

The Pragmatic Significance of the Study of the “Ilk Divan” From an Artistic and Philosophical Point of View

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Abstract

In this article we are talking about the study of "Ilk Divan" by Alisher Navai in the artistic and philosophical aspect and the pragmatic meaning of the Divan.

Keywords: *devon, secularism, mysticism, gnosis, art world, philosophical world, commonality, difference, enlightenment, poetics.*

The poetic laws of the world is in constant focus. This is important in solving the less frequently addressed problems of Oriental poetry in artistic and philosophical aspects, in determining the criteria for their emergence and development, signs of poetic perfection, typological and specific features at the level of today's globalized scientific and theoretical thinking.

In today's literary criticism, much attention is paid to the comparative-typological study in the context of world literature, which is developing the appearance and symbolic expression of high human ideas in the works of world-renowned artists. This allows us to determine the place of the works of literary figures recognized in the world literature as thinkers and creators in the development of world artistic thinking, in which secular and Islamic-mystical ideas are presented on the basis of Eastern artistic criteria. It is important to elaborate on the secular and mystical content, aesthetic significance, compositional and linguopoetic, traditional and innovative stylistic features of the poems in the "First Devon", the beginning of Alisher Navoi's work. After all, the independence of our country has opened the way for a wide range of research and promotion of the rich literary and scientific heritage of our great ancestors, whose names are known to the world. As a result, Alisher Navoi, the pride of our spiritual world, was given the opportunity to study in depth the secular, spiritual and mystical aspects of his work - the artistic and philosophical world. This indicates the emergence of new horizons in the history of Navoi studies, which has been developing over time. In our literary criticism, the task is to develop and generalize the classification, contextual analysis, historical-biographical, comparative-historical, comparative-typological research of secular, divine-mystical, mystical sources of Alisher Navoi's works, including the poems included in the "First Devon". Fans of the poet collected his poems in 1465-66 and created a devon, which was copied in a nastaliq letter by Sultanali Mashhadi, known in his time as the "Sultan of Calligraphers". In his preface to Badoyi ul-Bidoya, Navoi himself said, "But among the people there were a thousand bytes or two thousand bytes, and they were very famous." [3, 7] For this reason, the Navoi scholar A. Kayumov would not have written in vain that "many of Navoi's poems written in his youth reflect the power of love, warmth, pain and hope in his heart." [3, 196]

It is known that in the XIX-XX centuries in Russian oriental studies there was a special interest in classical Uzbek literature, especially in the personality and creativity of Alisher Navoi. Significant researches on this subject have been made by Russian orientologists M. Nikitsky, V. Bartold, E. Bertels, A. Kononov, A. Borovkov, A. Semyonov, M. Sale, A. Yakubovsky, A. Boldirev. Uzbek

Navoi studies did not stand still in the years of the former Soviet Union. Navoi studies, which began in the first half of the twentieth century, has carried out unprecedented research in Uzbek literature. More precisely, A.Sadi, Oybek, V.Zohidov, V.Abdullaev, I.Sultan, N.Mallaev, A.Kayumov, S.Ganieva, A.Hayitmetov, A.Abdugafurov, A.Rustamov, S.Erkinov, Yo Thanks to the work of scientists like Ishakov, this field has risen to a new level. During the years of independence, a new approach to Navoi studies was formed. By this time, the principle of reviewing and evaluating the personality and works of Alisher Navoi, based directly on their essence, became a priority. There have been a number of studies on the study of Alisher Navoi's works on the basis of specific sources, in particular, on the identification and clear display of their hidden and symbolic meanings, the disclosure of symbolic and mystical interpretations, in-depth analysis of religious and mystical aspects. In particular, B.Valikhodjaev, A.Hayitmetov, N.Komilov, R.Vohidov, H.Nematov, M.Mahmudov, I.Hakqulov, S.Hasanov, H.Qudratillaev, M.Muhiddinov, M.Imomnazarov, A.Quronbekov, S.Hasanov, A.Abdukodirov, D.Salohiy, N.Jabborov, S.Olimov, N.Jumakhojaev, A.Erkinov, Sh.Sirojiddinov, Sh.Hayitov, K.Mullahojaeva, U.Qobilov, U.Jurakulov, D. Yusupova, H.Eshonkulov, N.Bekova, M.Rajabova, N.Bozorova, Z.Mamadaliyeva, Z.Amonova, O.Davlatov, M.Asadov, R.Jumaev, Z.Gafforova and many others we know and at the same time scientific research, pamphlets, and notes by literary scholars that we have forgotten are examples of this. However, the question of studying the poet's "First Devon" as a whole, in monographic terms, is still open. True, Ishakov and the author of these lines have done some work in this regard. But the question of the holistic artistic-aesthetic description of the devon awaits its study as an important issue on the agenda.

