



CRITERIA FOR STUDYING A CLASSIC WORK OF ART

Bobojonov G.O.

Doctor of Philosophy in Philology

New Century University, Tashkent, 100035,

Chilonzor District, Sogalli Ota Street, 5 (Uzbekistan).

E-mail: anzurut@mail.ru

Abstract:

In the article, it is analyzed what theoretical criteria should be used to study classic literature samples. The activity of scientific schools, which have continued in the traditional way, is highlighted. Also, the correctness of the criteria, which are the basis for the theory of literature, was proven during the analysis of Alisher Navoi's works. The main works done in this regard are listed. It is emphasized that this problem is important for world literary studies today.

Keywords: classic literature, literary studies, science triangle, balagah, maani, bayan, badi', muhatab.

Introduction

In the classical period of world literature, East-Islamic literature presented a large number of world-famous works to the world. In particular, the outstanding examples of Turkish literature were created during this period. Their rise to the highest level is due, in our view, to the fact that they are based on principles that are comprehensive, based on clear theoretical norms, and have a solid and evolving universal character. There is a need for an artistic understanding of classical literary texts based on such solid theoretical principles, as well as an approach based on the same rules in scientific research.

The creative heritage of Alisher Navoi, a prominent representative of world science and literature, can be a sufficient source for the scientific study of the problems of theoretical literature. It is observed that in the period of Navoi's life the science of balagah was of great importance as the main factor that embodied the principles of the text. This theoretical system, which focuses on the study of all factors related to the text, i.e. from the core, construction, origin, meaning, application, methodological coloring of the word, is not a complicated phenomenon for the contemporaries. This is due to the fact that at that time the science of balagah was taught regularly as one of the basic disciplines of the East-Islamic education system.





In Uzbek literature, this process, which lasted until the 1920s, was somewhat limited during the Soviet era. This can be explained mainly by the fact that the balagah as a science arose primarily through the study of the Quran and hadith texts, through which the creators of the East-Islamic world followed the path of artistic interpretation of these two sacred sources in their works. Additionally, the idea of balagah was a feature of works written only in Arabic. The approach from a scientific point of view in the study of works in other languages, especially works of art, has not been considered in a general scientific way.

The science of balagah, which is a key factor in the study of Uzbek classical literature, and its rules are still somewhat left out of the study of literary criticism and literary theory. As a result, there are some cases where our classical literature was misinterpreting the essence of classical works, interpreting and analyzing the text in a way that does not correspond to the author's style, purpose and opinion, giving prose statements that do not correlate to the original meaning. Shifting the status of balagah science as the basis of literary theory, as our ancestors did, is one of the most actual and important issues of the present.

Material and Methods

We, more or less, have encountered ideas on the principles of balagah in Uzbek literature with the works of some intellectuals of the early twentieth century. In particular, some of Fitrat's literary studies can serve as an example of this. It should be noted that the first research in the field of balagah and theoretical literature was a doctoral dissertation by Abdurahmon Saadi on «Navoi's work as a highest stage of Uzbek classical literature». For the first time, A. Saadi was able to see the fundamental sources of this science, including the work of Abdul Qahir Jurjani «Asrorul balagha» as a basis for defining the theoretical principles of literature. However, during the Soviet reign, it was not possible to consistently pursue such a scientific approach. Nevertheless, the theoretical foundations of this discipline have been scattered and preserved in various scientific literatures.

To date, the works of Alisher Navoi have not been comprehensively studied on the basis of the principles of balagah. Only some of the poetic arts known to be part of badi'as well as the linguistic features of Navoi's works, have been scientifically and analytically studied. The scientific researches of S. Khidirnazarov and M. Muhiddinov can be considered as significant on research of the epic «Khayratul-abror».

However, these scholars haven't covered the issues of balagah. Attempts to study the first epic of «Khamasa» in the context of balagah can be seen in some articles by A. Kozikhodjaev and scientific research conducted by U. Juraqulov.





The dissertation has employed systematic-structural, classification and textual and spiritual research methods.

Mankind's need to know and understand is a phenomenon that has been ongoing since the appearance of the first man. While it was first reflected in a true and complete understanding of the meaning and purpose of the heavenly books, it later shifted to understanding the various texts that are the product of human creation. This process, which in the early stages was somewhat scattered, in a general form with no specific criteria, later became an independent science when clear criteria and rules were developed.

