



INTERPRETATION OF THE IMAGE OF BAGROM GOR IN ALISHER NAVOI'S EPIC "SABAI SAYYOR"

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Received: 28 th November 2023	It is known that in the peoples of the East legends about Bahram-Gor are widely spread in folk tales and various written sources. This article describes the problem of illumination of the image of Bahram Gor, glorified as the star of Mars (Mirrix) in the folklore of Eastern countries as the patron of war and violence, in the works of Alisher Navoi. In particular, based on the studies of famous Navoi scholars, the embodiment of the image of Bahrom Gor in the epic "Sabayi Sayyor" is analysed
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INTRODUCTION

Independence is a great boon and because of this boon we have the opportunity to study our spiritual heritage and realise its essence. In recent years, science has faced important questions that now represent the study of the rich spiritual heritage of our ancestors under our current ideology, spiritual freedom and historical impartiality. Therefore, it is permissible to study and interpret Uzbek classical literature, especially true works of art, with a new approach. In such a time, it is important to reveal the great contribution of our ancestors to the artistic thinking of mankind. After all, until this time, there were a number of achievements and shortcomings in editing and researching works on literary studies. At present there are many unexplored sides of our literature, the study of which is recognised as the requirement of the time.

The epic "Sabayi Sayyor", which is a rare example of Uzbek classical literature, is a work widely researched in literary studies. In particular, there are many scientific studies on this work in literary studies, in all of which a common aspect can be observed. They mainly mention the plot and content of the Sabayi Sayyor epic, the place of the stories in it, and the relationship of the epic with other epics.

LITERARY ANALYSIS AND METHODS

Scientific works related to this work were created many years ago. For example, the famous orientalist E.E.Bertels in his research studied the works of Firdausi, Nizami, Khusrav Deglavi and Alisher Navoi about Bahram Ghor and found out that the biggest difference between them is the diversity in them, he explains with comments. The scholar notes that in creating the epic "Sabayi Sayyor" he continued the literary traditions of his predecessors and used the events of life of his time. [1;81-85]. Literary scholar Abdurahman Sadii devoted his articles to expressing the main content of Alisher Navoi's epic, studying the character of the work's heroes and their ancient roots. Uzbek literary scholar Olim Sharafuddinov devoted his article to a comparative study of the epic "Sabayi Sayyor" with the epics "Haft Paikar" and "Hasht Behisht", in which he described the history of the study of the image of Bakhrom. Gor, the differences between the bylinas mentioned in particular [2;191]. The research work of Gulam Karimov occupies a special place in the history of the study of the epic "Sabayi Sayyor". Literary scholar Hamil Yaqubov also singled out Navoi's epic "Sabayi Sayyor" among the epics dedicated to Bahrom Ghor. Academician Vohid Zoxidov talks about the ideological orientation of the epic "Sabayi Sayyor" and emphasises the poet's creativity in revealing the inner world, spiritual image and character of the heroes.

Professor Aziz Qayumov explains Navoi's main goal in creating the saga "Sabayi Sayyor" in the book "Ishq vodiysi chechaklari" as follows: "Not to tell the story of a kingdom, but to tell the story of the meeting of the Seven Bostons". In these poems, Navoi shows that love and romance are above kings and kingdoms. True love is the embodiment of true humanity. And kingship is a temporary position, so it is useless. Bahram becomes Dilorom's true lover only after he falls into the agony of separation, he becomes a prisoner of the power of love" [3; 161-162]. At the same time, in this work, the scholar shared his valuable thoughts about the seven stories and the aliens who told them.

DISCUSSION

Here we will briefly touch upon the storytelling narrators. The word 'storyteller' comes from Arabic and means storyteller, messenger. In the history of Oriental thought this word is used in several meanings. For example, a person who transmits

the hadiths of our Prophet Muhammad (peace and blessings of Allah be upon him) to the next generation, tells a story, reports a place or event, narrator, etc. In multi-story or multi-story works, the technique of quoting stories and anecdotes from the narrators' language has a special place [4; 150]. In particular, the place of such symbols is important in well-known and famous works of the East, such as "Ming bir kecha (A Thousand Nights)", "Kalila and Dimna", "To'tinoma", "Chor Dervish". From this point of view, the epic of the famous Azerbaijani poet Nizami Ganjavi "Haft Paykar" ("Seven Beauties") and many works inspired by him, in particular Alisher Navoi's epic "Sabayi Sayyor", told by narrators of separate stories in the plot (princesses, captives, aliens) is a way of its translation. These characters are important in the work despite their episodic nature. After all, the tradition of poetry is a unique competition of artistic thinking and skill that is reflected in every symbol, event, detail, and verse of each of its epics. In this respect, a comparison of the stories and the characters of their narrators, which are part of the composition of the bylinas about Bahram, allows us to identify the characteristic aspects of this tradition.

Alisher Navoi was the first to write this theme in Turkish and called his epic "Sabay Sayyor". The saga "Sabayi Sayyor" consists of 38 chapters, 5009 verses, of which 11 chapters are the introduction [5; 127].

As noted by literary scholar Dilnavoz Yusupova; In "Sabaii Sayyor" the power of Navoi's genius is also manifested in passages spoken by the poet in his native language. For example, approaching the end of the epic, the poet mentions the period of writing the work and says:

Bo'ldi chun bu raqam ishi tayyor,
Qo'ydum otini "Sab'ai sayyor".
Tortqonda bu turfa savti maddin,
Bayti besh mingga tortti addin.
Manga ayyomi garchi yod ermas,
Lek to'rt oydin ziyod ermas.
Bo'lsam o'zga umurdin emin,
Bor edi to'rt hafta ham mumkin...
Garchi tarixi erdi sekkiz yuz,
Sekson o'tmish edi yana to'qquz.

