Prose Works by Alisher Navoi

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Abstract: The prose works of Alisher Navoi originated on the basis of prose works of different genres and different themes in Persian and Ancient Uzbek, created in Khorasan and Transoxiana. But Navoi, as a great genius, wrote such centuries, which, on the one hand, reflected a new interpretation and development of advanced prose traditions in Persian-Tajik literature. Secondly, bearing in mind the rather slow development of prose in the Uzbek language in relation to Nazm, as well as a deep understanding of the breadth of possibilities of prose in relation to Nazm, Navoi enriched Uzbek literature with about fifteen prose works.

Key words: Navoi, history, interpretation, abjad, source.

Prose in Persian before Navoi was used mainly by historians and partly in didactic, scientific or semi-scientific literature.

The formation and development of Uzbek prose in this period is associated with the name of Alisher Navoi.

Creating his prose works, Navoi undoubtedly assimilated the best features of his predecessor and the prose of his time, attaching special importance to the further development of advanced traditions in their native language.

Alisher Navoi created all his prose works in the last ten years of his life, with the exception of "Waqfiya" (this work was written in 1481-1482). Their general picture is as follows:


2. Of a scientific and philological nature "Majolis Un-nafois", "Mukhokamat ul-lugatain", "Mezon ul-avzon", "Risolai mufradot".


These three works left an indelible mark on the cultural history of that time, which played an important role in the life and creative activity of Navoi. Navoi left an indelible mark in the cultural history of that period, in the life and creative activity of which he played an important role. The dedication of the figures close to Navoi, his like-minded friends, mentors and mentors, was written after their death.

In these works, Navoi to a certain extent creates creative and social biographies of these three cultural figures, talks about his cooperation and dialogue with them in all spheres.

The treatise dedicated to Sayyid Hassan Ardasher was written in 896 / 1490-91, two years after his death.
Navoi first met Sayyid Hassan in 860/1455-56 and remained a close friend until the end of his life. He was born in 821/1425-26. His father held the position of kushbegi at the court of Shah Baisungur Mirza. Syed Hassan was the most educated man of his time in the field of Arabic, linguistics, rhetoric, Fiqh, poetry, history, astornomy, music. According to Navoi: "Tab' and Fazl people are more useful and word of mouth for a long time." He was by nature unusually modest, disliked careerism, officialdom, hated serving deaf-mute rulers in pursuit of personal gain.

Syed Hassan was closely involved in Navoi's upbringing, and subsequently always encouraged him to work, sympathized with and trusted him. He was very fond of secular poetry, recited many poems by heart, in particular Navoi Ghazals, especially his passion was the work of Hafiz. Naturally, Navoi treated such a figure with respect and sincerity.

In the treatise "goloti Sayyid Hasan Ardasher" Navoi states the above one by one. He reports that Syed Hassan has been in the service of Hussein Boykar since his accession to the throne, but left the service despite the courtesy and attention of the Shah.

Navoi exaggerates the facet of Syed Hassan's character. He was a man, big and small, who tried to do someone a favor with all his might and didn't bite anything from the other:

Ozidin elga dare is the resin of the OSO,
the Vale of Eldan itself is a resin river.

Navoi emphasizes that Syed Hassan was an extremely gentle volunteer, he was able to extract extraordinary sadness from a sick word, to amaze with rhythm and melody.

In the brochure, Navoi describes Syed Hassan as Rind Erdi and proves this with his way of life and thinking. The Rind of Syed Hassan resembles the Rind of Hafiz, if you pay attention to the words of Navoi. So in this place, Syed Hassan's complaints about the times, his hatred of the vices of the era, his raucous atmosphere in the palace are extremely significant.

At the end of the work, Marcia Navoi is given, dedicated to the death of Syed Hassan ardasher. In it, Navoi writes very sincerely about the terrible suffering of his kind, loving and like-minded friend, who was a madad in difficult moments of his life.

"Goloti Syed Hassan Ardasher" is a wonderful work of Navoi character, written with great sincerity. The century is undoubtedly also extremely important for educating people in the spirit of noble attitude towards each other and pure friendship.

The main character of "holoti Pahlavan Mohammed", Pahlavan Mohammed, is also one of the few people of his time with magical knowledge. He was well versed in astronomy and mathematics, literature and art, law and philosophy, medicine. He also became widely known in the field of music theory, composition and singing. A refined sensualist, a cheerful naturalist, inclined to humor, Adamohun and Ulfat Pahlavan Muhammad was also a skilled representative of the art of varzish (sports), widespread in those days.

