



NAVOI AND TURKISH CRITICISM

Abdumalik Kurbonov

Researcher of the Samarkand State University

E-mail: abdumalik.kurbonov.78@mail.ru

Article history:	Abstract:
Received: December 8 th 2021 Accepted: January 8 th 2021 Published: February 13 th 2022	In the article, the author provides information about Navoi's work, in particular, works of this genre created in Turkey under the influence of his tazkira. He tries to scientifically substantiate their significance by analyzing the tazkirs created in Turkey.
Keywords: Tazkira, Ashiq Chalabi, "Mashoir ush-shuaro", tatabbu ', Mustafa Eson, Sahiy Bey, "Hasht behisht", Latifi, "Tazkirat ush-shuaro and tabsirat un-nuzamo".	

INTRODUCTION.

Alisher Navoi is a great thinker who with his unique work has made a significant contribution not only to the development of Uzbek, but also world science, in particular, fiction, raising the Uzbek (Turkish) literary language to a new stage of development. His work had a great influence not only on the development of the Chigatay (Uzbek) language, but also on the development of other Turkic languages. Similarities to Navoi's work were created - tatabbular, tazkira. The study of them, the desire to give a true assessment, is also intensified in the literature and linguistics of other peoples.

The horizons of Navoi studies have expanded and become truly universal. The fact that a lot of research is being done in the field of world philology is a clear proof of our opinion.

MAIN PART.

Influence of Alisher Navoi's work on the literature of other nations It is reflected in the scientific works and articles of such scientists and researchers as Kholbekov, H. Salihova, A. Alimbekov, Azerbaijani Navoi scholars J. Nagieva, A. Ulviy, Russian orientalist E. Bertels. Also, I. Salohi's "Influence of Alisher Navoi on Ottoman Turkish Literature", S. Ganieva's "Turkish edition of Majlis un-nafois", R. Ruzmonova's "Influence of Alisher Navoi's traditions on Ottoman Turkish poetry (on the example of Ahmad Pasha and Saydi Ali Raisi Kotibi) Alisher Navoi's influence on Ottoman Turkish literature and the literature of other nations. In particular, the researcher R. Ruzmanova in the abstract of her dissertation for the degree of Candidate of Philological Sciences in order to determine the mastery of Nazism in Ahmad Pasha, compares and contrasted one of Alisher Navoi's ghazals "ana" (anga) [3].

Well-known orientalists, including British orientalists E. Gibb, E. Brown, Turkish orientalists Zaki Validi Togon, Fuad Koprulu, Mehmet Cavusoglu, Yusuf

Chetindog and others have conducted research on the life and work of Alisher Navoi in Turkey.

The first commentaries on Alisher Navoi's work in Turkey, written in Ottoman Turkish, gave different interpretations. According to Anatolian historians, in the 15th century, many travelers came to Central Asia from Anatolia for educational and travel purposes. Naturally, among them were scholars who came into contact with Navoi, who were well acquainted with his work, and who later became the author of tazkira, which was of great scientific value. Among them, the fact that Mahmud Pasha, who wrote under the pseudonym Adni, corresponded with Navoi, was in the spotlight of all tazkiranavis after Sahi. In particular, Ashiq Chalabi writes about Adni in his commentary "Mashoir ush-shuaro": *"But his prose works are better than poetry, and his irony, allegory, concept, term, and meaning are meticulous and masterful. In particular, his correspondence with Navoi is invaluable."* [4].

According to the Turkish Navoi scholar Yusuf Cetindog, the poet Adni's correspondence with Navoi, as well as a clear reflection of Navoi's influence in Sinon Pasha's mansour works, the glory of Navoi, which was first published in 1465, reached Anatolia at that time. The scholar notes that the study of Navoi's work in Turkey and the influence of the thinker on the Anatolian poets can be clearly seen through the study and analysis of poems about poets, collections of poems and poems of poets of the XV-XVI centuries [6].

Explanatory notes from the sources of the fifteenth and sixteenth centuries, which are of an introductory nature, have in many cases been less than critically studied in a comparative manner. In the 16th and 19th centuries, hundreds of written sources were created in Turkish literature, including historical, scientific, and tazkira works. They contain important information about Alisher Navoi and his influence on Ottoman poetry. Turkish scholar Professor Mustafa



Eson has studied more than 30 Turkish commentaries written under the influence of Navoi's work.

