

LINGUISTIC FEATURES OF SYMBOLS IN ALISHER NAVOI'S HERITAGE

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ABSTRACT – Studying the lyrical heritage of Alisher Navoi up to the twentieth century, the great representative of Turkish literature, the greatest Turkish poet, Alisher Navoi is a thinker who united the Turkish people from “China to Huroson” under one literary flag. Alisher Navoi, as a great word artist, has taken Turkish art to a world of both meaning and form. Therefore, with the centuries gone by, the spiritual need for its literary heritage is growing. This is further evidence of the truthfulness of the following prophetic thoughts expressed by the great poet in his talk in the “Muhokamat-ul-Lughatayn”: “Umidim uldur va xayolimg'a andoq kelurkim, so 'zim martabasi avjdin quyi inmag'ay va bu tartibim kavkabasia'lo darajadin o'zga yerni beganmagay”. Studying the life and works of Alisher Navoi began in the life of the poet. Abdurahman Jami was the first to initiate this noble cause. However, Navoi has always been interested in learning the rich literary heritage of his country.

Key words – world literature, Alisher Navoi's heritage, Turkish literature, poet, linguistic features, folklore, extensive work

I. INTRODUCTION

In the early of 15th and 16th centuries, much attention was paid to the creation of the Navoi biography, manuscript copy and reproduction of manuscripts, and later the creation of specialized dictionaries for his works. A good example of this is the Tole 'Imaniy's «Badoye ul-lughat», the unknown author's «Abushka» and the Mirza Mehdi Khan's «Sanglah». The study of Navoi's works and writings has taken a different direction and meaning in the 20th century than in traditional Navoi studies. Navoi's creations have begun to be studied by many Western literary standards. In particular, there have been many new studies related to Navoi's anniversaries. He is the author of several scientific articles and defended his thesis and doctoral thesis. On the eve of the 560th anniversary of Navoi, the famous literary scholar Abdukadir Hayitmetov sets up twelve-part methodological frameworks for the study of Navoi and provides further research for the development of Navoi's study and research.

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II. LITERATURE REVIEW

In his book *History of Uzbek Classical Literature*, Rahim Vohidov notes that scholars who study the life and work of the poet rely on four important sources:

1. His own works (mainly prose works)
2. Works of Navoi contemporaries ("Navoining qalb daftari").
3. Tazkira, historical and artistic works of the XVI-XIX centuries.
4. Folklore ("El desa Navoini").

Almost all works by Alisher Navoi provide insights into his personality, creativity, social and elfical activity. In this regard, his works include such as "Khazayin ul-Ma'ani", "Khamsa", "Majolis un-nafois", "Mahbub ul-Kulub", "Muhakamat ul-lugatayn", "Waqfiya", "Hamsat ul-mutahayirin", "Nasayim ul-muhabbat", "Tarixi mulki ajam", "Tarixi anbiyo va hukamo", "Mezon ul-avzon", "Munojot", "Arba'in hadith", "Siroj ul-Muslimin" are important. . These works include the personal life of the poet, the socio-political situation of his time, the cultural and educational environment, the history and reasons for the writing of some of his works, the extensive work of the writer in the name of peace and prosperity, his good deeds as a minister and his relationship with his mentors and students.

III. ANALYSIS

The works of the great poet are the most reliable source for studying his life and work. Works of contemporaries of Alisher Navoi. This clause can also be broken down into pieces (great, peer, and contemporaries of the great poet). Abdurahman Jami's "Bahoriston", "Haft avrang", "Yusuf and Zuleiha", "Devoni Komil", "Ravzat us safo" of Mirhond, "Tazkirat Ush-Sharo" of the DavlatShah Samarkandiy, Giyosiddin Khondamir's "Makorim ul-axloq", "Habib us-Siyar", "Khulosat ul-ahbor", Zayniddin Vassifi's "Badoye-ul-vaqoye" and "Boburnoma" by Z.M. Bobur provide important information about the life and work of Alisher Navoi. These sources are especially important in the 15th-century history, where they are closely related to the role of the great emir Alisher Navoi, the life and activities of the poet. That is why the famous literary critic Izzat Sultan has created the scientific and literary research "Navoining qalb daftari", based on the works of the great poet and the contemporaries of the great poet Alisher Navoi. This work is important to the subject and to the Navoi science in general.

