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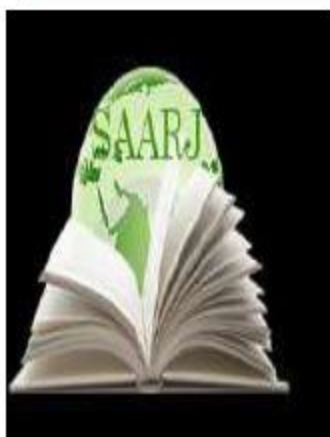
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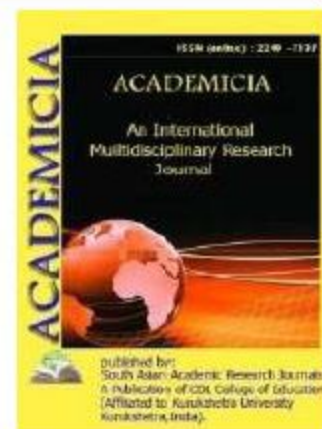
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### ALISHER NAVAI'S "KHAMSA" IN THE INTERPRETATION OF AZIZ KAYUMOV

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#### ABSTRACT

*The article is devoted to the study of five epics by academician Aziz Kayumov in Alisher Navai's "Khamisa" – "Saddi Iskandariy" (1975), "Seven travelers" (1976), "Interpretation of Hayrat ul-abrar" (1977), "Secrets of Farhod and Shirin" (1979) and "Flowers of the Valley of Love" (1985). Principles specific to the research of the scientist 1) analysis of the prefaces of epics; 2) a summary of the content of the epics; 3) interpretation of images; 4) views on the artistic interpretation of the main ideas in the epics; 5) analysis of the character and experiences of the heroes; 6) studied on the basis of a classification in the form of an assessment of the place of stories and proverbs in the general plot of epics. Based on the results of the analysis, the scientist's contribution to the development of Nava'i studies was identified.*

**KEYWORDS:** *Epic, Commentary, Image, Artistic Interpretation, Plot, Story, Wisdom, Classification, Analysis, Conclusion.*

#### INTRODUCTION

Many studies have been done on the work of the great poet and thinker Alisher Nava'i "Khamisa". The first researches in the 40s of the last century are characterized by the fact that they are devoted to some epics of "Khamisa". In particular, the collection "The founder of Uzbek literature", published in Russian, published studies analyzing the epics "Layli and Majnun" [Bertels 1940: 30-50], "Farhod and Shirin" [Olimjon 1940: 55-63]. "Scientific-critical text of Sabai-sayyar epic [Shamsiev 1952], Dissertations on the study of the texts of Nava'i's works [Shamsiev 1970] were defended. The problem of Alisher Nava'i's creative method was studied [Hayitmetov 1963]. While acknowledging the achievements of these studies, it should be noted that Aziz Kayumov's "Sadd-i-Iskandari" (1975), "Seven travelers" (1976), "Hayrat ol-abror" interpretation (1977), "Secrets of Farhod and Shirin" (1979), "Flowers of the Valley of Love"

(1985) marked a new stage in the study of poetry. Because the above research was created only for the scientific community, Aziz Kayumov's research is of special importance because it meets the interests of scientists and the general public. The scientist set a goal to popularize the centuries-old ideas of the great Alisher Nava'i in "Khamsa" and succeeded. The study of this research is valuable for present and future generations of Nava'i scholars in terms of providing a deeper access to the scientific laboratory of the scientist.

## RESULTS AND DISCUSSION

Analysis of the main features of Aziz Kayumov's research on the interpretation of "Khamsa" shows that they are led by the following principles: 1) analysis of the prefaces of epics; 2) a summary of the content of the epics; 3) interpretation of images; 4) views on the artistic interpretation of the main ideas in the epics; 5) analysis of the character and experiences of the heroes; 6) assessment of the place of stories and proverbs in the general plot of epics.

### Analysis of the prefaces of the epics

In the first chapter of his research on all five epics, the scholar was forced to bypass the analysis of the prefixes (praises, verses, prayers) of the "Khamsa" epics because the ideology of the time did not allow it. Later, in the process of preparing ten volumes of his scientific works, special attention was paid to this. In particular, speaking about the beginning of "Hayrat-ol-abrar" (Wonders of Good People) in the traditions of classical Eastern literature with the praise of God, the description of his attributes, the scholar points out that these chapters do not consist of dry descriptions. According to him: "In these parts, the poet expresses his vision of the world, its essence, life and human imagination through high artistic expressions" [Kayumov 2008/1: 10]. Hazrat Alisher Nava'i pays special attention to the character of a person who has intelligence and love in praise, supplications and prayers. Naturally, there was an opportunity to further deepen the analysis of the introductory chapters. But the scientist sets another goal: Informing everyone about the essence of the introduction to "Khamsa" - the scientist, the commoner, the experienced reader, and the younger generation, who is just entering the field of reading. The prefaces of later epics are also valuable in this respect.

