

Artistic Interpretation of Alisher Navoi's Image in Uzbek Literature of the Independence Period

Gulbahor Ashurova

Abstract--- *The interest in Navoi's work, the study and analysis of his works is a continuous process that has been going on since the time of the thinker-poet. Navoi's work is such a vast ocean that every generation can collect its own jewels. Realizing Navoi is equal to knowing the history, culture, national identity and soul of Uzbek nation. Today, one of the main tasks of the society is to bring up young people with high human qualities, and in this process, the works of Alisher Navoi will serve as an invaluable source. Not only his works, but also the exemplary way of life of this great figure, the image of which has become a symbol of perfection, is a real guiding star for our contemporaries.*

Keywords--- *Alisher Navoi, "Khamsa", "Muhokamatul-Lughatayn", "Badoeul-Lugat".*

I. INTRODUCTION

The Resolution of the President of the Republic of Uzbekistan Sh. Mirziyoev "On comprehensive measures to develop the system of publishing and distribution of book products, increase and promote the culture of reading and reading" pays special attention to improving reading among young people. This aspect should begin, first of all, with the promotion of Navoi's works and the reading of works of art about Navoi. The spiritual and intellectual potential of the younger generation does not require proof that the works created about our ancestor Navoi have a great influence on the thinking of the mind.

Today we have stepped into a unique new stage in the study of the life and work of the great thinker. It is true that due to national independence, the expression of Alisher Navoi's image in literature and art has risen to a large scale. In this regard, it is important to study the interpretations of the image of our great ancestor in our modern literature, who was highly recognized and respected in his time as the owner of the word property. After all, today's generation of creators recognizes the great thinker as the pinnacle of spiritual and moral maturity. In his works of various genres, he strives for a unique artistic interpretation of the image of Alisher Navoi. This great thinker, as the legitimate heir of the great literature that has risen to the highest peaks, considers it his duty to continue in a worthy manner the living traditions of his creation. The fact that this study seeks to reveal the specific laws of this continuous creative process through the analysis of works of art depicting the image of Alisher Navoi in the Uzbek literature of the period of independence also shows the relevance of the topic.

Attempts to create the image of Alisher Navoi in his works are typical of almost all creative people. While some of them have dedicated only one work to Navoi, the image of the great thinker occupies a leading place in the works of some poets and writers. These include both compact lyrical plates and major epic works. Importantly, in most of these works, Alisher Navoi's meaningful life and multifaceted activity are reflected in all its diversity. The fact about

Gulbahor Ashurova, Candidate of Philological Sciences, Associate Professor, Tashkent State University of Uzbek Language and Literature named after Alisher Navoi.

the possibility of considering it as the part of “Navoi” confirms that the research's focus is to find solutions for a controversial scientific issue.

The study was conducted in accordance with the Decree of the President of the Republic of Uzbekistan “On increasing the effectiveness of national propaganda and spiritual and educational work” (PP-451 of August 25, 2006), further optimization of the structure of the Academy of Sciences and integration of academic science and higher education. Resolution “On Strengthening Measures” (No. PQ-2204 of July 8, 2014); Decree “On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi” (PF-4797 dated May 13, 2016); Resolution of the President of the Republic of Uzbekistan Sh. Mirziyoev “On comprehensive measures to develop the system of publishing and distribution of book products, increase and promote the culture of reading and reading” (No. PP-3271 of February 1, 2017) and other relevant regulations - It should be noted that it is directly related to the tasks set out in the legal documents.

