

"Tradition and Innovation in Alisher Navoi's "Khamisa": Studying the Works of Alisher Navoi in Literature Lessons

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Abstract: In this article, we study the works of the great poet and thinker Alisher Navoi, who is an integral part of our nation's spiritual heritage, in an attempt to elucidate the specific characteristics of his work, the artistry of his lyrics, and the pedagogical implications of his epic works. This article discusses the methodical aspects of studying the works of Alisher Navoi in literature classes.

1 INTRODUCTION

In our society, the task of educating the next generation as intellectually mature people is becoming a steadfast responsibility of the state. In fact, a country with developed spirituality, inner world, and spirit will ascend politically and economically. In this place, it is crucial to utilise exemplary pieces of national literature in the spiritual upbringing of the young generation, as in the brochure. It should be noted that today more attention is being paid to the education system than ever before, and it is demanded to update the quality of education. In this regard, the decrees of the President of the Republic require the further improvement of the state educational standards, curricula and other teaching methods, and the qualitative renewal of education. At the moment, particular importance is attached to the problem of proper organization of literature classes. This is because the artistic and organizational appearance of literature as a subject is completely unique. In literature classes, interpretations of spirituality must stir the heart of the student. Under these circumstances, the teacher must be capable of guiding the thoughts and emotions of the students. A work of art can fully convey the poetics of an artistic text and the writer's skill to students only if it has been thoroughly studied by the teacher. There are a number of complications in giving examples of classic

literature. Such complexity hinders a comprehensive understanding of the work. A literature teacher should be able to fully explain to students adverbial and adverbial morphemes that are often used in classical texts. Naturally, the imagery system in classic texts often fails to accurately convey their nature and character, leading to misunderstandings.

Here, the complexity of the science of metre and rhyme presents challenges for students to study these works. In this regard, the literary scholar Tokhta Boboyev said: "... in the process of studying the works of Yusuf Khos Hajib, Atoi, Alisher Navoi and Zahiriddin Muhammad from the foundations of the poetics of Uzbek poetry, a theoretical understanding of the science of aruz in a general way intends to give - that's right... While more than 300 artistic (poetry) arts are used in Uzbek poetry, only tazad, husni talil, radd ul-matla' are mentioned in the program..." (Boboyev, 1997: 32)

It is important to note that numerous studies focus on the shortcomings of teaching classical literature in schools. Even today, substantial efforts are underway to address these issues. Herein, we will express our thoughts on studying the works of Alisher Navoi.

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2 EXPERIMENTAL PART

The following problems are set and addressed in the lesson:

1. Showing the principles of creating an epic work and their peculiarities in Alisher Navoi's work. Explaining the reasons why this phenomenon was successfully implemented in the poet's work.
2. Traditions of creating "Khamisa" in Eastern literature. To an accurate understanding of the poets who authored "Khamisa" and to elaborate on the literary skills the poet gained from them.
3. Explaining with the help of examples what creative principles Navoi relied on when writing "Khamisa".

Keywords and phrases used in the topic

Cultural and educational places. Streets and avenues. Nights of Navoi Khan. The life of a thinker. Allama. Sajiya. Responsiveness. A bad habit. Passion for learning. Hafiza. Hard work and endurance.

Lesson plan:

1. Traditions of writing "Khamisa".
2. The poets who write "Kamda".
3. The courage to write "Khamisa" in the Turkish language in the 15th century.
4. The principles on which Navoi relies in writing "Khamisa".

In organising classes on the works of Alisher Navoi, the inappropriate use of various methods may not yield the anticipated result. In addition, it can dull the charm and artistry of the work in the complex, and destroy the pedagogical effect expected from teaching literature. In the lessons, it is mainly necessary to rely on the magic of words, to rely on its power, to work with more artistic text, to make the student work for his own perfection, to search, to give each of them the opportunity to come to an independent conclusion at his/her own level.

After introducing the students to the world of "Khamisa", they will be informed about the traditions of its creation. Renowned literary figures thoroughly studied and creatively mastered the achievements of their illustrious predecessors, critically analysing their work and following the path of innovation. Such instances are plentiful in the history of our literature. It is enough to show Navoi's attitude towards the literary traditions of the past and to remember that his followers always moved forward.

