

System of Values and Sufis (The Image of Values and Sufis in the First Epics of "Khamisa")

Mukhiddinov Muslikhiddin Kutbiddinovich and
Kutbitdinova Shoira Fatkhiddinovna

Abstract--- *Man should always give thanks to his Lord and follow his right path, practice the Shari'a, strengthen his faith in prayer, believe in the power, existence, eternal and eternal God, and fulfill his duty. These are the attributes of a believing Muslim. In the eyes of Islam, this perfect man is also a devout, pious, upright, honest person who adheres to the rules of Shari'a and follows the Qur'an and the Sunnah. But in the eyes of the mystic, the perfect man must have the teachings and the truth along with the Shariah, that is, the Sufis have been living on the path of mathematics, not passing the status of the teaching, burning the worldly possessions, their own desires and even their own self. They say that Hezr, Jesus, Gabriel, Makoel, and Azril are all full of qualities and attributes. This is an ideal. The supreme example of human perfection. This is evident from the fact that there is a convergence between the concept of a perfect person and the concept of an ideal person (a dream person). Ideal human characteristics are embodied in oral examples of heroic epics. Romantic art works also portray an ideal human being (heroic, supernatural). This is the reason why poetry is so popular in poetry. There is a similarity between the characteristics of perfect human beings and those of the prophets and the saints. However, the people of mysticism unanimously refer to Prophet Muhammad (peace be upon him) as an example of perfection. If the Prophet (peace and blessings of Allah be upon him) is an example of excellence, then the guardians are the ones who will follow him. The Walis also have different levels of steps, ranging from polar to abstract. Thus, the sheikhs are the murshids, the noble pirates, the arif and the righteous, and the dervish-Sufis are the ones who have attained the rank of perfection. Man is impeccable, especially when the world and the devil's lust entangles him, and misleads him. Therefore, the path of perfection is to destroy the nafs and gain enlightenment.*

Keywords--- *Antiques and Authors, Symbol of Perfect Person, Human Research, in the Creation of Great Poets, Hezr, Jesus, Gabriel, Makoel, Azril, Ideal Human, Prophet Muhammad (Peace be Upon Him).*

I. INTRODUCTION

After the Prophet's sermon, a chapter dedicated to the Nizamuddin Awliyâ comes from Amir Khusrav Delhi's Matla 'al-Anwar. It is based on the following logic: First of all, the praise of the Creator of the universe, the understanding of the owner of the universe, and then the fulfillment of the attributes of the Prophet of Allah, the Divine Master, and then the devotion of the spiritual leader.

Sheikh Nizamuddin is one of the prominent representatives of the «chishtiya» series, which is widely spread in Hindustan. Husrov loved and respected this governor very much. Sheikh Nizamiddin is considered to be a pirate murshid, a spiritual leader and a dear friend. In turn, Sheikh Nizamuddin Salih also respected Amir Khusrav, highly

*Mukhiddinov Muslikhiddin Kutbiddinovich, Doctor of Philological Sciences, Professor of Samarkand State University, Uzbekistan.
E-mail: mukhiddinovmuslikhiddin@gmail.com*

Kutbitdinova Shoira Fatkhiddinovna, Teacher of the Local Centre of Training, Retraining and Skill Improvement of Pedagogical Staff in Samarkand Region, Uzbekistan. E-mail: shoirakutbitdinova@mail.ru

valued his talent and pure heart and loved him. Nizamuddin said to pay homage to the saint Amir Khusrav: «I hope that on the day of judgment the pardon of this Turkish word will forgive me.»

Amir Husrav praises Sheikh Nizamuddin as the «river of abror» (the river of purity, the governor), the cloud of generosity, the knowledge of elfan knowledge. He is proud of being a murid of this person. The goal cannot be achieved without a pirate, says the poet. Leadership is especially needed in the field of teaching. Amir Khusrav acknowledges that it is from Nizamuddin Awliya, the Sufi treasurer of the hidden treasures.