II. THE MAIN PART

Review of foreign literature [1]. Biography of Alisher Navoi, critical texts of his works, works of “Khamasa”, “Muhokamatul-Lughatayn”, study of devons, classical literature of Navoi and the East (Moscow State University, St. Petersburg State University); personality, social activity, creativity Harvard University, Oxford University, translation of historical and scientific works, biography, poetry and problems of Khamasa, Navoi and Western literature (University of Bonn, Slavik Reserach Center of Hokkaido University, University of Tehran, Institut Francais d’Etudes sur l’Fsie centrele, IFEAC) of Tehran, Institute Fran caisd’Etudes sur l’Fsie center, IFEAC); Navoighazals and historical and artistic works (Kiev National University); Navoi and Turkish classical literature development, comparative-typological study of Navoi and Nizami, Navoi and classical Khamasa traditions (Ankara University, Baku State University); The study of Navoi's works in literature, folklore, theoretical literature, textuality and text poetics (Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of Uzbekistan, Samarkand State University) is consistently covered in Uzbek and world literature. . All the above-mentioned foreign research institutes, the problem of artistic image in universities are literary periods (ancient, medieval, Renaissance), creative methods and trends (classicism, enlightenment, sentimentalism, romanticism, realism, naturalism, symbolism, modernism), certain literary figures. (A.Dante, W.Shakespeare, F.Rable, K.Marlo, I.Goite, F.Shiller, L.Stern, A.Pushkin, L.Tolstoy, F. Dostoevskiy, M. Bulgakov, A. Qodiriy and others) is interpreted according to history and theory.

World and Uzbek literary criticism has achieved the following scientific results on the problem of Alisher Navoi’s work and artistic image:

- The scope of sources of Alisher Navoi’s literary heritage is defined;
- Generalized information about the biography, social and literary environment of the poet;
- Literary-aesthetic, typological features of lyrical, epic, biographical, scientific-theoretical works are revealed (Moscow State University, St. Petersburg State University);

- Navoi's position in classical Eastern literature is covered in a comparative way (Harvard University, Oxford University);
- Theoretical conclusions are interpreted on the composition, plot, typology of poetic images of Navoi's novels (University of Bonn), (Slavic Research Center of Hokkaido University),(University of Tehran), (Institut Francais d' Etudes sur l'Fsie centrele, IFEAC);
- Comparison of Navoi and Nizami, Navoi and classical traditions of Khamsa; Navoi's works are based on folklore, theoretical literature, textual studies and text poetics (Baku State University, Alisher Navoi Tashkent State University of Uzbek Language and Literature, Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of Uzbekistan, Samarkand State University); The problem of chronotope poetics is studied in the epics "Khamsa".

In addition, systematic research is carried out in modern world literature to shed light on the typology of historical genres, analysis of classical text composition, substantiation of plot and image transformation, identification of artistic historical image and its peculiarities in the context of Eastern and Western literature.

The scale of scientific research of the issue. It is known that the interest in the life and work of Alisher Navoi began in his time. Historian B. Akhmedov writes about it: "The passion for Navoi and his works, the desire to read and study has a long history. This history began in the life of the great poet and scientist and continues to this day. This passion, interest and aspiration have become so widespread that the problem of facilitating the study of Navoi's works has already arisen. For this purpose, scholars have compiled dictionaries such as "Badoeul-Lugat", "Dictionary of Navoi", "Abushqa" as early as the 16th century. In the 16th and 19th centuries, Navoi's works were translated into Persian, Turkish, Tatar, Georgian, Azerbaijani, Italian, German, French, Dutch and Russian and published many times [2].

Navoi's social, political, literary and artistic activity is reflected in the works of contemporary artists: scientists, poets and historians. "Tazkiratush-Shuaro" (DavlatshohSamarkandi), "Ravzat us-Safo" (Mirkhand), "Makorimul-Akhloq" (Khandamir), "Baburnama" (Zahiriddin Muhammad Babur), "Badoyi'ul-vaqoe" (ZayniddinWasifi), Such works as "TarihiRashidi" (MirzoHaydarDoglat) are the sources of this tradition.

The study of Alisher Navoi's lifespan and creative heritage has such a wide scope that it can be used as a source for separate research. For this reason, research has been conducted in various areas so far. In the 1920s, Fitrat's treatise "Samples of Uzbek literature", Navoi's research on the epic "Farhod and Shirin", notes in some articles by Vadud Mahmud, articles by AbdurahmonSaadi, his doctoral dissertation addressed the poet's epic work [3]. Scholar Sharafiddinov's "Alisher Navoi", "Alisher Navoi's Life and Creativity", "Alisher Navoi" by SadriddinAini, "Genius Poet" by M. Shaykhzoda and the collection of scientific researches "Founder of Uzbek literature" focused on the biography and works of Navoi [4]. The work of scientists such as V. Abdullaev, A. Abduqodirov [5], A. Abdughafurov, S. Ayniy, E.E. Bertels, A.Borovkov, B.Valixo'jaev [6], H.Zarif, V.Zohidov, M.Shayxzoda [7], Oybek, O.Sharafiddinov [8], IzzatSulton [9], N. Mallaev [10], N. Komilov [11], A. Qayumov [12], A. Hayitmetov, Yo. Ishoqov [13], S. Ghanieva H. Kudratullaev are also noteworthy. It can also be seen that serious observations have been made in the work of scientists like S. Hasanov [14], I. Haqqulov [15], A. Hojiahmedov, H. Homidiy [16],

