

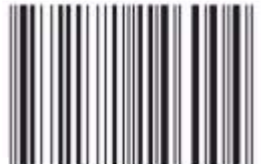
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ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА

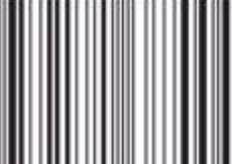


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# Navoiy gulshani

## GENRE OF LITERARY PORTRAIT IN THE WORKS OF ALISHER NAVAI

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The origin of literary portraits and the attitude to holot and manoqibs (in classical literature, holot and manoqib are considered as portraits. Sh.A.). If, on the basis of a historical and biographical approach, we glance at the works created, including the root of literary portraits, they rest against the chosen literary criticism on the holot and manoqibs, because the holot and manoqib are given information about the activities and the creator, saints, about the life and activities of famous personalities. Therefore, this genre is on the path of consistent improvement: a) from short and specific mixing in anthology; b) biography, you can trace the growth of holots and manoqibs.

In the world, including in Russian literature, many selected samples have been created in this genre. They reflect the most striking features of the abovementioned genre. Characteristics of portraits are found in ancient Russian chronicles. Sometimes it is registered that "life praises, in the full sense of the word, there was not yet a characteristic of this word", D.S. Likhachev cites the reasoning of Klyuchevsky, who studied the ancient Russian literature of the legend about saints - this is not a biography, maybe there is an edifying praise in the circle of a biography, and sacred images in works about saints are not a portrait, maybe it is an icon".

In Uzbek literary criticism "holot and manoqib" is considered one of the works that are similar to a treatise about poets and writers of their time. It can be seen that, in comparison with Russian literature, the essence of this genre is understood quite clearly in Uzbek literature. Therefore, it will be correct to look for the first examples of literary portraits in classical literary criticism.

Elements of a literary portrait in Uzbek literature can be found in the created anthologies and memoirs. Worthy of attention are the views of Oybek, who for the first time expressed his opinion about this: Navai on "Majolis un-nafois" (at the meeting) chooses typical lines "In a brief, overly compressed description, creates a very vivid portrait.

There is quite a lot of connection and similarities between anthology and literary portraits. Even in the opinions in view of "The main goal of the anthology in Eastern classical literature, the task that is characteristic of literary portraits has been completed" are clear.

The first signs in literary portraits characteristic of literary portraits are found in the works of Alisher Navoi. Because it is clear from the sources that Abdurahmon Zhomiy respected A. Navoi as a great literary critic who correctly analyzed a literary work and creative issues of his time.

Alisher Navoi is seen as a person who deeply understands art, literature, very tender sides in "Majolis un-nafois", worried about literary development, quick-witted, sensitive, critic, rich in passion, portrait painter. From this point of view, having studied the "Majolis un-nafois", we observe in it the manifestation of very many signs of a historical-biographical approach. In particular, the life of this poet, his work, registrations that relate to nature, his place in the literary process of that time, giving samples from creativity, expression of his attitude is also striking.

"Majolis un-nafois" is a collection of short portraits. With the exclusion of the 8th part dedicated to "Hup ashyori va margub Khayoti" ("The life of the desired and many verses") Sultan Khusain, Navoi during the seventh meeting praised each poet in 2-3 sentences, speaks about the leading signs of his character, gives important information about fate gives samples from poetry. It contains characteristics of a literary portrait: there is information about the poet, an assessment of his work. Although briefly, the presence of a generalization feature is considered as a feature of the genre. About this Maksud Shaikhzoda wrote the following: "they give the highest artistic properties: the strength of memorable excerpts, the state of artificial and self-made rhymed prose of the language so that it is simple, smooth, raising the attractiveness of the qualities and characteristics that are given to people to the degree of a portrait (image), sincere lyricism of many small articles, expression with pleasure and "reasonable taste in evaluating this work. Many of these properties are inherent in the literary portrait, which organize the basis in creating the image of real faces. "

"Majolis un-nafois" is written in a lively and smooth language; in it there are signs that show critical skill, words in the characteristics that are given to each poet, the conciseness of saturated thoughts by him. The mastery of creating a literary portrait is in using a sharp joke, the multi-colored artistic colors, in the presentation of events provided a sublime ability. Whoever the critic is talking about, whether he is a creator, whether he is a capable poet, or an amateur to their every work from the point of view of the criterion of the art of the word, his soul becomes like a companion, sometimes they are supported sometimes by those who poetically ridiculed them. His attitude to a critical object is clearly visible, this attitude is figuratively personified through scientific and aesthetic analysis.

The portrait painter in his criticism of the anthology pays a lot of attention to the Turkic-speaking poets. Especially, speaking about the poet Mirzabek about his moral and ethical sides, which are a model in the poet's work, how the untimely death of a talented young poet deeply affected him. However, the anthological author himself was a skillful master with a big heart, therefore, hoping for the future of Mirzabek, feeling that his work is so necessary for the progress of literature, for people of poetry, he uses hot, beautiful, impressionable words in relation to him: "Woe is me, woe is me, woe is me, woe is me, woe is me, woe is me, woe is me, woe is me, woe is me, woe is me, woe is me, woe is me." - "sorry and a hundred times sorry and

regret and a hundred thousand regrets were not satiated with the source of life and did not eat the fruits of life. And speaking about other talented poets, the critic pays so much attention to the use of such artistic colorful words that really Navoi scientist R. Vohidov notes: In "Majolis-un nafois" there is a sense of Navoi's ingenuity." Navoi, giving a high assessment to the work of Mirzabek, says that "his matla is modest (this is the first line of the verse. Sh.A.)". "Why did your eyes become so black, Who turned black to the soul ... saying" it's difficult to answer the question "about this young guy from improbability" openly says his confession. This is a proof that perfectly shows the human form of his great master. The quick-witted criticism of A. Navoi's words can be seen in the process of evaluating a definite work of art, thanks to this work, continuing the feeling of anxiety that is born in the heart, continuing the matla of a young poet who died early, in information about how he wrote one beautiful gazelle.

