



THE ROLE OF ALISHER NAVOI IN SOCIETY

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Abstract:

This article provides information on the study of Alisher Navoi's life and work in the secondary and higher education system, and the place of Navoi's figure in the life of our society. Opinions were expressed about the education of the great thinker.

Keywords: "Navoi Khanlik", mushoira, bahru bayt, literature, textbook, program, philology

Introduction

Such persons have lived in history, whose place is incomparable. One such person is Alisher Navoi. The name of the Sultan of Ghazal property has not lost its value in the life of our society, even though centuries have passed. Every year, February 9 is celebrated with a big celebration, various events, commemorative parties, and celebrations are held in many places. A member of society who considers himself educated and cultured knows Alisher Navoi's ghazal or rubai by heart and can reflect on his life and work. Salkam can analyze the wise words of our poet, which have not lost their value even after nearly 6 centuries have passed. In different places of our country, "Navoi Khanlik", mushoira, bahru bayts are still held, and their participants are people with professions not related to literature and poetry. We can see their activities in the analysis and interpretation of ghazals, as the hafiz who are even a little related to the literary literature, pay attention to the content of classical songs and sing them. During our lifetime, we witnessed that representatives of fields not related to literature, for example, specialists in exact sciences, medicine or law, were able to express their independent opinions about Alisher Navoi's life and work. Some of them even wrote reviews of Navoi's works. During his school days, Alisher actively participated in parties dedicated to Navoi's work. They will be able to recite the poems they have performed on stage.

So, what percentage of our people, our nation, do you think has this feature? How effective is the knowledge gained in high school about Alisher Navoi? What methods do we use to retain the information we have learned? Why most people do not remember even one ghazal from Alisher Navoi? Or not everyone can correctly tell the





arrangement of epics in "Khamsa"? Does the story "Mehr and Suhayl" included in the school program consider "Sabai Sayyor" not a fragment, but the main plot line of the epic? In order to find answers to these questions, we conducted a survey among people's representatives and set ourselves the goal of drawing the necessary conclusions.

There are such cultured, educated and spiritual representatives of our people who always refer to the poet's work because of their endless love for Hazrat Alisher Navoi. Even if their fields of activity are far from literature and poetry. Doctor of physical and mathematical sciences, professor Abdulla Azamov can be included in this sentence. Despite the fact that our scientist is an expert in the field of exact sciences, his love for literature, especially the work of Alisher Navoi, is commendable. Abdulla Azamov's "Book? Book... Book!" article has the following opinion: "Navoi is difficult to read." Why? You can enjoy the starry sky even without a telescope." If the sky points to literature, the stars point to Navoi's works, and the telescope points to dictionaries and comments, the author means to understand the works of Alisher Navoi by heart. In the course of the article, a similar conclusion is also given: "There have been many great people in history. Have you ever regretted that you were not a contemporary with them, that you did not have the opportunity to meet them and enjoy their conversation? No regrets: read their books, books about them. I guarantee that they will not come back to you and talk to you.

Abdulla Azamov was able to show his love for literature and His Holiness Alisher Navoi not only as a publicist, but also scientifically. Our scientist has pamphlets entitled "Aruz (Lessons of Alisher Navoi and Zahiriddin Muhammad Babur)" and "Humor-Mutoyiba in Alisher Navoi's Ghazals". In them, the works of Alisher Navoi and Zahiriddin Muhammad Babur, as well as Aruz weight, are well researched. The importance of the change of verb forms, the use of inversion (exchange of parts of speech), and the exchange of hyja (syllable) types is reflected. In addition to the above, Abdulla Azamov also wrote dramatic works about Alisher Navoi. The first dramatic work is called "Dugohi Hosseini". In addition to Alisher Navoi and other historical figures, there is an image of Guli. Guli is described as the qii of Alisher's uncle, Mirsaid Kabuli, whose weddings were not performed, but their marriages were read. Due to the tyranny of Abu Saeed Mirza, who ascended the throne after Abul Qasim Babur, both Mirsaid Kabuli and Guli perished. It is a historical fact that Navoi's uncles were killed by Abu Said Mirza. In our opinion, the image of Guli is influenced by Uygun and Izzat Sultan drama.

