

“Khamsa” as a Universal Genre

Uzok Jurakulov

Tashkent State University of the Uzbek Language and Literature named after Alisher Navoi, Tashkent, Uzbekistan

Keywords: Conception of “Bilig”, Universal Genre, Formative Epic, Character System, Epic Mindset, Epic Hero, Dogmatic Interpretation.

Abstract: This research, based on historical poetics, examines the evolution of Khamsa within the Eastern-Islamic environment and Turkish mindset, as inspired by religious-educational texts, the Qur'an, and the hadiths of Muhammad. The paper investigates the transformation of the Khamsa Fabula system from divine narrative to the Khamsa style, analysing the plot and its constituting motifs. It proposes that the tradition of writing Khamsa originates not from Abul-Qâsem Ferdowsi Tusi's "Shahnama" and Persian literary traditions, as some scholars suggest, but from Yusuf Khas Hajib's "Kutadgu Bilig", a seminal work of eleventh-century Turkish literature. This connection is examined through the prism of the concept of "bilig" and its role within the Turkic epic mindset. The analysis includes a comparative study of Eastern epics and Ferdowsi's "Shahnama".

1 INTRODUCTION

"Khamsachilik is an excellent specimen of Eastern-Islamic spiritual, educational, philosophical and poetic mindsets. The first “Khamsa” was penned by Nizāmī Ganjavī, (1141 - 1209), who was born in Ganja, Azerbaijan, towards the end of the 12th century. It was named “Panj Ganj” (five treasures), and comprised “Makhzan-ol-Asrâr” (“The Treasury of Mysteries” 1180), “Khusrav ve Shirin” (“Khusrav and Shirin” 1180 -1181), “Leyli ve Majnun” (“Layli and Majnun” 1189), Eskandar-Nāmeḥ (“The Book of Alexander” 1199 - 1210), and “Haft Peykar” (“The Seven Beauties” 1197).

According to the Azerbaijani literary critic G.Y. Aliev, although Nizāmī’s five epics were assembled into a single volume by an unknown editor after the poet’s demise and initially labelled “Five Treasures” and subsequently “Khamsa”, there is a profound connection and poetic coherence within the composition and internal content of these five epics. This was also highlighted by E.E. Bertels and the Hungarian scientist Wilhelm Bacher [Amir Khusra Dihlavi. 1975].

Nizami did not simply compose his “Khamsa” as a mandate of some monarch or a collection of

individual lengthy narrative poems. The five epics emerged as a distinctive system in his creative consciousness. After Nizami, the tradition of crafting khamsa was initiated by Amir Khusrav Dehlavi (1253-1325). In reply to Nizami’s “Khamsa” between 1298-1302, he wrote, “Matla ul-Anwar” (“Spring of Light” 1299), “Shirin ve Khusrav” (1299), “Majnun ve Leyli” (1299), “Aina-e-Iskandari” (1299), and “Hasht-Bihisht” (“Eight Heavens” 1302). G.Y. Aliyev posits that Khusrav Dehlavi effectively mirrored Nizami’s narratives in almost all his epics apart from “Hasht Behisht”, and only in certain areas did he utilise the plots in Ferdowsi’s “Shahnomasi” [Amir Khusra Dihlavi. 1975; p.39-53]. This tradition was perpetuated by Ashraf ibn Shaykhul-umam Abulhasan ibn al-Hasan al Maraghoyi al-Tabrizi in the 15th century (who died around 1450-1460). Ashraf’s “Khamsa” (1428 - 1444) is made up of “Minhoj ul-Abror”, “Riyaz ul-Ashiqin”, “Ishqnama”, “Haft Avrang”, “Zafarnama”. Sources suggest that Jamali, a poet from Herat’s literary scene, also composed a “Khamsa” [Aliyev G.Yu. 1985]. This Khamsa, created between 1402 and 1417, included “Tuhfat ul-Abror”, “Mehru Nigor”, “Mahzun ve Mahbub”, “Haft Awrang”, and another untitled epic. Moreover, it is recognised that poets such as Badriddin Hilali, Abdullah Khatifi, Ghiyazidin Sabzavori, Said Qasimi, Fasih Rumi, Khoja Imdad

* Corresponding author:

Lori, Ali Ohi, and Shaikhim Suhaili crafted epics akin to “Khamsa”. Furthermore, experts note that the traditions of writing Khamsa have persisted in Arabic, Persian, Turkish, Uzbek, Azerbaijani, Turkmen, Pashto, Kurdish, and Georgian languages. However, Alisher Navoi’i cited his two forerunners, Nizami Ganjavi and Khusrav Dehlavi, in the “debocha” (preface) and “hatima” (afterword) sections of his “Khamsa”. Ashraf was mentioned only in some instances."

“Haft awrang” (“Seven thrones”), the collection of Nūr ad-Dīn Abd ar-Rahmān Jāmī including seven epics, is also presented as a new view of Khamsa traditions in several pieces of research. However, recognizing Abd ar-Rahmān Jāmī’s great contribution to the tradition of Khamsa, Alisher Navoi’s recognition and respect for Abd ar-Rahmān Jāmī in the prologues and other parts of each epic of “Khamsa”, Abd ar-Rahmān Jāmī’s unique contribution to Navoi’s worldview and creative activity, it is worth saying that “Haft awrang” although it came to the field on the basis of the Khamsa tradition, it is a completely different phenomenon. The structure of the oeuvre, the volume of epics in it, methods and ways of interpretation, and aesthetic conception demands a different approach to Jami’s “Haft awrang” based on completely different theoretical criteria. M. Mirzaahmedova, who prepared the “Commentary and Comments” on Navoi’s “Sabai Sayyor”, quotes the following verses of Jami on the same issue.

