



ALISHER NAVOI'S LITERARY AND SCIENTIFIC HERITAGE

Hojieva Rukhsatbegim Tuymurod qizi

Student of Uzbekistan State World Languages University

Abstract: *Alisher Navoi's images related to love are colorful, and they show infinite aspects of human life and condition – joys and sorrows that happen every day, every hour, unrepeatable moments, disappointments. Already in Uzbek poetry, it is difficult to find a poet who expresses human pain and suffering and his longing for his lover through Navoi. This article covers Alisher Navoi's works divided into different periods of his life, his love for his mother tongue, and his work in this field.*

Key words: *literature, poetry, language, heritage, symbol, writer, art, seasons, science, human, love*

Alisher Navoi's literary and scientific heritage can be divided into 4 seasons:

1. Devonian.
2. Epics.
3. Poetic heritage in Persian language.
4. Scientific-philological, prose and historical works

The majority of the Uzbek poetry left behind by Alisher Navoi is contained in the book "Khazayin ul-maoni". There are four components to the piece. The words "Garayib us-sigar" ("Childhood strangeness"), "Navodir us-shabab" ("Rarities of youth"), and "Badoe' ul-wasat" ("O") make up the first section of Devon. *rta yosh badiyalari*), and "Fawayid ul-kibar" ("Blessings of old age") was the title of the fourth section. One of the most significant pieces of Eastern literature in history, poems on the sophisticated and elevated thinking and innumerable emotions of a human kid are a rare occurrence. Alisher Navoi received such a collection from Amir Hrav Dehlavi. Thousands of his poems, ranging from "Nawadir un-Nihaya" to "Khazayin ul-Maani," were written during his lifetime and included in three divans for various causes and circumstances. These poems are interconnected in many ways with the poet's life and the time he lived in. "Khazayin ul-maani" was one of the three divans, and "Nawadir-nihaya" was made using the poems that were composed after the illness.

Alisher Navoi gathered all of his ghazals in his advanced age and devised the plan to compile 4 divans in chronological sequence. Husayn Boygaro, the editor of Khazayin ul-Maani, doesn't appear to agree with this notion, though. In addition to the "Navodir us-shabab" of childhood poems and the "Garayib us-sigar" of childhood exercises, these early divans also include instances of the poet's poetic



miracles from a later time period. Boygaro thought so. Therefore, it is important to comprehend the conditional meaning of the names of the four devans in "Khazayin ul-Maani" and to take into account the fact that the poems are frequently organized in a jumbled sequence.

The love poems by Alisher Navoi and other poems, particularly ghazals, were composed when he was young. His ghazals, "Karo Kozum" and "Kelmadi" (also known as "Appendix"), which were included and sung in "Ilk Devoni," are a striking illustration of this. With great passion and philosophy, the author was able to communicate high-class, pure romantic feelings in these poems.

Alisher Navoi's images related to love are colorful, and they show infinite aspects of human life and condition—joys and sorrows that happen every day, every hour, unrepeatable moments, disappointments. Already in Uzbek poetry, it is difficult to find a poet who expresses human pain and suffering and his longing for his lover through Navoi. Another feature of Alisher Navoi's romantic ghazals is that many ideas, symbols, and pictorial details in them are traditional in nature. At the same time, Alisher Navoi, like other classical artists, gives a wide place to symbols in the interpretation of love and romantic images. He believes that "Yor" is not just the aesthetic splendor of this universe, but also the creator and mover of all things. When the poet uses the terms eyebrows, eyes, hair, etc. in his mystical poetry, he is referring to God's majesty, love, and supreme beauty. All of Alisher Navoi's lyrical poetry are expertly crafted, fulfill a person's interests, bolster his faith, and soothe his spirit. Each of his poems is a classic example of the form and is full with deep philosophical and moral ideas.

As claimed by the poet himself in the epic "Lison ut-Tair," Alisher Navoi left behind a significant body of poetry, prose, and scientific works, totaling 100,000 verses. Alisher Navoi established the Uzbek literary language and elevated Uzbek literature to a global level with the help of this rich history. The name Alisher Navoi is connected to the highest growth of the lyric genre and epics in Uzbek literature.

Alisher Navoi's works have been translated into dozens of languages. Macalan, "Majolis un-nafais" was translated into Persian 3 times in the 16th century by Fakhri bin Sultan Muhammad Amiri, Muhammad Qazvini and Shohali Abduali Nishopuri. Alisher Navoi's first work translated into other languages is "Sab'ai Sayyor". "The Pilgrimage of the Three Sons of the King of Sarandib" by Christopher Armani, published in Italian in 1557, tells the story of "Bahrom and Dilorom" from Alisher Navoi's epic "Sabai Sayyor". This work has been translated into German, French and Dutch and has been published 11 times. Also, the 17th-century Georgian poet Tsitsishvili freely translated Alisher Navoi's epic "Sabai Sayor" and



created the epic "Seven Beauties". At the end of the 19th century and the beginning of the 20th century, Alisher Navoi's work "Muhokamat ul-lughatayn" was translated into Turkish and Tatar languages.

