

## **Alisher Navoiy siymosiga chizgilar**

**Alijonova Nilufar Kamoldinovna** *Namangan viloyati Norin tumani 42-sonli umumiy o'rta ta'maktabi oliy toifali ona tili va adabiyot fani o'qituvchisi, Xalq ta'limi a'lochisi*

Annotatsiya: Ushbu maqolada Zahiriddin Muhammad Boburning "Boburnoma" asari inglizcha tarjimalarida Alisher Navoiy siymosiga bergen ta'riflari va adabiyotshunos olimlar ijodkorning g'azallari, asarlarini o'qib bildirgan qimmatli fikrlari haqidagi ma'lumotlar keltirilgan. Shoirning bizga qoldirgan adabiy me'rosi juda katta xazinani tashkil etishi haqida ham bayon qilinadi.

Kalit so'zlar: Alisher Navoiy, asar, "Boburnoma", bayt, devon, Samarqand, Hirot, forsiy, turkiy.

### **DRAWINGS ON THE APPEARANCE OF ALISHER NAVAI**

**Alijonova Nilufar Kamoldinovna** *Teacher of native language and literature of the secondary school № 42 of Naryn district of Namangan region Republic of Uzbekistan*

Annatatsion: This article contains information about the descriptions of Alisher Navoi in the English translations of Zahiriddin Muhammad Babur's work "Boburnoma" memories and the valuable thoughts of literary scholars on the works of the author. It is also said that the literary heritage left to us by the poet is a great treasure.

Key words: Alisher Navoi, work, "Boburnoma", distich, devon, Samarkand, Herat, Persian, Turkish.

"Memories of Babur" or "Boburnoma" is the greatest work of Zahiriddin Muhammad Babur (1483-1530), grandson of Temur (Temurlan). As their latest translator puts it, "Confessions of St. Augustine and Russo, Memoirs of Gibbon and Newton," Babur's memoirs in Islamic literature are the first and until recently the only true autobiography. The "Boburnoma" tells the story of the prince's struggle to claim and defend the throne of Samarkand and the Fergana Valley. After being expelled from Samarkand by the Uzbek Shaybanis in 1501, he eventually searched for green pastures. First in Kabul, then in northern India, his descendants were the Mongol (Mongol) dynasty that ruled in Delhi until 1858, more than 332 years.

The memoirs show the observations of a Central Asian Muslim with a higher education around the world in which he immigrated. Much of the political and military struggles of the Timurid period, as well as extensive descriptive sections on physical and human geography, flora and fauna, nomadic pastures, and urban environment, are enriched with architecture, music, and Persian and Turkish literature. This translation was made by Annet Beverij (The Bobur-noma in English, 2 v. London, 1921), but has undergone a serious methodological revision to eliminate the worst of its awkward syntax. Rather than confusing the reader with the variable measurement of the distance given in the original, A. S. Beverij prefers to use the distances in miles.

According to W. Texton (USA) and from time to time used renderings of place names whose readings and Beverij's translation were unclear. Here is Bobur's next description of Alisher Navoi, a famous Uzbek poet who is revered by Uzbeks today.

"Alisher Navoi was another emir of Sultan Hussein Mirza, not a prince, but a friend. They studied together since childhood and were even close friends. It is not known on what charges Sultan Abusaid expelled Mirza Alisherbek from Herat. He then went to Samarkand, where he lived and worked for several years, where he was

