

Poetics of Navoi is a Great Heritage

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Abstract: This article analyzes Alisher Navoi's rich lyrical heritage, which is considered to be an immortal and high-level creative heritage that embodies the most advanced traditions of Uzbek national literature and the literature of Turkish nations.

Keywords: poetic creativity, deep dissatisfaction, leading philosophical and social currents, scientist and political figure.

Introduction: The basic essence of Navoi's lyrics is of special importance as it is a philosophical, social and highly poetic form of expression. For the first time, in Navoi's work, we see the direct connection of lyrics with the leading philosophical and social currents of each era. The relationship of the lyrics with the social environment is seen mainly as contradictions based on deep dissatisfaction, as a rebellion of a progressive thinker-creator. He is an intelligent scientist and political figure who can feel the inner movement in the veins of life, the heart of the times - the complex deep rhythm. In this age, it is not deprived of the joys and pains of love, the heavy mental anguish of being a mistress and traveling abroad. Therefore, in one place, he moans and groans in the vortex of these human emotions, and in another place, he roars to the extent that it shakes the heavens. If you look at him, he is disappointed with the world and the human race, and shakes his skirt from them; if you look; religion throws stones of reproach at the ugly faces of the rulers, holding the king by the collar, and pours all the truth on his face in a sharp form.

The feeling of being critical of the existing environment, which began to appear in the poet's youth, grew stronger over time, in connection with his life experience, and finally, after deep discussions of various forms, he made the world suitable for human interests. he came to the great conclusion that man must be recreated along with it.

That is why these poetic masterpieces, high in content, ideological pathos, and artistically perfect, crossed national and geographical borders during the poet's lifetime, spread to Khurasan, Movarunnahr, Asia Minor, and Eastern Turkmenistan and gained fame.

Literature analysis and methodology:

How quickly Navoi's lyrical poems spread among the people can be seen from the fact that when the poet was 24-25 years old, his fans collected a number of his poems and turned them into a special divan. It is noteworthy that the first thoughts about Navoi's lyrics were expressed during his lifetime, and in them the essence of the poet's lyrical heritage was concisely but perfectly evaluated.

Abdurrahman Jami in "Bahoristan", after noting Alisher's incomparable talent, his ability to write poems in both languages, but he is more inclined to write Turkish, "ba on zaban besh az vay va beh az vay kase she'r nagaftaast va gawhari nazm nasufga" (in that language (i.e. Turkish

- YO.I.) no one could write more and better poems than him and could not pierce the lines of nazm).

In this one sentence, the most important aspects of Navoi's literary heritage, including his lyrical heritage (both in terms of volume, content and artistic form) are shown very skillfully. It is worth noting that Zahiriddin Babur, one of Navoi's young contemporaries, expressed his opinion about Navoi's poetry in "Baburnoma" exactly in line with Abdurrahman Jami's opinion.

Main part: Hakimshah Qazvini, in the appendix of the translation of "Majolisun - Nafois", states that Alisher Navoi wrote poems with great skill in both Turkish and Persian languages, summing up his opinion as follows: "No one could recite Turkish poetry better than him, and he couldn't do better than him."

In general, the opinions expressed about Navoi's work, including his lyrics, in the tazkiras composed in India, Iran, Afghanistan, Turkey and Central Asia in the 16th - 19th centuries and containing Alisher Navoi's name can be summarized as follows: Alisher Navoi in both languages (Uzbek and Persian languages) finished poems with skill. However, his taste was more inclined to Turkish poetry, and no one else wrote better poetry than him.

Initially, the work on the study of Navoi's lyrics was mainly carried out in two directions: the first way consists of the stages of textological research or creation of a complete edition.

The works carried out in this field can be summarized as follows: a) Publication of Navoi's poems in collections, chrestomatories and anthologies; b) publications in the form of a separate collection or selected works; c) academic publication. The publications of Navoi's lyrical legacy that have been created for almost forty years have their achievements and shortcomings, of course. However, the important thing is that these scientific studies can be the main source for creating a scientific and critical reserve of Navoi's lyrics.

The second way of checking Alisher Navoi's lyrics is theoretical. The research work in this field mainly started in the 40s, and the lyrical heritage of the poet has been serving as a source for various types of research for several years. First of all, Navoi's lyrical legacy has been studied in connection with one or another issue in the works devoted to a number of theoretical issues of the poet's work. Among them are the monographic studies devoted to Navoi's philosophical and social views, his satire, creative method and skills. A number of studies are directly devoted to the examination of the poet's lyrical heritage in various forms.