Inkimarohastbaxotirdarun,
Naqdimaoniyzinihoyatburun.
Nezixudinmulkiabadyoftam,
K-aznazarimun'imixudyoftam.[5. P. 33]

Sheikh is known as a governor, the sultans seek his help, and he leaves the two worlds. God has given this man the ability to know the secret of the unseen. However, he was succeeded by following the Prophet and following the Islamic law subsequently.

Rohrave, k-o'batariqisifo,
RaftaqadambarqadamiMustafo.
Syaratimaymunashbad-inparvary,
Nusxaidebochaipayg'ambar,
Chundamiilhomzadakomio',
Noyibivahyomadailhomio'.[5. P. 34]

(He is such a traveler, step by step, following Mustafa. The beauty of the Prophet's teaching is a copy of his prophethood. the beginning of the speechstars the inspiration of the prophethood, this vahid come to the world as the vice of it)

So the governor, according to Amir Khusrav, is the successor of the prophet, to be more precise, the governors are partners, because there is an inspiration with the governors.

The poet with great respect accepts himself as the slave of Nizamuddin Awliyâ - my slave. According to the content of the following lines, the Sheikh Nizamuddin Awliya was still alive when he wrote «Matla 'al-Anwar»:

Dorxudoyo, barizoyixudash,
Xoskaramkunba liqoyixudash.
Chun dihyaznurimurodashnishon,
Partavi on bar diliXusravfishon.[5. P. 37]

(O Allah, save him with thy good pleasure. And give him a spark to the heart of Khusrav.)

The poem «Hayratulabror» also contains a chapter dedicated to the saint. We refer to the chapter about Hazrat Bahawaddin Naqshband. But there is a difference in the layout of the chapters. Amir Khusrav, as it is said, is followed by the praise of the saint Nizamuddin the saint. Alisher Navoi gives a chapter to Nizami Ganjavi and Amir Khusrav, and a separate chapter to Abdurahman Jomi, describing their literary and aesthetic views after the chapters.

In other words, praise comes from literary tradition. The chapter of Bahawaddin Naqshband came after the dedication of Hussein Baikar, the chapter on the soul and the three wonders. The reason is that Navoi did not directly link the governor with the Prophet, and that the sheikhs and saints could not be the Prophet's deputy. This is probably because the Uzbek poet, after the praise, expressed his reason for writing the work, his attitude to his teachers, and then moved to mysticism, which was the main theme of the poem. Wonders are chapters expressing mystical ideas. According to mysticism, a chapter is devoted to Bahwaddin Naqshband.

It is noteworthy that Nizamuddin Avatar is not the first elder, but a contemporary, and Bahwaddin Nakshband is the founder of the "Nakshbandiya" series for Navoi - not a direct mentor.

We know that Abdurahman Jami is the pirate of Navoi's hand. However, Nakshbandi and his teachings left a deep mark on Navoi's creativity. Our scientists have proven this in their research. Here we are not going to touch on the differences between the doctrines of Christianity and ornamentation, the doctrine of Nizamuddin Awliyâ and Bahawaddin Balogardon. What interests us is the attitude of poets to saints.

From this point of view, the chapter on Khoja Bahawaddin in «Hayratul-abror» deserves special attention. Because in other works of Alisher Navoi there is an idea of Hazrat Naqshband, but in this chapter he will be able to give a detailed account of the founder of the series and to explain his position and potential, his vision.

Writing about the noble position of Hazrat Navaji Bahwaddin and his services in the teaching, he uses the word "ornament" to mean the whole word, creating a chain of words - creating a beautiful image. As it turned out, the «pattern» literally means. First, Navoi refers to the world as "ornament," and "ornament" means the real world:

*Xojaki, naqqosh sipehri baland,
Bo'lg'ali har safhasiga naqshband,
Ayladiavroq munaqqash base,
Naqsh raqam ayladi dilkash base.[1. P. 48]*