Before becoming an independent form of science, some principles of balagah were already present in examples of folk oral art, as well as in the speech of creators and orators. Later, «Sciences such as tashbeeh, metaphor, allegory, presentation, takheer, which were accepted as the term of balagah, have always existed and been used in every language».

After the revelation of the Quran in the early days of Islam, special attention was paid to Arabic, the meanings, and complex aspects of the Qur'an in the works created on the basis of attempts to understand its meanings more accurately and comprehensively. One can observe the gradual approach necessary for the formation of balagah as an independent Science. In particular, Abu Uthman al-Jahiz (d. 255 AH) put forward the idea that the sciences of maoniy and bayan (which were the basic branches of the Science of balagah) were the basis for the reception of the text. In the works «Bayan and Tabyin» and «Nazmul Quran» he expressed a number of Sciences related to the study of the text, such as narration, eloquence, balagah.

The period of formation of this Science as an independent field dates back to the XII-XIV centuries. One of the scholars who lived and worked during this period was Abu Yaqub Yusuf ibn Abu Bakr ibn Muhammad ibn Ali Sirojiddin Khorezmi (1167 - 1229), known as Sakkoki. He devoted quite large amount of time studying the works on the Science of text at the time. As a result of exploring their classification, research, analysis and interpretation, as well as personal perception and thinking he created his own independent work «Miftohul ulum». With this work, the author upgraded his scientific research in the field to a new level. «Miftohul ulum» contains scientific and theoretical information on sarf, ishtikak, sermons, nahw, maoniy, narration, badi, had, istidlal, aruz, rhyme, i'juzul Quran – a total of twelve disciplines. According to Sakkoki, it will be sufficient to rely on the disciplines listed above in order to fully comprehend all the features of the text.

The most notable of the works created in the study of «Miftoh» is «Talhisul Miftoh» by Jalaliddin Muhammad ibn Abdurahman (d. 1338), known as Khatib Qazvini. In





the introduction to the book, the author evaluates balagah and related sciences as the most important sciences, revealing the secrets of the text, showing the accuracy and opportunities of language, discovering the method of iyjoz. In this way, balagah became an independent science with a fully formed scientific basis, clearly defined concepts and rules, clearly differentiated according to its specific principles.

The first work on balagah in the Turkish language was created in Samarkand during the reign of Mirzo Ulugbek. This work of Sheikh Ahmad ibn Khudoydod Tarazi is called «Fununul balagah» and is somewhat close to Sakkoki's «Miftohul ulum» in terms of scientific issues, their classification, coverage, scientific and creative approach to each issue. His unique classification of poetic genres, his study of the scientific rules of composition, his independent scientific views on the characteristics of genres are the first innovations of the author in the science of balagah. However, there is no debate in this play about the rules of maoniy and narration, which are the main sections of balagah.

Results

Balagah theorists have paid special attention to the inclusion of all features of the text in the classification of concepts and rules related to this science, as well as the development of universal rules related to all texts. At the same time, it is observed that the Sciences, rules, and parts and sections are developed in a sequential sequence, in a specific form that is the basis, complements and requires one for the other. In the classification of all the rules studied in the science of balagah, in our opinion, the following three theoretical directions are taken as a basis: 1. Universal rules related to the general linguistic components of the text; 2. Universal rules in the semantic-structural and comparative spheres of the text; 3. Special rules of aesthetic and emotional nature.

Balagah theorists in their study of the linguistic components have taken as their basis the structure of any text from sentences, sentences from words, words from letters. The rules in this section begin with a study of the sounds that are the smallest component of the text. The eloquent part, which is considered to be the foundation of the science of balagah, first of all requires that the word structure and the words concentrated in the sentence be free from any defects. Words and phrases are recognized as suitable material that can serve for the maturity of the text only if they are primarily formally and structurally free of any defects.

