



## **THE TRADITION OF TEACHER-STUDENT, SCHOOL-MADRASA IN "HAYRAT UL-ABROR"**

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<b>Received:</b> December 20 <sup>th</sup> 2021 <b>Accepted:</b> January 20 <sup>th</sup> 2022 <b>Published:</b> February 24 <sup>th</sup> 2022	Navoi has successfully continued the tradition of teacher-student, school-madrassa in such a way that the world has witnessed it. The difference between Navoi's "hamsa" was that it was written in Turkish, not Persian. The immortal truth of the centuries, which shows that this tradition has been beautifully fulfilled, is that, despite the passage of so many epochs, these works are still recognized by the people, they are not obsolete, but still alive, re-read it is evident in its ability to arouse pleasure again. The value of the works increased, but did not decrease.
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When we talk about the tradition of teacher-student, school-madrassa, we must mention Mir Alisher Navoi. "If we call this great man a saint, he is a saint of saints." [1:30]. Alisher Navoi, the sultan of poets, chose to follow in the footsteps of his teachers when he began to write his heartfelt work "Khamsa". Why? Because we still show his work on all fronts as an example. At the same time, it would be useful to learn from him how to respect teachers. Of course, we can mention Nizami Ganjavi as the first person to write "Khamsa". Then the traditions of Khusrav Dehlavi, Abdurahmon Jami and Alisher Navoi will be embodied in our tradition. Chapters XII and XIII of the epic "Hayrat ul-abror", the first epic of "Khamsa", were dedicated to the praise of A. Navoi's teachers. Chapter XII of the epic is dedicated to the hymns of the great salafs Nizami Ganjavi and Khusrav Dehlavi. When Nizami is first described, it is said that the letters in his name are accompanied by the name of the god 1001, in terms of which they correspond to the number 1001 in alphabetical order. Bringing his teacher to such a great name is a peculiarity of A. Navoi and deserves praise. Navoi narrates the hymn of Sheikh Hazrat Nizami Ganjavi, who won 5 treasures consisting of cash gold and pearls with the claws of his wrists in the property of poetry:

*Xayli fasohat boshining afsari,  
Ganji yaqin afsarining gavhari.  
Koni fazilat guharig'a amin,*

*Bahri balog'at aro durri samin.  
Xilvatining kahligi anbarsirisht,  
To'rt hadi zimnida sekkiz bihisht.  
Hayley is an officer of the head of the corrupt  
The pearl of a nearby officer in Ganji.  
Coni is sure of his virtue,  
Bahri puberty durri samin.  
The desolation of the desert,  
Eight paradises under four hads.*

The description of the above verse is as follows: "He is the crown on the head of the word artists, even the jewel of the crown of that treasure equal in value. and eight heavens are hidden on the four sides of the room. " While describing his house, the poet emphasizes that although his house is as compact as a hut of the soul, it has two worlds in it. Regarding Nizami's homeland, he says: "Ganja is his homeland, the source of the riches of the heart, the treasure of the mind, and the language that shares those riches." Navoi's such beautiful analogies, his unique descriptions of his master, testify to the fact that he is a master of words. Navoi Ganjavi's work "Khamsa" is described as follows:

*Fikrati mizoni bo'lib xamsasanj,  
"Xamsa" dema, balki degil panj ganj.  
Kaffari mizon anga aflok o'lub,  
Botmoni toshi kurayi xok o'lub.  
As a criterion for thinking,  
Don't say "hamsa", but not panj ganj.*



*Kaffari mizon anga aflok died,  
The stone of Batman is dead.*

The description of the verse is as follows: "While the scales of his mind weighed the five treasures, not the hamsa, the scales of the heavens became for him the scales of the heavens, and the earth for the scales." It is clear from this definition that Nizami's "hamsa" was not just created, but by the grace of Allah.

Navoi quotes the following beautiful verse about Ganjavi's intellect:

If he smokes, he will eat a hundred grains, and if he does not smoke, he will eat less than his mother.

I mean, "Even if he weighs the treasures of the mind on the scales for a hundred generations, he will still be able to weigh only a small part of it." From this description, Nizami's inexhaustibility and inexhaustibility is revealed by Navoi with great skill.

Nazim died, the word *duri serobiga*,

Charkh wrote "Nizami" in the alphabet.

That is, "Fate has given him the nickname 'Nizami' because he has arranged the words," says Navoi. So much make-up that he tells others that there is no work left in this field. The divine power bestowed on him by the grace of Allah was so encouraging to Navoi that he was able to describe his masters and show them how much he respected them. As you prove in every chapter that *Hayrat ul-Abrar* is a work that will amaze you, your heart will be filled with joy.