S. Erkinov, V. Rahmonov [17], A. Rustamov [18], M. Imomnazarov [19], D. Salohiy [20], Sh. Sirojiddinov [21], S. Olimov [22], B. Tukhliev, N. Jumakhuja [23], N. Jabborov [24], O. Usmonov, Q. Ergashev [25], A. Erkinov, D. Yusupova [26], K. Mullakhojaeva, E. Ochilov, T. Matyoqubova [27], B. Rajabova [28], O. Davlatov [29], N. Bozorova [30], S. Otanova [31], N. Ramazonov [32].

Scientists of the Museum of Literature of the Academy of Sciences of Uzbekistan are conducting research on Navoi studies. In particular, a large part of the multi-volume collection of works by academician Aziz Kayumov is directly devoted to the study of the life and work of Alisher Navoi. The scientist made scientific observations on almost all the works of the thinker. They drew deep generalizations from the analysis. The first examples of interpretations of Navoi's works for the general public also belong to the pen of the teacher. That is why the interpretations of the scientist could be a worthy contribution to the spiritual upbringing of the younger generation.

Speaking about Navoi studies of the independence period, it should be noted that on the eve of the celebration of the 570th anniversary of the great poet, significant work was done [33]. Professor ShuhratSirojiddinov[21] made a great contribution to the enrichment of the poet's scientific biography on the basis of the analysis of manuscript sources on the life of Navoi. This, in turn, is valuable in terms of providing new materials to create a true image of a great creator in fiction.

Alisher Navoi and the issue of reproach have not been specifically studied in Uzbek classical literature. Some aspects of this topic have been explored in I. Haqqul's research [34].

Alisher Navoi's life and work, scientific, historical and poetic heritage have been widely studied in connection with the educational process. For the first time in this direction, I. Husankhodjaev created a special manual "On education of Alisher Navoi" [35]. The guide consists of an introduction and five main sections. The chapter "The role of Alisher Navoi in the cultural life of Movarounnahr and Khorasan in the XV century" describes the historical period in which Alisher Navoi lived. The author's opinion that "almost all of his works were of educational and scientific significance and sang the interests of the people and the realities of life" [21] is true.

The main content of the manual is summarized in such chapters as "Alisher Navoi's views on education", "Navoi on science and information", "On Teachers and Instructors", "On moral and ethical education". Of course, the influence of the ideology of the dictatorial regime is felt in the pages of the book. Textbooks and manuals on pedagogy pay special attention to the life and work of Navoi. In particular, in the textbook "Pedagogy" (authors: A.Zunnunov, M.Khairullaev, B.Tukhliev, Sh.Kurbanov, H.Masudov, M.Kuronov) a special chapter is dedicated to Alisher Navoi [36]. It covers issues such as Alisher Navoi's cultural and educational activities, ideas of nationalism, views on education and its purpose, the role and importance of pedagogical education in inculcating humanistic ideas in the minds and souls of young people. The textbook "Pedagogy" for pedagogical professional colleges also analyzes the life and scientific-pedagogical views of Alisher Navoi in a separate chapter [37]. The collection "Gift to Navoi" is published annually. A number of scientific and methodological works on the study of the life and work of Alisher Navoi at different stages of education have been published. Doctors and philologists, professors H.Homidiy, B.Tukhliev, S.Ashirboev, as well as scientists and researchers such as K.Mullahojaeva, T.Matyokubova, I.Azimov, O.Tajiboeva are actively involved in their implementation. Books such as "Navoi and the Education of Youth" [38],

“Learning Navoi” [38], “Navoi, Ghazals”, “Ghazals by Navoi (prose, commentaries)”, “Wisdoms of Sufism”, “Spirit of the period in the interpretation of Khamsa” belong to this series.