The second drama is called "The Man Who Searched and Found Himself". The drama shows Alisher Navoi's career in the palace. Artist Husayn Boygaro tried to shed light





on the animosity and character of the people around Navoi. It is mentioned in the narration about Navoi in the stage work

Кўкрагимдур субҳнинг пироханидин чокроқ,

Кипригим шабнам тўкилган сабзадин намнокроқ

the history of the verse is also presented. In the narration, it is said that Alisher Navoi bought it from a poor man. Maulana Lutfi was praised

Оразин ёпқач, кўзимдин тўкилур ҳар лаҳза ёш,

Ўйлаким, пайдо бўлур юлдуз ниҳон бўлғач қуёш

verse is also cited.

As a fan of our respected scientist Abdulla A'zamov Alisher Navoi's work, he also admired his ghazal:

Мисли хонақоҳингизни айламак зиёратим –

Ҳар куни девонингизни қўлга олмоқ одатим.

Бу ғазални ўқиганда ҳаддан ошмиш ҳайратим:

“Бўлмиш андоқ мунқатиъ аҳли замондин улфатим

Ким, ўзум бирла чиқишмас ҳам замоне суҳбатим”.

Or we can cite the famous rubai of Alisher Navoi:

“Кўз бирла қошинг яхши, қабоғинг яхши,

Энг бирла менгинг яхши, сақоғинг яхши.”

Уммонда қошинг мисли даракчи қушдек,

Кўзинг – йўл ёритгувчи маёғинг яхши.

Ўхшатса қоматинг гар дарахту гулга,

Ғунчаю гулинг не дей? Бутоғинг яхши.

Фироғинг ширин, аммо висолга етмас:

“Юз бирла сўзинг яхши, дудоғинг яхши.”

Бу мисрани ким айтган – билибми, билмай

Чимрилган қошинг, уйган қовоғинг яхши.

Таърифинг Навоийдин ўтказиб бўлмас:

“Бир-бир не дейин, бошдин аёғинг яхши.”

Another scientist of ours - Doctor of Physics and Mathematics, Professor Mansurkhan Toirov is also distinguished by his special attention to literature. We want to talk about the article "Mad Schools" by Ustoz. The article was published in "Vatanparvar" newspaper in 2013. It talks about the history of creation of epics about Layli and Majnun in Uzbek classical literature. It is known that Nizami is the first creator of the epic "Layli and Majnun". But the author mentions that Rodakiy was the first to write such an epic, which probably has not reached us.





Again, quoting Fuzuli's words, "Layli and Majnun are a mirage in Persian, but this narration does not exist in Turkish" and tries to find the reason for his ignorance of Navoi's epic "Layli and Majnun". Our scientist talks about two of the works dedicated to the story "Layli and Majnun". The first one is Hazrat Inayat Khan's narration, and the second one is "Skazanie o Madjnune iz plemeni Benu Amir" (Skazanie o Madjnune iz plemeni Benu Amir) based on the edition and foreword of B. Shidfar, published in Kiev in 1976. According to Hazrat Inayat Khan's narration, Majnun's parents, who could not find a cure for his madness, wrote a letter to Laila's parents and asked them to agree to their marriage. In this narration, Majnun wants to convey his greetings to Laila by a camel carrier. But he could not finish what he had to say to his lover, so he went with the letter carrier to the place where Layli lived. The author of the article cites the fact that Layli and Majnun are not figures invented by poets, that the poet Qays ibn al-Mulawwah, nicknamed "Layli's Majnun" by his contemporaries, was a child of the Banu Amir tribe of northern Arabs. Our scientist, who examined the historical sources mainly in Russian, comments: "I relied more on Lipkin's translation into Russian in understanding Navoi's epic "Layli and Majnun" written in Chigatoi (old Uzbek language). If our linguists, who have been working on the formation of our language for almost a hundred years, gradually develop our language in the direction of being able to fully understand Navoi's works, perhaps our language would be more beautiful than it is now, and we would enjoy reading Navoi's works without stuttering. Our respected scientist Alisher Navoi paid special attention to the fact that he finished his epic "Layli and Majnun" before his teacher Abdurahman Jami.