Meaning: Hiranama (book of wisdom) is my desire, it is not my business to tell legends. Talking about the secrets of wisdom is better than telling old stories...” M. Mirzaahmedova wrote about that three epics (“Tohfāt ol-ahrār”, “Sabhat al-abrār”, “Kheradnāma-i Eskandari”) out of the seven epic poems in Jami’s “Khamsa” are philosophical and didactic. The scientist supports his ideas with a quote from the book “History of Uzbek Literature” by Professor N. Mallaev [Alisher Navoi. 1992].

Five of them: “Selselat adh-dhahab”, “Salaman-o Absāl”, “Tohfāt ol-ahrār”, “Sabhat al-abrār”, “Kheradnāma-i Eskandari” is approximate to Navoi’s “Hayrat ul-Abror” in terms of characters and poetic concept. In them, as Jami himself pointed out, the preaching prevails more than the story, the movement of characters, rhetoric, and wisdom more than the plot. In addition, if all these seven epics were collected under one volume, and if two verses wrote followed by each other the whole book would have 236 pages in Arabic script. If the verses had been written in two lines, it would be 472 pages. Then, excluding the fact that some epics are larger and some

are smaller, each epic has 67-68 pages. Then, excluding the fact that some epics are larger and some are smaller, each epic would consist of approximately 67-68 pages [Abdurrahman Jami]. Such a simple comparison shows that Jami tried to write concisely and clearly. Saying wisdom, a great deal of generalized, condensed thoughts indicates that it was intended to satisfy the intellectual needs of the reader rather than the emotional needs. The fact that two epics in “Haft Awrang” (“Yousuf and Zulaykho”, “Kheradnāma-i Eskandari”) were written based on stories in the “Qur’an” confirms this conclusion.

2 OBSERVATIONS AND DISCUSSIONS

Based on the above, it seems appropriate to consider three "Khamsa" written by authors belonging to the Turkic nation—two in Persian and one in Turkish—as an epic phenomenon with a unique structural-semantic system, formed in the realm of Eastern-Islamic aesthetic consciousness. These works are the result of an active synthesis process in Eastern-Islamic aesthetic and poetic thought, and the arrangement of five epics in "Khamsa". That is, upon the first comparison of external compositional aspects, it literally illustrates the principle of classicism (Table 1):

Table 1. Comparison of external compositional aspects that literally illustrates the principle of classicism

Authors:	Nizāmī Ganjavī	Khusrav Dehlavi	Alisher Navoi’i
1st epic:	“Makhzan-ol-Asrār”	“Matla ul-Anwar”	“Hayrat al-abrar”
2nd epic:	“Khusrav ve Shirin”	“Shirin ve Khusrav”	“Farhad va Shirin”
3rd epic:	“Leyli ve Majnun”	“Majnun ve Leyli”	“Layli va Majnun”
4th epic:	“Haft Peykar”	“Hasht-Bihisht”	“Sab’ ai Sayyar”
5th epic:	“Eskandarnāme”	“Aina-e-Iskandari”	“Sadd-i Iskandari”

Although the first works shown in the table are categorised as philosophical and didactic epics by all the scholars [Bertels E.E. Selected works. 1962], their main purpose in the structure of the "Khamsa" is to direct the poetic concept of the epic, provide a general compositional framework, and lay the ethical and aesthetic foundation for the next four epics. In summary, the subsequent epics in the "Khamsa" invariably follow the map drawn in the first epic. Plots, motifs, details, and characters in the following

epics are expanded modules of the chronotope of the first epic. The first epic has a poetic-conceptual essence, a universal chronotopic scope, and an incredibly vast heavenly content, which has not been seen in world literature before. In E.E. Bertels' research, written in connection with the study of Nizami's "Makhzan-ol-Asrâr", it was noted that under the influence of the Arab folk didactic work "Kalila and Dimna", Rodaki from Bukhara, wrote the epic with the same name (10th century); After him, Abu Shukur Baghdadi led the didactic interpretation in "Ofarinnoma" (middle of the 10th century). Later, this tradition was continued by some poets such as Tayyan, Khojasta Sarakhsi, Margazi, Khusravi, and Ma'rufi. Their allegorical interpretation of reality, the wide scope characteristic, and the metrical system were not as in the "Khamsa". On this basis, the scientist identifies the epic "Hadiqat ul-haqaiq", written by Persian poet Sana'i in the 12th century, as the first philosophical and didactic work [9]. However, he did not pay attention to works written in the Turkish language, specifically in the sphere of Turkish poetry. However, Yusuf Khass Hajib's work "Kutadgu Bilig" is a work of the same type, and its counterpart has not been found in the history of Persian or world literature because this work appeared in the Eastern-Islamic environment and presented a new worldview and a completely new poetic interpretation method for the spiritual-enlightenment thinking of the peoples of the world. The first epics of "Khamsa" are approximate to this epic in terms of universal interpretation of humans and Allah, humans and existence, humans and society, and human-to-human relations. But on the other hand, "Qutagu bilig" is a novelty for Eastern classical poetics and even for universal aesthetic thought, as it sets the objective of processing and recreating religious, social, and literary traditions in the form of concrete poetic modules. Indeed, a similar universal scope is not found in Sumerian literature, which is based on a polytheistic worldview, nor in Indian and Chinese literature dominated by Hinduism, Buddhism, Christianity, and Confucianism, nor in ancient Iranian literature influenced by Zoroastrianism, nor in the history of ancient literature. It seems that the form of elevating and poetic thought in Khamsa, the way of perceiving the three heavens as unique, the tradition of Khamsa is an effect of the Eastern-Islamic environment, and in particular, the aesthetic potential of the Turkic peoples who grew up in this environment. The two "Khamsa" written before Navo'i, regardless of whether they were written in Persian, the fact that the three greatest Khamsa writers in the history of world

literature - Nizāmī Ganjavī, Khusrav Dehlavi, and Alisher Navo'i- belong directly to the Turkic nation serves as the primary basis for us to reach such a significant conclusion. In addition, Sana'i's epic "Hadiqat ul-haqaiq" and Jamali's and Ashraf's "Khamsas" emerged in the Turkish environment, in the social and cultural aura of the kingdom ruled by Turkish rulers. The most important thing is that the first epics of "Khamsas" are the continuation of "Kutadgu Bilig", the great epic of the Turkic peoples in terms of poetic and conceptual points of view. "Khamsa" is a new and universal genre in the history of world literature, which appeared in the Eastern-Islamic literary environment, has a vast scope in terms of poetic content, and focuses on the interpretation of universal problems.

