



## THE EPIC WORK KHAMSA WRITTEN BY ABILQASIM OTEPBERGENOV

Qazaqbaeva Azada Salamatovna

Karakalpak State University

2 Master's student

M.Orazimbetova

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**Annotation :** This article provides brief information about the tradition of “Khamsa” in Eastern literature, the famous poets who created it, and their works. It also analyzes the literary activity of Abilqasim Otepbergenov, the first writer in Karakalpak literature to create a “Khamsa”, his contribution to literature, and the content and significance of his “Khamsa”.

**Keywords:** Khamsa, masnavi, Abilqasim Otepbergenov, Eastern literature, religious concepts.

**Аннотация:** В данной статье представлена краткая информация о традиции «Хамсы» в восточной литературе, известных поэтах, создавших это произведение, и их творчестве. Также анализируется литературная деятельность Абилкаси́ма Отепбергенова, первого писателя в каракалпакской литературе, создавшего «Хамсу», его вклад в литературу, а также содержание и значение его «Хамсы».

**Ключевые слова:** Хамса, маснави, Абилкаси́м Отепбергенов, восточная литература, религиозные понятия.

### Introduction

The tradition of Hamsashylyk - Shygy's hands tan literary tradition bolp, hands pen holding the existence of the doretivshi ahline emes , al shayyrlar ishinde saylandylari gana bul kuramaly yoldan bargan ham left sebepli bolsa nerek doredlar Hamsa gl abataana , Abulte . literary analysis was considered to be a literary process with raw influences. “Hamsa is an Arabic word that means fertility.

### Main part

The Azerbaijani poet Nizami Genjavi published the most famous Hamsa writing system in Chinese literature. In Turkish literature, more than 50 poets have written Hamsa, but only four of them have written Hamsa writing system. in this place, the synthesis of epic and lyricism was observed, and the poetics of courage was incorporated into the poetry of history. Abdurauf Fitrat, a leading member of the nationalist movement, a representative of Uzbek literature, said: “In Shiite literature, the Hamsa tradition is a poetic thought, a philosophical and literary form of the world. the most structured literary form of prose is “ .

N.Ganjavidin was considered to be the golden book of the world literature, the most unpublished in Shiite literature, Hamsa. The poet wrote his poems for several years, consisting of the tomes: "The Secrets of the Secrets" (1173-1180), "Xysraw-Shiyryn" (1181), "Layli-Majnun" (1188), "Jeti Gozzal" (1977) Alexander the Name (1194-1202). The poet's horse-throwing stories are united in each of them. For example, the didactic theme is raised in the "Treasury of Secrets" there was a gap about it.

The next Khamsa is written in Persian literature by Khusraw Dehlavi (1253-1325). Dehlavi, nicknamed "the Nightingale of India", followed the path of Nizami, created a Khamsa,

and his works were written between approximately 1298 and 1301. This work, which includes the dastans called "Matla ul-Anvor", "Shirin and Khusraw", "Majnun and Layli", "Hasht-ul Bihisht" (about the image of Bahram), "Oyini Iskandariya" (about Iskender), is dominated by Dehlavi's Indian perspectives, which in turn find their expression in the work of Alisher Navoi. About 200 years later, another Khamsa appears in Persian literature. One distinctive feature of this Khamsa, written by Abdirakhman Jami (1414-1492), was that it consisted of seven dastans, not five. Namely:

- 1) "Silsilat uz-Zahab"
- 2) "Salomon and Absal"
- 3) "Tuhfat ul-Ahrar"
- 4) "Suhbat ul-Abror"
- 5) "Yusuf and Zuleyxa"
- 6) "Layli and Majnun"
- 7) "Xirodnamayi Iskandariy"

In the dastans created by Jami, the science of Sufism and general philosophical concepts are taken as a guide. This shows that Abdirakhman Jami's work is built on a broad scale. The next Khamsa, known in Turkish poetry, is written by the great creator, a prominent representative of 15th-century Uzbek literature, the sultan of ghazal property, Mir Alisher Navoi. (1441-1501). While Nizami, Dehlavi, and Jami wrote the Khamsa in Persian, Navoi wrote the Khamsa in Turkish. This great achievement is considered the fruit not only of the poet's work, but of all Turkish literature and poetry. We witness that the author took examples from his predecessors and mentors in the works consisting of a pentad called "Hayrat -ul Abror", "Farhad and Shirin", "Layli and Majnun", "Sabbayi Sayyor", "Saddi Iskandariy".