Navoi, drawing the spiritual image of Muhammad, his human nature, places special emphasis on his intellect and virtues. Navoi Pahlavon places a special emphasis on Muhammad's intelligence and qualities while capturing his spiritual image, his human nature.

Navoi Pahlavon mentions "Choshorgoh", "Segosh" and "Panjgoh" from the famous tunes of Muhammad.

Pahlavan Muhammad Badi also had a mature talent in the field of creativity. His ruboi, masnawi, Qi'a, Ta'riq and problems are finished both in content and artistically at the anchayin mature level.

He was a scholar of tib science and nujum.

With a great husn-incentive, Nawab also quotes interesting anecdotes about the humorous interpretation and nature of Pahlavan Muhammad.
Navoi created the above two works in order to perpetuate their memory. They will cover the social biography of these two figures, if it is permissible.

These two works of Navoi write on the basis of truthful information about the creative activities of real persons who actively participated in the cultural life of the time, played a positive role.

These works contain the first defining elements of artistic prose, which is especially evident in the Navoi’s skill in creating portraits. Navoi manages to reveal the uniqueness of the character of each image of siymo. Their love for them increases the sincere spirit of the works, and these works of Navoi are also a wonderful hymn to the honor of human friendship and harmony.

"Hamsat ul-mutahayyirin", written in 1494, consists of a bflib, a preface, three proverbs, and a wife.

It is known that Abdurahman is one of the most respected and most learned figures of the Jami period. As a great scholar, he had done a number of works in the theory of literature, philosophy and musical science, and as a great word artist he had glorified progressive thought, humanistic ideas. At the same place, Jami was also influenced by mysticism, which until then dominated the entire Middle and Middle East, embodied in fiction by a high skill, the power of sharp emotional influence.

Consequently, when Navoi began to write a special work about Jami, he had to cover this multifaceted work, interpret it, reveal the most characteristic aspects of communication and conversations between himself and this great artist. Navoi managed to fulfill these tasks. It should be noted that in this work Navoi achieved artistic heights full of compositional maturity and methodological compactness. He is his most progressive humanist on the political, social and moral issues also mentioned in this work approached from the position. The preface to "khamsat ul-mutahayyirin" provides information on the genealogy, birth, upbringing, knowledge, recognition as a poet and scholar, and when Navoi met him. It is noteworthy that Navoi considers the talent, power of the soul in poetry, its defining quality. Because of his perfection and fame in the way of imagination, Navoi notes that, in contrast to the existing literature on the theory and conquests of imagination, Jami expounded thoughts on this science in his works, making them understandable to many, with comments and comments.

The first proverb of the work is devoted to the account of interesting and allied (random) events that took place between Navoi and Jami. The 13 plates of this season will feature various events that reveal the spiritual and social image of the community and the feedback and advice he has expressed, interesting quotes that show his penchant for humor, and conversations on various literary topics. At the same place, special features and compliments of the soul to him will be known, as the Nawab himself noted.

In addition to the fact that these plates serve to reveal the main purpose in detail, they give a certain attitude to the people of Talai culture-adib, poet,artist and statesmen, as well as to the sympathetic manifestations of the common people, Scientific and badiy works, and are evaluated.

Navoi pencils not only the series of events, meetings and conversations, but also the most characteristic ones, which show an angry facet of Jami’s creative or social biography.

For example, in one of the stories that show that Jami is separated from life, that goshanishin is not creative, that the great events, those at court and palace, life, behavior are very closely interested and occupied, Navoi asks sipohiylik, that is, when he is a bully from the civil service and wants to leave the career, Jami asks Why. Navoi replies that:

- The human sex I married malul from conversation and discord, it became a matter of work.

Jamie responds to this with a question that is extremely short, but extremely acute, which falls in great accordance with the situation:

- Did you dream of a human being, do you see the DAG to us?
From this, Navoi assured that his decisive decision did not "go wrong" to Jami. This conversation between Navoi and Jami takes place during the time when the master has just returned from his Hajj journey, while the king is walking on Balkh. While walking on it. On top of that, during the journey to Jami after her arrival to Herat, they convey the voice of heresy for their performances in various cities, including Baghdad. Jamie is extremely cocky. There is no doubt that in such a situation, the above words of the general to the Nawab were extremely sincere and natural.¹

The second part of "khamsatul-mutahayyirin" - proverb is devoted to the mutual correspondence of Jami and Nawai. Here are the 15 Nomas and letters of reply addressed to the Nawab and the 15 letters and answers written by the Nawab to the Nawab as well. The correspondence between these two persons can be divided into three categories of content.