So, the things of the world, the beautiful life, the angels are all pictures of God, ornament of the Ancient of Days. Similarly, the knowledge that is in the hearts of prophets and guardians is an example of Allah. In particular, the governor's ability in Bahawaddin is the result of divine gift of divine talent. The «embroidery» of Bahawaddin is the manifestation of divine ornamentation to the human race. Bovovaddin embodies the divine ornament of the soul, the pattern of fanaticism and poverty. The heart of this person has no zeal, the soul is so pure that it is the image of Allah alone. Through the dhikr, Allah has filled the supernatural with His name and attributes. One who is unique in knowledge, wisdom, and wisdom:

*Ulkibufoq ichida toqerur.
Toqnekim, murishdiofoq erur.
Charxinigundargahidaxok ro'b,
Balkijabinibilaxoshok ro'b.
Yuzqo'rbon qullug'ig'a shohlar,
Bazmidabexudo'lubogohlar.[1. P. 49]*

Of course, these are poetic descriptions. Nevertheless, this high spirit shows the greatness of Navoi's greatness, the greatness of Sufi ideas, and the greatness of Sufi belief.

In Bawawaddin's conversations, the infidel finds faith, the faith of the weak is strengthened, he is the one who repents the troubles, travels the spirit world, and brings the good news, the mystery of the Sheikh.

He is the king, not the king, but for Bahawaddin, the king is the same as the slave:

*Haq so 'zinielgaqilurda ado,
Teng ko 'runubolidashohu gado.*[1. P. 49]

Not only that, but the Khaleefah, his followers, are the leaders of the people of the world. Even though he has made some business trips and made trunks, but his «gift is in the luggage.» At the end of the chapter, Alisher Navoi also mentions one of the great figures in the ornamental order Hoja Ubaydullah - Hoja Ahrori Vali. In the eyes of Navoi, Bahawaddin is a symbol of purity and spiritual maturity, a guiding guide to goodness, a truthful man who, in every circumstance, is superior to kings and sultans, who introduces the work of God and the Prophet among His servants. The poet considers the peace and tranquility of his country thanks to such governors. Hazrat Nakshbandi is the guardian of the country, the sultan over the sultans:

*Mulkijahon mazrai dehqoniul,
Balkijahon mulkinigahboniul,
Yo 'qqi mamolikkanihbon o 'lub,
Barchasalotinuza sultan o 'lub.*[1. P. 49]

It should be noted that Alisher Navoi's generous bytes also express his love for the pir. For Jami Navoi, both a talented and a talented inspirer is his teacher. These two aspects are set out in the chapter about Abdur-Rahman Jami in Hayratul-abror. For example, the following lines refer to the murshid of the great Sufi mystery of Jami:

*Qaysi jahon, olamikubrodegil,
KudratiOllohu taolodegil.
Xirqa aningjismidaqapton bo 'lub,
Qaptoni tan, jismianingjon bo 'lub.
Xirqa bilatopmaganiixtisos,
Tanniriyotunidinetmakxalos.
Chunkitavajjuhda quyisolsa farq,
Soyiriravshan ravish andoqqibaraq.*[1. P. 31]

So, although Jami does not wear jirk (dry night with a special Sufi) like sheikhs, he has all the signs of governorship and Sufism. This man has the power of God as if the universe is a trophy - the earthly representation of the divine universe. Tawajjuh, head to mind, has traveled eighteen thousand worlds. The meaning of this byte indicates that the relationship between Jami and Bahawaddin Naqshband is not only in terms of potential and career, but also morally and ethically:

*Fayzigadovushaharomuntashir,
Xizmatigashohu gadomuftaqir.*[1. P. 31]

That is to say, the king and grandfather are equal to him and are proud to serve and to enjoy his breath. Jami was a perfect man for Navoi.

II. RESEARCH METHODS AND SOURCES

The current research is based on the comparative – historical classification methods. The main object of the study is the scientific materials.