Its historical foundations are based on the doctrines of Islam, the final religion revealed to all humankind five hundred years before the writing of the "Khamsa". It marks the enlightenment of a new human who was shaped by these tenets, freed from the influence of various forms of ignorance and false beliefs, the realisation of his Creator, a vast process encapsulating the unique perception of age-old issues such as life and death, faith and disbelief, good and evil, existence and the world, and society. A Muslim's realisation of Allah, their views on the commencement, doomsday, and eternity, the path to self-realisation, their perception of complex situations in the human heart and society, and their response to countless questions about the three heavens were fundamentally different from those of people who lived before the Book, revealed to Muhammad (peace be upon him), and the Islamic spirituality interpreted by him.

As a matter of fact, religions and all the divine doctrines revealed before Islam were undoubtedly universal in terms of their scope and essence. Literature has been interpreting this doctrine for five hundred years, in conjunction with the Qur'an, hadith, aqeed, fiqh, and commentary, or relying on them. In the world of Eastern philosophical and poetic mindset, the greatest results in literature, comprehensive specimens of art and literature, were created in the XI-XII centuries. By this time, the Islamic poetic mindset reached a stage of epic scale, surpassing even the pre-existing folk heroic epic. After all, no matter how large-scale the epic is, it appears within the framework of the socio-cultural life and poetic mindset of a specific nation, expressing its history, socio-historical, spiritual, cultural, and national needs. However, even in the

first written epic works created in the Islamic environment, the universal scope was visible.

Interestingly, such a vast, universal task fell within the scope of Turkish poetic mindset, and Turkish art, which began to give the Eastern-Islamic world a number of jurists, muhaddis, mathematicians, physicists, naturalists, linguists, and literary scholars from the 9th century, not Arabic literature, the cradle of Islam, nor Persian literature, which was hardened in the struggle of cultural coherence.

Abdurauf Fitrat discusses the influence of Islamic religion and Arabic-Islamic literature on Turkish literature in his collection "Eng eski Turk namunalari" (The oldest specimens of Turkish literature) and notes that the first specimens of poetic literary works created under such influence were found in Turkish folklore of the 7th century. He directly connects the moral views of faith, justice, patience, repentance, generosity, and fairness in the folk songs with the Islamic enlightenment manifested in the Turkic tribes that had just begun to accept Islam [Fitrat A. 1927; p. 87-97]. In our opinion, the processes of synthesising the fiqh and aqeed sciences, Islamic enlightenment, which was revealed in the Arab-Islamic environment, later entered the Persian and Turkic world. Many formal, natural, applied and social sciences were born on this basis, and the methods of balāgat and fasāhat (eloquence) passed in stages like this. "Kutadgu Bilig" by Yusuf Khas Hajib, who lived in the XI century, is a perfect synthesis of enlightening, scientific, aesthetic novelties.

European, Russian, and Persian scholars who have studied Khamsa tend to connect the formation of Khamsa traditions with Firdowsi's "Shahnama". However, there is no profound and conceptual evidence except for similarities in plots and characters in their research [9; p. 1962]. E.E. Bertels, who understood this well, raised a special issue called "Nizāmī and Firdowsi" and stated that Nizāmī's "Khamsa" is fundamentally different from "Shahnama". He analytically substantiates many historical and poetic deficiencies characteristic of Firdowsi and subjectivism regarding the principle of interpretation [Bertels E.E. 1960; p. 360-393]. Bertels points out that works such as "Kalila and Dimna", "Afarinnoma" by Abu Shukur Balkhi, and some of the literary works written within this theme by Rudaki, Tayyan, Khojasta Sarakhsi, Safar Margazi, Khusravi, Labibi, Ma'rufi, and Ammorar are mainly

didactic in spirit (sermon) and cannot be the basis of the first epic in "Khamsa".

Bertels compared, chapter by chapter, Nizāmī's "Makhzan ul-asrar" with Sana'i's "Hadiqat al-haqaiq", written while residing in the palaces of three Ghaznavid rulers (Zahiruddalawa Ibrahim, 1059 - 1099; Alaudawla Mas'ud III, 1099 - 1114; Yamin ud-dawla Bahram Shah, 1118 - 1152) who ruled in the 11th - 12th centuries.

Citing Nizāmī's lines in the preface of the work, "These two works were created in a well-known place and dedicated to two Bahramshahs", Bertels suggests that one of them (Sana'i's work) was dedicated to Ghaznavi Bahromshah, and the other (Nizāmī's work) was dedicated to Fakhriddin Bahromshah ibn Dawood (1285). Bertels argued that this similarity could not form the basis for the notion held by European and Persian literary scholars that "Makhzan-ol-Asrār" is a nazire, a poem written using the same metrics and rhyme as another poem. Nizāmī's work differs from "Hadiqat al-haqaiq" (this work is written in 'Hafif' bahr) in terms of metrics. The sari' bahr employed by the Turkish poet was the basis for subsequent epics with similar content. In conclusion, even if the content of the epic "Makhzan-ol-Asrār" is compared with certain chapters of "Hadiqat al-haqaiq", there are very few common points between these two epics. A comparison of the works of the two poets demonstrates that they represent two moral and religious philosophies formed during the initial centuries of Islam. The first of these represents the archetype of the philosopher who developed the canons of the 'kalima', its theoretical doctrines and the second represents the archetype of an ascetic who built his activity on the basis of theory but sought additional ways in life's practice [9].