Development of artistic and philosophical description of Alisher Navoi's "Ilk Devon", identification of traditional, Islamic sources and mystical-mystical roots of their poems, consideration of genetic roots, evolutionary criteria and differences in their perception in the following Devons, typological and spatial to show the signs, to substantiate the presentation of these secular, Islamic-mystical ideas in the criteria of oriental art, to systematize the roots and evolution of the lyrical hero of the poems, the artistic and aesthetic functions of the existing symbols; The creation of research on the features of poetic interpretation of his poems is an important task. After all, "Ilk Devon" is a collection of the first fruits of the poet's blessed work.

What are these? First of all, it is necessary to develop a general description of the "First Devon". It is necessary to fully shed light on the secular, divine-mystical aspects, mystical-enlightenment and symbolic-symbolic meanings of the poems in the "First Devon". Poetic features of the poetic interpretation of the lyrical hero, his contemporaries and other emblems in his enlightenment and epistemological views, including the proportionality and uniqueness of the author to the symbols of his predecessors and contemporaries, their symbolism, lyrical hero, names of prophets, poetic typological functions of traditional literary heroes. detection is very important. Navoi's basic skill in the use of the arts that shape the structure, weight, and rhyme of a poem should be demonstrated in the example of the unique artistic construction of the various poems.

It is known that all the verses in Alisher Navoi's "Ilk devon" were later included in "Badoyi ul-bidoya" and "Chor devon". The first works of the poet were first included in Badoyi ul-bidoya. Let us quote Devon's 11th ghazal mat and the following byte:

منكا ني منزل و معوا ايان ني خان ومان پيدا

ني جانمدين اكر ظاهر ني كونكلمدين نشان پيدا

Menga ne manzilu ma'vo ayon, ne xonumon paydo,

Ne jonimdin agar zohir, ne ko'nghumdin nishon paydo.

خرد محفي بدن فاني كونكل قويب طرب معدوم

باري سهل ايردي بولس ه ايردي اول ناميهربان پيدا

*Xirad mahfiy, badan foniy, ko 'ngul qo 'yib, tarab ma 'dum,
Bori sahl erdi, bo 'lsa erdi ul nomehribon paydo.*

The words and expressions in these verses, written in the Arabic alphabet, consist of a logical combination of Arabic, Persian and Turkish words - lexical units. It uses 15 Arabic and partly Turkish and Persian words. However, the relative superiority of Arabic words in the text did not prevent its formation in the Turkic language. The Arabic words in the verses were widely used in the 15th century Turkish literary language. In addition, the Navoi period in poetic speech *ja:n, asar, ma'va:, mahfiy, fa:niy, g'a:yib, sahl* such as Arabic words were considered means of creating a lyrical symbol. In the verses, the truth is stated through a metaphor. Thus, the expected goal of the poem is that the poet's stylistic skills required only the organization of such words, and at the same time, due to the tradition established in the period of the poet's worldview, a more complex poetic text emerged for today's reader. The complexity of "digesting" these poetic sentences is twofold. First, the weight of foreign language elements is large in both bytes. Second, it is these lexical units that have created an unnatural twist within the poetic sentences due to the poet's style.

It is known that the poems in Alisher Navoi's "Ilk Devon" were written by the poet in his youth, and, accordingly, his perception of reality and was formed as a result of the worldview formed at that time. This period can be considered as a period of study and growth in the worldview of the young Alisher and his understanding of the world, man and society. Therefore, it must be acknowledged that the poet's poetry is more traditional, personal and general. It is also observed that he has a religious and, to a certain extent, a mystical worldview. Poems about socio-political life, landscapes are rare in the poems. Nevertheless, the skillful reflection of some of these issues in the verses has, of course, led to the selection of lexical units that reflect this reality and to their integration within a single context. At the same time, the prevailing Persian-language and Islamic outlook, as well as the primacy of the movement, did not go unnoticed. This is one side of the issue.

On the other hand, it is clear that the study of the "First Devon" is of particular importance in illuminating the artistic and philosophical world of Navoi. Because, as mentioned above, it is true that the poems in the devon mentioned in the formation of Navoi's artistic and philosophical world served as the foundation. Had it not been so, these manzums would not have moved to the devons composed by the author. In our opinion, the systematization of the views expressed in the poems in the devon should begin with the "First devon". These are: a) the poet's concept of secular love; b) his understanding of divine love; c) the first mystical observations; d) opinions about the world and man; d) The rewards and conclusions that follow from all of this are related to the acknowledgment that the first buds were shed in the texts of the First Devon. Even the first two devons of the poet, the emergence of the magnificent "Khamsa" and the arrangement of "Khazoin ..." in the 90s, we think that the "First Devon" played an important role in the emergence of other works of the poet. Binbarin, acknowledging the role of the "First Devon" in the study of the poet's spiritual world, and continuing research in this regard, plays an important role in understanding the poet's artistic and philosophical world.

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