These figures, through Hamsa, introduced not only their own creativity, but also the glory of all Eastern literature to the world. Because not everyone dared to walk such a difficult path. While the named authors left wonderful examples of Hamsa as a legacy, our local poet Abylkasym Utepbergenov, drinking from these waterfalls, became the author of the first Quintet epic in our literature. Here a reasonable question arises, to what extent has the genre of epic developed in general in Karakalpak literature, are the created epics known to the public? Among the Turkic-speaking peoples, the Karakalpak people are very rich in epics. There is information about the existence of about fifty epics in Karakalpak folk art.

This indicates that the oral literature of the Karakalpak people is relatively rich. Taking inspiration from these national and epic treasures, various examples of this genre were created in Karakalpak written literature. For example, we see that the tradition of writing epics occupied a significant place in the work of Berdak, the classic poet of Karakalpak literature of the 19th century. And the famous representatives of Karakalpak literature of the 20th century A. Dabylov, S. Nurimbetov, T. Jumamuratov were recognized in their time as poets who created epics in written literature.

The development of the epic genre in the period of independence also has its own characteristics. Because, like other genres of literature, this genre has achieved freedom of theme or hero. Our writers, who used to worry that they would make a mistake somewhere, now freely wield the pen. T. Sarsenbaev, A. Utepbergenov, N. Toreshova, M. Jumanazarova, G. Nurlepesova have a significant place in this. Here, T. Sarsenbaev's epic "Girl", who has long had great artistic experience, aroused interest among the public. And G. Nurlepesova's "Passionate

Mother", M. Jumanazarova's "Suyunbike" epics, despite being the first experiments of the authors in epic poetry, indicate that they are constantly searching in this direction. It should be especially noted that the individual characteristics and typological similarities of the epic works of A. Utepbergenov and N. Toreshova are striking.

Abylkasym Utepbergenov is one of the well-known poets in Karakalpak literature as a true promoter and enthusiast of Eastern poetry. From the very first collections of poems of the creator, we notice that he has taken the path to the great path (the collection of poems "Springs" is meant) and has well mastered the works of the stars of Eastern poetry before him (Ferdowsi, Navoi, Nizami, Jami, Sherazi, etc.). That is why he became the very first Hamsa author in our literature. We see that the poet relied on formal searches inherent in Eastern poetry in his epic works below:

- 1) "Don't Forget Your Allah"
- 2) "Allah Has an Account"
- 3) "Allah Does Not Make Mistakes"
- 4) "Allah's Messenger"
- 5) "Allah is Merciful, Forgiving"

The poet's narrative works, bearing his name, were met with great interest by the general public, readers, and literary scholars. Qabil Maqsetov, a prominent figure in our literature and a professor, commented on the first book of the Hamsa, "Don't Forget Allah." In the book's preface, it is stated: "This epic poem, in terms of its content, scope, and artistry, is created in accordance with the requirements of the present day and can be considered a valuable work not only of the author but of all Karakalpak poetry." The main novelty of the poet in the epic "Don't Forget Allah" is that no character's name is mentioned in the work, but readers can understand the struggle between honesty and dishonesty, generosity and usury, miserliness and treachery, and courage. In portraying them, the poet skillfully uses examples from his own biography, general life and existence, legends, religious-mythological, and Islamic perspectives, achieving considerable success in the work.

The second book of the epic is titled "Allah is Accountable," and as the name suggests, it aims to deeply impress upon the reader that in this world, both good and evil are accounted for, and that human beings will eventually be held responsible for every action they take. In his works, the poet broadly depicts Islamic teachings, the Muslim religion in general as a faith that leads to purity and cleanliness, and its uniform appearance in various languages over many eras, citing examples from Allah's beautiful ninety-nine names and speaking about the Quran. The author does not say these examples in vain but aims to show that these are the helping forces in firmly confronting humanity's negative traits.

The release of the third book of the Hamsa, titled "Allah Does Not Err," was a great feat by A. Utepbergenov. Not long after, the third and fourth parts of the book, titled "Allah's Messenger" and "Allah is Merciful, Forgiving," marked the birth of the first Hamsa in Karakalpak literature. If we give an overall assessment of these works, their scope is very broad, and it is impossible to express it in a single thought. It even includes the Aral Sea issue, the fate of the land we live on, distant history, current large-scale events in our society and around the world, political changes, in short, we see that the poet has not left any process unattended.

### **Conclusion**

A. Utepbergenov's lyrical and narrative works that we have discussed are characterized by their great relevance to our literature and society. Because the poet created with such skill that they are not just beautiful lines on paper but works with meaningful educational weight. We believe that such valuable works are certainly necessary for future generations.

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