

ARTISTIC AND AESTHETIC INTERPRETATIONS OF POETRY ISSUES IN THE CREATIVITY OF ALISHER NAVOI

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Annotation. In this article, the work of the great poet will be analyzed, since it is not possible to note any other creative experience in Turkish-Uzbek literature that deeply interpreted the issues of poetry and poetry like Alisher Navoi's creativity. In all his works, such as "Majolis un-nafois", "Khamsa", "Tarikhi anbiyo ve hukamo", "Tarikhi mulki Ajam", "Mahbub ul-qulub", "Mezan ul-avzon", "Khazain ul-maoni" and others, the article describes his approach to poetry from the point of view of a thinker, a literary critic and a literary critic. Alisher Navoi's work gives special importance to the people of the word, in particular, in the work "Mahbub ul-qulub" the views of the great poet on the manifestations of literature and art gave rise to the most important interpretations, the thoughts of Alisher Navoi are not the views of an ordinary theorist or historian, but a great thinker who guided the cultural and literary life of an entire period, determined the duty of the art of words. The fact that there are cultural patron views is highlighted as the goal of a small scientific study.

Keywords: Alisher Navoi, poetry, poetry, fiction, lyrics, literature, discussion, "Mahbub ul-qulub".

It is known that in Eastern literature the views of poetry and poetry and questions of poetics have always been the focus of attention of creators. Jump to search In particular, artistic and aesthetic views on poetry and poetry continued throughout the literary process, in the composition of works of various types. In particular, what is poetry in many works such as "Yatimat ud-dahr", Avfi'i "Lubob ul-albob", Ibn Qutayb's "Kitap ush-shir vash-shuaro", Aruzi Samarkandi's "Majmuan navadir" ("A poet of the essence of science and the potential of the poet"), Lutfalibek Azar's "Otashkadayi Azar"? Who is the poet? are regarded as sources that answer their questions. In Uzbek literature, it is impossible to note the experience of Alisher Navoi, who deeply interpreted the issues of poetry and poetry. In all his works, Alisher Navoi approaches the issue from the point of view of a thinker, literary scholar and artistic artist in all his works, such as "Majolis un-nafois", "Khamsa", "Tarikhi anbiyo and hukamo", "Tarikhi mulki Ajam", "Mahbub ul-qulub", "Mezan ul-avzon", "Khazain ul-maoni" and others. Alisher Navoi is deeply aware of the importance of literature and art as an important social phenomenon, so he pays special attention to the praise and description of the people of art in his treatises, pamphlets and poems. In particular, the marks given to poetry in Mahbub ul-qulub indicate that the poet adhered to his consistent approach throughout his creative life. In Chapter 16 of Mahbub ul-Qulub, Alisher Nawai mentions "the beautiful birds of the nazm gulistan", which is a general analysis of the nature of people belonging to this category, categorizes poetry according to its content and says, "Give weight to the Nazm silk for the Maonites". From Wikipedia, the free encyclopedia

*Nazmim ichra g'arib ma'nilar
G'urabo xaylidin nishonadurur.
Anda har bayt necha ma'ni ila
Bayt emaskim, g'aribxonadur.¹*

¹ Alisher Navoiy. Mukammal asarlar to'plami. O'n to'rtinchi tom. Mahbub ul-qulub. Munshaot, Vaqfiya . - T.: "Fan"

At one point, Alisher Navoi divides poets into "excellent" (excellent, high), "adno" (lower, bottom), "avsat" (average). The true truth is that in all respects the highest of the poets is the highest of all, the lowest of all, and the middle hills are neither higher nor lower.

*A'lolaridur nedinki dersan a'lo,
Adnolari ham barcha danidan adno.
Avsatlarikim hech nimaga yaramas,
Bilkim, nafas urmamoq alardin avlo²,*

The poet explains in his poem "The Amazing Us-Sig'ar" that "He (the Creator) created the universe, decorated the universe with his pen (the first pen was created), raised the people of mankind to a higher level than those created by word, speech and language, glorified the people of the word (poets) with poetry, glorified the people of the word (poets) with poetry."

