



NEW VIEWS ON THE INTERPRETATION OF THE IMAGE OF ZAID ZAKHAB IN THE EPIC OF ALISHER NAVOI "SABAI SAYYAR"

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Article history:	Abstract:
Received: June 10 th 2021	The article analyzes in a new way "The story of Zaid Zakhhab, who came from the second climatic road" in the epic of Alisher Navoi "Sabai Sayyar". We interpreted Zaid not only as a lying thief, but also as a brave person who draws conclusions from mistakes and goes on the right path. The work harmoniously uses the ideas and colors of the fearlessness. We emphasize that yellow, which represents the state of mind of Zayed, not only in the sense of precious gold, but also in the sense of faith, which is sacred in gold.
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INTRODUCTION:

One of the most inspiring works of folklore by Alisher Navoi is the epic "Sabai Sayyar". This epic is fundamentally different from other epics in its structure, style and poetic language, content and essence. Navoi managed to show great artistic skill while writing this epic. In particular, the plot of the stories in the epic "Sabai Sayyar" is not the same, they are close only ideologically and semantically. The creation, content and themes of the stories in the epic are varied and, undoubtedly, are associated with the rich folklore of this wise people. The research of Professor Nathan Mallaev is based on elements of the folklore plot of "Sabai Sayyar". [5.57-58] The origin of the images included in the epos "Sabai Sayyar" is directly related to the depiction of flowers, the historical roots of folklore. Identifying the sources of the Sabai Sayyar stories and examining their connection with folklore plays an important role in revealing some aspects of Navoi's innovation. The leitmotif of the epic, the fate of Tsar Bakhrom and Dilrom, as well as the analysis of the seven stories that formed it, demonstrate Navoi's boundless respect and sincere love for folklore. When writing stories, creative people use images popular in folklore as ready-made templates. Through these images, he artistically formulates his universal philosophical views. Creating seven stories, Navoi carefully studies the folklore and creativity of his predecessors. Navoi reworked a number of images that have become a tradition for the Hamsa writers, giving a new spirit to the tasks and functions they perform. In particular, the story of Zayed Zakhhab, the second of seven stories included in the Sabai Sayyar epic, was created without such new approaches. In all the works of Navoi, a person is glorified as a noble person. In his portrayal of Zaid Zakhhab, Navoi was a humanist artist who was a slave to his selfishness in society and depicted the

state of a person who went astray until he was eventually forgiven.

Alisher Navoi dedicated the story of Zayd Zakhhab to the adventures of a famous swindler and jeweler in the East. The first embryos of this motive go back to the origins of Indian literature. The research of the Navoi scientist Saidbek Hasanov, who conducted research on the epic "Sabai Sayyar", is valuable. In particular, speaking about Zaid Zakhhab, the scientist said: "Typological similarities between the content and the plot of Alisher Navoi's story about Zaid Zakhhab can be seen in some scenes of the ancient Indian story "Kathasaritsagara". The protagonists of the story "The Story of Shiva and Madhava" slander Shankaraswamy, the main religious leader of Udaini, forging gold and precious stones such as "Hasan" by Khusraw Dehlavi and "Zayd Zakhhab" by Alisher Navoi. In particular, the deception of "Zayd Zakhhab" Navoi in a pagan temple in Constantinople can be compared to the tricks he used to win the trust of the king and the townspeople by tricking him into entering the temple on the Sipra coast on Shiva. The similarity of themes, images and other artistic aspects in these two stories, which belong to different periods, firstly allows us to identify each aspect, and secondly, to see how the subject has changed and improved over a certain historical period. As a result, we will be able to identify the general picture of the story, the ancient types of work and study the individual aspects of the artist's work. We clearly see what is new in the creation of this Navoi story. [3.232-233] Comparing "Zayd Zakhhab" by Alisher Navoi with "Jeweler Khasan" by Khusraw Dehlavi, one can determine the ideological and artistic direction of Navoi. These two stories have a lot in common. Both Navoi and Dehlavi, condemning the bad qualities of their heroes, at the same time praised their good qualities. But in some places the views of the two creators are very different. In Dehlavi, Hasan's deeds