The list includes the works of Methodist scholars such as K. Yuldashev, M. Mirkasimova, S. Matchonov, R. Niyozmetova, M. Sariboeva, and researchers such as V. Kadyrov and D. Yusupova. A large collection of Uzbek folk legends consists of folklore works about the great poet and thinker Alisher Navoi. Uzbek folk tales about Alisher Navoi were studied by A.K. Borovkov [39], M. Afzalov [40], N. Mallaev [41], N. Ahmedov [42], T. Mirzaev, M. Jo'raev [43], S. Umarov [44], A. Ergashev [45], Z. Jumaev [46] and others.

Nurilla Ahmedov, who studied the topic “Problems of interpretation of the image of Alisher Navoi in Uzbek literature” first. The scholar's research focuses on the expression of Navoi's image in the pre-independence literature. In his opinion, some creators have long and seriously observed this literary problem, making great preparations for the creation of the image of a great poet. This conclusion of the scientist is the result of the analysis of this process: “Artistic study of the instructive aspects of the past, the lives of great historical figures is the product of an ideological and aesthetic process that occurs in response to the great spiritual need” [47]. Academic writer Oybek acknowledged how responsible and loving he was in creating the image of the great Navoi: “Navoi's poetry and the image of Navoi always fascinated me like a strong sun. In my works, I had a great desire to create the image of the poet Navoi” [48].

Professor Naim Karimov, Doctor of Philology, makes a more serious generalization: “Navoi and Oybek are separated by a river of five centuries. But thanks to Oybek's lifelong creative work, he was fortunate enough to stand by her side, to collect and reflect the rays she emits” [49].

As Doctor of Philology K. Kahramanov rightly points out, “If we look at the recent Uzbek poetry, we see that the image of Navoi is depicted in two ways. The first is that in the poems written about the Motherland and the nation, Navoi's genius is proudly portrayed, along with our ancestors and great scholars. The second direction consists of poems dedicated to the image of Alisher Navoi, and they are led by one or another type of interpretation of the poet's image” [50].

Professor Nurboy Jabborov's book “Time, the criterion of poetry” explores the issues of commonality and succession in the worldview, creative principles, poetic discoveries of two thinkers - Alisher Navoi and Abdulla Aripov. The scholar writes: “Abdulla Aripov not only continues the traditions of Hazrat Navoi in poetry, but also is a leader in the field of unique poetic interpretation of the image of the Sultan of Poets ... Thousands of verses have been written in honor of Hazrat Navoi. In the history of our great literature, it is impossible to find a poet who did not dedicate a poem to his honor. But there is a difference between poetry and poetry. While glorifying his grandfather, Abdulla Aripov uses metaphors and approaches the subject in a style and criteria not observed in any other artist” [51].

Alisher Navoi is a unique ancestor of the Uzbek people and a poet and thinker. Addressing his personality and creativity will help him to understand and solve many important issues such as life, period, time, nation, fate of the Motherland. That is why almost all our talented poets wrote poems dedicated to Alisher Navoi or tried to create the image of a great artist in their works.

Alisher Navoi is a thinker and artist who raised Uzbek classical literature to the highest level. That is why Alisher Navoi was rightly recognized as the sultan of the ghazal kingdom, and all the talented people who lived and worked after him learned from the great poet's creative school. In Uzbek literature, there is no artist who is not influenced by the work of Alisher Navoi, who is creatively inspired by this great heritage. Alisher Navoi's work has played the role of a school for the representatives of our classical poetry, as evidenced by the fact that since the time of Navoi, his works have been constantly written nazirs, muhammas, tatabs. The world of imagination and imagination of the great thinker is so strong in each of his works that the next generation of artists learns the secrets of mastery from his poems and epics. Therefore, Navoi's literary heritage is recognized not only as masterpieces of Uzbek literature, but also world literature.

Also, Alisher Navoi's unique personality has always been a model for creative people. Hazrat Navoi's personality is unique in all respects. The facts of his extensive social activity, his unparalleled creative power, have been imprinted in historical sources written throughout his life. They describe Navoi's genius and noble human qualities. As a result of close acquaintance with them, it is concluded that Amir Navoi, both as a creator and as a historical figure, deserves the respect of all people in the world.