In general, E.E. Bertels, who specifically studied the first epic of "Khamsa" based on the traditions of Eastern epics, despite noting dozens of examples of oral and written literature, for some reason does not mention "Qutadgu Bilig", which is similar to Nizāmī's "Makhzan-ol-Asrār" in many respects [9; p. 203-204]. Other studies on "Kutadgu Bilig" have stated that Yusuf Khas Hajib's book was written around the same time as Nizam al-Mulk's "Siyasatnama" and Keikavus' "Qabusnama" and is comparable to them in terms of content and form.

In our view, Nizam al-Mulk's work "Siyasatnama" tackles more social, legal, and moral

issues from a scientific-historical perspective, while "Qabus-nama" largely focuses on the interpretation of dogmatic, moral, social, and domestic issues. There is a significant difference between these two works in terms of poetic form. In addition, "Siyar ul-mulk" ("Siyasatnama" was written in 1091, 21-22 years after the writing of Yusuf Khass Hajib's. According to research by Ulughbek Dolimov, a Doctor of Pedagogy, "Nasihatinama" ("Qabusnama") was written in the 82nd-83rd years of the 11th century, 12-13 years after "Kutadgu Bilig" [Bertels E.E. 1960].

An even more complex problem is revealed in the comparison of "Shahnama" and "Kutadgu Bilig". That is, the majority of European, Persian, Turkish, and Russian scholars, even Fitrat and some Uzbek-speaking literary scholars who followed him, repeatedly emphasised the influence of Ferdowsi's "Shahnama" on the work "Kutadgu Bilig". In doing so, they primarily relied on evidence of the similarity in metrics between the two works, and other typological features were not analysed. This situation did not satisfy K. Karimov, who prepared "Kutadgu Bilig" for publication by comparing different manuscripts. The scientist expressed his objection as follows: "It is surprising that almost all of those who admit that "Kutadgu Bilig" was written in Aruz metrics, said that this work was written directly under the influence of the Shahnama, and they attributed its writing in Aruz solely to the influence of "Shahnama". They have no other evidence than that. In particular, they don't analyse just one or two verses from "Kutadgu Bilig" to prove their point. We do not want to deny the influence of "Shahnama" and Ferdowsi on "Kutadgu Bilig" and Yusuf Khass Hajib; literary cooperation and interaction is something that is generally recognised, but the subjects of "Shahnama" and "Kutadgu Bilig" are completely different from each other. It should not be forgotten that it is the work of an independent and prominent Turkish writer [Karimov Q. 1971].

The quoted extract appears to reflect only the initial and general opinions that the scientist expressed regarding the problem of "Shahnama" and "Kutadgu Bilig". Q. Karimov did not aim to solve the problem at this juncture; he merely responded to some subjective opinions about "Kutadgu Bilig" that previous researchers had advanced. Within the scope of this brief research, we also don't have the opportunity to devote a large amount of space to the typology of "Kutadgu Bilig" and "Shahnama". However, as we are advancing the issue that the

"Khamisa" genre, and the first epic within it, represents a specimen of "Kutadgu Bilig", both deepened in content and perfected in form, it would be appropriate to highlight some comparisons and our conclusions.

1. "Shahnama" is a historical-chronological, religious-mythological, philosophical-poetic work that tells of rulers who lived before Ferdowsi and during his time. The entire work, in essence, is related to the ruling person (king), and many nations and people's lives are depicted through the personality of the ruler. The central issue in "Kutadgu Bilig" is the concept of "bilig". Literary scholars from Uzbekistan and other nations who have studied "Kutadgu Bilig" have proposed a mistaken view regarding this main problem - the conception of "bilig". "Bilig" was defined solely as "knowledge" or "science". As a result, narrow, one-sided opinions about the essence of the work were expressed. This situation was also evident in the research and promotion of the book under the title "Saodatga eltuvchi bilim" ("Knowledge that leads to happiness"). However, the meanings of the words "bilig" and "bilga" in the ancient Turkic language were not confined to the concepts of knowledge or science. Instead, the original forms - Bilgamish in the Sumerian epics, Bilga xoqon in the petroglyphs - were not adjectives, but nouns ("bilig" – enlightenment, realisation, knowledge; bilga - scholar, critic, connoisseur).

Later, "bilga" was defined as a great and prominent man of his time. As a result, a common noun became a proper noun. It is not for nothing that these individuals, entrusted with the great tasks of governance, protection of the people, and unification of the nation, are known as Bilga. The words "bilig" and "bilga" are used extensively in the oral and written examples of Turkish literature from the earliest period up to approximately the XIII-XIV centuries. In "Devonu lugotit turk", the word "knowledge" has three meanings: 1) knowledge, enlightenment; 2) wisdom; 3) intellect [Mahmud Koshgari. 1960; p. 367]. In "Navoiy lug'ati" ("Navoi's dictionary") this bilga defined "knowledge", "science", "intellect" [Dictionary of Navoi's works; p. 118]. At this point, it should be noted that both dictionaries allow certain limitations in the interpretation of the word "bilga". The author of the former dictionary - Mahmud Koshgari, compiled his book according to the principle of explaining the meanings of a specific word in his historical time and place. He did not aim to determine the scope of meaning and tasks performed by them in

the context of religious, historical, philosophical, and poetic mindsets. The author of "Navoiy Lug'ati" explained the words primarily through classic literature. Even then, he paid more attention to words related to Arabic, Persian, and Chigatoy-Turkish languages. The words used in Navoi's works that relate to the educational and religious views dialects of the ancient Turkic peoples were ignored. He did not consider the poetic-contextual nature of the words at all but preferred to present explanations and examples within the framework of independent verses (beyts). However, in religious, philosophical, and literary texts, each word carries meaning as part of a vast contextual system. It demonstrates various spiritual-educational, historical-etymological, and poetic-metaphorical interpretations.