Oyi uning jumodiussoniy,
Panjshanba yozildi unvoni" [5;140-141].

Professor M. Muhiddinov's book "Talqinlarda olamcha ma'no" explores in detail the image of Bahram Gor and related artistic works, while scientific articles and historical sources try to describe it in detail. The episode between Bahram Gor and Ozoda in Ferdowsi's "Shahname" is reflected in Nizami's "Haft Paikar", then in Khosrav Dehlevi's epic "Hasht Behisht" and Navoi's epic "Sabayi Sayyor". [6;106-129].

In this connection, Professor N.Mallaev in his book "Alisher Navoiy va xalq ijodiyoti" speaks about the ideological direction of "Sabayi Sayyor": "Criticism and exposure of tyrants and ignorant kings in Navoi's works is also justice and enlightenment. Navoi has a specific aim to create an image of such kings as Khusraw and Bahram. Khusrow is a tyrant, a self-righteous and selfish king. Bahram is a complex character with a contradictory nature. In this image Navoi portrays two opposite personalities: a righteous king and a faithful lover, and at the same time an ambitious man, dependent on his own happiness and personal moods, detached from the state of the country and state affairs. and is a prisoner of his passions, portrays a king and a selfish lover" [7;382]. [7;382]. The adventure of Navoi Bahram and, in particular, his tragic fate want to warn Huseyin Boykar and other Timurid kings and princes to turn them away from the evil path. In other works, the scholar dwells on the epic "Sabayi Sayyor" and speaks about its understudied nature, expresses his thoughts on the chain of images, a number of stories, the world of numbers and colours in the epic. The famous scholar Tokhtasin Jalolov in his book "Interpretations of Khamsa" gives the following comments on the essence of Navoi's epic: As we have seen in other bylinas of "Khamsa", so in this epic love is a priceless treasure of the soul, a noble quality of personality is defined and described. But it is not enough to love each other with love for the lover and the beloved to be perfect. A true lover must love not only his beloved, but also his motherland with such passion. For the lover, the lover must be a symbol of the whole person. Only then will love find its true meaning. Navoi Bahram explains his attitude by showing how love for the country, separated from love for society, has caused disasters. [8;148].

It is important to study the epics "Haft Paikar" by Nizami, "Hasht Behisht" by Dehlavi, and "Sabayi Sayyor" by Navoi as an integral complex based on the historical, social and aesthetic views of the creator from a comparative-typological point of view. For this reason, Saidbek Hasanov's book "Navoiyning yetti tuhfasi" has a special significance. In this book, Firdavsi, Nizami, Deglavi, Navoi, in particular, the plot and composition of "Bahromnamas" by Ashraf Maragoy, the evolutionary process of the image of Bahrom Gor, the problems of community, tradition, interaction in the epic, the originality of the work, and the art of Oyavi are analysed. It provides detailed information on legends, folk tales and various written sources about Bahram Gor, widely spread among the peoples of the East. It also explains why the subject is so widespread among Eastern peoples and partly in the West.

RESULTS

Alisher Navoi Nizami, unlike Dehlavi, had the main goal of creating a high artistic work about the love of Bahram and Dilorom from the epic "Sabayi Sayyor". In this work he also expressed his socio-political views on the most important problems of his time. In this Navoi epic, the legend of Bahram and Dilorom is turned into a major integral part of the love story. Bahrom's meeting with Dilorom after conflicts on the hunt takes place after the tale entered into the narrative

in Navoi. However, in the Nizami and Dehlavi sagas, the main part of the work is not connected with the narrative part. If they are separated from each other, they become two independent works. But for Alisher Navoi, this connection formed the whole work and turned it into inseparable parts. As noted by the famous Navoi scholar, Professor Nurboi Jabbarov; "Sabai Sayor" is an artistic interpretation of the teachings of the Holy Quran based on the author's concept that the consequence of being in the slavery of lust is humiliation. Every detail, image and interpretation in the epic aims to prove this concept based on the laws of logic and art. The image of Bahram, who has left his hunting grounds, is indifferent to the affairs of the kingdom, has no pain in his heart, is devoid of the fire of love, and is doomed to self-centredness. The conclusion, important for all times, connected with the destruction of the personality and the crisis of the kingdom is figuratively and impressively expressed. [9;25].

CONCLUSION

On the basis of this myth Alisher Navoi created an independent work of art with a new form and content. In conclusion, we consider it permissible to emphasise the following separately:

- The legend of Bahram Gor has a long history, it lives in folklore;
- On the basis of this legend Firdavsi created the first major monumental work and included it in his royal work "Shakhnoma". He approached this myth with the principle of historicity and explained it in this way;
- Nizami Ganjavi wrote a special epic about Bahram and enriched it with his artistic and philosophical ideas;
- Khusraw Deglavi touched upon this theme and created a tradition. The legend of Bahram-Gora occupied the main place in the tradition of Hamsanavi;
- Navoi's epic Sabayi Sayyor was an excellent synthesis of works written on the subject. According to Bertels, although Navoi continued the work of his predecessors, his work is completely original. We observe one of these peculiarities in the character of the narrators.

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