

Humanistic Views in the Work of Alisher Navoi

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Abstract:

The article analyzes the work of Alisher Navoi "Khamsa" from the point of view of philosophical, mystical and moral views. Particular attention is paid to basic ethical requirements ethics. In the works of the thinker "Mahbub-ul-Kulub", "Khamsa", ideas about moral requirements are given and explained.

Keywords: N moral requirements, patience, tolerance, moral qualities.

Alisher Navoi is a creator who made a huge contribution to the development of the Uzbek gazelle. Navoi developed this genre, both quantitatively and qualitatively. The great poet created more than three thousand ghazals in the Uzbek and Tajik languages. In Uzbek poetry, he actively used the form of ghazal, consisting of free bytes (couplets), yakpora ghazal, the bytes of which are tightly interconnected in meaning, ghazal on a specific life event, and musalsal ghazal, in which a specific landscape or lyrical experience is sequentially illuminated.

This diversity and qualitative changes associated with Navoi's skill became a strong impetus for the development of the Uzbek gazelle in subsequent periods. Navoi had a huge influence on the development of the Uzbek ghazal, and it should be especially emphasized that in his formation as a productive and accomplished creator of ghazals, the work of the great Tajik poets served as an important source. Navoi himself, in his works "Mukhokamat allugatain", "Makhbub alkulub", "Mazholis annafois" and others, noted with satisfaction that the work of the great Persian-Tajik poets was a school of knowledge for him.

The great poet especially mentioned three giants of Persian-Tajik poetry: Amir Khusrow Dehlavi, Hafiza Shirazi and Abdurrahman Jami, emphasizing the incomparability of their ghazals, states that he follows their traditions in writing ghazals.

It is pertinent to note that Amir Khosrow Dehlavi is recognized as the author of the largest number of divans of lyrical poetry in Persian- Tajik literature, and in Uzbek literature, the author of the largest number of divans is Amir Alisher Navoi. Sofas by Amir Khosrow " Tuhfat" as-cigar ", " Wasat al-khat", " Gurrat al- kamol ", " Bakiyai nakiya " and " Nikhoyat al- kamol ". Amir Alisher's sofas " Ilk divan" (" Early lyrics"), " Badoe" ul-bidoya ", " Navodir un-nihoya ", " Hazoyin ul-ma oni" (consisting of four sofas) and " Divan-i Fani". Although these divans contain poems of various lyrical genres, most of them are ghazals. All divans of Amir Khosrow consist only of poems in the Persian-Tajik language. Amir Alisher collected poems in Uzbek in separate divans and in Persian-Tajik in a separate divan. Navoi's Divan, consisting of poems in the Tajik language, is called " Divan-i Fani". Navoi signed the poems included in "Divan-i Fani" with the pseudonym "Fani", most of which are tatabbu ghazals , ichtiro and mukhtara . There are 553 ghazals collected in Divan-i Fani and more than 33 of them are tatabbu on the ghazals of Amir Khusrow . In the Navoi divans in the Uzbek language there are also many tatabbs written on the ghazal of Amir Khosrow , and in each of them he skillfully continued the traditions of the great Tajik poet.

All tatabbu gazelles of Navoi - Fani included in "Divan-i Fani" have titles that indicate whose poems this tatabbu is written on . Thus, the tatabbu on the ghazal of Amir Khosrow are given under the titles " Tatabbu and Mir", " Tatabbu and Mir Khosrow ", "Dar tavri Mir". In addition, Amir Alisher wrote tatabbu on the ghazal of Amir Khosrow in the style of other poets, which bear the names: " Tatabbu and Amir Khosrow dar tavri Khoja Hafiz ", " Tatabbu and Mir dar tawri Khoja". The names "Khoja Hafiz ", "Khoja" in these titles mean Hafiz Shirazi , and the word "Tavr" is the style of the poet.

When comparing, it can be established that the two works also differ in volume. Thus, " Matla al-anvor " consists of 3310 beits, " Khairat al- abror " - from 3988. This means that the mesnevi of Amir Alisher exceeds the mesnevi of Amir Khosrow by 678 couplets. At the same time, " Matla al-anvor " consists of 55 chapters, while " Khairat alabror " consists of 63. " Khairat alabror " exceeds " Matla al- anvor " by 8 chapters, which indicates that there are more issues covered and they are covered more widely.

The second poem of " The Five " - "Farhad and Shirin" is an inspired hymn to work, pure, independent love, philanthropy and fidelity. In the process of working on the poem, Navoi significantly changes the traditional plot lines of the narrative. The main character of the poem is Farhad - a man endowed with remarkable hard work, courage and dedication. The son of the Chinese ruler Farhad later becomes a skilled builder, a wonderful master creator. Farhad embodies those wonderful qualities about which the poet wrote so enthusiastically and confidently in "The Confusion of the Righteous."

Inspired by a great and bright feeling for the beautiful Shirin, Farhad performs heroic deeds in the name of union with his beloved. The forces of evil erect countless obstacles on his path, but they cannot break Farhad. However, the hero still dies, deceived by false news of Shirin's marriage. Upon learning of Farhad's death, Shirin also dies .

Humanist, educator, patriot A. Navoi has stepped far ahead in his worldview compared to his time. In "Farhad and Shirin" Navoi affirms the ideas of internationalism, and this is especially valuable because the era of the poet is the time of the dominance of feudal ideology. Favorite heroes of Navoi are representatives of various nations. Farhad - son of Chinsky Khakana , Shirin - Armenian princess, Shapur - son of Yemen. All of them are endowed with the most beautiful qualities of the human soul. And if the images of Farhad and Shirin are called upon in the poem to glorify the greatest love, "strong in the unity of the soul," then the images of Farhad and Shirin serve to reveal the greatness of an equally beautiful feeling - friendship.