In the same vein, the word "bilga" in the work of Yusuf Khass Hajib has a universal scope. It is not idle that the educational-poetic concept of a huge work, consisting of 12814 verses (6407 beyts), is predicated on this word. So "Bilig" was derived from ancient Turkic sources (Let's recall "Bilgamish", "Bilga xoqon", or Alpomish, whose second name, Hakim, means knowledgeable and enlightened). For instance, according to the context of "Kutadgu bilig", bilig means "enlightenment" in a broad sense, and the conception of "bilga" means the owner of enlightenment, i.e. judge, scholar, intellectual, a person close to the Creator, possessor of divine and worldly knowledge, a person aware of the knowledge of the Three Heavens.

Historically, the concept of enlightenment dates back to the time when Adam was created. In those days, even the concepts of time and space as we understand them today did not exist. The concept of time and space originated as a measure of time and as one of the first means of life in human existence, from the moment when Adam, peace be upon him, descended to Earth. Until the first man was created and all the angels worshipped him, there was only enlightenment; only Azazil failed to realise that bowing before Adam, in accordance with God's command, was tantamount to bowing to God Himself. Adam, peace be upon him, knew Allah, possessed knowledge (bilig) about His beautiful names, attributes, and all His creatures, and attained the status of a possessor of enlightenment ("bilga" in Turkish). Navoi refers to this state in the first person as "marifatullah" [Alisher Navoi. 1991]. Azazil, however, became envious of this status achieved by man and became a cursed devil. His remaining in such a state was due to his inherent ignorance [Holy

Quran. 1992;p]. Therefore, the essence of the word "enlightenment" encompasses all the positive (goodness) concepts in the divine books and the lexical reserve of humanity, and the word "ignorance" contains all the negative (evil, wicked) concepts. The word "knowledge", which underpins Yusuf Khass Hajib's book, expresses the author's poetic concept from the same perspective. The proper noun "Bilga", which evolved based on the concept of "Bilig", was initially used to refer to the first owner of enlightenment - Adam (peace be upon him). All the prophets of the Creator who came after Adam (peace be upon him) are also acknowledged under the same quality. In the periods when the arrival of God's messengers ceased; holy books revealed by the Creator were corrupted; falsely interfered with them (polytheism, mythology, periods of ignorance) under the quality of Bilga, the hero of the folk epic - the image of the "Alp" (hero, warrior, reformer, and leader) appeared.

In other words, the "Alp" is the image of the messengers of the Creator, forgotten over time, mythologised, and metaphorised in the poetic and literary mindset of the masses. Calling Bilgamish in the Sumerian epic, Bilga xoqon, Alpomish (Hakimbek - owner of bilig) and the names of the main characters in the ancient Turkic language as a Bilga, has such spiritual-educational, cultural-historical, artistic-etymological foundations.

Therefore, Yusuf Khass Hajib's "Kutadgu Bilig" is an example synthesised in the mind of a single author of the trinity of the creator - existence (cosmos) - mankind, which was formed on the basis of Islamic spirituality in the 7th - 10th centuries, and which conceptually corresponds to the essence of "Khamsa".

The text of "Shahnama" was based on semi-historical chronicles interspersed with ancient Eastern, particularly Persian, myths and legends. When discussing the historical factors of "Shahnama", E.E. Bertels noted the role of "Avesto" motifs, of which only some fragments remained in the Sasanian era, folk legends, legends of Buddhism, and monism in the public memory, and heroic songs sung in the region of Central Asia and Iran. Also, referring to Narshahi's work "History of Bukhara", he emphasised that songs such as "Afsungarlar Yig'isi" ("The sorcerer's cry") and "Siyovush qasosi" ("Siyovush's Revenge"), which were popular among the inhabitants of ancient Bukhara, were incorporated into the plot of "Shahnama" [10]. In "Kutadgu Bilig"

we do not find any plot related to myth. In it, only the Qur'an and the content of tawhid, the Islamic faith, were interpreted by the author at a high poetic level. This also precisely corresponded to the author's concept in "Khamsa".

"Shahnama" tells the story of the lives of heroes with different goals, different worldviews, and beliefs, according to its comprehensive nature and chronicle plot. The only thing that unites them is the title "Shahnama" ("Writings about Kings"), which is the main link in the composition of the work. However, the images of the king in it are also different: righteous-tyrant, simple-cunning, religious-non-religious, humanitarian-nationalist, etc. It is interesting that in such diverse plots, different characters act according to their own worldviews. In this work, which tells about the rulers of the world, a single epic concept that summarises them in terms of universal values is not clearly visible. In "Kutadgu Bilig", the concept of an enlightened person is promoted through the artistic interpretation of a single hero. Many researchers of "Kutadgu Bilig" interpreted the images of Kuntugdi (justice), Oytoldi (state, rulership), Ogdulmish (intelligence), Ozgurmish (gratitude) as a reflection of individual heroic or human qualities in the image of a certain hero mentioned by the author. In general, the context of the work does not deny this interpretation. Even these images individually correspond to the nature of the characters of the four epics in "Khamsa". For example, Farhad's intelligence, sharp logic, Majnun's patience on the path of love, and Iskandar's rulership and justice are qualities typical of these characters. Despite this, the idea that Yusuf Khos Hajib interpreted the image of a true Islamic man imbued with Islamic spirituality, perfect in morals, steadfast in his actions, an original Islamic person through these four images, expresses the harmony between the philosophical concepts of "bilig" in "Qutadgu Bilig" and "Khamsa" more fully.