Analyzing the introduction to "Farhad va Shirin" (Farhad and Shirin), Aziz Kayumov quotes the following first verse of the epic:

*Bihamdik fath abvob ul-maoni,  
Nasib et ko 'ngluma fath o 'lmak oni.*

The scholar quotes this verse as the beginning of the epic Hayrat-ol-abrar (Wonders of Good People), which means "Khamsa":

*Bismillahir-Rahmonir-Rahim,  
Rishtag 'a cheti necha durri yatim, –*

compares with bytes. "Traditionally, the first work begins with praise," writes the scientist – emphasis on the first praise, in the sense of continuing it Nava'i begins the second epic of "Khamsa" "Farhad va Shirin" (Farhad and Shirin) with a verse in Arabic, referring to the previous praise. After that, he will continue his epic in Uzbek. This fact is confirmed by the fact that other epics in "Khamsa" – "Layli va Majnun" (Layli and Majnun), "Sab'ai Sayyar" (Seven

Travelers) (about the seven planets), “Sadd-i-Iskandari” (Alexander's Wall) (about Alexander the Great) begin with verses written directly in Uzbek” [Kayumov 2008/2: 141].

After commenting on the above verse and its core sentence “abwab ul-maoni”, the scholar focuses on how Alisher Nava'i's creative intent is reflected in the introduction. The essence of the poet's verses, which express the intention to scatter the pearls in the treasury of meanings to the world and enjoy them all, is revealed in detail. The scholar who considered these bytes to be the first part of the introduction writes: “The second part of the introduction consists of fifty-two bytes, which gives a general description of the epic “Farhod and Shirin”, a brief description of the main characters in this epic” [Kayumov 2008/2: 143]. According to the scholar, who recommended dividing this part into three parts, the first part tells the sad love story of this epic, the second part is dedicated to the praise of the Creator, and the third part contains a prayer.

Giving a brief explanation of the introduction to “Layli va Majnun” (Layli and Majnun), the scientist makes a relatively detailed analysis of the introduction to “Sab'ai Sayyar” (Seven Travelers). In particular, special attention is paid to the prayer analysis in the epic. Nava'i's first sign of God's greatness is the gift of language and speech, and the second is the creation of the earth and the sky in constant motion. In the fifth verse of the preface, that is, the epic “Sab'ai Sayyar” (Seven Travelers), Nava'i mentions the main heroes of his epic, Bahrom and Dilorom. Their description is given in relation to the thoughts and images in the prayer” [Kayumov 2008/4: 139], the scientist writes.

The preface to “Sadd-i-Iskandari” (Alexander's Wall) (about Alexander the Great) has not been analyzed by a scientist. The study of this epic goes directly to the analysis of “The image of Alexander in the works of Nava'i” [Kayumov 2008/5: 243-396].

### **A brief summary of the epics**

In this regard, the scientist appears as a promoter of the works of Alisher Nava'i. The scholar's research tells the most important moments of the plot of the epic “Khamsa” that need attention. While briefly narrating the epics, the author also expresses his personal attitude to the plot and composition of the work. In particular, in the chapter “Love Epic” of the monograph “Secrets of Farhod and Shirin” the description of the Chinese king and his kingdom, the description of the sufferings of the child, and a brief commentary on the great poet's interpretations of the ruler's many vows. “*o 'g 'ulsizlarni ham aylab navoliq, atosizlarga ham aylab atoliq*”

The scholar's subsequent scientific commentary on the plot of the epic played an important role in revealing the essence of the work: “The poet stretches the artistic line of the epic here a little, - he writes, including - and makes a philosophical retreat from the events of life. This consideration is not related to the event in the epic, but is important in expressing the poet's attitude to life. He emphasizes that the epic is multifaceted, that it is a canvas with rich generalizations. According to Nava'i, everyone sees what is written in the case, and should be thankful for it. What is written cannot be changed. What looks like a dull red turns out to be charcoal, and what looks like a dull yellow turns into a gold leaf ... This philosophical retreat was a sign that the content of the epic “Farhad va Shirin” (Farhad and Shirin) was based on the ancient part” [Kayumov 2008/2: 166-167].