According to the famous Turkish literary critic Mustafa Eson, there are 36 biographies of poets in the literature of the Turkic peoples, ie tazkira [8], many of which refer to their dynasties and clans in a separate section. Poets' place of birth, name, pseudonym, research status, profession or status, main teachers, important changes in their lives, death, year of death if known, location of the grave, sometimes with one or more funny, interesting, anecdotal events related to the poet, literary status related ideas, evaluations, examples from his works and works, examples are given. This coverage came to Anatolian literature from the Kherat dynasty.

Alisher Navoi (1441-1501) wrote his commentaries "Nasayim ul-muhabbat min shamayil il-futuvvat" and "Majlis un-nafois" (1491). These works are significant in that they can serve as an example to many other commentaries by Alisher Navoi.

Navoi's Majlis un-nafois had a great influence on the emergence and development of tazkirs in Anatolia, that is, it served as a model for them.

In the memoirs of the poets, the education of the scholars, their main teachers and works are important. Samples and examples are given from the poems of the poets, and efforts are made to show their literary personalities. In this respect, the tradition focuses entirely on the human personality as it is based on the writing of biographical kunya.

RESULTS.

The Turkish school of tazkirah, founded by Khazrat Alisher Navoi, continued successfully until the beginning of the twentieth century not only in Turkestan or Central Asia, but also in Iran, India, Afghanistan, Azerbaijan and Turkey. It is not difficult to trace the traces of Majlis un-nafois in the commentaries created over more than 500 years ago. In Anatolia alone, 36 tazkiras have been written in the Turkic language, and they are mainly the "Tazkira of the Poet" (that is, the tazkira of governors and dabirs, excluding this account). Of these, 12 tazkirs mention the personality of Khazrat Navoi and comment on his work. According to these memoirs, more than 70 Ottoman poets wrote poems on Navoi's poetry, and more than 30 of them continued this tradition. It is this creative legacy that can be observed in the context of Khamsanavism, in the process of being influenced by the great writer's prose and mystical works.

Professor Mustafa Eson writes about the influence of the Majlis un-nafois by Alisher Navoi on Anatolian scholars as the first tazkira in the Turkish

language: What is important is the influence of tazkirs on their appearance in Anatolia, that is, they serve as a model for tazkirs. More precisely, the works of Khazrat Jami, Davlatshah and Navoi, known as the tazkiras of the Kherat school, had a profound effect on the genre of tazkirai shura, which later appeared in the Ottoman Empire, and accelerated the development of literary biography. Navoi's traditions continued throughout the 16th century, in the 17th century they returned to the classical tazkirs, and now Navoi is remembered with nostalgia and longing. "[9]

In approaching the subject from this point of view, we turn our attention to Sahi Bey's Khasht Bekhisht (Eight Paradises, 1538) as the first tazkira created in Anatolia. In the introduction to the Tazkira, the author states that he studied Bakharistan, Davlatshah Tazkirasi and Majlis un-nafois from his Kherat tazkira and wrote a similar work to save the poets who grew up in the Ottoman land from being forgotten.

According to Professor Mustafa Eson, who has done special research on the schools of tazkira, "The style of life stories is based on the strata of Sakhi, and took this method from Navoi: a few metaphorical words, works, sometimes associated with the poet an event, and finally a few bytes or continents, etc. "

After Sakhi Bey, Latifi came to the field. He wrote a work entitled Tazkirat ush-shuaro and tabsirat un-nuzamo (1546). The connection of the poet, scholar, writer Latifi to the works of Navoi can be seen not only in this tazkira, but also in his work "Fusuli arba" ("Four Seasons"), written in a mixture of poetry and prose. The fact that the poet's work "Nazm ul-javohir" is based on the wisdom of Khazrat Alisher and is named after the great Uzbek poet, means that there is a need to study the influence of Navoi on Latifi's work.

One of the most valuable tazkiras in the Ottoman Turkish language, created in the 16th century, is the tazkira "Mashoir ush-shuaro" written in 1568 by Ashiq Chalabi, who lived in 1520-1571. The preface of the work is the longest of the Ottoman Turkish tazkirs, covering one-tenth of the volume of the book. In the introduction, the author describes the purpose for which he wrote his work, competed with Latifi, and followed and mastered its system.

Literary critic H. Boltaboev notes that this work is more like "tavorikhi shuaro" ("history of poets") than tazkira, because the life of the poets mentioned in the tazkira of Chalabi is widely covered [10].