4. The chronotopes in which the heroes of "Shahnama" operate are also diverse. These chronotopes are largely determined by the historical-geographical and poetic-mythological regions associated with the hero (king) whose story is being told. Each of these chronotopes leads to a different destination. Neither the author nor the direction of the fabula in the work can influence this. In "Kutadgu Bilig", the grand journey of a perfect individual, represented by four characters, comprises birth, life, and life after death, forming a single, universal chronotope. Its destination is also clear. This

destination ultimately aligns with what the author (as well as the author of "Khamsa") envisages in his ideal.

5. Lastly, in "Shahnama" personal issues (specific to the king), national matters (specific to the Persian nation), disputes regarding statehood, and the kingdom's internal affairs are more prevalent, leading to narrow dramatic and tragic interpretations. The author's stance and social ideal are clear at this point - when the interests of his own nation and those of other nations conflict. On the other hand, "Kutadgu Bilig", in accordance with its religious and educational essence, does not favour a particular nation. In general, it illuminates the path to "komillik" (perfection), the ideal of an enlightened individual. It's important that the author himself followed what he advised in the book, comprehended the bliss of enlightenment, and shared it with others. The following sentences appearing in the preface of "Kutadgu Bilig" testify to these thoughts: "Bu kitabni tasnif qilg'ili balasag'un mavludlig' parhiz idisi er turur" (Meaning: "The author of this book is a person born in Balasogun, a dieter [that is, restrained, patient]") [Yusuf Khos Hajib. 1971].

According to E.E. Bertels, Firdausi lived between 935/936 and 1020 AD. "Shahnama" was completed on 16 January 999, according to the scientist's exact calculation. Yusuf Khos Hajib was born around 1019, and he finished writing this work in 1069-1070 [Yusuf Khos Hajib. 1971]. A gap of 70-71 years separates these two works. The first epic in Nizami's "Khamsa" was written in 1180. Thus, "Makhzan ul-asrar" appeared 181 years after "Shahnama" and 110-111 years after "Qutadgu Bilig". Nizami's epic differs from both works in terms of metrics. "Shahnama" and "Qutadgu bilig" were written in Mutaqarib Bahr, while "Makhzan ul-Asrar" was written in Sari' Bahr. The first epic of Nizami's (as well as Dehlavi's, Navoi's) "Khamsa" differs from "Shahnama" in other respects. The plots of Khusrav, Shah Bahram, and Alexander in "Khamsa" are similar to Firdowsi's "Shahnama" only in certain aspects concerning the plot and poetic form. However, according to the poetic content and structure of metaphorical interpretation, it fundamentally diverges from Firdowsi's oeuvre. Firdausi's Alexander is depicted as a king, his biography, as per the author's intent, testified that he is a descendant of Iranian rulers. Yet the characters of Khusrav, Shah Bahram, and Iskandar differed significantly from the heroes of Firdowsi even in Nizami's "Khamsa" [10; p. 363-

393]. They acquired a completely different form and content in Navoi's "Khamsa".

Now we will focus on the relationship between the first epic of this "Khamsa" and "Kutadgu Bilig". In the earlier parts of the article, we mentioned that the first epic plays a crucial compositional role in crafting "Khamsa" into a cohesive poetic system, thereby defining it as an independent literary genre. At this point, there's a need to elucidate the poetic connection between "Kutadgu Bilig" and "Khamsa", which is reflected in the semantic-structural relationship of the same work ("Q.B.") with the first epic. This is because the first epic is more akin to "Kutadgu Bilig" than many other similar epics in terms of its poetic-aesthetic concept and poetic structure. The primary objective of the first epic in "Khamsa" is the compositional organisation within the genre system and the semantic-structural harmonisation of the subsequent four epics. We tentatively term this epic the "moulding epic". The "moulding epic" (compositional mould) in "Khamsa" demonstrates the function of harmonising and organising the genre with the following characteristics:

1. Universality of epic space: In this case, the principal poetic criterion is the extent of the epic space covered by the moulding epic. The universal epic space isn't confined to a specific individual, nation, country, or the image of the world understood solely through thought and logic. It will aim for a comprehensive representation of the reality of the three heavens (heaven-earth-underground). Astronomical concepts (sun, moon, planets, stars) and geographical areas (earth, country, city, village, etc.) that occupy a central position in typical realistic works also feature in such works, but at a rather passive level, and sometimes as metaphorical tools. It's worth noting that the human phenomenon is central to everything.

This form of epic space was observed in Yusuf Khas Hajib's "Kutadgu Bilig" and the first epic of "Khamsa". "Kutadgu Bilig" starts with praise for Allah and the Prophet, peace be upon him, then continues with the chapter about the creation of Adam, peace be upon him, and his appreciation of knowledge (enlightenment). Although the verses from Surah Al-Baqara, which describe the history of Adam's creation, peace be upon him, were not cited. The verses talk about the first place of man (heaven) and the first activity (coming to know Allah and attaining enlightenment). The first conversation

(dialogue) of "Makhzan ul-asrar" began with the depiction of this place. Contrary to Yusuf Khos Hajib, Nizami directly includes the Qur'anic verses about the creation of Adam and his poetic interpretation. This conversation, reflecting the essence of the first epic (even the entirety of "Khamsa"), was superficially evaluated by Bertels as "in the places where the creation of man was reflected, the words were based on Qur'anic legends." (emphasis is ours – U.J.) [10]. Professor Khalil Yusufli spoke about the issue of the Creator, Man, and the Universe in the interpretation of "Makhzan ul-asrar" and made the following points. "The poet, who attempted to depict the past, present, and future of all humanity starting from Adam, portrayed man not separately from the animate and inanimate world of nature, but in conjunction with it" [Nizami Gentsevi. 2011]. It seems that the Azerbaijani literary critic held an impartial view about the universality of Nizami's epic space and the representation of human life within this vast space. This form of epic space was expressed in Dehlavi in a manner that is quite consistent with Nizami's description and expression. Navoi depicts it more extensively and deeply.