Scholars have spoken of balagah and the «maturity of speech» as «conveying the great meaning in clear and unambiguous terms», «the eloquence of the word in accordance with space and time», «the eloquence of the harmonious word to the required





situation», have given such definitions. In our opinion, it would be correct to rely on the scientific view of scientists in the form of «a science that encompasses the rules of balagah, including science, methods and factors». The definition of balagah, which is recognized by most scholars and encompasses the essence of this science, is «Balagah is the eloquence of the speech».

Based on the situation of the muhatap, the mutakallim determines how he should express his opinion. The state of the muhatap is the basis for the speech of the mutakallim. It is necessary to take into account space, time and other conditions in expressing the purpose, to adapt it to the mind of the muhatap in conveying the idea, to point to several meanings at once, to express a single purpose by pointing to several meanings. From this point of view, the status of the muhatap and the need for the mutakallim to adapt his speech to this state are worthy of attention.

The rules of the narrative section, such as analogy, allegory, allusion, and metaphor in the debate between truth and figuration, are aimed at serving the same purpose of the mutakallim. In a text that is fully based on the rules of eloquence and follows all the rules of language related to the construction of words, sentences and phrases, the meaning and purpose conveyed by the mutakallim is conveyed to the muhatap through the rules of narrative science.

The rules of badiare seen as additional elements that can be felt in some texts. For this reason, it is observed that in the works of Jahiz, Jurjani and Zamakhshari the rules of badi are not given a special place or the criteria are not classified accordingly. At the same time, the rules of this section are characterized by the absence of internal specific laws, such as sequence, one-to-one, complementary, gradual.

The role of balagah in the work of Alisher Navoi, which focuses on the attitude to this science in the XV century, its attention in the traditional education system. Scientists from the school of Balagah in Movarounnahr and Khorasan have been linked to Navoi in a series. It has been analyzed that the laws of balagah serve as a theoretical basis for the author's high and universal works of art.

In the 15th century, Navoi's works such as «Kashshof», «Miftohul ulum», «Talhisul «Miftoh» and «Izoh» were very popular. There have also been commentaries on the above books for the purpose of scientific research on the theory of balagah and its proper transmission to the reader of his time. In particular, the commentary of the scholar Sa'duddin Taftazani on Qazvini's «Talhis» allowed for a more precise explanation of the rules of the theory of balagah on the basis of his own works. Sayyid Sharif Jurjani (1339-1413), who was a direct contemporary and colleague of Taftazani, lived in Samarkand for many years and wrote and taught a number of pamphlets on balagah. Navoi noted that Navoi's Samarkand teacher, Khoja Jaloliddin Fazlullah





Abulays Samarkandi (1386–1469), was a student of Sharif Jurjani and had written a license to teach him several sciences. Fazlullah Samarkandi is one of the teachers of Navoi who had a great influence on Samarkand during his education and in his life and work in general. In our opinion, the series of master-apprenticeship of Navoi in mastering the science of balagah goes back to Sayyid Sharif Jurjani through Fazlullah Abulays Samarkand.

Navoi's thorough study of the theory of balagah dates back to this period. Some of his literary-aesthetic views of that period, his scientific approach to identifying and defining the poetic features of a literary text, provide the basis for such a conclusion. Another aspect that clarifies Navoi's attitude to the science of balagah is the use of a number of scientific terms related to the science of balagah in his works. We see that dozens of terms in the works of Alisher Navoi, such as «Talkhis», «Miftoh», «itnaab», «iyjoz», «maoniy», «bayan», «fasohat», «majoz» are limited to lexical meanings. Such an approach may sometimes not be sufficient to understand the author's point of view. In our opinion, it should be borne in mind that each word used in Navoi's works in such places has a specific meaning and serves to express a certain aspect of the author's general Science. The following byte is a good example of our idea:

Band etibtur jadal ahli ishin ishkol, andoq,
Kim ne miftoh anga sud qilur, ne talxis.

«Miftoh» in the byte is «key, open» in the dictionary; «Talxis» is interpreted as «sorting, summarizing». The meaning of the word «Miftoh» in the form of «The book «Miftohul ulum» by the Khorezm scholar Yusuf as-Sakkoki, which contains the rules of the Arabic language» brings the reader closer to the truth. In a number of articles, A. Kazikhodjaev, a literary critic who has studied Navoi's work from the point of view of balagah, notes that such an approach has an objective significance in the recipe of this verse.