Navoi appears in the poem about Farhad and Shirin as a master of a psychologically subtle, logically complete character. And not only the positive characters of the poem, but also negative images can

serve as an example of this. Khosrow Parviz and his closest associates and assistants are forever branded by the inspired pen of the poet, who turned them into a symbol of treachery, evil, and violence. In the person of Khosrow, Navoi debunked not only despotism, but also the policies of supporters of war. Navoi's thoughts that war cannot be a means of resolving controversial issues, that war is "the atrocity of villains," the greatest disaster for the people, have recently sounded more than modern.

The third part of Navoi's "Khamisa" "Leili and Majnun" is dedicated, like the second, to the theme of love. It was created based on the popular tale about Majnun and Leili, popular in the east.

Kais and Leili, known throughout the East, under the pen of Navoi, turns into a hymn to the great feeling of love, into a passionate appeal for humanity, goodness and justice, into a protest against the traditional attitude towards women, which excludes any personal freedom.

Kais was the only and long-awaited son of the leader of the tribe. The soul of Kais, sensitive by nature, was already marked at birth with the "star of love". Meeting Leili at school seemed to be a logical outcome, predetermined by fate for Kais. The love that flared up between them was forever. The young man was powerless before the power of love.

The fourth part of Navoi's "Pyateritsa" is called "Seven Planets," which means seven planets and seven wanderers at the same time. The symbolic number seven is included in the name according to tradition, and the seven planets - eternal wanderers in the world creation - also correspond to traditional ideas about the planets - the patrons of people, their destinies, and characters. During its creation, the technique of "framing", that is, the use of inserted stories, which is widespread in the literatures and oral works of many peoples, was used. The main character of the poem is the Iranian Shah Bahram Gur (5th century) is in love with the beautiful Dilaram, a skilled singer and musician.

As in the two previous poems, in "Seven Planets" Navoi talks about love. But if the love of Farhad and Kais elevates them and calls them to protest against evil, then the love of Bahram is of a somewhat different nature, for it brings suffering to others and the death of his beloved.

The fifth and final poem "Khamisa" by Navoi is a social and philosophical work. It tells the legendary biography of A. Macedonian, nicknamed Iskander in the East. His campaigns, appearance and personality made a great impression on the inhabitants of the East and was surrounded by numerous traditions and legends. Navoi turns to the image of Iskander already in the first part of "Khamisa", in "The Confusion of the Righteous", where he conveys the parable about the palm of the conqueror, popular in the East. The essence of the parable was a reminder of the frailty of life, and the futility of the wealth of power, and in the end - a call to this cardinal idea of the entire "Five".

The poem is written in the form of a dialogue between Iskander and Arastu (Aristotle), the latter, according to legend, was a fellow student, and then a mentor and adviser to the Shah. Navoi, through the image of Iskander, solves social and philosophical issues. Among them, two stand out, most clearly expressed in the poem: - the problem of power and the problem of the meaning of human life.

Alisher Navoi's creativity is great. His six poems total approximately 60,000 lines (misra). In 1483-85, Navoi created the work "Khamisa" ("Five"), consisting of the poems: "Khairat al-abrar" ("Confusion of the Righteous"), "Farhad va Shirin" ("Farhad and Shirin"), "Laili va Majnun", "Sab'ai sayyar" ("Seven Planets"), "Saddi Iskandari" ("Wall of Iskandar"). They were created based on the Khamisa tradition - the creation of the pentad (five poems).

"Khamisa" by Navoi is the first work in this genre created in the Turkic language. He proves that such a voluminous work can be created in the Turkic language. And in fact, Navoi seeks to prove that it is possible to create a work in the Chagatai (Old Uzbek) language that can stand on the same level as a work from Persian-Tajik literature. And he fully proves this through his five. A more complete text of the Sufi prose work "Nasaim al-muhabbat" ("Blows of Love") was published, which gives information about 750 Sufi sheikhs. Navoi also created scientific works. These include

works on the comparison of Persian and Turkic languages “ Mukhakamat allugatain ” (“Dispute of two languages”, 1499) ; in literary criticism - “ Majalis al- nafais ” (“Meeting of the Refined”), in the theory of aruz (measure of versification) - “ Mezan al- avzan ” (“Scales of dimensions”), in the theory of the muamma genre - (charade) “Mufradat”.

In addition, he created treatises on historical topics “ Tarihi muluki Ajam ” ("History of the Iranian Kings"), "Tarihi anbiya va hukama" ("History of the prophets and sages"). He collected his artistic letters in the collection “Munshaat”. His memoirs : the biography of Abd Ar-Rahman Jami - “Khamsat al- mutahayyirin ” (“ The Five disturbed ”, 1494), " Robe Sayyid Hasan Ardasher" ("Biography of Sayyid Hasan Ardasher "), "Khalati Pakhlavan Muhammad" (“Biography of Pakhlavan Muhammad”).

Navoi’s most recent work is “Mahbub al- qulub” (1500). It expresses his most recent views on society and politics.

Throughout his life, Alisher Navoi combined literary activities with political ones. Being a man of high position, he made a significant contribution to the improvement of the socio-economic life of the country; patronage of science, art, and literature; always tried to establish peace and harmony. As we can see, Navoi’s legacy is diverse in theme and genre. His works from XV to this day serve the development of Uzbek literature. For centuries, his works have been the object of imitation and inspiration.

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