

Literary Criticism and Study of Navoi

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Literary criticism has achieved a lot of success in learning works of Alisher Navoi. The main and general part of great poet's works consists of literary critical approaches to the art of literary words. It is important to note that, Alisher Navoi's ideas about word art were formed under the influence of known critical attitudes of Uzbek, Arabic, Persian, and Azerbaijan nations, and those ideas improved due to his critical approaches to literature. "It is difficult to find such philosophes as Navoi in Persian literature, which could realize the specific features of great poets' unique works and evaluate them appropriately." Navoi investigated main theoretical basis of literature and art with literary critical approaches, tried to find solutions to main problems of literature, and paid much attention to the issue of social functions of literature. Navoi's literary critical work has been studied in the works of A.Sadiy, A.Khayitmetov, B. Valikhujayev, X. Kudratullaev. During the period of Soviet literature the attitude towards classic literature was strict and it was pointed that "scientific- aesthetic, literary- critic ideas had not developed since the revolution".

Abdukodir Khayitmetov shows that there was criticism until Navoi and he developed the best aspects of literary criticism by giving his these words: "In the period Navoi lived, literary criticism was improved by literary gatherings, discussions, debates, the form of conversation, writing tazkiras, philological books, memorials and by preparing comparative texts of books in the literary works. Surely, we cannot deny the creation of literary criticism in XX century as a professional subject. Because the members of new literature such as Abdurauf Fitrat, Cho'lpon, Otajon Khoshim, Vadud Makhmud created the best samples with their literary-critical articles.

If we look at the history of classical literature, we will be concerned that the notions of "literary criticism" and "critic" were considered as "mahaki exam", "Meeting", "Javohirsanj", "Nuqqod". Khayitmetov explains the stages of creation and development of literary criticism: 1. In the form of literary gatherings, discussions and conversation; 2. In the form of philologically theoretical works or in their structure; 3. In the study of tazkiras and in gathering oral and written literary materials; 4. In the form of preparing comparative texts of literary and fiction books; 5. In the form of writing literary memories and memorials; 6. In literary fiction form. By contrast, academic B. Valikho'jayev says that literary-critical views, the opinions about poem and lyricism found their expression in the articles published on newspaper and magazine, in the comparative texts and translations, small pieces of lyrics and others. The author classified literary-critical genres that were in the past in the next researches and took out the translation and comparative tests. Literary critic R. Tojiboyev explains, "Comparative texts" do not belong to literary-critical forms and states there are not a big opportunity for conveying literary-critical views in "translations and comparative texts". Right, opinions about the belles-lettres at the beginning or explanation part of books, however, it is natural that translations and comparative texts should not be a form of expression of literary-critical views. If it was a brochure about criticism, it might be other thing. But in this case, the work belongs to the author, not to the translator. Hence, literary-critical views cannot belong to an interpreter. "The comparative test" belongs to another branch of literature- textual studies.

Experts point out that there is a "verbal critique" in discussions, elegant meetings, which are a way of life

of the literary process of the past, which determines the formation of critical views primarily as a result of efforts to meet these needs. Abdurahman Sa'di, in his article "Literary Scholar as a Critic Mir Alisher Navoi", was one of the first to correctly point out and write that Navoi's literary-critical views appeared in literary meetings in his time. As a literary scholar and critic, he directly led the entire literary movement during the reign of Navoi Hussein Boykaro. At Navoi's initiative, literary dialogues of Uzbek poets and artists from Persian and the surrounding country were organized. Navoi's leadership and direct influence on the literary movement as a critic begins with these conversations. Khayitmetov also thinks that in the past there were six types of ideas in literary criticism, in particular, literary criticism, and the first form of them is "literary meetings, literary debates and conversations" which were later developed by B. Valikhodjayev. Valikhodjayev's literary criticism in Navoi's "Khamsat-ul-mutakhayirin", "Majlis-un-nafois", Hussein Voiz Kashifi's "Latayif ut-tawaif", Khandamir's "Makorim ul-ahlaq", Wasifi's "Badoye ul-vaqoe" indicates that valuable information has been provided. Khayitmetov noted that the oral form of the statement of literary-critical views appeared in literary meetings, conversations and discussions of poets and scholars, and played an important role in Navoi's literary-aesthetic worldview and played a very important role in its development. "