Such scientific interpretations, which can be open to the essence of the epic, show the great value of Aziz Kayumov's research. Such a remarkable interpretation of the plot makes the reader

interested in reading the original of the epic. This, in turn, serves to inculcate the ideas of Alisher Nava'i in the hearts of modern people.

In the epic "Layli va Majnun" (Layli and Majnun) the motive of childlessness is also mentioned. Qays's father was a wealthy man, open-handed, generous, and a benefactor of the widows. Speaking of Nava'i's description of him as "*kim, barri Arabda komrone, Bor erdi Arabqa hukmrone*" the scholar draws attention to the fact that this noble man suffered greatly from infertility. In addition to "Layli and Majnun", he says that this theme has a unique artistic interpretation in two other epics in "Khamsa" – "Farhod and Shirin" and the birth of Farrukh and Sa'd, the protagonists of the first and third stories of Sab'ai Sayyar (Seven Travelers). This interpretation of this common motive in the three epics leads to the following reaction: "Through the theme of infertility, the drama in the epic events becomes more visible. The dialectic of life is reflected in the contradiction between prestige and state, childlessness and loneliness. This is a solid sign of the epic's artistic fabric" [Kayumov 2008/3: 13].

Such scientific ideas, given in the brief commentary of the content of the epics, are also significant in that they allow the modern Nava'i to understand the creative intentions of the great poet. After all, understanding the creative intentions of Alisher Navoi is the basis for understanding the essence of the epic "Khamsa".

In his work on Saddi Iskandariy's interpretation, Aziz Kayumov sees Faylaqus in a horrible situation on the road: a woman with a child dies and a newborn baby lies next to her, the ruler burys the woman and takes the baby as a son, and Alexander thus becomes the heir to the kingdom. Then the death of Faylaqus, the reign of Alexander in his place, his meeting with the king of the Gadolite choice, the question of Alexander at the end of the story, and Aristotle's answer to it are briefly explained. After that, Aziz Kayumov commented on the plot of the epic as follows: Nava'i composed the epic "Sadd-i-Iskandari" (Alexander's Wall) (about Alexander the Great) in a certain order. When a part of Alexander's events is narrated, it is followed by a chapter of philosophical views that explores the life of the world and society. We call this section philosophical-didactic retreats, followed by a story that proves those ideas, and then a concluding wisdom" [Kayumov 2008/5: 252].

The narration of the content of the work in a fluent, interesting style, firstly, acquaints the reader with the essence of the plot of the epic, and secondly, allows the scientist to determine the method of approach to the work. It is this feature that distinguishes Aziz Kayumov's research from the scientific work of other scientists.

### **Interpretation of images**

Due to the large scale of the problem of the images of "Khamsa", it is appropriate to think only in the example of "Sadd-i-Iskandari" (Alexander's Wall) (about Alexander the Great). Academician Aziz Kayumov has a unique approach to the image of the protagonist in the work. According to Aziz Kayumov: "It is completely unfounded and wrong to consider the epics written on the theme of Alexander as a biography of the famous conqueror or a chronicle of his marches. These epics are the works of these famous writers who express their socio-political, philosophical, educational and aesthetic views through this famous person" [Kayumov 2008/5: 252].

While studying the image of the protagonist, the scientist reveals the character of the character, firstly, Alisher Nava'i's differences from the image in the epics of Alexander's predecessors, and secondly, pays special attention to Alexander's interactions and relationships with Doro, Mallu, Firuz and Chin Khan. In this case, the events, letters, dialogues between them played an open role for the scientist. In particular, when Alexander heard that Doro was demanding a three-year tribute, he first described the poet: "*g'azab zahridan komi bo'ldi achchig*". But he quickly regains his composure, overcomes anger, and thinks wisely. As a result, Doro responded appropriately to the ambassador: 1) to greet Doro; 2) the reasonable use of previously available wealth, stating that it is not mad to accumulate treasure upon treasury for a temporary life; 3) otherwise the crown will be dethroned. According to the scholar, "Alexander suppressed his anger and responded to Doro with weight and majesty. Doro lost his temper and punished the innocent ambassador" [Kayumov 2008/5: 285].

For the second time, Doro sent an envoy to Alexander with a bag full of gooseberries, chavgon, and sesame seeds. Through this, Doro emphasizes that Alexander is still young, and that you still have to rule, it is better to play goy and chavgon. Through sesame, he decides to threaten, saying that his army is innumerable. Alexander gives a special meaning to these gifts of Doro. Doro wants to give it to me by saying that the globe is round like a ball through this. I play the horse and conquer the world with this squirrel, and the sesame is food for my birds, he says, and he eats the sesame seeds without leaving a single one for his chickens. Academician Aziz Kayumov draws attention to the fact that at each stage of communication with Doro, new aspects of the image of Alexander appeared. Through this he points to the inevitable victory of good over evil.