If we look at the descriptions given to Khusrav Dehlavi in *Hayrat ul-abror*, we see that Navoi paid no less attention to Dehlavi than Nizami. Alisher Navoi begins his description of his teacher Dehlavi with the following lines:

Non-pregnant Indian *chobuksuvor*,

Who is taking out the Indian.

The blade of his dagger caught fire,

Mount *Rakhshi* speeds up.

As soon as the night fell like a weed, *Solibon* became a *rustaxez* across the country.

The analysis of the verse is as follows: "The Indian rider also sorts out the words with the Indian dagger, scattering the sparks of the dagger's lightning, and the riding horse moves as fast as the grass, causing a riot wherever he strikes himself." Dehlavi has the title of "Indian rider" by Navoi. Because, even though he was from *Shahrizabz*, he was used because he spent his life in India. In another description, Navoi said, "He is not just an Indian rider, he should be called an Indian sultan." Dehlavi's pen tip is the beauty of India. Dehlavi's name is as follows:

The city of Ganja is *ganjfishon*, *payrav-ul*, *Shah* is the word between the climate, *Khusrav-ul*.

When Khusrav died, he became a property and prospered.

Digging the *Ranj Mountain* is his forehead, The mountain is his poetic tongue.

That is, "If the king of Ganja, that is, Nizami, is the one who squanders wealth, Dehlavi is his follower. If he is a king in the climate of words, he is also Khusraw. As Khusraw, he made the country prosperous. his profession is to dig a mountain of toil, in which the mountain is his poetry and the *tesha* his language. " Look, Farhod's example raises Navoi Dehlavi to the level of perfection. He wrote with a striking analogy that his poetry is high in the mountains, and his weapon is his tongue. Dehlavi speaks of the ocean of knowledge as follows:

The fire of love is the soul of the fire, the sea of sorrow is the source of tears.

*Sham kibi bazm furuzanda ul, Bazm furuzandau suzanda ul.*

Above: "His soul is the fire of love, and the sea of sorrow is the tears that flow from his eyes. This means that Dehlavi, who enlightened the world with his works, has forgotten himself. While Nizami decorated the place with "*Mahzan ul-asror*", Khusrav illuminated it with "*Matla ul-anwar*". After Nizami Ganjavi, Dehlavi was able to continue the tradition of *Hamsanafis*. It is true that many people have written analogies in order to continue the tradition of *Hamsanafis*, but they could not match them. It was as if these parables were "peculiar" to "cypress and flower." Here I find it permissible to quote a byte to prove our point:

Not easy to stand in this area,

Claw to Nizami's paw.

Need a lion fight in front of a lion

If the lion doesn't die, it's a tiger.

Creating a treasure trove for Nizami's five treasures is not an easy task, as long as you can't stand in front of a lion, it's better not to do it. *Abdurahman Jami* found such great courage in himself. His "hamsa" was called "*Havt avrang*" which means "seven thrones". *Jami's* work was so perfect that Navoi sought refuge in it:

If he is on the way, he is on the way to Nizami.

Navoi states that he wrote the first epic of "*Khamsa*" "*Hayrat ul-abror*" as a result of *A.Jami's* work "*Tuhfat ul-ahror*". *Jami's* work confirms that it was a sign, a gift, for Navoi to write "hamsa". Let us cite these two lines as evidence:

Laughter was a sign of manga, "*Tuxfa*" was a sign of prophecy.

Navoi has successfully continued the tradition of teacher-student, school-madrasa in such a way that the world has witnessed it. The difference between Navoi's "hamsa" was that it was written in Turkish, not Persian. The immortal truth of the centuries, which shows that this tradition has been beautifully fulfilled,



is that, despite the passage of so many epochs, these works are still recognized by the people, they are not obsolete, but still alive, re-read it is evident in its ability to arouse pleasure again. The value of the works increased, but did not decrease. Is this not a continuation of this tradition, a continuation of nafat, but an exaltation? My opinion is: "The tradition of master school-madrasa student was carried out by our great ancestors to a high degree. Today, these works serve as a great guide for us young people. As I read Navoi's works, my worldview has doubled. I felt more and more that new ideas were emerging in me. Many young people say that the language of a "hamsa" work is "heavy". Maybe it's hard to learn, but you won't regret the time you spent at all after finishing the work !!!".

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