2. Universality of Epic Time: Realistic works are known to depict primarily three forms of time. All events occur within the parameters of past, present, and future times, perceived through the five senses. In universal time, the time perceived through these senses is understood and explained as part of a vast system. That is, universal epic time is an unceasing time that has neither a beginning nor an end. Human time, which is understood within this universal time system, is also divided into three parts. And, in accordance with this classification, it is part of universal time. Universal time comprises three great stages: the time before the commencement of human life - the universal past; world life (astronomical size - past, present, future); and the time after the end of world life, akin to the universal future. The literary genre formed based on universal time perceives the time of the world or humanity as a fleeting stage within the eternal, universal time. It is incorrect to approach this view in a strictly materialistic or rationalistic way. Numerous European and Russian scholars, including Uzbek literary scholars of the Soviet era, have narrowly covered this topic, making serious mistakes in defining the purpose, objective, and essence of such universal genres, their aesthetic range, and particularly, their narrative techniques. Even the flaw in M. Bakhtin's views, who formulated the theory of the literary chronotope, is noticeable at this problem's root. This aspect is apparent in the

scientist's approach and evaluation of Dante's work. The classification of the artistic, literary method of the authors of "Khamasa" (Nizami, Dehlavi, Navoi) as romanticism by the literary experts of the Soviet period stems from a misunderstanding of the artistic chronotope's scope in it.

Researchers unable to fit the universal time interpreted by the authors of Khamasa into the framework of realism and rational logic concluded that it was mythical, imaginary, or the product of the author's romance. However, the fact that "Khamasa" and other classic works did not fit into the rational time logic does not mean they were unreal (untruthful). Indeed, the authors of these works accepted the universal time as pure truth, i.e., real time, and artistically interpreted it. The universality of such works' era was also an example of high realism, in contrast to simple realism. Therefore, the correct understanding and assessment of the "Khamasa" period's universal nature leads to a reconsideration of the issue of chronotope theory and Eastern classical literature's methods.

Here, the transient life was explained through eternal life. It was posited that the entire universe, humankind, and time were created by the eternal God, and all of these were mortal. As a result, the immensity of time and the universality of the epic scope were emphasised. It is clear that the three ages in the world's life are not eternal, but temporary stages. In most of "Kutadgu Bilig"'s chapters, the author repeatedly emphasised life's transience in the world, all its ups and downs, and the mortality of human life. The oeuvre, whose initial chapters began with the description of eternity, ended with a chapter about the transience of time (the time of the materialistic world), and the torment of friends (i.e., transitory needs). The reality of "Khamasa" also occurred between these two times. The map of time drawn in a universal form in the first epic is artistically interpreted in different forms in the next four epics. And the "empty hand" narrative about Alexander in the last epic represents the oeuvre's conclusion about transient life or passing time.

3. Universal Plot and Fabula System: "Kutadgu Bilig" and "Khamasa" incorporate a universal plot and fabula system that interprets the events of three worlds. These events span from the time of Adam (peace be upon him) to the time when the literary work was written, taking place within the three universal spaces. Some plots fully encapsulate the reality of the three heavens, while some relatively

independent plots depict events that occurred within one world and served to reflect the reality of the universal world more generally. This might include the creation of Adam (peace be upon him), events associated with the devil, the beginning of life on earth, information about the first generations, the lives of prophets, the formation of a particular nation, stories about famous individuals, and episodes about domestic life, among other things.

4. Universal Character: It should be noted that the universal space and time depicted in the "Khamasa" genre acquire meaning solely due to the human character at its centre. In other words, in this work, all artistic literary components were centred on creating a universal human image, starting from time and space. In the first epic, a broad portrayal of this image, the artistic chronotope, and its place and functions in the artistic model of "Khamasa" are defined. To reveal the essence of this universal human image, several forms of an artistic image have been developed in "Khamasa". Based on the general system of images and characters in the work, they can be classified as follows:

a) Real-Historical Characters: The main feature of such characters is their interpretation in a manner that does not contradict historical truth in the slightest. In this sense, real images in the artistic world of the work depict a real human phenomenon more than an artistic image. This category includes the characters of prophets, ṣaḥābahs-companions, tābi'ūns ("followers" or "successors", who are the generation of Muslims that followed the companions (ṣaḥābah) of the Islamic prophet Muhammad), saints (Sufis), teachers, poets, thinkers, kings. As M. Bakhtin noted concerning epic characters, such images were considered "untouchable characters" in the artistic world of "Khamasa". Historical truth is the main criterion in their interpretation.

b) Biographical Characters: Biographical images also hold a special place in the system of "Khamasa" characters. Such characters are observed in the introductions and endings, at points directly associated with the author. The author's parents, relatives, friends and brothers, teachers and contemporaries, and historical figures somehow related to the author's biography are considered biographical characters. However, they are not exactly historical images.

c) The Character of the Author: This character performs various tasks at different points in the plot.

In the system of "Khamsa" characters, they have guiding, organising, defining, describing, reacting, and other functions. Much like biographical images, the image of the author should not be confused with the personality of the historical author.

g) Metaphorical Characters: These form a series of characters that actively move within the framework of the first epic in "Khamsa", particularly the subsequent four epics, and play an essential role in conveying the artistic and poetic concept. Metaphorical characters express the author's ideals about world life in general, existence, society, and the human phenomenon, particularly about dignity and humanity. Such characters fully cover various aspects of a person and the world (such as "Dahr Arusi"). Furthermore, such motifs were included in the system of "Khamsa" images through metaphorical processing from the reality of real life, various narratives, legends, and written sources from predecessors, and served for the interpretation of the work's general concept. "Qutadgu Bilig" and "Khamsa" were directly connected at this point. Like "Khamsa", the image forms listed in "Qutadgu Bilig" create a general system of characters.