*Ulkim, chu jahon xilqatin og'oz etti,
Sun'i kilkini naqshpardoz etti.
Inson xaylin nutq ila mumtoz etti,
Nutq ahlini nazm ila sarafroz etti³.*

Alisher Navoi gives a deep artistic interpretation of poetry and poetry in special chapters of the "Khamisa" poems, especially in such places as the definition of words, the quality of the pen, the confession of teachers. For example, in "Sab'ai Planet," he says:

*She'r ham chun kishigadur farzand,
Ko'ngliga qut-u bag'riga payvand⁴.*

In the 18th century, Muhammad Rizo Ogahi wrote in his devotion Ta'viz ul-Ashiqin that the poem "...Until the Resurrection Day, the Monument and the Child of Saodatosor⁵." Ogahi clarifies this point in his Devon Masnavi and illuminates the poem with such wise sayings as "the motto of the good", "a monument to the doom of man in this world", "a good child" and "eternal dilband".

*Bo'lubdur she'r yaxshilar shiori,
Jahonda to qiyomat yodgori.
Kishiga she'rdin yo'q yaxshi farzand,
Ki, doyim boqi ul farzandi dilband⁶.*

Alisher Navoi's "Devonian Foni" contains 64 Persian stanzas included in the Muqattaot category. Disambiguation pages with short descriptions This season has done a scientific analysis of the continents around them. Thus, Alisher Navoi's views on poetry and poetry are expressed, firstly, directly through his direct works such as "Mezan ul-avzon", "Majolis un-nafois", "Nasoyim ul-muhabbat", manolib and qasidas, secondly, in separate chapters and seasons of the poems "Khamisa", "Lison ut-tayr" and other centuries, and thirdly, through the genres of ghazal, rubai, continent, fard and other genres in the lyric devons.

nashriyoti, 1998. 28-bet

² Alisher Navoiy. Mukammal asarlar to'plami. O'n to'rtinchi tom. Mahbub ul-qulub. Munshaot, Vaqfiya. - T.: "Fan" nashriyoti, 1998. 28- bet

³ Alisher Navoiy. Mukammal asarlar to'plami. G'aroyib us-sig'ar. - T.: "Fan" nashriyoti, 1998. 2- bet

⁴ Alisher Navoiy. Mukammal asarlar to'plami. O'ninchi tom. Sab'ai sayyor. - T.: "Fan" nashriyoti, 1992. 311-bet

⁵ Oh, yes. Devon. Volume 1. - Tashkent: G'. Gulam Literature and Art Publishing House, 1971. Page 43

⁶ Ogahiy. Devon. 1-jild. - Toshkent: G'.G'ulom nomidagi adabiyot va san'at nashriyoti, 1971. 43-bet