1. Letters from two friends with the goal of finding a message from each other:
2. Correspondence related to artistic creation:
3. Ruqas related to socio-political events.

The friendship between Jami and Navoi made it necessary to be both a confidant, like-minded and an adviser on such political-social issues. Several letters (third series) describe the attitude of both the general and the Nawab to issues relevant for the period, necessary for the benefit of the people. For example, in a letter, Jami urges the Nawab not to allow the King's March to the Beaver province, which he intends to do. He writes: "There is a great opportunity, if you make a great effort of this walk, and if you do not tie the pace, you will write down if you are azimat jazm". In another letter, Jami reassures Nawai that he should not always grieve for the good of the people, that he should not be diligent in the affairs of the state. From these it is seen that Jami wanted to stand at the beginning of the affairs of the state a folk and wise figure like a Nawab. He saw in the Navoi order the statesman of uhdador on the way to the welfare of the working people and the tranquility of the country, the wise man of tolmas Mubariz, and he considered it his duty to provide him with advice and guidance. At the same time, Jami also deeply perceived that the noble aspirations of the Nawab, great dreams did not come true or that benihoya's difficult, arduous actions did not give the desired results, in such cases the Nawab was extremely charming and depressed, he did not get tired of sympathizing with his pain, giving him comfort and comfort. Sometimes his attention was drawn to creative work.

The ideological-artistic and social historical significance of these Nomas is enormous. They are an important source for studying the personality of Navoi and Jami in the history of Oriental essay Art and literary studies.²

The third part of "khamsat ul-mutahayyirin" describes the similarities between Navoi and Jami in their creative activities, brings together their works, dedicated works, reflections and assessments of Navoi's personality and work in Jami epics, and passages in Navoi epics that are also completed in Jami's epics.

It is known that Jami and Navoi, in their creative activities, showed each work they created to each other, exchanged ideas and passed each other's Editing. Jami Navoi praised the "khamsa" and interpreted its creation in his native language as a great event in the literature of the period. Nawai was one of the first to define the founding of the literature of his people as early as that time.


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Both great poets, with each other's advice and advice, formed Devons from their poetry and named them.

The last chapter of "khamsat ul-mutahayyirin", "Khatami", lists the works performed by the Nawab in the presence of Jami, and lists several narrations that describe the events of Jami's life, which seem to be superficial and unnatural.

"Upon arrival" also expounds on the details of Jami's death, with the Devn ceremony being very touching and lifelike. The death of Jami, which was the loss of kata for all the people of adab, was an undeniable grievance for Navoi. He expresses his heart-to-heart Alam in a seven-band (140 stanzas) composition of ten bytes each, in the Virgin Mary. In the words of Sadreddin Ayniy, this work, where Marcia is the most invigorating example of literature, embodied the entire scientific and literary power of the community.

Conclusion

Alisher Navaii's "Mezon ul-avzon" ("measure of Weights") and "Ruqat ul-lexicatayn" ("two-language discussion "or" two-language study") are the other i.t.it is of all-cultural significance, unlike the farkdi, and has also served to study the poetry and languages of other Turkic peoples. Alisher Navoi created "Mezon ul-avzon" using the experiments of Khalil ibn Ahmad, the first researcher of aruz, Shams Qays, Khoja Nasriddin Tusi from later scholars, Jami from modern researchers. In this first scientific Manual of the Uzbek language on the weight of Aruz, its main pillars and other elements, the structure of the 19 Bahri, accurately describe the weight of the ruboi, and the Turkic poetic examples are based and explained by opqali. The work also gives explanations and interpretations of poetic weights that do not fall into the weight of aruz — chicken, chingga, mustazod, aruzvory, budi-budoyi and other Turkic poetic weights. The work has not lost its scientific value and practical significance in aruz even today.

The "discussion ul-lexicatayn" analyzes the role of Turkic language in socio-political and cultural life, its grammatical perfection, vocabulary by in-depth and concrete examples, in comparison with Persian language rules and phenomena. Alisher Navoi, for his deep mastery of this language, its place in the development of society, its richness in words and phrases as a poet, passionately demonstrated that it had no place for scarcity from other languages, but rather had its own characteristics in relation to them. The accent of the 100 Turkic verbs he quotes for the comparison is still in consumption in Uzbek. At the same time, the "discussion ul-lexicatayn" also contains valuable information about the history of Uzbek literature, its close connection with other literature, in particular Persian literature, the ways of development of Navoi's work, the reasons for the emergence of some of his works.

REFERENCES