are revealed by his wife, and in Navoi - in a slightly different way, that is, they are revealed with the help of parrots. The biggest difference between Navoi and Dehlavi is that Navoi's hero is portrayed realistically throughout his life. In this story, Navoi emphasizes that everyone makes mistakes and only God is innocent. It is said that if a person who has made a mistake in this world repents in order to atone for their sins, their sins can be forgiven before God. Navoi through the image of Zayd Zakhab shows the uniqueness of the spiritual image of a person, the presence of positive and negative qualities in a person and the fact that these qualities change depending on social situations. The power that makes Zayed steal is his lust. In the story, Navoi describes the state of mind of Zayed from a complex point of view. At the beginning of the play, Zayd is enslaved by his lust and steals gold. Here Navoi tries to portray the social injustices of his time, such as the lack of social equality in society and the lack of remuneration for his work, through the image of Zayed. Learning about the deeds of Zayd, the king throws him into a pit. From this point on, Zayd's mentality changes and he looks for ways to overcome his shortcomings. The motive of the pit has a special place in history. Yama usually plays a key role in helping the heroes overcome their desires and become ideal people. It was not in vain that Alisher Navoi threw his hero Zayed into the pit. Because for Zaid it was a test to analyze his shortcomings, reflect on his mistakes and correct them. Zayd began to use his career and profession. He didn't waste a drop of water, he sculpted dirt and built a corridor for himself. From a mystical point of view, this path is a figurative path to ascension to perfection by overcoming Zayed's satanic and lustful desires. The large black stone at the entrance to the cave is a symbol of lust. Navoi's innovation is that after the incident with the pit, he tried to turn Zaid into a person with new positive qualities. When he escaped from the pit, there were two emotions in Zayd's heart. One of them was the fear of losing his head because of his mistakes, and the other - the love of correcting his mistakes along the way, to washing away his guilt before his country and his king. But Zayd chose to travel. The motive of travel in the story will lead to further events.

Contrary to the interpretation by many scholars of the image of Zayed as a skillful fraud, we are trying to prove that the image of Zayed has such qualities as fearlessness and courage. According to the plot, Zayd climbs a brick staircase, which he blinded while remaining without drinking water. To get out of the pit, he pierced the heavy stone at the entrance with the tip of his dagger and was released. Zayd arrives in

the city of Constantinople¹ on a journey and settles there in a temple. Zayd arrives in the city of Constantinople on a journey and settles there in a temple. He committed such acts of idolatry that the entire temple fell into the hands of Zayed. Having won the trust of the unbelievers, Zayd now waged a secret war against them and began to exchange gold idols and totems, which were the wealth of the state, forged in the name of his own good. The poet describes it this way:

Muddate bo'yla erdi oning ishi,

Ishiga voqif ermas erdi kishi.

Toki quffor ilohidin bir iloh,

Qolmadi Lo iloha illolloh.

Zayd transports all idols and totems from the temple to the cave. Navoi from the language of Zayed says that there is no god but Allah, that He is the only one, and that what the pagans call God is in fact created by Allah. Zayd utters the word tawhid, "La ilaha illallah", when he takes each idol. In the verses and hadiths there are ideas about the importance of frequent mentioning of the word tawheed. Moses asked Allah on Mount Tur:

"Allah! What share do you give to the servant who chants "La ilaha illallah?"

Allah says: "O Musa! I am pleased with this my servant and I honor him with the beauty of heaven in paradise." "This is because Allah is the Truth, and those who call upon idols besides Him are false, only Allah is the Almighty, the Greatest" [2. 41-43]. (Sura al-Hajj, 62-verse) From this it is clear that Zayd, although he made mistakes due to selfishness, still had a part of the knowledge of monotheism in his heart towards Allah. It was a piece of faith. It was this power of faith that prompted him to make the following courage:

Zayd, whose insides had been floating all summer, finally returned to Rome. He gives all his wealth to friends, hides in the city and goes to the pit. He chained his legs and arms as before, and descended into the pit. Upon learning of this, the king immediately ordered the prisoner Zayed to be brought:

¹ Constantinople. This city was the capital of an ancient Byzantine country. In 330, Constantine I moved the capital of the Roman Empire eastward to Constantinople. It was plundered by the Crusaders during the 4th Crusade (1202–1204). Capital of the Latin Empire 1204–1261. In 1261, the Romans recaptured it from the Genoese. On May 29, 1453, it was occupied by the Ottoman Turks and renamed Istanbul.



Yana bir arzim ushbu nuqtaki, shoh
Tortibon har yil ikki qatla sipoh,
Rum molini aylabon barbod,
Aylar ahli farang birla jihod.
Ki alar butlarini sindurg'ay,
Ko'nglini din ishida tindurgay,
Menlar butlarin tamom ushatay,
Altunni shah xazinasiga qotay..."