Navoi deeply studies the works of such luminaries as his teachers - Firdavsi, Nizami, Dehlavi, Jami, and considers their work as a school.

Alisher Navoi, who humbly paid respect to the master poets, gave a lot of space to the praise of his predecessors in his many works, "Khamisa".

As Navoi bravely enters the battlefield of ideas, he tackles the most challenging task - writing Khamisa. Ganjavi started the tradition of writing Khamisa in Eastern poetry. Its creation started a new era in the history of literature. The act of writing Khamisa enabled the depiction of contemporary problems not through a minor lyrical genre, but through extensive epic narratives. And this opened a great way to describe the perfect images, generalized character and spiritual world of heroes. As a result, artistic observations about people spread wide wings out of the shell of genres such as ghazal and rubai. (D.Yusupova, 2015. <https://kh-davron.uz/>)

After Nizami, Dehlavi was the poet who gave the first great answer in writing Khamisa. After Dehlavi's "Khamisa", this literary phenomenon has become a centuries-old tradition in the entire Eastern literature. Many poets, such as Maulana Ali Ohi, Fasih Rumi, Khoja Lohuri, Shaykhun Suhaili, Abdullah Khatifi, Kotibi Turshizi, Maulana Arifi, Muhammad Ahli Sherozi, Badriddin Hilali, tried to create "Khamisa" in the way of Nizami and Dehlavi. However, they did not succeed in this way.

When Alisher Navoi took on the challenging task of creating "Khamisa", he considered the needs of the Turkic audience. As the orientalist G. E. Bertels said, Navoi "extremely and deeply studied the laws of writing Khamisa that Nizimi had harmonized." The reason for the failure of the above-mentioned Khamisa writers is probably that they did not master the specific laws of writing Khamisa and the works of Nizami and Dehlavi.

When creating "Khamisa", Navoi remained faithful to the tradition of his predecessors Nizami and Dehlavi in terms of form, but took a completely unique approach in terms of content.

All epics included in "Khamisa" consistently followed this creative principle. Near the start or conclusion of almost every epic, he communicates his perspective towards the writers of "Khamisa", highlighting their accomplishments and occasionally mentioning their shortcomings.

In "Hayrat ul-Abror", Navoi describes his conversation with Jami about "Khamisa" and expresses his positive opinions about Dehlavi.

Navoi also has a great admiration for these two poets, "Gavhar sochuvchi" and "Nur taratuvchi", and he took inspiration from them to write "Khamisa":

According to Navoi, Khusrav Dehlavi is another elephant in the room of poetry after Nizami.

While Navoi finds ideological and artistic sustenance in Dehlavi's work, drawing 'strength' from it, he simultaneously maintains his unique creative flair without straying from it. For this reason, Navoi objectively evaluates Dehlavi's work in "Khamisa".

A comparison of Navoi and Dehlavi "Khamisa" shows that in matters of form, Navoi learns from Dehlavi. For example, the fact that while Shirin is an Armenian princess (in Nizami, the princess of Berda, that is, from Azerbaijan), yet one of the main characters in "Sabai Sayyor" is chosen as Dilorom.

Both Nizami and Dehlavi portray Khusrau as a strong protagonist. Contrarily, Alisher Navoi expresses this in his epic "Farhad and Shirin". He embodies the genuine pain — the pain of love, an element missing in his predecessors' interpretations — through the character of Farhad. Navoi does not belittle the spirit of his teachers and feels that he is a student in front of them.

The description of the meeting found in Navoi's "Khamisa", particularly in the last epic "Saddi Iskandarii", is especially interesting. Navoi wanders in his mind in the garden. Then the poet Dehlavi takes him to a group of artists. These were Sa'di, Firdausi, Unsuri, Sana'i, Khaqani, Anwari. Navoi was led by Jami and Khusrav Dehlavi to Nizami.