In Navoi's works there are many terms, rules of creative science, the author's creative approach to them. The creation of the work «Khamsa», which is a unique phenomenon in world civilization, and the fact that it is still the ijoz of poetic thinking of mankind, testifies to the author's great admiration for the status of the author. This makes it necessary to study this work on the basis of the rules of balagah. In particular, the semantic-structural basis of the Khamsa genre, the compositional pattern that unites the five epics, and the poetic map «Khayratul abror» show deep and new aspects in the context of the science of balagah.

The perfect expression of meaning in the text, the full reflection of the science of mutakallim and the complex movement of each element in the general structure of the text to perform this task perfectly creates a systematic programming in the text.





To do this, each component of the text must be based on the principle of «eloquence – muqtaza-e-haal – idea of mutabiq».

The general science of mutakallim in the text is reflected in each component of the text - chapters and sections, bytes and verses. Although each verse serves to express certain partial meanings in a separate form, the text as a whole and as a whole is considered to be the units that fully express the overall composition. It should be noted that the first verse, which is the basis of the text, has a special place here. The following first line and main byte are analyzed in the study:

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Rishtagha chekti necha durri yatiym.

The first line of the text «Khayratul abror» – the main byte, the spiritual grouping of the bytes, the first chapter and the corresponding chapters, as well as the character that expresses or points to the general science of the author, serves as a comprehensive basis for the composition of the work.

Basmala Navoi is distinguished by the first byte, the first chapter, the first epic in «Khamsa» and the general compositional character for the whole «Khamsa». At the same time, it is observed that the author's theoretical approach is based on one of the methods of expression of speech in balagah – i'jāz. According to the science of balagah, i'jāz mutakallim implies that the vast and comprehensive meanings in the general Science are fully expressed in a compact, concise, and short form with as few words as possible in the sentence. From this point of view, Navoi's «Khamsa» covers a wide range of topics, from «creation» to worldly life (birth, life and death), as well as subsequent events (resurrection, doomsday, criterion, pulsation), heaven, hell, etc.). It is observed that the author considers the first line of the work – the publication – as such a «system» in the first place. The depiction of a great reality in a single sentence is a phenomenon of the status of ijoz beyond the reach of humanity. This universal sentence allows to start the text, to demonstrate the highest ethical and aesthetic peak, to follow the existing traditions, to point to the general science of the work, to be more precise, to reflect it comprehensively and to build the work on this basis.

The first stanza of the epic is perfectly completed as iyjāz. The main byte, on the other hand, appears in the form of an itnaab, which directly expresses the author's point of view. The first chapter is a commentary on these two verses. The first chapter itself has a compositional completeness and can serve as an i'jāz for «Khayratul abror» and «Khamsa».

In our opinion, the study of «Khayratul abror» in terms of the fact that it is an example of higher realism, rather than romanticism, as noted in some studies, is a purely





scientific and objective approach. The main themes and events in the epic, the characters and images, the motifs and details provide ample basis for such a conclusion. In the science of balagah, the first, the most essential, and basic requirement is that the sentence reflect the correspondence between reality and the message.

The attitude of the person presenting the text to the message he or she is conveying, and how relevant the message is to reality, provides a solid foundation for the full expression of the purpose. This rule is one of the common issues recognized by all adult scientists. The transmission of accurate information through speech – *sidq* – implies two features:

I. The relevance of the message being conveyed.

II. The message conveyed must be in accordance with the firm confidence of the sender.

Every thought in a story is definitely based on the very essence of a verse or some aspect of its meaning. The verses also contain hadiths that serve to explain the meanings, as well as doctrinal and *fiqh* rulings, and the instructions and recommendations of spiritual teachers. They served to express in the context of the work that the author's poetic observations were based on solid foundations.

The main feature of fiction is characterized by the poetic expression of reality in a figurative way. No matter how great *sidq* is, its reflection in the context of a literary text is not such a great event. The most important issue here is the extent to which the author was able to poetically interpret the life-historical reality based on truth. If a text conveys only the truth based on sincerity, it does not deserve to be considered a mature work of art. It can only be of a scientific nature. «*Khayratul abror*» is a pure work of art with the perfect expression of sincerity mentioned above. The main potential of the author in the play is seen in the ability to bring pure historical-life reality to a poetic scale, to express it in a literary text with mature artistic skill.