protected and supported by Ahmad Hojibek. He was known for his elegance. People thought it was related to pride in enjoying great wealth, but this quality may actually be innate, as it was felt in Samarkand. Alisherbek had no equal. He wrote poetry in Turkish, no one has written so much and so well. He wrote six books of poetry (masnavi), five of which imitated Hamsa. The sixth, called Lison ut-tayr (The Language of Birds), was on a par with Mantiq ut-tayr (The Speech of Birds). He wrote "Gharoyib us-sig'ar" ("The Wonders of Youth"), "Navodir ush-shabab" ("Rareness of Youth"), "Badoye ul-vasat" ("Middle Ages") and " Fawa'id ul-Kibar " (" Benefits of Old Age "). He also has good quartets. Some of his other compositions are below those mentioned. Among them is a collection of letters that imitated Mawlana Abdurahman Jami and aimed to summarize every letter he wrote on any subject. He also wrote a book on literature, Mezon ul-Awzon (The Measurement of Weights), but it was in vain that he made a mistake in measuring four out of twenty-four. as for other measures, anyone who pays attention to the prosody understands that he made such mistakes. He also combined the Persian devon, Foniy (transient) is the nickname of his Persian poems. Some of his bytes in it are not bad, but are often flat and poor. In music, too, he created good things, great weather and preludes. Initially, he was a seal guard, a prince in his middle life, and for some time ruled Astrobod. He later left the military. He did not receive anything from the Mirza, but instead gave great gifts every year. On his way back from Mirza Astrobod's march, Alisherbek went out to meet him. They saw each other, but Alisherbek did not have time to leave, and his condition was such that he could not get up. The doctors could not say what happened. The next day he went to the mercy of God, one of the couple who fit his job:

I fell with heart disease outside of them and mine;

What can doctors do in such an accident? {1}

Zahiriddin Muhammad Babur made some mistakes when he spoke about the environment of the Timurids, more precisely, the works of Alisher Navoi, and it is these circumstances that give us an idea of the features of his library. In 1522, Babur created the work "Mukhtasar", dedicated to the theory of dreams. In the play, Alisher Navoi states that he misrepresented the rubai weights in his dream "Mezon ul-avzon". However, our scientists have proved that Navoi himself did not make a mistake in this work, on the contrary, the manuscript used by Babur had a mistake (U.Tuychiyev, Khodzhiakhmedov, S.Hasanov).

Speaking about Navoi, Babur said that he had not read Nasiriddin Tusi's Me'yor ul-Ash'ar. In fact, in the preface to his Mezon ul-Awzon, Navoi mentions the Me'ar ul-Ash'ar and lists them as his own. Thus, it is proved that Babur used a manuscript with errors in the text of "Mezon ul-avzon". It is known that Babur had in his possession a copy of the manuscript of Mezon ul-Avzon with errors or inaccuracies. Using this flawed manuscript, Babur drew erroneous conclusions about some aspects of Navoi's poetry. {2} If so, what or what aspects of the issue are new? If we believe that every innovation is a repetition of the old at the same time, we would emphasize that this is not a "mere" repetition of the old, but a new era, based on new understanding, new interpretation and analysis, and new research. 'Repetition' means after all, Alisher Navoi's blessed "Khamsa" seems to be a repetition of the existing "fives", "sevens" or "eights" in Persian-Tajik literature and is interpreted in the same way in some scientific circles, especially in Western sources too. However, this interpretation was wrong. Because the issue is so and so. In case of translation of "Khamsa", "Haft avrang" and "Hasht bihisht" created by Nizami Ganjavi, Amir Khusrav Dehlavi, Abdurahmon Jami in Navoi into Turkish (old Uzbek language) , which in itself would be an unprecedented spiritual event. In case of translation of "Khamsa", "Haft avrang" and "Hasht bihisht" created by Nizami Ganjavi, Amir

Khusrav Dehlavi, Abdurahmon Jami in Navoi into Turkish (old Uzbek language) , which in itself would be an unprecedeted spiritual event. And this service, no doubt, had a deep meaning and content for all Turkic-speaking citizens. No, Hazrat Navoi has taken an even higher and happier position. "Osha-isha"(Same, Same) is based on a pattern, tradition, literary tradition, and even most "same-like" plots, images, legends and symbols, which are not "same" for their time. a modern, clear philosophical interpretation, a literally new series (concept), a new creative work has been created. Hamsaism has found its way into such a tradition. Navoi considered this "work" "occupation" and "selfishness" and perfected this art with great diligence. According to Professor Abdukodir Hayitmat oglu (the opinion of all Uzbek Navoi scholars is the same) It is, in essence, a new work of its own. "

## IT IS NOT A GUILT TO KNOW, IT IS A GUILT TO NOT WANT TO KNOW

Many Western orientalists react to Alisher Navoi's work in a way that is somewhat contemptuous. The American writer Harold Lamb did the same in his novel "Bobur - Tiger". Ancestor of the Great Mongol Empire " (New York, 1961): " Inteed Ali Shir was an incomparable persion. He also completed a divan in Persian, and some of its verses are not bad, but most of them are poor.

