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COMMENTS ON THE ISSUE OF STUDYING “KHAMSA” EPICS IN LITERATURE LESSONS

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ABSTRACT

This article provides some scientific and methodological considerations in the study of Alisher Navoi's work, such as, in the study of "Khamsa", and in improving the effectiveness of the lesson. The study of the work "Khamsa", especially the delivery of the Navoi ideal to students, in many respects depends on the scientific and theoretical knowledge of the teacher, the art of teaching, more precisely on the analysis of the adventure and ideal of heroes in the work "Khamsa". The study of his creativity helps to create a broader imagination about the poet. Navoi's works are loved and studied not only in Uzbek literature, but also in foreign countries. As it is worth mentioning in the research, Navoi wrote each of his works, first of all, in the interest of his people's national interests, in Turkish, that is, with the current language, for Uzbek readers.

KEYWORDS: *Alisher Navoi's Work, "Khamsa", Effectiveness Of The Lesson, Methodical Recommendations, Age Of Students, Psychology, Level Of Knowledge, Education System.*

INTRODUCTION

In the 15th century in the Khorasan capital Herat lived and worked two great poets. One of them is Abdurahman Jami, a great poet of Persian-Tajik literature, and the other is Alisher Navoi, a great Uzbek thinker. In response to Khamsa, which was created by Nizami and Khusrav Dehlaviy, they are bound to write Khamsa and soon two remarkable works - Persian-Tajik and Uzbek-came to the square "Khamsa".

As is known from history, there have been cultural increases in the international domination of Hussein. We can imagine this on the example of a figure that has reached a certain position in such areas as the number of poets, artists, artists, musicians, historians and so on, who have reached this period. Such an environment would naturally set certain goals before each creator.

One of the most important aspects of Alisher Navoi's genius, we can say, is connected with a great goal. As it is worth mentioning in the research, Navoi wrote each of his works, first of all, in the interest of his people's national interests, in Turkish, that is, with the current language, for Uzbek

readers. He explained, For example, in the beginning part of the epic “Hayrat ul-abror“, in which he himself wanted to give such joy to the readers who speak Turkish, as long as the previous khamsa made the Persian readers happy when they started to create Khamsa in his native language: [3]

Kim bu yo‘l ichraki, alar soldi gom,
 Bir necha gom o‘lsa, manga ham xirom.
 Forsiy o‘ldi chu alarg‘a ado,
 Turkiy ila qilsam ani ibtido.
 Forsiy el topti chu xursandlik,
 Turk dog‘i topsa barumandlik.

This recognition is evidenced by the greatness of the goals of the great Navoi and it is known in itself that it plays a special role in the upbringing of the citizens of the country, especially the younger generation, in the spirit of patriotism and generosity.

While the creativity of Alisher Navoi was studied in the general system of Secondary Education, the selected works were distributed to the classes taking into account the age, psychology, level of knowledge, physical and mental capabilities of the students. In particular, the study of the first epic of Khamsa ”Hayrat ul-abror“ requires certain preparation. Therefore, it is not surprising that the program defines the following issues: “Navoi creativity as the highest stage of Uzbek classical literature”. The creation of ”Khamsa”. Khamsaism in Oriental literature. Information about Nizami Ganjavi, Khusrav Dehlavi “Khamsa” as a field of skill. The fact that the writing “Khamsa” in Turkish is an example of artistic perfection and creative courage”. Construction of ”Khamsa”. "Hayrat ul-abror" -philosophical, educational-moral epic. Its theme coverage, construction and artistic features. Consistency and logic in articles. Artistic expression of writer’s philosophical views on the scientist and man in the work. Their educational and artistic significance. Analysis of parts in the “*Salotin bobida*” (third article), in the “*Karam vaslida*” (fifth article), in the “*Vafo bobida*” (eighth article). Analysis and interpretation of the stories about “*Shoh G‘oziy*”, “*Hotami Toyi*”, “*Ikki vafoliq yor*” in them. The expression of the Navoi philosophical views in these proverbs. Artistic features of proverbs. Consequently, it will be necessary for the teacher to be able to organize this process sufficiently, to fully understand the basic characteristics characteristic of the era, the tradition of hammering with the efficient use of the information mentioned above.

But the questions and assignments given in textbooks on literary texts are more focused on storytelling, memorization of the contents of the work, which does not help enough to develop the ability to work independently in students, to deeply feel the artistry of the work. In the assignment of questions and assignments, not enough attention was paid to the fact that the students were too busy with their reading lessons. Also it can be seen that the artistic skills of the writer, his own style, complex theoretical concepts are not sufficiently illuminated, when the images are not sufficiently opened through artistic means.

Alisher Navoi's poetic skills in the creation of the world-wide “Khamsa” work, the importance of the work in the world, in particular, in the upper classes of secondary schools, it is appropriate to give information about the positive methods of studying the epic “Farhod va Shirin”, to bring examples of lessons, to give an account of the importance of this work in The poet described in the epic The love of Farhod from his childhood to science, to labor, with frankness, with a cruel skill.

On the artistic merit and language of the literary work, on the order in which the general rule is formulated, after a brief characteristic is given to the main images, the composition is skillfully built, the writer from the artistic means used productively, the language is limited to such common phrases as fluent, they are represented by characteristic facts, as a result of which in the textbook, the artistic value of the work is analyzed by taking away from the main parts. In it, instead of opening the conflict in the images, they are told about their social image, about the landscape image, about the language in the game.

The study of the work “Khamisa”, especially the delivery of the Navoi ideal to students, in many respects depends on the scientific and theoretical knowledge of the teacher, the art of teaching, more precisely on the analysis of the adventure and ideal of heroes in the work “Khamisa”. In this respect, teachers of secondary schools have a textbook on the course of literature, they do not have, need, do not have, literary – critical and methodical hands on the study, analysis of the works of the Great nobleman, bringing them to the minds of students. This is due to the creation of scientific methodological hands in the field of methods of teaching literature, especially in the study of Alisher Navoi's creativity, more precisely, in connection with research work and increasing the effectiveness of the lesson.

The views of our great-grandfather poet Mir Alisher Navoi, who made a great contribution to world culture with his rich heritage, are valuable in his ability to serve mankind. The study of his creativity helps to create a broader imagination about the poet. Navoi's works are loved and studied not only in Uzbek literature, but also in foreign countries.

In the school literature textbooks, the works of Alisher Navoi were given in stages, taking into account the age of the students, the potential for receiving information. Navoi is one of the poets who created it. The study of his creativity is extremely complex and responsible. For this, a great talent is required both from the student and from the teacher.

The research, which has been an important contribution to the navoiology, will also use the articles published in scientific journals in the following years to facilitate more effective mastering of the subject.

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