The purpose of depicting a real historical reality in a work of art is not limited to providing information. In this case, the real reality takes on a figurative character as it moves to the artistic scale. This principle is the most important factor in poetic creativity for the universal function of real historical reality. The study of some of the real historical events described in «*Khayratul abror*» in this way plays a key role in understanding the universal nature of the work.

The general plot of the epic was formed by the long and dangerous path of man. In the stories cited between the articles, the events that took place in the lives of several historical figures in real life are cited as practical examples. The main factor that





connects this general plot line is the abror-human path and the endless wonder motive encountered along this path.

The stories in the epic are equally important as a whole. In all the stories, at least two characters – mutakallim and muhatap – lead the relationship. The discourse between them is gradually improving in the rhythm of appearance and content. In all of the stories, the events have a sharp turning point for the reader. This point leads to a completely unexpected ending to the seemingly simple and ordinary course of events. In the end, the most important aspect of the abror-man's «journey» is amazement.

In the story attached to the first collection of articles, the sad state of sheikh Boyazid Bistomi and the fact that the student asked him a question seem to be the usual discourse, but after the sheikh's answer, a great deal of emphasis is placed on the motive of true astonishment. This amazement rises to its culmination point after the student's second question. The sheikh expresses the reason for «sorrow» in the ijthihad method, which is the most complete and reasonable answer for the muhatap. The author informs about the high status of the sheikh, according to muqtazah, in connection with the question of the student. If we look at the current reality from the point of view of the student, the status of the sheikh is «at the height of the sky». The heavens are also places to step for him.

K-ey falak avjida xiroming sening,

Arsh fazosi uza goming sening.

Ko'nglungga ne ishdin ekin bu taab,

Bu taabingg'a ne ish erkin sabab.

The sheer number of people in the world mentioned in the sheikh's response in the story, but its isolation from man, also creates a peculiar harmony. Every question raised during the discourse is of a very mature, seemingly very relevant significance. The answer must not only fully reflect the muqtaza-e-zahir, but also fully cover the muqtaza-e-haal, which is the original truth of each case. Apparently, the murid's comment is reasonable. But the sheikh's answer is balagah enough to leave no other opinion. «Men, dog'i yuz ming meni sargashtadek, / Ashki bog'ir qonig'a og'ushtadek, Bo'lmasa iymon bila ketmak ishi, / Anglaki, oni desa bo'lmas kishi». This answer, which caused the sheikh's grief, is presented as the most appropriate solution both for the murid in the story and for the abror who embarked on a great «journey» to fulfill his mission, as well as for the reader of the epic. The chain of adaptation that ensures the balagah of the text occupies an integral and stable relationship in the event, between the protagonists, as well as between the author and the reader.

It can be observed that each of the stories in the epic is built on this theoretical foundation in the science of balagah. The absence of the Kabah in the presence of





Ibrahim, who had reached the harem after fourteen years of walking; an ordinary old woman suing and defeating the king with a claim; the superiority of the third old man over the famous Hotam in the chapter on generosity and blessing; Noshiravon's belief in narcissus in the garden of modesty; Ayyub khalaf puts the unfortunate thief on the path of salt; Zaynul-obidin's reprimand of the infallible; In the case of Khoja Muhammad Porso and his son Hoja Abu Nasr's approach to the answer to the prayer, it can be seen that the nature of harmony in expressing great astonishment was even more evident.

Discussion

The images in the epic can be conditionally classified as detail images, characters and fictional images. Most of the main images have a certain reality and are connected to reality through metaphors. There is a need to consider separately the analysis of some of the images that play an important role in the epic and serve to reveal the central concept of the author.

The characters in the epic can be studied in the form of real historical figures as well as typical images. The artistic image at the beginning of this line is undoubtedly the image of our Prophet Muhammad (peace and blessings of Allaah be upon him). In the text, he serves as the main role model for the abror, who set out on a great «journey» for the purpose of «self-identity». The high maturity of the work presents this status for the abror-man in the form of «uswatun hasanah». This is the highest point of the sample-pattern-model, which ensures the absolute balagah of the work.