Following Alisher Navoi's passing, his writings were widely read by the Persian and Turkic peoples. The majority of the well-known Tajik poets, as well as writers from Azerbaijan like Fuzuli, Kishvari, Mirzo Fatali Okhundov, Sabir, and Turkmen like Azodi, Makhtumkuli, and Zelili, as well as writers from Kazakhstan like Abay Kononbayev, black writers like Berdaq and Ajinyoz, and Tatar poets like Abdulla Tokay and Hayum. Nasiri and others valued Alisher Navoi, benefited from his writings, and were pleasantly surprised by some of them.

Interest in and study of Alisher Navoi's work has a long history in Europe and Russia. In his chronology published in 1841, the French orientalist Katrmer included the works of Alisher Navoi "Muhokamat ul-lughatayn" and "Tarihi muluki Ajam", I.N. Berezin cited several excerpts from his works in "Turkish Chrestomatiya". In 1856, M. Nikitsky wrote his candidate's thesis on "Amir Nizomiddin Alisher. His significance in the field of state and literature" based on the first sources. At the same time, N.I. Il'minsky, V.V. Velyaminov-Zernov. , Alisher Navoi's work and legacy were dealt with by V. V. Bartold, E. E. Bertels, S. N. Ivanov, N. I. Konrad, M. Belen, Pave de Courteil, E. Brown and other Orientalists.

In Europe and Russia, there has long been a scholarly interest in and study of Alisher Navoi's work. The French orientalist Katrmer included Alisher Navoi's "Muhokamat ul-lughatayn" and "Tarihi muluki Ajam" in his chronology, which was published in 1841. I.N. Berezin quoted various passages from his writings in "Turkish Chrestomatiya." M. Nikitsky wrote Amir Nizomiddin Alisher in his candidate thesis in 1856. According to the primary sources, he is significant in the fields of state and literature. At the same period, V. V. Bartold, E. E. Bertels, S. N. Ivanov, N. I. Konrad, M. Belen, Pave de Courteil, E. Brown, and other Orientalists addressed the work and legacy of N.I. Il'minsky, V.V. Velyaminov-Zernov, and Alisher Navoi.

A scientific and critical text of many works of Alisher Navoi was developed. Rare copies of "Devony Fany" and other works were found and published. Alisher Navoi's real stage life began in the 20th century. Izzat Sultan and Uygun created the drama Alisher Navoi (1945, 1948), I. Mahsumov, composers Yu. In collaboration with Rajabi and S. Jalil, they wrote the musical drama "Navoiy Astrobodda" (1967). The character of Alisher Navoi was embodied on the movie screen. Musical drama "Farhad and Shirin" (1937), opera "Layli and Majnun"



(1942), ballet "Suhail and Mehri" (1967), opera "Dilorom" (1958), drama "Iskandar" (1991).) based on the epics of Alisher Navoi) has become one of the best works of theater art.

However, attempts were made to interpret our cultural inheritance in the guise of a foreign ideology during the roughly 150-year-long colonial period, particularly during the Shura system. In connection with Alisher Navoi's work, this phenomena is also expressed. They made an effort to portray him as a foe of the owners and an ally of the underclass. Excellent sections of his literary classics (such as the epic "Hayrat ul-Abror") have been condensed and published. Alisher Navoi was a writer and philosopher who adhered to the Naqshbandi sect, believed in the existence of God, and regarded every passage of the Holy Quran as sacrosanct. In order to understand the essence of his work, he should know the history of religion well, read the Holy Qur'an and understand its meaning. The promotion of religious knowledge is prohibited in the Shura system. That is why, although Navoi scholars have done a lot to promote the poet's work, Alisher Navoi's work has remained incomprehensible to most readers. Independence opened wide horizons for us to study the heritage of Alisher Navoi along with all our values. Now there is an opportunity to understand and understand the essence of his work.

The somber celebration of Alisher Navoi's birth's 550th anniversary took place in 1991. There is now a State Prize for the Republic of Uzbekistan named after Alisher Navoi. Our nation's capital saw the establishment of the Alisher Navoi National Park, which features a statue of the poet in its heart. The poet's flawless works were collected in a 20-volume book. In our nation, Alisher Navoi's memory is widely revered. One area, one city, one university (Samarkand State University), the state library in Tashkent, the institute of language and literature of the academy of sciences of Uzbekistan, the museum of literature, the grand academic opera and ballet theater in Tashkent, the palace of arts, the metro in Tashkent, the railway station, dozens of streets, and other public facilities are all included.

Artists, musicians, and sculptors have produced pieces honoring Alisher Navoi's life and contributions. A scientific and traditional conference honoring the conclusion of the yearly work on the study of Alisher Navoi's heritage is conducted on February 9, the anniversary of Alisher Navoi's birth.



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