Speaking about the artistic interpretation of the image of Alisher Navoi in the Uzbek poetry of the independence period, it should be noted that the poetry of this period grew out of the school of great artists such as Oybek, GafurGulam, Shaykhzoda. A true work of art, no matter how much time passes, takes its rightful place in the language and heart of people. Despite the fact that Oybek's poem "In Front of the Statue" was written in 1949, the complexity of emotions and experiences still affects a person:

Poet in the bosom of the great motherland,
Today the stature is high.
He is in the garment of eternal stone,
A book in hand, his eyes thoughtful.

The applause of the younger generation for Navoi, the echoes of the poet's words with pride, signifies the beauty of Navoi's life. In the poem, the poet makes a lyrical retreat and says that along with Rustaveli, Nizami, Pushkin, Shevchenko, Navoi also has a worthy place.

Emphasizing the respect of the peoples of different nationalities for the poet, Navoi's coexistence with the people is summed up in a stronger tone at the end of the poem in the lines: In Oybek's poem "In Front of the Statue" the image of Navoi is compared to the Motherland. The poet embodied the image of Navoi as a symbol of the motherland - Uzbekistan and the Uzbek nation. Of course, Navoi means the Uzbek nation in any part of the world.

When thinking about the interpretation of the image of Navoi in poetry, Oybek, along with the Princes, is characterized by the poem "Alisher" by the famous poet GafurGulam. This poem was written in 1968. This poem, invented by Ghafur Ghulam, could not be repeated in this way by any other artist. It is the poem "Alisher" that tells the poet about today's problems through the theme of the past. The poem states that the image of Navoi has always been one with the Motherland and the People. While Navoi is described as the brightest figure in the culture and

literature of the Timurid period as a “rebellious, disobedient consciousness”, his “great granite statue” is also glorified:

The flood, alone in the wells,
Monolithic, proud as a granite statue,
Temur in the last days of the state
Disobedient is a living, rebellious consciousness.

The image of the owner of “Living and Disobedient Consciousness” sounds even stronger in the following verses.

The tree shone towards the stars,
A chain around his neck, a lion free of heart,
Human love is compassionate,
The symbol of freedom happiness is the great Alisher.

Such interpretations, typical of Uzbek poetry, have taken the form of a certain tradition. The attitude to the image of Navoi, the tendency to a new poetic interpretation of his greatness can be observed in the works of the next generation.

The landscape before the reader's eyes: the twinkling of bright stars in the sky, the endless red sky and the horizon attached to it. Energetic and powerful, swaying in the vast expanse. But his body and soul are chained. Although the lion is chained, a sense of freedom, liberty and independence reigns in his heart. Navoi himself has a chain-shaped lion in his painting. It is no coincidence that this lion in our poetry has become a symbol of human courage, love, kindness and fidelity, brought by our ancestor Navoi. It is no secret that Navoi's time had many complex and controversial aspects. The difficulties in Navoi's life and the hardships of the young poet before Hussein Baykaro came to power are mentioned in historical sources [52].

Historically, the theme of the past is specific to the work of Ghafur Ghulam. In the poet's work, the method of comparing history appears in different ways:

1. Turns to the past when trying to unravel the essence of a modern problem.
2. A historical figure interprets the image of a historical event through mythical images.
3. Tells the pain of the time through the theme of the historical past.

Imagining Herat dawn,
I saw the perfection of your youthful life.
In the darkness of your old age,
I saw ruin in the land of Khorasan –

The great kingdom established by Amir Temur is described in this poem as the collapse of the state after

Sahibkiran, the bloodshed of the Temurids for the throne, and the plight of the people. "The ruin of the Khorasan region" pierces the poet's chest. It is no secret that the dream of the independence of the homeland in the heart of Ghafur Ghulam has become a lifelong dream. Independence has allowed us to shed light on our past history. Our language, our religion, our values, our history, our language, our ability to speak the truth correctly came about in the conditions of independence. It is no exaggeration to say that today, in the twenty-first century, in the new historical conditions, thanks to independence; the Uzbek people have rediscovered and rediscovered Navoi.