Also, in the articles and pamphlets of M. Yunusov, E. Rustamov, O. Nosirov, I. Hakkulov, R. Orzibekov dedicated to some genres of Uzbek classical poetry, Navoi's lyrics are given a great place. H. T. Zarifov in his article "Rubaiy" not only analyzes the ideological and artistic essence of Navoi's rubai, but also makes unique comments about the specific features of the genre of rubai, national literary factors that are the basis for its emergence and development in Uzbek literature. The volume called "Lutfiy and Navoi" expresses serious thoughts about the role of Navoi's poetry in the development, in particular, the influence of Lutfii's poetry, which is the peak of Uzbek poetry before Navoi, on Navoi's work. . It tries to define the important manifestations of influence in a certain way. Uygun's article on "Khazayinul - maoniy" is an overview, and the general public of readers will have a certain idea about Navoi's great lyrical heritage and its essence. The author of the article refers to more continents when discussing Navoi's ghazals, rubai, as well as the humanistic nature of the poet's poetry, his moral and social views. The famous literary critic Olim Sharafiddinov also provides information about the manuscripts of the 40 divans (including the Persian divan) and compares them.

At the same time, Navoi thinks about the unique important aspects of Turkish ghazals (plot, the introduction of traditional images) and gives a detailed analysis of some ghazals. He also makes special remarks about the essence of Navoi's continents. One of the first serious successes of traditional Navoi studies in the field of theoretical research of Alisher Navoi's lyrics is Maqsud Sheikhzada's scientific work entitled "About Navoi's Lyrical Hero". Although Maqsud

Shaykhzoda used the book "Garayib Ussigar" as the main object of this work, in general, he tried to show the leading features of the poet's lyrics, who thinks about Navoi's lyrical hero, and all the important features of his lyrical hero in all their complexity. tries to reveal with This work is the first major product of the work of researching Navoi's lyrics based on the original method, and it is a rich prelude to the large-scale works published and published in this field in the following periods. It can be said that these are the initial positive results of studying the poetics of M. Shaykhzoda in the cycle "On some poetic methods of Navoi's lyrics" and "In the master's studio".

Results and discussion: Two articles about Aibek's Navoi ghazaliyat are dedicated to revealing the main essence of the poet's lyrics. Among them, Navoi's ghazals are examined against the background of Eastern ghazals, and the important aspects that make up the ideological content of these ghazals are discussed. A. Hayitmetov's monograph "Lyrics of Navoi" also analyzed the rich lyrical heritage of the great artist in detail. The main images of the poet's lyrics are consistently examined in a special chapter, and important points are made about the relation of Navoi's lyric poems to the Eastern lyrical traditions. In the author's monograph⁴ dedicated to Navoi's creative method, a special chapter is devoted to lyrics, in which the research of the issues of manifestation of Navoi's creative method in his lyrical work is in the focus of attention. N.M. In his article entitled "Ghazal in Uzbek literature and the role of Navoi in its development", Mallayev commented on the important factors that were the basis for the development of Navoi's ghazal. He also analyzed the thematic framework and ideological motives of "Khazoyinul-maoni" in the chapter "Navoi's lyrics" of the "History of Uzbek literature" textbook, as well as the poet's skill in lyrics.

The common feature of all these works is that they examine the mature period of Navoi's lyrics. In recent times, scientific and research works have begun to appear about some stages of the great poet's creative path. The monograph of the author of this work entitled "The first lyric of Alisher Navoi" is a work of this type, which defines the ideological and artistic level of Navoi's first poems.

Navoi's leadership in the field of poetics can be clearly felt from his creative attitude to the tradition of creating a divan. The first divan compiled by Alisher Navoi himself is called "Badoeul-bidoya". This divan, composed after 1469, consists of 842 poems of various genres. The second divan composed by Alisher Navoi himself is called "Navodirun-nihoya". This devan was created between 1480 and 1487. Between 1492 and 1498, Alisher Navoi collected all the poems of all genres, which he included in his previous second divan, as well as those created in later periods and which were not included in his previous divans for various reasons, and created "Khazayinul", a great collection of 15th century lyrics. -maoniy" was established. This book contains almost all Uzbek poems belonging to 16 different lyrical genres created by the great poet throughout his life. While choosing a source for poetic arts, Navoi sincerely began to fully and vividly express the remarkable events and phenomena of existence, first of all, the essence of the object of the image.

Conclusion: Navoi did not ignore the ghazal at any time, and his life impressions and thoughts directly found their poetic expression in this genre. So, during Navoi's entire creative career, the ghazal was in a "dominant" position compared to other lyrical genres. It was this leading position that allowed him to rise to the top both in terms of number (2600) and in terms of substance. In general, Navoi's poetics is considered an undiscovered reserve. Navoi's ghazals and rubai, in a word, the huge heritage created using sixteen different genres of our literature, can be a support for many scientists for their scientific research.

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