The typical images presented in the play as alternatives to real historical figures or presented in a different way are the typical images of those who express the author's comparative-critical observations, mainly those who have strayed from the path of abror. This phenomenon can be clearly seen in Chapter XXVIII of «Khayratul abror». The titles of the works are small generalized texts that fully express the general content of the chapter in i'jāz way, reflect the content of the issues in the chapter, as well as clearly show the parts of the chapter. If there is any subjective error in the title reception, the assimilation of the content of the chapter will proceed on the same basis. Accordingly, there is a need to objectively clarify what the issues raised in the content of this chapter are. As the title suggests, this chapter consists of two parts. The first part deals with the «riyoyi xirqa po'shlar suluki» and the second part deals with «haqiqiy bodano'shlar ravishi». The main theme of the chapter is the revelation before Allah through the harmonization of the two opposing poles. As we saw in the previous chapter, the concept of mutabiq in balagah serves as a theoretical basis for a poetic text. The union of these two opposites is necessary to see the problem raised in the





chapter from a rooftop and a holistic perspective. The poetic expression of the most important factors for the abror-man journey, which is the main theme of the epic, always acquires a gradual perfection in the text from adna to a'laa.

According to the method of the divine program in the status of ijoz, the fact that the two opposites have a negative character – adna – is mentioned before. The positive (excellent) is given second or last because it expresses the author's point of view and is an objective point of view, indicating a judgment and conclusion. It is observed that «Khayratul abror» relied on the same style to convey mutabiq in different places. Ignoring this feature in the artistic perception of the text can only lead to a one-sided and subjective conclusion.

The fifth stanza of the epic – Chapter XI in «Description of the night of Me'raj ...» clearly shows the author's image. There is no doubt that the image of the night of Me'raj is a very complex reality for both the mutakallim and the muhatap. It is no exaggeration to say that the image of time and space in it is the most complex. The author's line «Aql bu mansubada hayron o'lub...» is a vivid example of this.

In addition to the title, some bytes of the chapter also serve as cover bytes for the general content of that section. Such bytes usually occur at the beginning of a chapter or certain parts of a chapter. In this chapter, the generalizing byte is expressed as follows:

Bir kecha zulmatqa qolib koinot,
Mehr nihon, o'ylaki, aynul hayot.

The byte emphasizes that on the night of the ascension, not the Earth, but the entire universe remained in darkness. As stated in the byte, it is argued that the fact that the whole being remains in darkness for a period of time is unfounded according to the real mental sciences. Darkness is an event that is reflected astronomically not in the whole universe, but in certain regions of it. A poetic text differs from others in its ability to express in a poetic way a reality that cannot be expressed in other texts. However, the fact that the meaning of the text does not express the truth itself or any alternative to it as a metaphor is not considered a poetic possibility.

Accordingly, it is appropriate to move on to the stage of understanding the words in this byte as a specific alternative to reality. The figurative significance of the sun is related to its resemblance to the eye of life. At this point, the author reflects the most accurate feature of the eye in the Sun, which at a glance is much more difficult to place in the perception of the muhatap. At the same time, the author relies on the main source that defines the concept of sidq – the Qur'an. In several places in the Qur'an, we find the phenomenon of the eye closing and opening once. This serves not only to express the usual biological feature, but also to express a particular time in the Divine



text. «Torfatul ayn» (closing and opening of the eye once) is considered as the smallest measure of time. The Science of 'moment in the blink of an eye' is important for the byte we are studying. Without taking into account the essence of this Science, it becomes impossible not only to understand the byte, but also to objectively understand the aspects of reality, situation, situation and time-space in the chapter, even the author's purpose.

Finally, the author suggests that the Sun was hidden, that the universe was plunged into darkness, first by figuratively resembling the Sun, and then by giving it the most accurate description of the eye conveys in a unique way what happened in the ascension in the blink of an eye. This time is so great that no one in the whole universe even notices its passing. Finally, the author's point in the byte is as follows: One night the Sun, which was considered the eye of life, became nihon, the cause of which was «torfatul ayn». During this time, the universe remained in darkness and the event of doom took place.

If each byte is studied in the same way, we will see that the reality of the epic seems at first glance to be far from the truth, but is based on solid, clear theoretical rules.