Tazkir, historical and artistic-scientific works of the XVI-XIX centuries. The genius of Alisher Navoi and his unique artistic and scientific works have always attracted the attention of poets, historians and literary lovers of the 16th and 19th centuries. Lutf Alibek Ozar's "Otashkadai Ozariy", Som Mirza Safavi's "Tuhfai Sami", Rizoqulikhon Hidoyat's "Majmua ul-fusaho", Faxriy Heraviy's "Latoyifnoma", Mirzo Haydar Doglat's "Tarixi Rashidiy", Abdulmuminxon's "Tom ut-tavorix" as in the works of Alisher Navoi contemporaries in such classical sources as "the literary", the work of the poet is objectively evaluated, and interesting stories about his life and work are presented. However, we must be careful with regard to the information listed above. Because The authors' that tazkira, books of history Izzat Sultan. Navoi's heart notebook. (Tashkent, 1969.), perceptions of Alisher Navoi are indirectly derived from the first and second sources. In this sense, their notes may be ambiguous. Thus, while third-party sources provide an impetus to clarify the scope of Alisher Navoi's work, it is difficult to lay the

groundwork for serious scientific conclusions. Folklore. There are many legends about Alisher Navoi in Uzbek, Tajik and Turkmen folklore. They have a unique artistic image of the poet, which is loved and cherished by the people. These narratives do not accurately represent the historical reality. In them, the image of Alisher Navoi is described as a wise, intelligent, thoughtful, patriot, protector of the oppressed, a talented scholar, thinker and poet. "Navoi and yigit", "Navoi va 40 vazir", "Navoi and Guli" in Uzbek folklore, there are legends in the Turkmen folklore in the series "Mirali and Sultan Suyun", which are the result of the sincere attitude of the people to the great poet. This legend has been published by the folklore scientist M. Jo'rayev. The lyrical heritage of Alisher Navoi is a new and higher level of the Uzbek lyricism, which combines the best traditions of national and sister literature. The essence of the poem of Navoi is characterized by its high poetic expression of philosophical, social and ethnic views. For the first time, we see the direct connection of the lyric to the leading philosophical and social movements of the time in Navoi's art. Lyrica's relationship with the social environment is seen as a formidable opposition that is largely based on deep discontent. This opposition is manifested in the form of rejection and harsh criticism. The lyric hero of Navoi is a complex type with rich spiritual and moral qualities. His Spiritual World, Important Aspects of His Character "El desa Navoini". (Tashkent, 1991). The vivid picture of the active relationship to life and the present is reflected in our eyes. He is an intelligent scientist and political figure who deeply understands the inner movement of the roots' life, the complex rhythm of the heart's the era. At the same time, the joys and sorrows of love do not deviate from the heavy psychological pain of carelessness and alienation. Consequently, she sighs in the face of these human emotions, and in the second place she screams in such a way that it shakes the sky.

On the one hand, he is disheartened by the world and the human race; on the other hand, the ugly faces of the clergy and the rulers, and firmly seize the truth in his face, seizing the king's robes. The critical attitude of the poet to the environment, which began to appear at an early age, became more and more intense as time went on, with his life experience, and finally, after a profound discussion in a variety of forms, he concluded: "Olamni odam manfaatlariga mos qilib va u bilan birga odamni ham qaytadan yaratish kerak".