Through the analysis of the image of the protagonist, the scientist thinks about the role of the image of Alexander in the epic plot, in general, in the artistic and aesthetic ideal of Alisher Nava'i. In particular, through the image of women such as Mehrnoz, Layli, Shirin, Gulandom, Mehinbonu, he proves his views on the character and spiritual world of Alexander. The master Nava'i scholar is so meticulous in his analysis that he even draws attention to the image of Doro's daughter Ravshanak, who is not directly involved in the epic, but is mentioned episodically. According to the scientist: "The reader's imagination of him emerges through Doro's testament to Alexander. According to this will, Alexander marries Ravshanak. There is no incident in the epic involving Ravshanak. The poet must not have put the matter before himself. But the image of Ravshanak has a certain place in the image of the strong character Mehrnoz "[Kayumov 2008/5: 331]. It can be concluded from these thoughts of the scholar that the mention of Ravshanak gives the impression that Alexander did not ignore even the will of his defeated enemy Doro, and in any case behaved like a hero.

The essence of the image of Alexander is revealed more vividly through the image of the mother, which rose to prominence on the eve of Jahangir's death. As he writes to his mother, Alexander expresses his thoughts on the nature of the universe and man. Naturally, in fact, from the language of the protagonist, the philosophical views that made Nava'i think for a lifetime are interpreted artistically. According to the scientist: "This image serves as a means for the expression of Nava'i's generalized ideas about life and death, life and people ... Whoever it is, it will pass away. Even though he holds the lands of the whole world in his hand, and the pearls of the land and seas of the whole world are held in that hand, he goes from the world as dry and stretched out like a "*shol ilgi*". Therefore, whoever has the intellect, let him refrain from such



worldly affairs. Only goodness, doing good to people is the true virtue of man ”[Kayumov 2008/5: 336-340].

In general, analyzing the epic, the scientist comes to scientific conclusions that serve to reveal the essence of the images of “Khamasa” and are of great importance for modern life and society.

### **The main ideas in the epics are views on artistic interpretation**

love is the core idea of “Khamasa” epics. The artistic interpretation of this idea is the main theme of all epics, from the introduction to Hayrat-ol-abrar (Wonders of Good People) to Sadd-i-Iskandari (Alexander's Wall) (about Alexander the Great). While studying the epics “Khamasa”, academician Aziz Kayumov pays special attention to the issue of artistic interpretation of the theme of love. Expresses scientific views on the subject. Experts differ on the love expressed in the Big Five. While mystics such as Najmiddin Kamilov, Muslihiddin Muhiddinov, and Ibrahim Haqqul say that the play is dominated by the interpretation of true love, Aziz Kayumov is of the opinion that the idea of human love is expressed. The scholar, who did not completely deny the mystical interpretations, notes that in Nava'i's epics the peculiarities were sung. These thoughts of the scientist also confirm this: “It is no coincidence that in the first chapters of Nava'i's work, in the name of Allah, the fundamental issues of public life raise the issue of man, love, fidelity and suffering. These issues and puzzles were at the center of the poet's work.”[ Kayumov 2008/1: 11].

Analyzing each epic, the scientist pays special attention to the issue of Alisher Nava'i's interpretation of the theme of love. The scholar's views on the subject are also characterized by the fact that the interests of all categories of literary lovers are taken into account, and are equally understandable and acceptable to both the scholar and the public. The scholar's observations on the subject of love in the epics of “Khamasa” have a deep scientific and vital-logical basis. Aziz Kayumov's interpretations in this regard are distinguished by the clarity and consistency of the expression, the fluency and effectiveness of the style, which attracts the reader's consciousness. In particular, in the epic Farhad va Shirin (Farhad and Shirin):

*Dedi: qay chog'din o'lding ishq aro mast?*

*Dedi: ruh ermas erdi tanga payvast.*

*Dedi: bu ishqdin inkor qilg'il!*

*Dedi: bu so'zdin istig'for qilg'il –*

“During this dialogue, Nava'i talks about the state of love, its characteristics and features. Only those who are in love with them are able to know them ”[Kayumov 2008/2: 234].

It is noteworthy that Aziz Kayumov's views on the interpretation of love in “Khamasa” are further deepened by the followers of the scientific school he founded. In the epic “Farhod and Shirin”:

*Jahonda qolmadi ul yetmagan ilm,*

*Bilib tahqiqini kasb etmagan ilm –*

Analyzing the byte, Professor Nurboy Jabborov writes: “Had science alone been sufficient for human perfection, perhaps the epic would have ended with this definition. But the saga is just

beginning. Nava'i then faces Farhod in love. So, in Nava'i's opinion, even if one possesses all the sciences in all their essence, one cannot attain true perfection without love "[Jabborov 2018: 14].