Through this imagined contest among poets, Navoi holds his "Khamisa" in high regard, envisioning that the masters of Khamisa would recognise and appreciate the beauty and artistic prowess of his epics. In this manner, the poet's work "Khamisa" comprising 54 thousand verses, was created.

3 RESULTS AND DISCUSSION

The following problems are set and solved in the lesson:

1. In line with the tradition of writing Khamisa, we will address the requirements for his first epic and its interpretation in Alisher Navoi's work.

2. Revealing that "Hayrat ul-Abror" is a philosophical, moral, and educational work, and we will discuss issues related to Alisher Navoi's skill in this regard.

3. We will explore specific aspects of the articles in the epic and issues of philosophical interpretation of the stories provided therein.

Key words and phrases used in the topic

Article. About faith. Universe and man. A story and a parable. Famous religious and statesmen. Grace

and generosity. Perfect definition. Analysis. Art. Refer to.

Lesson plan:

1. The creation of the epic.
2. The theme of the epic.
3. An exploration of "Hayrat ul-Abror".
4. Issues covered in the epic.
5. The educational value of the epic.

Two hours have been allocated in the plan to study the epic "Hayrat ul-Abror". The "tenth article" from the epic "Hayrat ul-Abror" is included in the textbook. The article praises truthfulness and demonstrates the consequences of lying. It is advisable for the teacher to divide the lesson into three parts to cover this article. In the first and second parts, the text is read and difficult words and vocabulary are addressed. The meaning of any words students do not understand is explained to them. If the meaning of a word cannot be clarified in the lesson, students are encouraged to look it up in dictionaries at home. The teacher should not be embarrassed by this. It is advantageous if the "Dictionary of Navoi's works" is brought to the lesson and students find explanations for such complex words.

Students are trained to work with vocabulary. Some teachers believe that there are many complex words in the epic, and this it is better to narrate the content of the work. However, this approach, which exposes the reader to the shadow of the artistic text rather than its charm, undermines the spiritual and aesthetic effect expected from literature education. Indeed, the language of Hazrat Navoi's works may seem difficult to readers, but these works are so compelling and attractive that they captivate the reader's feelings and lead them to understand their meanings. For this to be achieved, it is necessary to read works expressively, effectively and repeatedly

After an expressive reading of the passage, each difficult word is explained. The teacher help the students understand the tone of the epic and the deep meanings behind its lessons. If the teacher starts this at the beginning of the lesson, it will be easier to achieve the pedagogical intention.

Following the tradition of the time, Navoi gave Arabic titles to his epics and his other works. In Uzbek, it means "Astonishment of good people". The epic consists of 3988 couplets and is divided into 64 chapters and 29 stories. It is written in the sari of Aruz. The work begins with a traditional introduction - "hamd va na't". "Hamd" refers to the praise and

attributes of God, and "na't" praises our prophet. Navoi's views on the world are reflected in this introduction. According to him, God is both the beginning and the end of the world, the creator and the watcher.

Articles begin from the twenty-second chapter. The second story discusses and Islam. The third story is about kings. Thus, each story is dedicated to one topic. The author firstly introduces the topic. He then reacts to it, that is, either affirming or denying it, and provides an appropriate story. In the third story, the poet addresses the king directly: "Oh, the sultan who holds the world in luxury, the Haq (God) has given you the rule, raised your hand and humbled the great ones in your eyes. He forced his hands to serve you and bowed his stature before you. But know this. You are a weaker servant than most of them. They say that you are not a light, and your form and smell, and your limbs and body are equal. God is showing his power by sending you out into the kingdom of heaven. He entrusted you with a task. The first task is to thank for the blessing given, the second is to respect the people, to give them their rights, to protect them. It has been entrusted to you. If you take out a broken needle from the hand, it will be a diamond dagger in the hereafter. If you have harmed a small snake, consider it a snake that destroys you... What about you? You are drowning in pleasure and life, you are oppressing... Only God is innocent, if you do a mistake, apologize for it. If you commit injustice, make it right too".