III. RESEARCH RESULTS AND DISCUSSION

It should be noted here that the image of Sheikh Sufi does not exist in the work of Nizami Ganjavi «Mahzan ul-asror». Of course, Nizami's work is not free of mysticism. It contains poetic thoughts on the wealth of the world and the soul, the life of the world and man, religion and faith. For example, the ninth article of the Makhzan ul-asror article, «On the Leave of the World», the eleventh article «The Worthlessness of the World,» the twelfth article, «Farewell to the Earth,» expressed a negative attitude to his property training. The seventeenth article focuses on worship and spiritual development and tells the story of «The Elder and the Murderer.»

Nevertheless, Nizami's ideas of mysticism do not play a major role, and the image of Sheikhs and Sufis is not created. However, during Nizami's time, mysticism had developed and played a great role. Sufi morality was close to him because Amir Khusrav himself was a murid and a member of the Chishtian leech. Therefore, mystic ideas are more powerful in the Indian poet. Generally speaking, “Matla 'al-Anwar” is a Sufi poet, in which the ideas of doctrine, the status, the Sufism are ethical. This is the opinion of Mim G. Orientalist, who wrote a preface to the critical text of the poem «Matla 'al-Anwar» in 1975, prepared by Tahir Ahmad son Magerramov. Yu Aliev emphasized it.

As we talk about Nizami Ganjavi's work, we think that it is also useful to inform him about his praise. Because when talking about Amir Khusrav, Nizami cannot be avoided because the philosophical and moral poem began with Abdulmajid Sani, but the tradition of philanthropy was based on Nizami. Of course, we do not intend to undertake extensive comparative analysis. But for the sake of imagination, we think it is useful to briefly review the construction of the “Mahzan ul-asror”, the first part of the praise and prayers. In the work of Makhzan ul-asror (The Treasury of Secrets), two arguments, six nouns (one of the chapter on mirage), two chapters dedicated to the Sultan, two chapters in the word description, the reason for writing the poem, two «solitude», or two. Thereafter, the poet begins to write 20 «proverbs» and 26 stories. The poem contains a total of 2264 bytes. Of these, the eighteen «introductory chapters» (or «introductory chapters») we have mentioned are 827 bytes, which is more than a third of the poem.

Based on this, we propose to abandon the term «introductory chapters», which has become a literary tradition. Eighteen chapters, which make up a third of the work, cannot be an «introduction.» Instead of this phrase, we recommend that these chapters be called the first part of the poem - the worldview. Because in these chapters the author's attitude to the world and man, his philosophical notions and religious beliefs are revealed. The author's thoughts, love, and heartfelt expressions are based on Islamic principles. The unifying feature of this chapter is the description, description and self-expression. There is little discussion and criticism of the object.

The second part is usually made up of small articles that «articles» and «confirm» them. The articles are an artistic interpretation of the ideas expressed in the first section, in which the author discusses the object and expresses its critical views.

In the poem of “matlaiul- anvor” the chapters are less than Nizami’s “Maxzanulansor” consisting of 14 chapters. Bytes are the suitable for them.

In Amir Khusrav the names of chapters are shorter: Introductuin, firdt, second, third munjoaat, first, second, third naat, Nizomiddin Avliyo description, the content of the poem are described.

*Moyai man z-in qalaminomyast,
Moyana, kasbest, kiilhomyast.
Moya, kiandeshadaro ‘ gum buvad
Kay hadi ta ‘limu taallum buvad?
V-on chy ziilhombroyadzjayb,
Aybikasekun, ki bar o ‘kardayb.[5. P. 55]*

(My point is that this is an ambitious pen, not an essence, but an inspirational profession. It is an essence that cannot be conceived and vanished. That is, the great poet writes proudly of his Gabriel talents, and says that he has created a new poetry in poetry. There is nothing about the «structure» of the storyline in this chapter. The poet has reacted to his mentor Nizami Ganjavi and expresses a different approach to ideology. Amir Khusrav says he was inspired by Nizami's spirit, and his teacher's breath came to light.