Khayitmetov studied Navoi's literary-critical views on the following criteria: "Literary criticism in the second half of the XV century and the role of Navoi in it", "Navoi's works containing literary-critical views", "Majlis-un-nafois", "Mezonul avzon", "Discussion". He not only studied his special works on literature, poetry and linguistics, but also collected, organized, analyzed and summarized the ideas and opinions on the art of speech, which are scattered throughout his work. As the main issues of literary criticism, he showed Navoi's literary and aesthetic views through the study of artistic word, form and content, the requirements for the creation of unique works, poetic genres and the skills of artists.

The study of specific scientific and theoretical issues of creative-critical skills has always played an

important role in the history of world literary criticism and the science of literary criticism. Because the great writers of the world were interested not only in art, but also in theoretical and practical issues of literary criticism. In the literary-critical views of famous writers, the creative process in the world of literature is manifested before our eyes in all its complexity. A. Khayitmetov rightly returns this point and emphasizes that the study of Navoi's literary and critical heritage helps him to study his literary work in depth, and the assessment of Navoi's literary and critical heritage is one of the most difficult aspects of his work.

Alisher Navoi's literary criticism and critique can be seen in almost all of his works, especially in his special works in this field. The activities of the great poet as a literary scholar and critic are intertwined, and they are often manifested in unity [6, 25]. Navoi's critical views on his contemporaries are the most characteristic and important part of the poet's literary criticism. He had a very close relationship with the talented and prominent people of the Navoi period, about whom he even wrote comprehensive and large works. His works such as "Khamsat ul-mutahayirin", "Haloti Pahlavon Muhammad", "Holoti Sayyid Hasan Ardasher" are examples of this. These are considered to be works based on a critical-biographical approach.

Not to mention Navoi's personal status as a literary critic, his subtle understanding of fiction is characteristic of his character, which is "seen in his very delicate understanding of poetry, in his high demands on it" [3,138]. Navoi also emphasizes the importance of the balance of form and content when evaluating the works of his great predecessors, such as Nizami. In literary criticism, Navoi's impartiality takes into account the works of artists, as well as the peculiarities of their character, which is revealed by a number of examples in the Majlis un-nafois. For example, Navoi expresses his critical attitude to the poetic passages cited as examples from the works of poets in various forms, sometimes openly and sometimes sarcastically.

Khayitmetov examines Navoi's literary criticism through his attitude to poetic genres. As a poetic

critic, Navoi paid great attention to the ghazal from lyrical works and its peculiarities. One of the commonalities in Navoi's observations and views was the analysis of the essence, art, value, content, requirements for the poem in a general, narrative style. According to him, the ghazal genre is "easier and more eloquent" than all lyrical genres, and "thematic movement enthusiasts" and "press-quality enthusiasts".

Navoi also examines the relationship between the poet's moral image and his work, showing that they are inextricably linked, and has a sincere attitude towards poets whose moral image and work are beautiful. In covering this issue, the other side of him is prominent: it is also a matter of his negative attitude towards a group of poets whose moral image consists of lies and injustice. Abdukodir Khayitmetov, who drew attention to the same aspects of Navoi's literary criticism, gives a number of examples from the Majlis un-nafois. Concluding that one of the important features of Navoi's literary criticism is his impartiality, he first demonstrates Navoi's critical approach to his work. In the poet's epic "Hayrat ul-abror":

In a word, Navoi, whatever you say, is not true,
The truth is that the melody is not praiseworthy.

His idea is characteristic of all his creative and literary-critical views"[9,16]. Summarizing all the achievements of the great poet's unique aesthetic thinking, Abdukodir Khayitmetov argued that he had risen to the level of a great theorist, Navoi's high position in Uzbek literature as a serious researcher and literary critic who objectively assessed the literature of his time and its representatives.

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