Another compatriot who is not indifferent to Uzbek literature is Komiljon Sindarov, a doctor of jurisprudence, the author of many works of art. He also referred to classical literature. Alisher Navoi's comments on his ghazals can be a proof of our opinion.

Бизни бир парвонаю, ўзни анга шам қилдингиз,
Не балолиғ бўлсаким, қошимизда жам қилдингиз.
Қадримизни ер билиб, кўзимизни нам қилдингиз,
Бизни, эй ишқу жунун, расвои олам қилдингиз,
Ҳар не расволиғдин афзунроқ бўлур ҳам қилдингиз.

Or:

Қомати кўзни олар сарви равоним бор эмиш,
Сочи сунбул, юзи ол, қоши камоним бор эмиш,
Тенги йўқ соҳибжамол, моҳи тобоним бор эмиш,
Сени кўргач, дер эдим, бир меҳрибоним бор эмиш,
Аллоҳ-Аллоҳ, не бало ботил гумоним бор эмиш.





Both of the above mukhammas are written in the same weight - the most common weight in our classical literature - ramali khumsamuli mahzuf weight. Only in the verse "The husband knows our worth, you moistened our eyes", according to Alisher Navoi's definition, "there is a fault" in its weight. If we pay attention to other clauses of muhammas, we can find poetic arts such as tashbeh, talmeh, tazad, and exaggeration, as in classical literature. This means that the author is not only a lover of literature, but also an expert who has mastered its rules well.

Among our people, there are many spiritual people like the above. What should we do so that such lovers of literature, lifelong fans of Alisher Navoi inspire our people in the future?

In our opinion, we should start teaching the younger generation about our great-grandfathers even earlier than school age. This should coincide with the time when the child's language is fully developed and he begins to be interested in the meaning of words. When talking about the development of the child's speech reserve, psychologists have given the following opinion: the vocabulary of a 2-year-old child is 250-400 words, and the vocabulary of a 3-year-old child is 1000-1200 words. The speech reserve of a 7-year-old child is up to 4000 words. From these statistics, it can be concluded that a child who has reached kindergarten age, that is, 3 years old, opens up to get to know the world. Memory is very well developed in children aged 3-7 years. For this reason, many of our scholars expressed the opinion that children should be memorized examples of Alisher Navoi's works from kindergarten age. We agree with these comments, and we would like to emphasize that it is one of the most effective ways to memorize our poet's simple words and wise words to children. Because the poems stored in this memory serve as a source for a deeper understanding of their meaning later. In addition, in the period of kindergarten age, models of character traits are formed in children, and the foundations of moral character are formed. A child who understands the meaning of a poem and a wise word memorized at such a responsible time will now try to follow them for the rest of his life. After all, it is not for nothing that the words "knowledge acquired in youth is a pattern carved in stone" are said.

In all classes of secondary general education schools, information about the life and work of Alisher Navoi is given, examples of his works are presented. Alisher Navoi's works and stories about him are included in the textbook of each class, adapted to the age of the students of that class. In addition to Alisher Navoi's lyrics, "Hayrat ul-Abror" (grade 5), "Farhad and Shirin" (grade 9), "Sabai Sayyor" (grade 7), "Saddi Iskandari" (grade 11) by "Khamsa" excerpts from his works are presented. Here are some considerations that we consider important:





1. Ghazals according to the school program were given in the previous literature textbook of the 10th grade. The newly implemented 10th grade textbook includes rubai, qita and fard. We teach the term "Sultan of Ghazal property" to the students from the primary grade, but we do not include the ghazal in the textbooks. This, in our opinion, is unsatisfactory.