*On ravishe bud zianeshadur,
Atsadaromadbadimog ‘amzinur.
Nur, kiaz Xoja Nizomamrasid,
Koraz on ro ‘banizomamrasid.[5. P. 51]*

(It was incredible, and in this case the light went out. It was from Sheikh Nizam, and then my work went smoothly. « New Ravia - set in tone:

*Yoftaoyiniiboratnavy,
Lafziyashorostachunma ‘navy.[5. P. 53]*

(Expression, expression refreshed, word-for-word). The poet writes, «The words I speak are the opening of the treasure of God.» «My pen is like a pearl of god, I am drowned in the treasure of God.» The poet declares himself the initiator of the mystery of the Unseen. The following is a basic idea:

*Shar ‘utariqatbabayonovaram,
Ganjihaqiqat bamiyonovaram.
Boznamoyam, kihidoyatkujost,
Ibrai in har se valoyatkujost.[5. P. 58]*

(Let me explain the Shari'ah and the teaching. Let me tell you the truth in the pearl. Let me explain what is the guidance. My poem notes that the guide is the guide of the people of the teaching, Amir Khusrav. Thus, the purpose of the Hindu poet was to create Sufi content - a masterpiece. That is why he considers the word «prophetic» as the

prologue of the Prophethood, which means that poetry is a work closely related to the miracle of the Prophethood. Poetry and Sufism are a common phenomenon in the eyes of Amir Khusrav.

The first part of Amir Husravda is less than the one of Nizami, but it is in the Matla'-ul-anwar, the saga of the Ghanaian poet.

The first chapter of Alisher Navoi chapter is twenty-one - more than Nizami and Amir Khusrav. At the expense of this? Alisher Navoi delivers two chapters for expressing the word. Nizami has a separate chapter on Husrav and gives a separate chapter to Jami. As a result, the volume of the first part increased. As we have studied Navoi's attitude to Amir Khusrav in a special place, we do not want to dwell on this. It should be noted that the words «Nizami», the magic of Husrov and the breath of the poetry of Jami are reflected in the «Hayrat ul-abror», and also the great poet's vision and great talent. "Hayrat ul-abror" is a work with Sufi meaning. In this respect it is close to the poems Matla 'al-Anwar and Tuhfat ul-Ahror (Jami). In the work of Abdurahman Jami, however, the theory of mysticism is widely covered in the articles. Navoi is dominated by mystical ideas and the poetic world that emerges from it, not the mysticism, theoretical issues. The Uzbek poet is very interested in the heart and soul, attracts the attention of people.

To illustrate this, we present the contents of the first part of Jami's poem «Tuhfat ul-Ahror»: «Introduction» (Bismillah interpretation), praise, the first debate, the second debate, the third debate, the fourth debate, the first act, the second na't, fourth na'a, fifth nah, Bahawaddin Nakshband «minqabati», prayer of Hoja Ahror Wali, virtue of the word, poetic word, poetic rebuke about poetry, first conversation, second conversation, third conversation.

Even among the «articles», he covers the issues of Sufi teaching. The eighth article is devoted to the longevity, the ninth is to the humorous, the tenth is to the signs of magic, the consternation, the eleventh to the description of the quality of the Sufi state.

The wardrobe is practically indistinguishable from one another. Such is the message of praise, the content of the dialogue. It is evident that the authors of the first part of the poem have been «free» to register, that is, how many arguments or quotations the author has at his disposal. The same is true of other dedication. As for the second part of the Ammodostone, it is clear that the articles are strictly the same - there are twenty «proverbs» in all the poems - twenty speeches by the sheikh's murids. However, there is a difference in the content of articles, and each writer can make a pencil on the topic that he or she considers appropriate. Although this also includes pre-existing topics such as "faith", "Islam" and human creation.

This analogy shows that ideals of a perfect person have been passed on from century to century, from poet to poet, filled with depth, and this is an ideal that has a solid place in literature. The spiritual sheikhs, the well-known Sufis are considered as the symbol of perfection, and their morals are exemplary. In the footsteps of the predecessors, Alisher Navoi, in his «Hayrat ul-abror», embodied the images of self-proclaimed sheikhs and governors, and promoted the ideas of faith and belief in human perfection.