5. Universal Epic Concept: The aforementioned components of the genre (space, time, plot, character) are amalgamated in the epic concept at the heart of the genre. This is not simply an epic concept formed by the author's individual perspectives, artistic, poetic, and literary ideals, nor is it, like an epos, the epic history, needs, hopes, and philosophical-literary mindset of a particular nation. The genre of "Khamsa", "Qutadgu Bilig", or specifically, the first epic in "Khamsa", stands apart from the oral and written genres of the three literary types, and this is its superiority. Understanding and interpreting the universal chronotope, universal plot, and universal system of images based on the trinity of God - existence - man is an epic concept typical of "Khamsa". "Kutadgu Bilig" in the first epic defined the ways and methods of perceiving the universe and human phenomenon on a heavenly scale. The five epics in "Khamsa" harmoniously interpreted the five continents of the earth and the challenges of the people who lived there, live there now, and will live there in the future. The image of a man in the first epic is universal in its broadest sense. It was not restricted by a specific nation, time, or space. This image is a universal artistic literal representation of a person operating in three chronotope dimensions.

3 CONCLUSIONS

1. The roots of the Turkish artistic and poetic epic mindset, which brought the tradition of Khamsachilik to world literature (Nizāmī Ganjavī, Khusrav Dehlavi) and developed as an independent genre (Alisher Navo'i) [Dzhorakulov U. 2017], can first be traced back to the Holy Qur'an, and then to the legitimate continuation and epic tradition of the ancient Turkic peoples.

2. Soviet literary scholars linked the roots of epic traditions in "Kutadgu Bilig", Khamsa, and other Turkish epics to Persian literature, particularly, the "Shahnama". However, from the perspective of historical poetics, this connection is not justified;

3. The concept of "bilig", which served as the artistic-conceptual foundation in "Kutadgu bilig" and was later refined in "Khamsas" authored by Turkish writers, is a global artistic, poetic, and philosophical concept in accordance with Islamic essence.

4. Lastly, these theses highlight the necessity for a distinct study of Turkish epic traditions as a single, universal artistic and poetic system.

REFERENCES

- Holy Quran. 1992 Uzbek annotated translation. The author of the translation and comments is Alauddin Mansur.-T.: Cholpon,.
- Abu Abdullah Muhammad ibn Ismail al1996-Bukhari. Al-Jami' al-Sahih. Vol. 2.-T.: General editorial office of Muslims,.
- Abdurrahman Jami. Haft awrang (in Arabic script). Development and organization: site culture, social, message Torbat Jam /Torbat Jam. com.
- Alisher Navoi. 1992 MAT. Hamsa. Sab'ai Sayyor.-T.:Fan,.
- Alisher Navoi. 1991 MAT. Hamsa. Hayrat ul-abror.-T.: Fan,.
- Alisher Navoi. 2000 Histori anbiyo and hukamo /MAT. The sixteenth volume.-T.: Science,.
- Aliyev G.Yu. 1985 Themes and plots of Nizami in the literatures of the peoples of the East. - M.: Nauka,.
- Amir Khusrav Dihlavi. 1975 Matla al-anwar. Compilation of the text and foreword by Tahir Ahmed-ogly Maharramov. Introductory article by G.Yu. Aliyev.-M.: Main edition of Eastern literature,.
- Bertels E.E. Selected works. 1962 Nizami and Fuzuli.-M.: Oriental Literature Publishing House,.
- Bertels E.E. 1960 Firdousi / in the book: Bertels E.E. Selected works. History of Persian-Tajik Literature.-M.: Publishing House of Eastern Literature,.

- Dolimov U. 2006 Encyclopedia of Eastern pedagogy / Kaikovus. In the book of nightmares. Translated from Persian by Mohammad Reza Ogahi. Preparers for the publication: S. Dolimov, U. Dolimov.-T.: "Teacher" publishing house,.
- Dzhorakulov U. 2017 Alisher Navoi's chronotope poetics in "Khamsa". - Tashkent: Turon-Iqbal publishing house,.
- Karimov Q. 1971 About the work "Kutadgu Bilig" / Yusuf Khos Hajib. In the book of Kutadgu knowledge.-T.: Fan,.
- Kaikovus. 2006 Nightmare. Translated from Persian by Mohammad Reza Ogahi. Preparers for the publication: S. Dolimov, U. Dolimov.-T.: "Teacher" publishing house,.
- Nizamulmuluk. 1997 Policy or Siyar ul-mulk.-T.: Adolat,.
- Mirzo Ulugbek. 1994 History of four nations. From Persian B. Akhmedov, N. Norkulov, M. Hasaniy translation.-T.: Cholpon,.
- Mahmud Koshgari. 1960. Dictionary of Turkish words.-T.: Fan,
- Nasiruddin Burhanuddin Rabguzi. 1990 Narrated by Rabguzi. Preparers for the publication: E. Fazilov et al.-T.: Yozvchi,.
- Dictionary of Navoi's works. Appendix to fifteen volumes of works of Alisher Navoi.
- Nizami Gentsevi. 2011 Treasure of Secrets. Translated from Persia by the author Helil Yusifli. - Baku: "Adil Oglu",.
- Fitrat A. 1927 Samples of the oldest Turkish literature.-S – T.: Ozdavnashr,.
- Helil Yusifli. 2011 Nizami Gentsevi and his poem "Treasure of Secrets" / Nizami Gentsevi. Treasure of Secrets. Translated from Farsi and authored by Helil Yusifli. - Baku: "Adil Oglu",.
- Yusuf Khos Hajib. 1971 Good knowledge. Prepared for publication: Q. Karimov.-T.: Fan,.