to Haqiqat ul-haqiqa by Hakim Sanai. "Makhzan ul-asrar" is devoted to philosophical and moral issues and includes 18 chapters of introduction, main part and concluding chapter. Preface praise, two prayers, na't, description of the night of Miraj, four salawats, Malik Fakhridin Bahromshah's hymn, the status and rank of the book, the description of the virtue of words, the superiority of the verse word over the mansur word, in the description of the night, the first khilavat, the effect of the first khilavat, the second khilavat and the second khilavat The result is made up of related chapters. The main part consists of 20 articles and 20 stories attached to each article. The first article is about the creation of Adam, to which the story "The Despairing King and God's Forgiveness" is attached. Article 2: Justice, Article 3: World events, Article 4: Kings who love the people, Article 5: Old age, Article 6: Being, Article 7: The superiority of man over other creatures, Article 8: Creation, Article 9: Diligence and charity, Article 10: article signs of the end





of time, article 11 the infidelity of the world, article 12 saying goodbye to the address, article 13 the blame of the world, article 14 the blame of carelessness, article 15 the envious, article 16 crossing the road with violence, article 17 prayer and solitude, the 18th article on hypocrites, the 19th article on welcoming the Hereafter, and the 20th article on the immodesty of contemporaries, each article is followed by a story according to its content. "MAKHZAN UL-ASRAR" ends with the concluding chapter. Dostan sari' bahri'i sari'i musaddasi matviyi makshuf (columns and taqti: muftailun muftailun failun – VV – / – V V – / – V –) weight is written. Navoi mentions the name "MAKHZAN UL-ASRAR" in the 12th chapter of the epic "Hayrat ul-Abror" and in "Muhokamat ul-lughatayn" among the sources that are the basis of his works in a certain way. "MAKHZAN UL-ASRAR" ends with the concluding chapter. Dostan sari' bahri'i sari'i musaddasi matviyi makshuf (columns and taqti: muftailun muftailun failun – VV – / – V V – / – V –) weight is written. Navoi mentions the name "MAKHZAN UL-ASRAR" in the 12th chapter of the epic "Hayrat ul-Abror" and in "Muhokamat ul-lughatayn" among the sources that are the basis of his works in a certain way.

Analysis of Literature on the Topic

E.E. Bertels in his study "Nizami i Fizuli" cites more than 40 epics written in response to "Makhzan ul-asrar", but does not provide information about Sayyid Qasimi's epic "Majma' ul-akhbar", which is the case with Bertels's manuscript preserved in Rampur. indicates unfamiliarity[4].

Also G. Aliev's study "Temy i sujeti Nizami v literaturakh narodov Vostoka" does not contain any information about the author we are talking about and his epic. "Makhzan ul-asrar" is mentioned in the chapter "Dar sabi nazmi kitab va shhari ahvoli khud" of the epic, and it is noted that "Majma' ul-akhbar" was written in response to this epic:

*Remembering the time of Sheikh Nizami,
Hatmi dua brings joy to the soul.
How many stories do you recite?
Summarize the narration.
"Majma'ul-akhbar"
They call it "Makhzani Asror".*

In fact, the epic is close to Nizami's epic with its naming, compositional construction and ideological content (the number of stories in Nizami alone is 20). That is, this epic contains praises and stories. The poetic scale used in the epic also corresponds to the weight of the epic "Makhzan ul-asrar".





Research methodology

B. Kasimkhanov, who wrote his candidate's thesis on Sayyid Qasimi's work, in the third section of the research, devoted to the artistic features of the epics, touches upon other aspects of art, including the poetic dimensions used in the epics. In particular, while thinking about the poetic measure used in the epic "Majma' ul-akhbar", he emphasizes that the rajazi musaddad of this epic is written in matvii and rajazi musaddad mahbuni marbu' weights, and as proof of his words, he cites the verses taken from the epic with his taqti. Here is an exact 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 the above-mentioned stanzas are composed in the same poetic measure, i.e. sari' bahr. Here are some verses to support our point:

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 Heydar Khorazmi, who was the first to write a response to "Makhzan ul-asrar" in Turkish in the chapter "Dar sabi nazmi kitab":
Ҳайдар агар бердуса сўз додини



*Жумла жаҳон айлар онинг ёдини.
“Махзани асрор”а айтди жавоб
Сочти маоний дурина чун саҳоб.*

It is clear from the above that Sayyid Qasimi was well acquainted with Haidar Khorezmi's epic. If we take into account that Haydar Khorezmi's epic was written between 1409-1414, it is known that "Majma'ul-akhbar" was created after 1414.

Nizami Ganjavi, Abu Muhammad Ilyas bin Yusuf bin Zaki Muayyad - an Azerbaijani poet and thinker who wrote in the Persian-Tajik language. Nizami Ganjavi, Abu Muhammad Ilyas bin Yusuf bin Zaki Muayyad - an Azerbaijani poet and thinker who wrote in the Persian-Tajik language. He turned romanticism into a leading direction in epic writing, adapted the concepts and terms of wisdom, philosophy, astrology, mathematics and other sciences to the language of poetry and gave new meaning and content. Nizami Ganjavi's work remained a school of high skill for original poets in the following centuries. In the words of Abdurahman Jami, "the tenderness and grace achieved by the poet in "Khamsa" is unmatched by anyone else, and it is a phenomenon beyond human power." And Alisher Navoi describes that "ul nazms are legends in appearance, but the truth is an excuse for the discovery of the truth and the statement of knowledge".

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