One of the main ideas in "Khamsa" is love for the Motherland. While studying "Hayrat-ol-abrar" (Wonders of Good People), Aziz Kayumov considers the topic of the National Anthem in a separate chapter. According to the scientist: "In "Hayrat-ol-abrar" (Wonders of Good People) the poet first speaks about the definition of the sky and the earth. there are seven heavens in the sky. Each of them is illuminated by a lamp. Three above, three below. In the middle of them, the fourth one shines like a torch on both sides ... Similarly, the world is divided into seven climates. The fourth climate is created from the fourth wheel in the sky ... Alisher Nava'i explains that Khorāsān is the fourth climate "[Kayumov 2008/1: 10].

The issue of Alisher Nava'i's interpretation of his views on the Motherland in connection with celestial science has been studied in depth by Aziz Kayumov. The scholar writes that the great poet's love for the Motherland was unparalleled, that he considered Khorāsān to be superior to the gardens of paradise, wider than the fourth heaven, and higher than the seventh heaven. According to the poet, the heart of the world's climates is Khorāsān, and the heart of this heart is Herat. The reason why no one can be disappointed in him is that the poet writes:

*Bo'ldi ko'ngil o'rnida bo'lmoq ishi –  
Kim, ko'ngil andin uza olmas kishi.  
Xo'b esa ne ayb ko'ngillarga ul,  
Bir-biridin keldi ko'ngillarga yo'l.*

In the research of the scientist "Sadd-i-Iskandari" (Alexander's Wall) (about Alexander the Great) the theme of love for the Motherland is analyzed separately. It is emphasized that Nava'i uniquely interpreted the feeling of love for the Motherland through the images of Khorāsān, Herat, Transoxiana and Samarkand. In the epic, the image of the motherland and its nature, which is very valuable for the great poet, is in harmony. Including Hazrat Nava'i:

*Jinonvash Samarqand mavjud yo'q –  
Ki, qilmish bino oni Iskandar – o'q –*

while analyzing the byte, the scientist states the following points: "Oriental historiography has a tradition of linking the construction of great cities to Alexander. Nava'i also attributes the construction of Samarkand to Alexander... In any case, it is clear that the construction of cities such as Herat and Samarkand was connected with the great Alexander, with the intention to glorify and enhance the honor of these cities "[Kayumov 2008

/5: 318].

### **An assessment of the place of stories and proverbs in the general plot of epics**

The analysis of these issues shows that Aziz Kayumov's research is based, firstly, on a deep theoretical basis, and secondly, on the essence of the author's creative concept of the epic. The scholar, who noted that in the epic "Sadd-i-Iskandari" (Alexander's Wall) (about Alexander the Great) after each description of an event there is an exemplary event or story in the form of a generalization, which interprets it and helps to understand its essence, explains their peculiarities

as follows: “Some of them relate to the lives and experiences of certain historical figures, while others have a purely imaginary, allegorical meaning. Some of the stories belong to the folklore. These stories, in terms of their content and essence, are connected with the events of the previous chapter, and prepare the ground for the wisdom that comes after them” [Kayumov 2008/5: 375].

The book includes seventeen poetic stories from the epic: “Alexander and Gado”, “Two faithful companions”, “Sultan Abu Said Koragon”, “Ardasher”, “Bahromgor”, “The old woman and her tree”, Majnun's suffering from summer heat and winter cold in the desert. Analytical opinions have been expressed about Majnun's refusal to commit suicide because of Layla's letter, “Two Companions”, “The Story of a Merchant”, “The Man Who Got Married in the East”, “The Story of Luqman”, and “The Man Who Was Cut”. In turn, the proverbs that emerged based on the stories were interpreted.

### CONCLUSION

It is clear from the above scientific observations that Aziz Kayumov's research on the epics “Khamasa” provides an in-depth scientific and theoretical analysis of the literary and aesthetic features of each of the five epics. The scholar's views on issues such as the composition and plot of each epic, the nature of images, the artistic interpretation of life ideas, the place of stories and proverbs, lyrical retreats in the overall plot of the work are logically and scientifically sound. The study of Aziz Kayumov's research provides an opportunity to gain a deeper insight into the scientific laboratory of the scientist, to understand the essence of his five independent works on the interpretation of “Khamasa”. These researches deserve to be evaluated as an important contribution of academician Aziz Kayumov to the development of Nava'i studies.

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