That is why these poetic masterpieces, deep in their content, ideological and philosophical perfection, have already gained popularity in Khurasan, Maverannahr, Asia and East Turkestan. One can also see how quickly Navoi's lyrical poems became popular among poets when they were 24-25 years old. It is noteworthy that the first thoughts about the Navoi lyric were made during his lifetime, and the essence of the poet's lyrical legacy is compact but thoroughly appreciated. Lutfi's comment about Navoi's famous bay, which begins with "Orazin yopqach", can be said to be the first assessment of the poet's lyrics in general. In the book "Bahoriston", Abdurahman Jami points out that Alisher's incomparable talent is poetic in both languages but more than Turkish writing. "Ba on zabon besh az vay va beh az vay kase she'r naguftaast va gavhari nazm nasufta" (in Turkish (TX) no one could write a better and better poem or pierce the poems). In this passage, the most important aspects of the literary heritage of Navoi (both in terms of volume, in terms of content and in the form of art) are masterfully described. It is noteworthy that Zahiriddin Muhammad Babur, one of the young contemporaries of Navoi, wrote about Navoi's poetry in "Baburnoma", which is exactly the same as Abdurahman Jami. Judge Qazviniy also commented in the appendix of "Majolis un-nafois" that Alisher Navoi wrote poems with great skill in both Turkish and Persian, saying:

"No one could say Turkish poetry better than him, nor could they splash pearl of poetry better than him." (Hech kim turkey she'rni undan yaxshi yaxshiroq ayta olmagan va nazm durlarini undan yaxshiroq socha olmagan). In general, it is possible to summarize the thoughts of Navoi's creativity, including his lyrics in the 16th and 19th centuries in India, Iran, Afghanistan, Turkey, and Central Asia, and named after Alisher Navoi: The characters are over. However, his education was more susceptible to Turkish poetry. No one in Turkish has ever produced more or better poetry. Alisher Navoi has become a spiritual mentor of poets who have lived and worked in the later stages of classical literature as a great word-for-word artist of Turkish literature. Not only Turkish artists, but also many Literature of Eastern classical works, used the rich literary heritage of this great poet and inspired 13 new works of his own. The study of the poet's life and work up to the twentieth century has been carried out in the following forms:

- bokings of the poet's works
- compiling dictionaries on highly productive spiritual heritage
- tazkira, historical creature, and activities of the poet
- reaction to artistic creations;
- responding to his poems and compiling his poems
- creating prose descriptions of his poems
- translating some of his literary and scientific heritage
- Alisher Navoi's books of colorful poetry were not long before the original devan had been in order.

This is stated in the debut of the first official devan of the great poet "Badoe 'ul-bidoya": "... but a thousand bytes and two thousand bytes were collected by the people themselves. I became famous. " Indeed, the famous calligrapher of Khurasan, in Navoi's words, wrote the "works of the poet" at various times by the Sultan Ali Mashhadi, the "calligrapher of callers." "This aspect of the matter does not justify the claim that the general public had access to the works of the great poet" With the advent of printing houses in Turkestan in the 1970s, a few shortcomings were eliminated. In a short period of time, several works by Alisher Navoi were published: "Hamsa", "Chor devon", "Waqfiya" and others. The aspiration for a deeper understanding of the underlying ideas put forward in the works of the great poet gave rise to the creation of special dictionaries. "Badoe 'ul-lughat" is the result of early studies in this field, and it is thought that this work appeared in the last years of Alisher Navoi's life or shortly after the death of the poet. Later, "Lugati Navoi" was given to the poet's lovers. In 1560, Aloyi binni Muhib's "Al-Luqatun Navoiyyat wal istihodat" Vohidov R.; Eshankulov H. History of Uzbek classical literature. Tashkent, 2006p. "Ulchigatoyiyat" ("Navoi lughati va Chigatoy tili dalillari") was compiled.

In recent centuries, there is a significant spiritual need for such dictionaries. In the eighteenth century, Mirzo Madhihan compiled a dictionary called "Mabon ul-lugat", and in the 19th century, Fatali Kozhari "Lugoti Atrocia" continued his research with his work. The works of Navoi served as a vocabulary for these dictionaries, and many of them were written in Persian. Khorezm-based scholar and writer Muhammad Hawksor has widely used excerpts from the works of Alisher Navoi in his book "Muntahab ul-lugat", published in Uzbek in 1798. In the 19th century, these works were developed by Sheikh Suleiman Afandi Bukhari in his "Lugoti Chigatoy va Turki Islomiy".