2. We believe that it is necessary to make effective use of sources in order to give readers a clearer picture of Alisher Navoi's personality. For example, excerpts from Khondamir's "Makorim ul-akhlaq" were included in the 11th grade literature textbook. They certainly expand our imagination about the personality of Alisher Navoi. We can find many stories that can be a lesson for all ages from the well-known and popular collection "El desa Navoiyni", and it would be appropriate if we actively use them in their place.

3. In secondary schools, in addition to "Literature" and "Reading", there are subjects such as "Education", "Essentials of Spirituality", as well as weekly educational hours. If instructive narratives about the life of Alisher Navoi were included in these textbooks, we would contribute to the spiritual development of the next generation.

We mention one noteworthy case: every compatriot who has received secondary school education has memorized Alisher Navoi's story "Sher and Durroj", rubai "Stranger cannot be happy in a foreign country" and at least one verse from the radiative ghazal "Kelmadi". Apart from these, the drama "Navoi" by Uygun and Izzat Sultan is well known to the representatives of our people. Although this work is not included in school textbooks. Because fragments of this drama were staged at many events, and those who performed monologues and dialogues in it will never forget it. Because of the "Navoi" drama, many representatives of our people believe that Alisher Navoi had Guli in his life. And this situation was certainly caused by the film "Alisher Navoi", because the film has the character of Guli, and excerpts from the drama "Navoi" were used effectively. At this point, we can say one thing as a conclusion: the cartoons or the works transferred to the movie are better established in the minds of ordinary people! As the famous movie hero said: "Books and theater will disappear, only television will remain!" In our opinion, performances in theaters go their own way, and television has a different place. It would be appropriate if artistically level scenarios were created and filmed based on the works of Alisher Navoi. Then many viewers would get information about what obstacles Farhad overcame to become a perfect person, what Bahromshah went through and what stories they heard. Even if it is not included in the textbook plans, it would be appropriate if the story of Sheikh San'an from the epic "Lison ut-





Tair" is screened, and at the same time, of course, the film about Alisher Navoi is also updated.

The study of the life and creativity of the Sultan of Ghazal property continues in higher educational institutions. Some hours are devoted to the life and work of Alisher Navoi in science programs such as "Uzbek language" (for Russian groups), "Use of the Uzbek language in the field" taught in higher educational institutions. In the "Uzbek language" subject, "Uzbek language is the state language", examples of Alisher Navoi's wise words are given, and the topic "Alisher Navoi - the founder of the Uzbek literary language" is included in the list of independent assignments. These tasks allow students of the Russian-speaking group to get to know the life and work of our great thinker.

In the curriculum of the subject "Use of the Uzbek language in the field" intended for the 7-8 semesters of non-philology courses, certain hours are devoted to the life and work of Alisher Navoi. Alisher Navoi's life and creative activities are given ample space in these hours. Information about Navoi's views on linguistics is provided and the specific features of the work "Muhokamat-ul-lughatayn" are studied.

In this science program, the lyrics of Alisher Navoi are also emphasized, and the composition of the poem "Khazayin ul-Maoni" is discussed. In addition, the traditions of Hamsa and "Khamsa" epics are also discussed.

The main subject of teaching Alisher Navoi's life and work in higher education institutions is "Navoi studies". This science program for philology majors is taught on the basis of 4 modules:

Module 1. Alisher Navoi's life and work

Module 2. Navoi's poetics

Module 3. Interpretation and teaching of Navoi's lyrics

Module 4. Interpretation and teaching of Navoi's epics and prose works

The more deeply Alisher Navoi's life and work are studied in the higher education system, the more knowledgeable and experienced the experts in the field of education will be. Alisher Navoi's personality in the society will increase with the help of the knowledge they give to the young generation.





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