



KHOJU KIRMONIY - KHAMSANAVIS CREATOR

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Annotation

In this article, the tradition of Hamsa and Nizami Ganjavi, the founder of this tradition briefly mentioned. It is also not very familiar to Uzbek readers. but Hodju Kirmani, known to our Hamsash scholars, and his Hamsai Hoju about the work.

Keywords: Khoju Kirmoni, Nizami Ganjavi, "Khamisa" - a series of epics, Amir Khusrav Dehlavi, Abdurahmon Jami, Alisher Navoi, "Flowers and Navruz"

Аннотация

В статье дается краткий обзор традиции Хамса и Низами Гянджеви, основателя этой традиции. Есть также история о Ходжу Кирмани, не очень знакомая узбекским читателям, но известная нашим коллегам-ученым, и его произведения «Хамсай Ходжу».

Ключевые слова: Ходжу Кирмани, Низами Гянджеви, «Хамса» - серия эпосов, Амир Хусрав Дехлави, Абдурахмон Джамии, Алишер Навои, «Гул и Навруз».

Annotation:

This article gives a brief overview of the Hamsa tradition and Nizami Ganjavi, the founder of this tradition. There is also the story of Khoju Kirmani, who is not very familiar to Uzbek readers, but known to our fellow scholars, and his work "Khamesai Khoju".

Keywords: Khoju Kirmoni, Nizami Ganjavi, "Khamisa" - a series of epics, Amir Khusrav Dehlavi, Abdurahmon Jami, Alisher Navoi, "Gul and Navruz"

Introduction

Khoju Kirmani is not a very familiar name to modern Uzbek readers. Of course, that's the name experts, especially our fellow scientists, are well aware of it. He is the epitome of his time was a versatile creator.





Kuny da'vy, ki dar mulki maony
Musallam shud maro sahibqirony.

(There is a reason for me to heal in the world of meanings,

Indeed, I was fortunate enough to be an owner (in this world).

Such high pride has a solid foundation. Below is the proof of this article we will try.

For this, we have to start with Nizami.

Nizami Ganjavi made a great discovery in world literature for a unique period – five "Khamsa" - a series of epics. It is literally Islam emerged as a unique monument of civilization. Indeed, his first career was Islamic the national affiliation of humanism is a beautiful Persian by a writer who is Turkish-Azerbaijani was a unique example of creativity created in the language. That is why it is human art became famous as an unprecedented event in the history of thought. His whole East

it was no coincidence that it resonated strongly in the universe.

Nizami's works are a unique impetus for the rapid development of artistic thinking in the Islamic environment motivated. Not only the variety of topics in it, but also the problem and the relevance of the issues for all times, in the depiction of different human relationships scale of emergency, socio-political, historical-philosophical, religious, literary-aesthetic ideas width, as well as the presentation, image, and has also been recognized for its interpretation.

Nizami Ganjavi a new tradition and direction in the history of world literature – Hamsa with the creation of which this tradition gained wide wings: it underwent long historical literary processes and regularly enriched.

In Eastern literature, more than 300 hams with different artistic value have emerged. Nizami wrote his work in Persian, then in Turkish, Urdu, Pashto, Kurdish, Georgian, the desire to create hams in Armenian and other languages also increased. [4.3] But Nizami very few artists have been able to reach the peak they have reached.

Nizami created his work between 1173-1201. Naturally, he wrote the top five first not intended. The name of the first epic "Makhzan ul-asror" ("Treasure of Mysteries") in 1173-1179 was born with. During the last twenty years (1180-1201) other epics: "Khusrav and Shirin", "Layli and Majnun", "Haft paykar" ("Seven beauties"), "Iskandarnoma" were created. Thus the five epics see the face of the world. Ganjavi compiled these epics into "Panj ganj". ("Five Treasures").

This tradition, initiated by Nizami, had its own laws. In particular:

- 1) The first epic in the form of instruction in the moral-educational, socio-philosophical spirit to be;
- 2) The second epic is dedicated to the description of the relationship between Khusrav and Shirin;





- 3) The third epic is a love affair, depicting the love affair of Layla and Majnun lighting;
- 4) The fourth epic embodies his love-adventures about King Bahrom;
- 5) The final work was to be heroic about Alexander.