The events of the saga take place in three worlds. The main protagonist of the epic – the trajectory of action in the «middle world» after the promise on the day of the «abror-man» is the reality of the work. The universal verse, which embodies the scale of this phenomenon, constitutes the «general text» of the work. This sentence, which contains the general text of the work, is quoted as the first byte of the epic.

A true work of art is manifested in the perspective of these three realities. The original goal and task of the creator is to create a poetic work as a result of understanding these three realities. In Navoi's interpretation, the basmala represents not only the opening verse of the Quran, but also the whole system of the three realities mentioned above – the constitution, as well as the general context of the epic.

All the parts that make up the internal text of «Khayratul abror» have the status of an essential message in terms of expressing the purpose of the mutakallim. The inner text of the work, according to the muqtaza-e-zahir, helps the muhatap to understand some meaning or layers of meaning. The underlying interpretation, on the other hand, indicates the meaning that is the main goal, regardless of several poetic meanings.

«Khayratul abror» as an invaluable example of creativity on the stage of world artistic thought, once again demonstrates that it is a universal source that reflects the author's literary-aesthetic views, scientific and theoretical observations about a true work of art.





Conclusion

1. The science of balagah has been in a certain form of attention in various historical periods since the first heavenly text was revealed to mankind. The scientific study of the laws of balagah flourished in the centuries BC, when unique patterns of human intelligence and thinking were created. Initially, such views were studied on the basis of such disciplines as philosophy, logic, rhetoric, linguistics, and later began to be actively used in poetics.
2. The first factor that ensures the maturity of «Khayratul abror» in a complete and systematic way is when it relies perfectly on the basis of sidq. The reality of the work, from pre-creation to the «first creation», the creation of being and man, the events in the «middle world», as well as emotional, mental and observational information, including the afterlife, which is heavily relied on «divine message». While the general plot of the work is a poetic interpretation of the reality of the «divine message» as a whole in the «previous world», it is based on the real historical reality, which is confirmed and accepted by many in his «journey» across the chronotope of the «middle world».
3. In the work, there are some complex aspects that are difficult to instill in the mind of the muhatap. The presence of the sun, the pilgrimage to the Ka'bah, the uninhabited state of the world, and the shyness of man from a plant may seem to be incompatible with the imagination at first glance. In describing and expressing such extremely complex processes, the author effectively used the rule of metaphorical reflection of truth in the science of balagah. This is another important aspect of the balagah of the work.
4. The subject and the general plot of the epic are embodied in the edition quoted from the Quran as the first verse. The fact that the text realizes the chronotope of the «three worlds», that the author meant this science in the first verse, and that this universal chronotope fully covers all the levels created for man, shows that the reality of the work has a scale. Importantly, the author was able to give a complete chronotope within a single work, based on a certain theoretical rule in the poetic reflection of this vast and scale-based meaning – the law of i'jāzin the science of balagah.
5. From the first verse of the epic, the author's method of expression goes first to the general representation of the scale-meaning, and then to its full and detailed expression. In this case, in addition to the ijtiḥad, the methods of musawat and itnaabwere widely used to convey a specific message to the muhatap. In the chapters and parts of the work there is a constant repetition of the chain «iyjāz – itnaab – musawat». Applying this method allows you to gradually lead the muhatap to the essence of the expressed reality. This theoretical basis and methodological method





chosen by the author served as the most optimal means of revealing the boundless layers of meaning of the work.

6. In describing and expressing an event, time and space, the author always prefers a personal-subjective approach to the reality of the «divine message», which is the essence of the science of sidq. In expressing his attitude to an issue, evaluating it, expressing his emotions, the author assumes the position of not only an East-Islamic man, but also a true ideal representative of all mankind. It embodies the clear theoretical and practical laws of the creative personality.

7. The whole text of the epic, from the smallest component to the general composition, forms a single system. The sound, the letter, the syllable, the word, the compound, the phrase, the sentence and its parts, the parts of the joint sentence, the spiritual parts of the chapters, the chapters served to create a holistic system of the general text. Dropping any of these units, or even replacing them, creates a flaw in the author's entire and complete concept. In bringing the author's work to this status, the laws of balagah have played a decisive role as a theoretical basis.

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