In "Majolis un - nafois" you can be observed. The process of the first formation of the genre of literary portrait. Drawings for the literary portrait about Mirzabek fully prove our opinions. As it was in the literary works of Navoi himself and in his scientific works, he strives for the integrity of form and content, in the method of brevity with compressed thoughts, clearly express thoughts.

In science, the expression "Aesopian language" is used. In the scientific method of Navoi, inclination is clearly demonstrated. The author of his views is love or anger, through someone through negative relationships, through irony, ridicule, allegory wraps in satirical colors, such a methodological brilliance of criticism is rarely encountered. Arguing about the work of most poets in the anthology, Navoi sometimes expresses his critical assessment using the Aesop method, sometimes openly. For example, in his information about the poet, Sayyid Kuroza openly expounds his point of view to this poet openly. When notifying a negative attitude towards the person being characterized, A. Navoi sometimes uses exaggeration. And this method is the merit that defines the method of a talented portrait painter. Because a critic in the field of scientific and figurative thinking, using a pencil, wants the reader to feel his sensation in his soul, to fight for his high art or enjoy the art of words, then a critical work can recognize an example of a kind of creativity and he is a supporter of this feeling.

Navoi, speaking about the poet Mavlon Kurramia in the third collection "Majolis un - nafois", dwells on his personality, openly pointed out the shortcomings of his human merits. Including about him squeaks: "However, he has not only a trace of humanity, but also no of his smell." Even the inclusion of one of the people who does not smell of humanity in the anthology shows the honor of the impassive-minded critic Navoi. If we continue his thought about the author of the anthology Khurramiyya, he could be called as a maddah poet. But Navoi, stressing this idea to draw the student's attention to his teaching, using exaggeration, cites the following words: «*Анинг маддоҳлигига тил ожиз ва ақл қосирдир* (To depict his maddahness language is blind and reason is not enough), reading these phrases before the eyes of the reader, the appearance of Khurrami is clearly manifested. Although he speaks exaggeratedly about bad behavior, Khurramiy pays tribute to his talent: "... *Бовужуди мунча турфалик шеър ҳам айтур ва анда кишини писанд қилмас* –

speaks amazing poems and does not recognize a person in them ") cites one extremely colored one matla (couplet of a lyric poem) as an example. So Khurramiy knows that sometimes he writes good poetry and therefore he is arrogant, he does not recognize others.

Thus, Alisher Navoi, as a critic in the field of historical evidence, has consistently achieved the coverage of the moral, behavioral, creative appearance of Khurramiy and illuminated his portrait briefly and concisely. In his «Ноёб маънавий хазина» ("A Rare Moral Treasury") "Majolis unnafois" Navoi put forward the poet's opinion on how to pay attention to the message on the opinion - criticism due to the fruit of artistic creativity. Therefore, in the anthology and about art workers who respect criticism and about poets who neglect and do not allow criticism, he speaks rightly about them. In matters of language and method, Navoi liked to express thoughts briefly, concisely, and he also campaigned for the creators. Although the work, no matter how much it was written in the genre of anthology, it mixed the inherent elements of syncretism - a portrait, an essay. Navoi dedicated his anthology to his contemporaries and with this work he immortalized their memory.

It can be seen that in anthologies there are elements of a portrait, there are short literary portraits. However, in anthologies, the possibilities of the genre of real literary portrait are limited. Therefore, representatives of selected literature turned to other types of memoir forms. In the past, literary criticism and literary critical thoughts were expressed as follows: "literary memory and the form of writing memoirs."

Alisher Navoi was closely interested in the life and work of his contemporaries, he strove for their creative growth as best he could, helped them. Navoi's critical thoughts about his contemporaries are the most characteristic and important parts of his literary criticism. Navoi was in close relations with people of talent of his time and prominent people, he even wrote whole and large memories about them. Such works about Zhomiy are examples of "Hamsat ul-mutahayyirin", "Kholoti Muhammad Pahlavon", "Kholoti Sayyid Hasan Ardasher ("Manoqibi Sayyid Hasan Ardasher).

Navoi's work "Holoti Sayyid Hasan Ardasher" is in a memoir and biographical character, in it the Navoi scholar S. Ganieva correctly noted: A creative portrait of a poet and a wonderful person, master of wide knowledge, who was a charming representative of the cultural literary life of Herat and found its reflection is the author's boundless respect for him, sincere attitude".

Indeed, in this work, the signs of a literary portrait are reflected in the newly created artistic image of an exact person, a look at him with respect, an elevation of a feeling of benevolence, the use of living memories, the transfer of the human and creative appearance of a person in an integral form, etc. This feature is clearly visible in "Holoti Pahlavon Mahmud". Therefore, they can be said to be striking examples of portrait painters of the fifteenth century.