IV. DISCUSSION

Well-known Uzbek literature figures from the fifteenth century have considered the great thinker Alisher Navoi a spiritual master. Writing poems, answering, and linking poems to ghazals has become a great tradition not only for Uzbek poets, but also among the prominent artists of the fraternal nations. In one poem by the well-known Uzbek poet Shermuhammad Munis (1778-1829), it is with great pride that he saw Alisher Navoi as a pirate and proudly attributed his name to the great Alisher suffice it to say: "So'z ichra Navoiyki, jahongir durur, Munisga maoniy yo'lida pir durur. Yo'q g'ayriyat andin o'zgakim ayturlar, Bu Shermuhammad, ul Alisher durur." Shermuhammad Munis "Voliti mulki tariqat gar Mizomiydur mango" recognizing the literary influence of the great classics of the Eastern classical literature on the line beginning with the line, Hazrat Navoi also appreciates the personality. Munis understands the spirit of Alisher Navoi as his patron. That is why he emphasizes that he does not care about the actions of monsters (who envy the poet, who cannot see the achievements of the poet). The translation of Alisher Navoi's literary and scientific heritage into other languages and the fact that they are the basis for the creation of new literary works testify to the significant contribution of the great poet's spiritual heritage to the development of Eastern literature. As early as the fifteenth century, the great thinker, who was of great importance to the science of literary studies, had been translated into Persian for several times by "Majolis un-nafois". Turkish poet Lomiy freely translated the poem "Farhad and Shirin" in Khamsa into Ottoman Turkish. Literary scholar Agoh Sirri Levend published this work in Turkey in 1965.

Creative efforts to translate the works of Alisher Navoi into Ottoman Turkish continued in recent times. The translation of "Tarixi Mulukki Ajam" by Fanai into Turkish was published in Vienna in 1782 under the title "Tarixi Fanai". Also, in the beginning of the 19th century the work of the great writer "Muhokamat ul-lugatayn" was translated into Turkish and Tatar. The literary and scientific legacy of Alisher Navoi left a mark on Western writers and literary critics. In particular, the seventeenth-century Georgian poet Sitsishvili was inspired by the story of "Bahrom and Dilrom" in Alisher Navoi's "Sabayai Sayyor" poem, writing the "Baramguriani" poem, "Bahrom Go'or." In the 16th century, the Armenian writer Khristafor, who lived in Tabriz, created the book "Sarandib shohi uch yosh o'g'loning ziyorati" based on the stories of Khusrav Dehlavi's "Hasht Behisht" and Alisher Navoi's "Sabai Sayyor". This work was translated into Italian in Venice in 1557 and translated into a number of European languages. However, despite the fact that it was the second part of the work of Christophor to the scholars, the series of stories about the king and princes of Sarandib gained fame in the West, and 16 books have been published in the European literature. Even this plot is based on Walter's "Zadige" and Mark Twain's "Tom Sawyer chet elda". In the eighteenth century English writer Horas Wallpol wrote the story of "Srandiblik uch shahzoda". Intensive research work of European orientalists on the study of the life and work of Alisher Navoi dates back to the 19th century. The French orientalist, Kartmer, has published excerpts from the works of Alisher Navoi's "Muhokamat ul-lugatayn" and "Tarixi mulki ajam" in Eastern Literature, published in 1841. Such creative research was carried out by Russian scientist I.N. Also in Beryozin's book "The Turkish Chrestatomy." The first comprehensive information about the life and work of Alisher Navoi can be found in M.Nikitsky's master's thesis on "The Amir Nizomiddin Alisher, uning davlat va adabiyot sohasidagi ahamiyati".

The author was the first in Western Oriental Studies to study the life and work of Alisher Navoi, based on his own works by Alisher Navoi, Khondamir, Davlatshahi Samarkandiy and Sam Mirzo Safavi. M. Nikitsky highly