Summary: Alisherbek was a unique person. As a minister of his loyal friend Sultan Hussein, he did not look like him. There is no other person in Turkey who has written so much. In Persia, the devon also arranged. Some of his poems are not so bad. But most of them are strange. He collected many of them in imitation of the letters (essays) of Mawlana Jami ... He had no sons and daughters, no wife, he lived alone in the world.

Another English translator, R.M. Caldecott, in an abbreviated English translation of the story under the title Babur's Life (1845), described Mirza Babur as Alisher

Navoi as follows: Another was Ali Shir, who was more than his friend than his Ameer; in their youth they had been intimate with each other at school. Indeed, he was an incomparable person. From the time that poetry was first written in the Toorki language, no man has written so well and so well; he composed four odes, "The Singularities of Infancy", "The Wonders of Youth", "The Marvels of Manhood", "The Benefits of Age". He also wrote a treatise on Prosody, which is very incorrect.

Purpose: It was Alisherbek again. He was more friendly and talkative than Bek. In their youth, they were close friends and went to school together. Alisherbek's clients were sensitive ... So, there is no one like him. Since the beginning of his work in the Turkish language, he has never written so much. He wrote four epics. These are: "Gharayib us-sig'ar", "Navodir ush-shabab", "Badoye ul-vasat", "Favoyid ul-kibar". There are some classifications that are flawed.

There is no human being in the world who does not have the facets. There is no such thing as a brilliant writer without his weaknesses. Not all of his works are equally classic and lofty. There are both good and bad ones. No one ever has a creative process that goes smoothly. Mirzo Babur's personality and creativity are no exception. It should not be forgotten that here a great artist is discussing another great thinker and his works. Therefore, it is necessary to be very careful not to ignore this factor, to abuse the idea, to direct the problem. It would have been different if the modern Englishman had known Navoi and Babur's work and their poetic potential perfectly. In this case, that is, when he knows the real situation, Navoi's poem in Persian, which is considered to be relatively "sluggish" and "slow", does not mean that Foni is a "mediocre" poet! {3} President Shavkat Mirziyoyev says the following about this great man: That is, in this world, living with the worries and anxieties of others is the highest good of all. Our great ancestor says that a person

who is far from the worries of the people cannot be included in the human race. ”

{4}

It is true that the Uzbek literary language existed before Navoi, and many writers wrote in this language. Navoi revived the Uzbek language, written by all Turkic-speaking artists, and created in that language, enriching it in every way and bringing it to a very high level. Navoi raised the banner of struggle for the Uzbek literary language and created all his works, in particular, the great "Khamsa" in the same language. Many of the world's leading scientists have expressed their views on this issue. In particular, academician NI Konrad in his article "The Awakening of the Central East and Alisher Navoi" describes a remarkable situation with the creation of Navoi "Khamsa": "Do you know what happened after Navoi finished writing Khamsa? I mean, what greatness did Hamsa bring to Navoi?" [5] These words were an example of the famous scholar's recognition of Navoi's genius. In Babur's works, Alisher Navoi is mentioned in about twenty places. In particular, we read in "Boburnoma": "When this second capture of Samarkand, Alisherbek was alive. One day a book came to me. Although Babur did not meet Navoi directly, they had a warm relationship. "I sent a book," he said. Until the answer came, there was division and chaos. " [6]

These ideas of Babur about Navoi's work are still interpreted differently. While many researchers agree with Bobur, some take a different approach. In particular, world-renowned scholars A. Vamberi, N.I. Ilminsky, A.Y. Yakubovsky fully accept Bobur's views on Navoi's works. However, according to A.K. Borovkov (Russian), N.I. Ilminsky is skeptical that the living language of the time was so close to the common language, and that there were so many foreign language elements in the language that Navoi used in his works. [7]

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