Now the period of studying Navoi's works, not on the basis of the patterns of the dictatorial regime, but on their own, free from any ideologies, as a true work of art, has begun. This is exactly what the poet dreamed of, looking to the future with hopes, and wrote:

He didn't remember any of your shouts

Big, small, we have no one,

Like a niphrite eye in a gold cane

Your work was for us pupils.

Abdulla Aripov was able to rise above all other poets of our time in creating the image of our great ancestor Alisher Navoi. In particular, in the poem "Uzbekistan" the poet writes:

Five centuries of poetry,

A lion with a trembling chain.

The place where Timur did not cut,

Alisher took the pen.

The world is garden of mine.

Uzbekistan is my motherland.

III. CONCLUSION

Such interpretations, typical of Uzbek poetry, have taken the form of a certain tradition. The attitude to the image of Navoi, the tendency to a new poetic interpretation of his greatness can be observed in the works of the next generation. This is evident in the works of writers of the 60s and 70s of the twentieth century, such as Abdulla Aripov, ErkinVahidov, Rauf Parfi, KhurshidDavron, ErkinAzam. Also, on the philosophical basis of the Uzbek poetry of the independence period, the attitude of the creators to the reality of life, to the human person, to the world of his colorful heart is exaggerated.

REFERENCES

- [1] Conducted with the of Review of Foreign Literatures and other courses: <http://www.payam-aftab/cim/en/news/3094/Ali-ShirNBava27>;
<http://dic/akademik/ru/dic/nsf/>;<http://diction.chat/ru/>;<http://top/mail.ru/jimp.From=1551453>;<http://dic/akademik/rudic/nsf/>;<http://diction/chat/ru/>;<http://top/mail.ru/jimp.From=1551453>;