The second season of this chapter *is devoted to the study of Alisher Navoi's poetry and its influence on subsequent literary processes*. It should be noted that the experience of Alisher Navoi occupies a special place in poetry and poetry, as in all areas of classical literature. It was thanks to his invention that the tradition of composing tazkira dedicated to contemporaries developed since the 15th century. One of such tazkiras is "Muzakkiri ahhob" by Hasankhoja Nisori Bukhari, created 75 years after "Majolis un-nafois". Tazkira is a valuable resource for the study of poets and poetry in the literary milieu of 16th century Movarounnahr. The influence of "Majolis un-nafois" can be seen not only in mentioning contemporary scientists, poets and artists, but also in dividing the work into chapters, giving a compact, meaningful assessment of poets, reflecting on their moral and creative image, and understanding the essence of creativity. In the main parts of the work, the author gives information about more than 250 of his contemporaries. The influence of Alisher Navoi's tazkira can be seen in the tazkira Majmu al-havos by the Azerbaijani Sodiqli Kitapdor. Sodiqlbek Afshar, who lived in the late 16th and early 17th centuries, wrote Majmu al-havos in a language close to Majolis un-nafois.⁷ Afshor dedicates his work to the mentions of 480 artists of his contemporaries. One of the tazkiras similar to "Majolis un-nafois" is the work of Mutribi Samarkandi "Tazkirat ush-shuaro". Hasankhoja Nisori's tazkirat "Muzakkiri ahhob", which mentions more than 250 poets and fans of literature, was created in Bukhara, and Mutribi's "Tazkirat ush-shuaro" about more than 320 poets and fans of literature of the second half of the 16th century and the beginning of the 17th century was created in Samarkand. Mutribi studied Arabic, Tajik, Uzbek and Azerbaijani languages and learned from sources in these languages, including "Hadaiyiq us-sehr" by Rashididdin Vatvat, "Jami Mukhtasar" by Vahid Tabrezi discussing aruz, means of artistic image and rhyme, "Ilm al-aruz norm al-ashor" about aruz by Sayfi Bukhari, "Majolis un-nafois" by Alisher Navoi, "Baharistan" by Abdurahman Jami, "Muzakkiri ahhob" by Hasankhoja Nisori was. Mutribi mentions more than 320 Uzbek and Tajik poets in his "Tazkirat ush-shuaro" ("Poets' Zikri"). One of the tazkiras created in the 17th century is Muhammadbade Malekho Samarkandi's Muzokir ul-ashab. It contains about 200 contemporary poets and speeches about classical poems. Of particular importance is the tazkira "Riyaz ush-shuaro" created by Alikhulikhan Vola Dagestani in India in the 18th century. He is a poet and literary critic, who lived and worked in the 18th century, fluent in Arabic, Persian, Urdu and Turkic. Vola's interpretation "Riyaz ush-shuaro" ("Poets' Bush") brought great fame to the author. It is a historical-modern commentary on 2,594 poets and writers who lived and worked during the 10th-18th centuries. In addition, "Majmuai Shoiron", Qari Rahmatullah Wazeh "Tuhfat ul-ahbob fi tazkirat ul-ashob", "Tazkirai Fahmiy" (Tazkirat al-Shuaro), Abdulazim Shari "Tazkirat ush-shuaro", Mirsidsiq Hashmat "Tazkirat ush-shuaro", Afzal Pirmasti "Afzal ut-tazkor fi zikr ush-shuaro v-al-ashor", Abdullah Abdi "Tazkirat ush-shuaro mutaakhhirini Bukhara", Muhammad Sharif Sadr Ziya "Tazkor ul-ashhar", Haji Nematullah Muhtaram "Tazkirat ush-shuaro", Ahmadjon Tabibi "Majmuai Shuaro Firuzshohi", "Mukhammasoti majmuat ush-shuaro Firuzshohi", and tazkira based on the traditions of Alisher Navoi. "Majmuai poet" mentions poets gathered in the Kokand Khanate, "Afzal ut-tazkor" mentions the poets of the Bukhara Khanate, two tazkira mentions Muhammad Rahim II (Firuz) and the poets of Khorezm. This state of affairs is like the space and environment chosen in the Tamil Navoi Tajiras. In his Tazkirat Mayhane, Abdunabi Fakhruzzamoni included authors who wrote poetry, and Gulomalikhan Azaz described the poets who wrote poetry in Khizonai Omira.

⁷ Hamid Orasli. The great Azerbaijani poet Fuzuli. - Baku, 1958. Page 47

It should be noted that not all of those mentioned in the "Complex Poet" are "*professional poets*", but "*amateur poets*", many of whom *consider poetry to be an additional task*. Also, Rahmatullah Qari Wazehdir, the author of the tazkira "Tuhfat ul-ahbob fi tazkirat ul-ashob" ("Remembrance of the interlocutors, the remembrance of friends"), gives information about the life and work of 148 poets. In Kokand the "Majmuat ush-shuaro" was compiled by the authors headed by Fazli, in Khorezm the "Majmuat ush-shuaro" was arranged by Tabibi himself. Thus, the main genre of poetry and poetry can be divided into tazkiranavis to Navoi, Navoi period and post-Navoi periods. Tazkira interprets Arabic, Persian, and Turkish poetry and poetry as classical heritage based on a single law, while Arabic, Persian and Turkic language cite poets as the product of one literary process. In this sense, the tazkiranavis tradition is recognized as a separate phenomenon, and the issues of poetry and poetry are directly expressed in the classical genre, in which all aspects related to poetry and poetry are discussed with high skill.

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