appreciates the contribution of the great poet to his political activity, cultural activities and his contribution to the development of the Turkic language. However, he did not fully understand the peculiarities and traditions of the Oriental literature. M. Nikitsky, his predecessors, contemporaries and followers made a serious mistake in assessing the spiritual heritage of the great thinker. They assessed Alisher Navoi as an imitator and translator of Persian literature. M. Belen, the translator of the French Embassy in Turkey, who published an article in the *Asian Asia* magazine in Istanbul in 1861, also echoed those notions. Such an unbiased view of the issue is the French orientalist Buva, the English orientalist E. Brown, the Russian orientalist academician V.V. It is also observed in Bartold's studies. Of course, this kind of issue has its own interpretation. Firstly, the study of the literary heritage of Alisher Navoi was at an early stage. Not all the works of the great thinker were fully known not only to Europe but also to his beloved lovers. Secondly, the names of the poems in the traditional "Khamsa" and the heroism of their heroes, the spelling of ghazals, and the presence of such characters as lovers, rinds, and zhadids in the Muslim region, have led researchers who have not been deeply acquainted with the features of the literature. It is possible that the novelty of Alisher Navoi's works was written exclusively in Turkish. However, similarities in the poetry of the representatives of Persian-Tajik literature have been overlooked by Western literary scholars. It is worth noting another literary event. The truthfulness and high devotion to the teachers in the nature of Alisher Navoi also "cost him dearly". For example, he quotes a number of poems in "Lison ut-Tayr" poem: "Tarjima rasmi bilan surdim qalam". However, any researcher who is not aware of the creative process and does not refer to the comparative analysis should come to the same conclusions as the author. It is safe to say that since the end of the 19th and early 20th centuries, the same name was put on the great Navoi "collar". Thank goodness, scientific justice has been settled. The first was prof. EE Bertels clarified the issue by comparing a study of Fariduddin Attor's "Mantiq Ut-Tayr" and Alisher Navoi's poem "Lison ut-tayr" and strengthened it by national studies. European scholars have begun to create dictionaries to study the works of Alisher Navoi and to publish the existing classic dictionaries. In 1868 the Russian orientalist V. Vilyaminov-Zernov published a dictionary of Al-Al'i bin Muhibiy in the 16th century, St. Petersburg, entitled "Al-lugat un Navoiyat val-istishhodat ul-chigatoiyat". French orientalist Pave de Curtis used a Navoi dictionary to create a dictionary for Oriental literature. The Russian orientalist NI Ilminsky emphasized the creativity of the works of the great poet through a profound scientific analysis of Alisher Navoi's work "Muhokamat ul-lugatayn".

V. CONCLUSION

Observations on this article on the study of Navoi's lyrical heritage, its main principles and directions, the study of the poet's autobiographical ghazals show that the study and popularization of the poet's life began long ago. We focused on studying the autobiographical poems of the poet. Based on observations, the following general conclusions can be drawn:

1. The study of the life and work of Alisher Navoi began when he was a poet. Abdurahman Jami was the first to initiate this noble cause. However, Navoi has always been interested in learning the rich literary heritage of his country. For example, in the early 15th and 16th centuries, much attention was paid to the creation of the Navoi translation, reproduction of manuscriptss, and later the creation of specialized dictionaries for his works. A good

example of this is the Tole 'Imaniy's "Badoye ul-lughat", the unknown author's "Abushka" and the Mirza Mehdi Khan's "Sanglah".

2. How fast the poetry of Navoi is spread among the people can be seen that when the poet was between the ages of 24 and 25, some of his poems were collected by poetic admirers. It is noteworthy that the first thoughts about the Navoi lyric were made during his lifetime, and the essence of the poet's lyrical legacy is compact but thoroughly appreciated.

3. Autobiographical poems of Alisher Navoi are particularly evident in his attitude to the era, surroundings and people. At the same time, the poet expresses his thoughts and comments on some of his poems on traditional themes, sometimes between the bytes, sometimes at the end of the poem, sometimes in the form of a lyrical retreat, sometimes in a didactic way, or in some way, could be masterfully expressed in bytes. These aspects can be observed in the process of systematic observation of the Navoi lyrics and acquaintance with the main content of each poem.

4. The condemnation and repression of injustice in the existing social environment, and the criticism of cruelty and violence are practiced in a variety of poetic ways from early Navoi. Criticisms, exposures, grievances and protests, the ways in which they are conveyed to the reader are varied, mainly in the lyric character's feelings, emotions, attitudes and evaluations, aspirations and dreams.

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