- <http://top/mail/ru/jimp/From=1551453;http://www/referun.Com/n/issledovanie-zhizni-itvorchestva-alishera-navoi-vzapadnoevropeyskom-vostokovedenii#xzz2HOWXH4I0>
- [2] Akhmedov B. In Place of the Preface. - // In memory of Navoi contemporaries. - Tashkent, *GafurGulom Publishing House of Literature and Art*, P. 1986.
- [3] Jurakulov U. Chronotope poetics in Alisher Navoi's "Khamsa". *Ph.D. Ph.D. avtoref.* – T., 2017.
- [4] Khallieva G.I. A study of Uzbek classical literature in twentieth-century Russian oriental studies. *Doctor of Philological Sciences. Dis ... avtoref.*– T., 2016.
- [5] Abduqodirov A. Navoi and the doctrine of unity. - Khojand, 1995. Brief explanatory dictionary of Sufi terms. - *Khojand, Rahim Jalil State Publishing House*, 1997;
- [6] Valixoj'jaev B. From the history of Uzbek epic poetry. - *Tashkent, Fan*, 1974.
- [7] MaqsudShaykhzoda. In the master's workshop. The first article. // MaqsudShaykhzoda. Works. Six volumes. The fourth roof. The Sultan of the Ghazal Kingdom (Collection of Research and Articles on Alisher Navoi). - *Tashkent: GafurGulom Publishing House of Literature and Art*, 1972.
- [8] Sharafiddinov O. Alisher Navoi. - Tashkent, GafurGulom Publishing House of Literature and Art, 1979. - P.190.
- [9] Izzat Sultan "Navoi's heart book" Ghafur Ghulam Publishing House of Literature and Art, 1969.
- [10] MallaevN.Alisher Navoi and folklore. (Reprint) Ghafur Ghulam Publishing House.– Tashkent, 2015, P.431.
- [11] Komilov N. Foreword.– // Mamadalieva Z. "Lisonut-tayr images: the world of symbols and metaphors." - Tashkent, "*Tamaddun*", 2014, page 3.
- [12] Qayumov A. Dilkusho repetitions and soulful poems. - Tashkent, "Classic word", 2011, pages 232-233. When browsing "Nasoyim". - // *Uzbek language and literature*, 1980, № 1, pages 12-15;
- [13] IshakovYo. Navoi poetics. - *Tashkent, Fan*, 1983, B.168;
- [14] Hasanov S. The use of colors in Navoi poetics. - // *Art Journal*. 1990, № 1, pp. 26-27.
- [15] Haqqulov I. Return to Navoi. Book 1-2.– Tashkent, Fan, 2011. P.200; Sufism and poetry. - Tashkent, Publishing House of Literature and Art, 1991, P.184 ; Identity in words. – Tashkent, Tashkent State Pedagogical University Publishing House 2013; Poetry and personality. – *Tashkent, Tashkent State Pedagogical University Publishing House* 2014;
- [16] Homidiy H. On the way to understanding Navoi.– // - *Tashkent, Samar of the Years. Publishing House of the National Library of Uzbekistan*, 2015, pages 3-45.
- [17] Rahmonov V. The magic of the classic word. - Tashkent, "*Uzbekistan*", 2015, P.415.
- [18] AliybegRustamov. Navoi's artistic mastery. - Tashkent, GafurGulom Publishing House of Literature and Art, 1979. -p.216; Belief of HazratNavoi. - *Tashkent, "Navruz"*, 2013.
- [19] Imomnazarov M. Alisher Navoi. - // *Great figures, scholars.* - *Tashkent*, 1996, pages 71-76.
- [20] Salohiy D. The interpretation of scientific theology and Sufism in the poetry of Alisher Navoi. - // The universal significance of Alisher Navoi's creative and spiritual heritage. *Proceedings of the International Scientific-Theoretical Conference*, - *Tashkent*, September 28-29, 2011, pages 25-27.
- [21] Sirojiddinov Sh. Alisher Navoi. Comparative-typological, textological analysis of sources. - *Tashkent, Akademnashr*, 2011.
- [22] Olimov S. Navoi to the youth. - Tashkent, "Abu Press Consult", 2008; Lisonut-tayr is a synthetic product. - // The universal significance of Alisher Navoi's creative and spiritual heritage. *Proceedings of the International Scientific-Theoretical Conference*, - *Tashkent*, 2011, September 28-29, pp. 106-108.
- [23] Jumaxoja N. The magic in a series of lines. –T .: Teacher, 1996, Jumakhoja N. Interpretations of Navoighazals. Tashkent, "*Uzbekistan*" publishing house, 2018. – 384p.
- [24] Jabborov N. Two Jahangirs of the People of Poetry. Time, criteria, poetry. Tashkent, GafurGulom Publishing House, 2015. P.304.
- [25] Ergashev K. Some aspects of the state activity of AlisherNavai. - *Tashkent, Fan*, 2009, - p. 40.
- [26] Yusupova D. History of Uzbek classical literature (Alisher Navoi period). - Tashkent, "Akademnashr", 2013, 272 pages; YusupovaD. Aruz alphabet. - Tashkent, *Akademnashr*, 2015.
- [27] Matyokubova T. Life and work of Alisher Navoi. - Tashkent, *Science and Technology Publishing House*, 2010, pages 148, 154-156.
- [28] Alisher Navoi. Complete collection of works. Ten volumes. Tenth volume. Nasayimul-muhabbat. Prepared by: S.Rafiddinov, S.Ganieva. - Tashkent, *GafurGulom Publishing House*, 2011, pages 87-510.
- [29] Rajabova B. Don't look at me, look at my words. - Tashkent, "*TuronzaminZiyo*", 2015, pages 10-24.
- [30] Davlatov O. Author's abstract, artistic interpretation of Qur'anic verses and hadiths in Alisher Navoi's poetry Samarkand. 2017