After Nizami, the creators of the Hamsa tradition followed these processes. While some have created their own works with some modifications, some artists are in a new direction they began to test their strength. Thus many nazira, answer, tatabbu, imitation and prospects began to emerge. [4.9]

After Nizami, such artists as Amir Khusrav Dehlavi, Abdurahmon Jami and Alisher Navoi gained fame. This series also includes the blessed name of Hodja Kirmani. Haju Kirmani - Abulato Kamoliddin Mahmud Ibn Ali was born in 1290 in the city of Kerman and he died in 1354 in Sheroz. After Khusrav Dehlavi, the tradition of Hamsa continued and created epics on romantic-moral, mystical themes. In fact, Kerman of Iran the five epics written by the writer from the city of Khoju Kirmoni he is also known as Khallaq ul-Maoniy and Malik ul-Fuzalo. [3.2]

Haju Kirmani has some information about his birthday, year and family in his book "Flowers and Navruz". [2.3-4] However, there are disagreements about the date of his death. According to the Tajik scholar B. Rakhmatov, The author of the work, Muhammad Masum Shirazi, states that the year is 742/1342, while Rayhonatu-l-adab the author of the work, Mirza Muhammadali Mudarris, states that the year was 753/1352. Munozarali Another opinion is about the real name of the poet, which is mentioned in the work "Mayxona" as Afzaluddin, in other sources it is mentioned as Kamoluddin. But there is another that proves these points there is no information. "[2.5]

The poet spent most of his time in his hometown of Kerman, Isfahan, Sheroz, Tabriz, Travel to cities and countries such as Azerbaijan, Damascus, Ray, Damascus, Iraq, Cairo did During his travels he spent much of his time studying.

The personality of Hodge Kirmani is manifested in two ways. Some researchers Kirmoni Representatives of the Murshidiya and Kozaruniya sects, Sheikh Abulhasan Kozaruni and Sheikh Aminuddin is recognized as the closest murid of the Baloni, while the representatives of the second group Sultan Abusaidkhan Elkhan was one of the poets[9].

It should be noted that in important literary and scientific sources the writer is recognized among the sages obtained. Hamsada Junayd, Shibliy, Boyazid Bastomiy, Hasan Basri, Habib Ajamiy, Royuiyai the stories of mystic scholars such as Adviya and Ibrahim Adham are not in vain.[8] All of this is the theoretical and practical nature of the writer's mystical scholars in this regard can be very vivid evidence of a thorough awareness of their views. Quoted not to mention the artistic-aesthetic aspects of the



stories, at least that's what the writer is all about was the result of boundless respect and reverence for great personalities. All of this is ultimately the great successor of these ideas and the writer himself not surprisingly, they have risen to the level of art promoters. Hoju Kirmoni too is recognized among the Sufi poets. [7.40]

He is Abdurazzaq Kashani, Mahmud Qaysari, Avhaduddin Maroghi, Rukniddin Sherozi, Sheikh a number that lived at the same time as great personalities like Safiyuddin Ardabili as noted by the commentators. [5.238] [6.50] The poet also interviews these great personalities it turns out that.

Sheikh is one of the people whom Kirmani pays special respect to and praises in his name There is also Abu Ishaq Kozaruni. In "Khamsa", especially in the epic "Flower and Navruz", this sheikh is special the occurrence of dedication is not accidental. Especiall

Man on dam sar ba gardun barkashidam,
Ki xudro xoki on dargoh didam.

The writing of such verses is a devout disciple of Hodju Kirmani who was devoted to this great scholar because the almost two-hundred-year difference between them is between teacher and student indicates the presence of uveal bonds. The notes of Hodja Kirmani about his son Abusaid Mujiruddin Ali are also noteworthy deserves. They can be called unique artistic teachings. These notes are from the author it is included in the epic "Kamolnoma". [1.258-261]

When the writer addresses the child, he calls it "the light of my eyes", "the flower of the garden of the soul" describes:

Nuri chashmi man, ey guzidapisar,
Duuri durji man, ey suutudaguhar. [1.258]

To the writer's child "ba donish barovari nome" (if you could name your name with knowledge) indicates Indeed, in the author's interpretation:

Chashmi mardum ba mardumi boz ast,
Kori olam ba ilm bar soz ast.

...Payravi aql boshu ilm omo'z,

Rohati xalq xohu ro'x afro'z.

Xirad ando'z, to kase boshy,

V-ar nadory xirad, xase boshy.

Dar hunar ko'sh, agar sare dory,

Ki rasy az hunar ba hushyory. [1.258]

(The eyes of the people are opened with humanity,

The affairs of the universe will be perfected by science).

Follow the mind, learn a trade,



El rahatin think, lift your spirits.

If you are human, enrich your mind,

If you don't have a mind, it's better to be specific.

If you have a head (mind), strive to learn a profession, because a profession will bring you to vigilance).

"Hamaro nek binu bad mashumor" ("Hamaro nek binu bad mashumor")

Do not say, ") to the poor, to those in need, he also mentions that it is a human duty to help:

Yori o' shav, ki hech yorash nest,

G'ami o' xo'r, ki g'amgusorash nest.

(The half of one who has no half, be the mourner of the one who does not care).

In such a series of vital precepts and teachings, the child becomes humble and humble the call also sounds natural and sincere:

Har ky dar rohi din nagardad xok,

Nakunad obu otash o'ro pok.

(Dirt for those who are not in the way of religion, water and fire can never clean it).

The first acquaintance with the life and work of Khoju Kirmani is before our eyes manifests itself as the possessor of such beautiful and unique thoughts and observations. That's why the work of the great scholar-poet will be further and more seriously studied in the future remains one of the most serious issues facing our literature.

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