As far as Sufi morals are concerned, it is worth noting the small stories in the poems of Nizami, Amir Khusrav and Navoi. It should be noted that most of these stories are Sufi, and the names of the main characters are also

famous. Some of these stories have been researched by scholars, but not taken up in mysticism.

The second part of Nizami Ganjavi's poem «Makhzanul-asror» (The Treasury of Secrets) consists of twenty proverbs. The story is essentially an artistic illustrative material, espousing the ideas presented in the article.

This tradition continues in the poem of Khusrav Delhi “Matla al-anwar” and by Alisher Navoi “Hayratul-abror”. While the order of the stories is traditional in the story, the story itself may be original. Whatever story the author chooses, the story should only be meaningful to the story. Khusrav Delhi and Alisher Navoi followed these requirements. Now let's take a look at the stories in «Matla 'al-Anwar» and «Hayratul-Abror». We are primarily interested in meaningful stories, that are from Sufi life and reflect the mystic ideas. The stories are usually short-story and are free of detail.

In both stories, we divide the mythical stories into two parts: one - stories related to the names of famous historical figures (Sufi sheikhs, scholars). The second is a figurative story or parable that is the basis of mysticism in general.

The Matla'-ul-anwor, for example, contains stories related to the life of Moses (pbuh), Jesus (peace be upon him), Ali (AS), Adham, and Shibli. In addition, there are stories about the Brahman and the pilgrim, the long-suffering Sufi, the noble pirate, the pious woman, and we will include them in the second part.

Now let's look at the work «Hayratul-abror». Navoi also tells stories by Bayazid Bistomi, Ibrahim Adham, Abdullah Ansori, Sheikh Ironi, Imam Fahriddini Razi, Hoja Muhammad Porso, Abdullah Mubarak. In the second part of the story we will tell the stories of two faithful couples in Hayratul-Abror, the rhinestani Bani Israel, the truth is beautiful and the love of the dead. There are also stories from the life of Nushiravan, Khotami Toy, Bahrom Gur, and Job. The common feature of stories is that each Sufi idea is portrayed as compact and memorable. Take, for example, the story of Abraham Adham, quoted after Amir Khusrav's third «clue». First of all, it is worth mentioning that the word “proverb” refers to the word. Amir Khusrav reflected on the power of speech, its elegance and value. The basis of his vocabulary is that all creatures are words, but man is the most appropriate form of speech.

The word is subtle and valuable, it should not be wasted, it needs a gentle heart to understand the word:

Lekbiboyad dili borikjo 'y,

K-o 'basuxan farqkunad mo 'ba mo 'y.[5.P. 113]

(But at last you need a sophisticated heart to understand the subtlety of words, such as forty strings). Many speakers are vain talkers. In the story, a passenger asks Ibrahim Adham, «O you who have put a brave horse on the field, as if you were under your feet. How did you get this position?»

Adham replies: «For months and years I have kept my tongue from speaking in vain; Adham goes on to say that the blatant obscenity is a sign of infidelity, and the reason why it is necessary is the quality of the prophets.

There are many legends and stories about Abraham, the father of Abraham, who became king in Balkh and then abandoned the throne and his family. The stories and stories about Adham are also popular. It turns out that Adham is a poor tiger and falls in love with the princess and falls in love with her. The princess dies with a heart attack and is buried. At night Adham dreadfully enters the underworld, and when the princess realizes that she is still alive, she

takes him out and wakes him up. He married Princess Adham, of whom Abraham was born.

Although this story is detailed in the story by Amir Khusrav, it is clear that he is only telling one aspect of his character, namely, his modesty, his meaning. The purpose of such stories is not to make stories. It may be a lesson to be learned. This is what Amir Khusrav achieved.

We will review the fifth and sixth articles of the Sufi beliefs. The fifth 'proverb' is about the piety of piety and in piety it is discussed. Amir Khusrav is a poet who loves piety, he demands zuhd and diet, and condemns drunkenness and filth. The story goes that a man who had retreated to «the noise of the world,» lived in piety and obedience. One morning, Khizr came to visit him. He looked up and said, «I know that you have been praying for many years, but God has not accepted your prayers. But the old man is not upset about what he said.