In the same part of the story, Navoi, although he does not mention fearlessness, but we refer to him, and it is built into the content of the work. The image of the king also occupies a special place in the narrative. Navoi describes the king as a fair, condescending, courageous person. The king forgot about his anger and resentment against Zayed and forgave him.

In religious sources about monotheism, which is one of the basic concepts of fearlessness, Allah says: "O angels, testify that I have forgiven my servant who once mentioned the word Tawheed, believing in it". Hussein Waz Kashifi also commented on this: "Fearlessness has three ranks. The second of them is purity, that is, keeping the heart pure from pride, anger and revenge". [4. 12-13]

Navoi scientist B. Murtazaev in his research interprets the image of the king in the story "Zayd Zakhab" as follows: "The resolution of the gold conflict is coming to an end soon, and events will move on to other adventures. Zayd escapes from prison, goes to Constantinople and settles in the temple. He pretends to be pious and pious, earns the trust of others, and people consider him a holy, noble person. He traded the gold idols in the temple for silver idols and returned home with a lot of booty. Zayd fills the royal treasury with gold, and the king depends on Zayd for wealth". [6. 237-238] The description of the image of the king by scientists does not justify itself. Because in this story, the king was not dependent on gold. Zayd handed the gold brought from Constantinople to his friend and quietly descended into the pit. The king has not yet heard of gold. After Zayd announced his terms, the king agreed. He forgave Zayed. He then distributed gold to all religious leaders, not just one king. If, as the scientist Murtazaev said, the king was dependent on gold, he would not allow anyone to donate wealth. At this time, the king was sick, he needed the knowledge of Zayed. In the play, the king is portrayed as a generous person with the qualities of blessing and forgiveness. In general, the image of the

kings in the stories cited in the epic "Sabai Sayyar" has almost no negative features. Because Navoi, through the images of the king in the stories, calls on Bakhrom to be fair.

In this story, the religious and ideological views of Zayed Zahab inevitably remind us of the fearlessness and courage of Ibrahim (alaihissalom) associated with idols and totems. The Companions of the cave, mentioned in the sura "al-Kahf" in the Qur'an as "As'hob Kahfes" (the youths who remained in the grave) smash their idols before the pagans because they believe in their Lord. Allah says to Abraham: "You are "feta" because you believe". [Kuşeyrî, *er-Risâle*, s. 227.]

We prove our point by quoting the following bytes:

Surdi butlarg'a hukm yakbora,
Qildilar har birini yuz pora.
Ganji Qorunni hech qilmay biym,
Etti din ahlig'a borin taqsim.
Hukm qildiki, to'nin aqu qara,
Qildilar g'arq sarig' altin ara.

This is where Zayd's spiritual image comes into play. Twice a year, Zayd calls on the king to wage jihad against the peoples of Europe who worship idols and totems. The purpose of this jihad was subdued by the infidels and pagans who started the war in ancient Byzantium, or Constantinople, which belonged to the Romans. Why did Navoi send Zayd to Constantinople and not to China or India? Because this city stood before Byzantium before the Crusades. Navoi does not ignore these historical facts, but also imposes his religious and ideological views on the image of Zayed. In the process of reading the story, we see that Zayd stole in the introductory part of the story (the incident with the throne), but at the end of the story he did not steal, but under the guise of a thief returned to his homeland the gold and silver that belonged to his ancestors in ancient times, the Wealth of Constantinople. The real thieves were the infidels who worshiped the invading idols and totems in the guise of the Crusades. (pay attention to our S.U.) From this it is clear that the image of Zayd from Navoi, like the companions of the Kaf cave mentioned in sura "al-Kahf" in the Koran, breaks idols and totems and, together with the king, generously distributes all the gold to the believers. Following Zayd's advice, the king also freed the captives and made his country prosperous. Usually, one of the requirements of fearlessness is concern for people and justice. This



means that the image of Zayed also possesses the qualities of courage, bravery and unity that are characteristic of fearlessness. In conclusion, we say that in fact the name Zayd means generosity, and at the end of the work, his deeds reached the level of unity. It is obvious that, unlike "Jeweler Hasan" by Khusrav Dehlavi, "Zayd Zakhhab" by Alisher Navoi did not remain a fraud; on the contrary, by the end of the story he overcame his shortcomings and discovered images of caring, kindness, generosity and humanity from different sides. This means that Navoi did not choose the generous Zayed in vain; he managed to express his universal views and goals by embellishing this image. This is evidence of Navoi's innovation. After all, forgiving and trying to correct your mistakes is one of the most important signs of humanity. Zayd is an image with typological, complex facets that have the qualities of a real person.

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