These thoughts of Navoi were a stern rebuke to the Timurid princes of his time, who indulged in luxury, fought for the throne, and caused many massacres. A number of articles in the epic are about manners. For example, the fifth story is about grace. Grace has a wide meaning. It implies kindness, generosity, charity. Generosity is the greatest of human qualities. Avarice is the worst. However, there is a limit to everything. Excessive generosity is wasteful. Waste equals stinginess. Besides, there is a certain order in any kind of generosity. For instance, it is neither generous nor sensible to squander money just for the sake of it. Either a drunk or a madman would do such a thing. Can a drunkard or a madman be considered human? Secondly, there are such people who say: "Yoyar anga supraki, ul och emas, Berur anga to'nki, yalang'och emas". Such a person cannot be called generous. He is like a person who lights a candle during the day to help the sun. Thirdly, a person who distributes what he has received from others cannot be called generous. There are people who look at people's wealth and spoil it. Then they want to show themselves generous by sharing a part of it. What they

scattered and what they took. Because nothing comes from giving but a loss, and there is no benefit from giving.

Fourthly, one who does not give without being asked cannot be called generous:

So, who is generous? The poet describes the quality of a generous person based on the principles of Sufi morality.

Such a person is satisfied with what the Creator gives, obeys what He commands. He makes a short-handed person happy with what he has. Even if he stands in front of the sea, he will not ask for a drop of water from it. If he sees someone's wound, he will not spare his ointment. When a needy person asks for something, he will give it as much as he can...

One of the stories is about the Motherland. The poet has a great love for his homeland Khurasan and Herat, and he praises them in high terms.

He writes, "...". He compares the cities of Khurasan to paradise. Khorasan is the breast of the world, and Herat is the heart of this breast. The poet continues and leads the reader towards the city. The arch is as big as the nine heavens, its walls are as bright as the sun, and the moats around it seem to delve into the depths of the earth. At the entrance to the city, there are the main roads leading to the markets. In front of the bazozos, there are clothes as colorful as the satins of the sky, and in the boxes, there are innumerable jewels as many as the stars in the sky. Everyone's mind is in a flurry. Navoi goes on to describe the buildings in which his work was absorbed, including the Jame Mosque. He calls himself a world. The top of the mosque is a big sky. A pulpit can be a stairway to heaven. The moon is a candlestick for him, and the sky rainbow (kavsi kuzah) is a mihrab. Madrasas? Each of them is grander than the blue madrasa (dome of the sky), and their domes resemble the dome of the sky. The sun is reflected in every eye, and it is as if the sun is walking in a blue dome. This article provides a picture and scenery of Herat in the 15th century. We will get acquainted with valuable information about the city from its geographical location to its construction, from its nature to its culture. True, they are exaggerated. This is explained by the dominant creative style in Eastern literature. For a long time, exaggeration was considered as an ornament of poetry. Our ancestors followed the saying "Ahsanahu akzabahu" (the best poem is the most false poem).

4 CONCLUSION

In teaching literature, the methodical skill of the teacher is of paramount importance, as success largely hinges on judicious use of effective teaching methods. Moreover, the teacher's personal qualities play a crucial role in achieving the desired goal.

When preparing for a lesson, the teacher should choose a that suits each group. It's important to understand that even the same teacher may not achieve identical results when conducting classes with two different groups using the same approach. This is because it is not feasible to obtain the same outcome when teaching students with different personalities using a uniform method. Therefore, it would be beneficial to start the lesson by understanding the characteristics of the students in the group and assessing their capabilities. The teacher must embody a variety of qualities:

1. Pedagogical practice.
2. Scientific research.
3. Organization.
4. Literary mediation.
5. Artistic performance.
6. Pedagogical creativity.

Navoi indeed has left an incredible legacy across all facets of artistic creativity. The epic "Hayrat ul-Abror", which marks a in the evolution of the genre of philosophical and didactic epic, is preserved amongst the global literary he

In conclusion, it can be said that Alisher Navoi's works are a spiritual heritage with vast potential for elevating the spirituality of the younger generation and educating them on the basis of national and universal values. Today, it is recognised that classical literature, particularly the works of Alisher Navoi, is one of the primary factors in the educating oa well-rounded individual, which is the primary goal of the educational reforms in our country.

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