*Gar napazirad zi man hech kas,
On-k nigoh, mekunadonamna bas.
Man amalixeshkunambandavor,
On chi xudoistbad-onam chi kor.*[5. P. 151]

(If anyone neglects my machine, isn't he the one who looks at me? God - my owner knows - what am I to do with it?)

At the end of the story the poet addresses himself:

*Xusrav, agar din talabykorkun,
Toatiyazdon kunubisyor kun.*[5. P. 151]

(Khusrav, if you want religion, do the work, obey Allah and obey.)

The sixth story is as follows: When Shibli comes out of the house, he sees a dervish at the door. When you ask Dervish what do you have, he says: 'Tell me the essence of the world. At that, Abubakr Shibli came home without saying anything, took out a gold coin from someone in the morning, gave it to the poor, and then answered the dervish question. When Dervish questioned the sheikh's motives and asked why he had come home and why he had not answered my question, Shibli: When you asked me about the outside world, I had a coin in my purse. Immediately I remembered that I went back home, took the money out of my wallet, gave it to a poor man, and came back to you. After all, I married a man who had a gold coin in his house and didn't have the right to talk about leaving. This story is followed by an article about the essence and essence of Sufism. In fact, the main requirement of Sufism is to hate the world and the world.

Now let's look at the stories of Hayratul-Abror. Here is the fourth story about 'riyadh sheikhs'. The story «Khoja Abdullah Ansari was the only one who had the right to speak. But the story is about the famous Heroic Sufi (11th century) Abdullah Ansari. Navoi is known and respected by a saint who has come close to the divine deity («Mukarabibori»). Abdullah Ansari was nicknamed the «pirate of the pirate» and has a special place in mysticism. He has developed 100 levels of doctrine and doctrine of doctrine and has written answers to almost every question of mysticism.

In the story, Navi states that Abdullah Ansari was not in the Garden or in fear of hell, but in obedience to the command of God, not for the sake of wealth. He acted out of love, not of fear. Sufism in the hope of Tama is not true Sufism, Ansari says:

*Menkiishimbo 'ldiparastishmudom,
Biymuumidikkisibo 'lmushharom.
Bandaliqamrigachuma 'murmén,
Tun-kunishimbuesama 'zurmen.*[1. P. 66]

«I have nothing to do with rejection,» he says.

Apparently, this story is similar to the fifth story of Amir Khusrav, both of which advocate impartial and sincere devotion. This idea is against hypocrisy and taming. Because in this fourth article, Navoi criticized hypocrisy and hypocrisy and hypocrisy.

The second story of Hayrat ul-Abrār relates the journey of Ibrahim Adham to the Ka'ba and the absence of the Ka'bah in Mecca. When Ibrahim abandoned his crown and left his fortune in Balkh, he wandered through the desert and went to Mecca to visit the Ka'bah night and day. However, when he goes to Mecca, the Ka'ba does not appear. When he was surprised, I heard the truth: «O old woman, who stands firm for the good of the poor, her eyes full of love and affection; When Abraham looked, Robia would come, but she was with the Ka'bah. Asked by Abraham, Robia Advia says:

*Bo 'ldi ishing arzi namoz aylamak,
Sheva manga arziniyozaylamak.
Sangasamarberdinamozuriyo,
Bizgabu bar berdiniyozufano.*[1. P. 66]

In this story the poet compares the concepts of prayer and prayer. Abraham Adham sees prayer as a way of worship, that is, worship. And Robia Advia is a nigger, a lover, who loves God passionately, who knows neither the universe, nor the world, nor the prayer, nor the worship of God. Navy surpassed this lofty devotion over apparent worship.

This story is for the second commentary on 'goodwill'. The second «khokim» refers to Islam. Thus, Alisher Navoi also understands the essence of Islam in a Sufi spirit. Each such story is devoted to an artistic interpretation of a matter of mysticism and is embedded in the overall context of the work.