According to reports, Ashiq Chalabi, who has an enterprising sage, had personal conversations with many contemporary poets because of this trait, and



when this was not possible, he wrote to them by letter or obtained information from acquaintances. This tazkira contains 425 poets who lived from the time of Murad I to the time of writing. Therefore, the work is an incomparable source of information about the poets of the XVI century.

The most important and obvious feature of "Mashoir ush-shuaro" is that the author, along with the biography of the poets, provides detailed information about the environment in which they lived, lifestyle, friends, interests, inner world: nature, character, appearance - portrait. Therefore, its volume is large, ie it consists of 3 volumes. The tazkira "Mashoir ush-shuaro" is the only example of Turkish literature with these features.

The language of Tazkirah is more serious, heavier, more complex than Latifi, and has a fluent style, full of sajds. Chalabi showed a special skill in portraying the portraits of the poets vividly, vitally. It is known that there are 29 manuscripts of the work.

Tazkiranavis in the introduction:

Turkish Language epic,

Nightingale of Fasokhat, namely Navoi, -

Navoi narrates about Khazrat Navoi: "... At the end of his life, Navoi sent thirty-three ghazals to Sultan Boyazid, one of which is this ghazal, the subject of which is as follows:

Mat'l'ai Navoi:

He was amazed at the angel my heart to him,

I am amazed at the world and I am amazed at

him.

In the memoirs, the author Oshik Chalabi gave a broad and comprehensive approach to Navoi's work. According to Oshik Chalabi, Alisher Navoi's poems are at the peak of literary heights. For this reason, he tried to evaluate the poets mentioned in his commentary "Mashoir ush-shuaro" on this peak.

Researcher R.Ruzmonova notes that the second stage of the creative activity of Ahmad Pasha, a great representative of Ottoman poetry, began at the end of his life, when the poet's creative power reached its peak. This development is explained as a result of the influence of acquaintance with Ahmad Navoi's work on Alisher Navoi's lyrics [12].

CONCLUSION.

The formation of new scientific views and approaches to the works of Alisher Navoi in world oriental studies indicates the beginning of a new era in Navoi studies. We are convinced that Turkish scholars have a worthy place in the scientific research on the life and work of Khazrat Navoi in the Republic of Turkey, including Turkish tazkirism. In this regard, to

review the research of Turkish scholars to date, to critically review the published translations, to create doctoral dissertations, monographs on the presentation of linguistic and stylistic features of the works in modern Turkish, to translate the masterpieces of Khazrat at a high artistic level. Enjoying the great spiritual heritage of mankind by continuing the work of doing so, in particular, instilling in the younger generation a love for the works of the poet, is one of the important tasks before the scholars of the world.

REFERENCES:

1. Valixojayev B. Classic images. Volume 1.- Tashkent: People's Heritage Publishing House named after A.Qodiriy, 2002.
2. Boltaboev H. The value of the classic word. - Tashkent: Adolat, 2004.
3. Ganieva S. Turkish edition of "Majlis un-nafois" // Literature and Art of Uzbekistan, March 3, 2004.
4. Salohiy D. Navoi's gift to the Roman land // Literature and art of Uzbekistan, February 3, 2006. № 5 (3834), 4-b.
5. Alimbekov A. Alisher Navoi and Turkish literature // History of Turkish literature. Study guide. - Tashkent: Tashkent State Institute of Oriental Studies. - 2007.
6. Ruzmonova R. Influence of Alisher Navoi's traditions on Ottoman Turkish poetry (on the example of Ahmad Pasha and Sayyid Ali Raisi Kotibi) // Abstract of the dissertation of Filol.fanl.nomzodl –Tashkent, 2011.
7. Ahmet Pasha Divani. Prepared by Prof. Dr. Ali Nihat Tarlan. - Ankara: Akçağ, 1992. - P. 20.
8. Aşık Çelebi. Meshâ'iru'sh-Shu'arâ Review Review Critical Text, Haz: Filiz Kilic, Unprinted Doctor Thesis, Gazi Address. SBE, Ankara. 1988
9. Chetindog Yu. Alisher Navoi and Ottoman poetry / translation: N.Hasan, R.Ruzmonova. - Tashkent, «Muharrir», 2011, pp. 41-42.
10. Mustafo E. From Tazkirah to biography. Monograph. - Tashkent: Mumtoz soz, 2012. - B.