- [31] Bozorova N. A "The image of the soul in the ghazal of Alisher Navoi". *Tashkent, Science*. 2009.
- [32] Otanova S. "Symbolism of color in the poetry of Alisher Navoi". *Tashkent*, 2011.
- [33] Ramazonov N. "Interpretation of poverty and the image of the poor in the works of Navoi". *Tashkent*, 2015.
- [34] Navoi's Creative World. Book 2. - Tashkent, 2011; A.Qayumov. "Dilkusho repetitions and soulful poems". - Tashkent, 2011; Doctor of Philology I.Haqqul. "Return to Navoi". The second book. - Tashkent, 2011; E.Ochilov. "Stand a handful." Tashkent, 2011; this author. Alisher Navoi. - Tashkent, 2011; D.Yusupova. "Artistic harmony of content and rhythm in Alisher Navoi's" *Khamsa* ". - Tashkent, 2011.
- [35] Haqqul I. Malomatiylik and Navoi. Proceedings of the international scientific-practical conference "The role of the creative heritage of Alisher Navoi in the spiritual and educational development of mankind." *Tashkent*, 2018.
- [36] Husanxo'jaev I. Alisher Navoi on education. - Tashkent, Secondary and Higher School Publishing House, 1963.
- [37] Zunnunov A. History of pedagogy. Textbook for higher education institutions. - Tashkent, "Sharq", 2004, pages 82–87.
- [38] Zununuov A. History of pedagogy. Textbook for pedagogical professional colleges, educational institutions. - Tashkent, "Sharq", 2004, pages 82–87.
- [39] Tokhliev B and others ...
- [40] Borovkov A.K. Navoi and Jami in folk tradition // News of the USSR Academy of Sciences. *Sep. lit. and language*. Issue 6. - M., 1947, volume YI. - S. 481-492.
- [41] Afzalov M. Folk legends about Navoi // *Sharqyulduzi*. - Tashkent, 1948. - №5. - B.26-31.
- [42] Mallaev N. Alisher Navoi and folk art. - Tashkent: *Literature and Art Publishing House*, 1974. - P.372.
- [43] Axmedov N. Problems of interpretation of Alisher Navoi in Uzbek literature. *Doctor of Philological Sciences. diss.* Tashkent: 1994.
- [44] Mirzaev T., Jo'raev M. Folk legends about Alisher Navoi and their sources // *Social sciences in Uzbekistan*. - Tashkent, 1991. - №8. -P.40.
- [45] Umarov S. Legend and history // *Uzbek language and literature*. - Tashkent, 1983. - № 2. - P.49-52.
- [46] Ergashev A. The legend and its role in the plot-compositional construction of the work of art: *Candidate of Philological Sciences. diss. abstracts*. - Samarkand: 1994.
- [47] Jumaev Z. Historical legends about Alisher Navoi // *Adabiyotgulshani. Research on Uzbek philology*. Book 1. - Navoi, 1999. - P.35-39; Jumaev Z. Bekmurodov N. Proceedings of the Republican scientific conference "The image of Navoi in legends - // *Model school of life and work of Alisher Navoi*", February 26, 2016, pages 169-172.
- [48] NurillaAhmedov. Interpretation of historical identity. *Literature and art. Tashkent* 1989.4-p.
- [49] Oybek. Navoi. East. Tashkent. 2012. p.5
- [50] NaimKarimov. Oybek's masterpiece. Oybek. Navoi. East. Tashkent. 2012. p.490.
- [51] Kahramanov K. The image of Navoi in poetry. - //
- [52] Jabborov N. Time, criteria, poetry. - T. : NMIU named after Ghafur Ghulam, 2015, pages 128-129.
- [53] See: Izzat Sultan. Navoi's heart book. T.1979, Sirojiddinov Sh. Alisher Navoi. Comparative-typological, *textological analysis of sources*. - Tashkent, Akademnashr, 2011.
- [54] Khudoyberdiyevich, D. A., &Rakhmonkulovich, N. K. (2018). The contribution of sarahsviri to the study of the scientific heritage of hakim tirmidhi. *ACADEMICIA: An International Multidisciplinary Research Journal*, 8(11), 60-67.
- [55] Qayumov A. Dilkusho repetitions and soulful poems. - Tashkent, "Classic word", 2011, pages 232-233. *When browsing "Nasoyim"*. - // *Uzbek language and literature*, 1980, № 1, pages 12-15;
- [56] Haydarov, I. M., &Karimov, N. R. (2017). CLASSIFICATION OF THE SCIENTIFIC HERITAGE OF HAKIM TIRMIDHI. In *EUROPEAN RESEARCH* (pp. 28-31).
- [57] Sirojiddinov Sh. Alisher Navoi. Comparative-typological, textological analysis of sources. - T., "Akademnashr", 2011.
- [58] Almaz Ulvi. "Uzbek literature" Baku. *Science Publishing*, 2017.
- [59] Hamidulla Boltaboev. History of literary and aesthetic thinking. T., *Classical Word Publishing*.2016.