The stories of Boyazid Bistomi, Sheikh Iraqi and Muhammad Porso are similar character. But the stories of Hotami Toyi, the Wise Lady, the Job, and the Thief are not related to mysticism. In them, Sufi morality is viewed from the point of view of universal human ethics.

IV. CONCLUSION

The stories have helped to increase the artistic and artistic value of the poems. In addition to demonstrating the beliefs and principles of Sheikhs and scholars, the characteristic features of these sheets are highlighted in a small footnote. There is also an aspect that unites all of them. Faithfulness to God, devotion to one's faith, purity,

willingness to die for the faith, to set an example, the lives of historical figures like Bayazid, Ibrahim, Shibli, have become myths and symbols of perfection. Stories can be considered as emblems in this image. Famous scientist It should be added that Hayitmetov also appeared as a talented storyteller with the stories in Hayrat ul-Abror.

Thus, it appears that Sufi ideas such as love, devotion, purity, hypocrisy, and contentment in the first Khamsa poems are interpreted and interpreted by means of images of particular historical figures. The following conclusions can be drawn:

1. Sufis are not yet heroes of literary work, Nizami approaches mysticism from the top of common philosophical teachings and religious and Islamic ideas, the main «exemplary» heroes of Sufi heroes Amir Khusrav, Jami and Navoi.
2. Stories come from a variety of sources. For example, Navoi's story about Robia Advia is found in Nasayim ul-Love.
3. Stories are ideological in the "proverbial", although they serve as proofs of "example," but nevertheless an emphatic ideological "conclusion" is given.
4. The stories of Alisher Navoi are short and focused on telling the main story. But even in this short plot, the poet's character, character, and character are clearly the answer.

Stories served as an important symbol, with some positive ideas and examples.

REFERENCES

- [1] Alisher Navoi. «Hamsa».Critical text. *Publisher P. Shamsiev. Tashkent, FAN, 1960.*
- [2] Nizomī Ganjavī. "The culprit is cramped". Volume 5 - *Dushanbe: Irfon. 1984.*
- [3] Amir Khusrav Delhi. "Matloul-anwar". *Composition of the text and prediction of Taxira Axmedogly Magerramova.*
- [4] Abdurahman Jami. «Week of Avrang».fossil. *Tashkent. In 1913.*
- [5] Amir Khusrav Delhi. "Matloul-anwar".Composition of the text and prediction of Taxira Axmedogly Magerramova. *Yu Alieva, Nauka, M., 1975, p.*
- [6] Amir Khusrav Delhi. Asori is waiting. The Short Volume, Volume I Dushanbe. *Irfon, 1971, pp. 16-17.*
- [7] Muhammad Khuzari. The light is near. *Tashkent, Chulpon - Kamalak, 1992, p.*
- [8] AlisherNavoi. Collection of Complete Works, 20 volumes, Volume I. «Badoyiul-bidoya» Tashkent. *FAN 1991.21 p.*
- [9] Amir Khusrav Delhi. Works. Tashkent. G. Gulyam Literature and Art Publishing House, 1972.
- [10] Alisher Navoi. Works.15 volumes 13-th, Tashkent. F. Gulyam Literature and Art Publishing House, 1966.
- [11] Komilov N. Wisdom of the King and Dervish. "Youth," 1988, Issue 2.
- [12] Komilov N. Sufism. - Tashkent: Movaraunnahr, 2010.
- [13] Usmon Turar. History of Sufism. - *Tashkent: Istiqlol, 1999.*
- [14] Ishakov Yo. Naqshbandi doctrine and Uzbek literature. - *Tashkent: Xalq merosi, 2002. –174 p.*
- [15] Islam: Encyclopedic Dictionary - Moscow: Science. *The main edition of oriental literature, 1991.315 p.*
- [16] Sources of Islamic Sufism (Theory and History of Sufism. Compiler, foreword and author of comments H. Boltaboev). - *Tashkent: Teacher, 2005. - 400 p.*