
ANALYTICAL AND SYNTHESIZED FOLKLORISM IN NAVOI'S WORK

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Abstract – The article provides information about folklore samples and their role in Navoi's works. There is also an analysis of its place in the written literature. At the same time, the system of genres of literature and its poetic changes are considered. There are also a number of analyzes of the relationship between folklore and Navoi's works.

Key words: folklore samples, genres of literature, classical poet, methodological research, Alisher Navoi's works, epic, folk drama genres, myths, legends, fairy tales, narrations, epics, anecdotes, lyrical and ceremonial songs.

I. Introduction

Due to the special place of stylization of folklore genres, motifs and images in the artistic development of the written literature of the peoples of the world, the study of the relationship of folklore with written literature, its interaction has always been one of the important problems. If this literary process is studied on the example of the work of a classical poet, it allows us to more fully imagine the system and composition of genres of the literature to which he belongs, the poetic changes, updates, formal and methodological research that took place in it.

In Alisher Navoi's works, Uzbek folklore includes epic, folk drama genres such as myths, legends, fairy tales, narrations, epics, anecdotes, lyrical and ceremonial songs, gods, mourning and paremic proverbs, riddles, as well as applause and curses, humorous and satirical genres, traditional motifs and stylization of images related to the small and folk art of expression, expressing confidence. This allows us to evaluate folklore as one of the main sources of the great poet's work.

II. Literature review

Alisher Navoi's works such as "Muhokamat ul-lug'atayn", "Tarixi muluki ajam", "Tarihi anbiyo va hukamo", the ideological and artistic spirit of his epics in "Xamsa" it is observed that the content is presented in the form of absorbing the plot. In order to distinguish such analytical, synthesized folklorisms of the great pen-holder, it is necessary to study them seriously.

Analytical folklorisms are characterized by a distinctive structure in the work. They are often preserved in their entirety in the form of folklore in the play, almost without any processing. An example of this is the legend of Nuh and his three sons, Yofas, Som, and Hom, which he cites in Navoi's "Muhokamat ul-Lug'atayn" to explain the origin of the three languages, such as Turkish, Persian, and Hindi.

III. Analysis

In it, Navoi says that after Nuh's relief from the flood, he sent Yofas to Hito, Som to Iran and Turan, and Hom to India because he was no longer a human being or a human being. It is said that the people of this property were called Japheth-Abut-Turk, Som-Abul-Furs, and Hom-Abul-Hind because they were the descendants of these three prophets. He goes on to explain why the Turkish language was commanded by Yofas, the Persian language by Som, and the Hindi language by Hom, which was attributed to their attitude towards their father. His tongue was damaged, he was deprived of eloquence and eloquence, and his descendants, the people of India, were as eloquent as a school-leaving sheet, and their tongues were as sharp as a pen. It is not uncommon for them to look at the face of a page with a complex look, like the face of their own face, or with the tongue of a broken pen as their own language. But no one knows the number of the page except themselves, and no one but the literate people read and understand it.

In the example of this legend, Navoi synthesized the Turkish language in the text of the work, emphasizing the high status and greatness of the language. However, the same legend is mentioned in the plot of Alisher Navoi's "Tarixi anbiyo va hukamo" in order to acquaint with the prophets of the past.

Navoi mastered the plot of folk legends and myths, folk tales and stories about the prophets and rulers, and skillfully incorporated them into his work. The result was synthesized folklore.

In Alisher Navoi's first epic "Xamsa" ("Quintuple"), "Hayrat ul-abror" the poet depicts realistic scenes of life of the period in which he lived (XV century), realistically depicts the landscape of that period, reveals the flaws, sings the dreams of the people, In addition to popular and well-known proverbs such as "Hotami Toy", "Tilla kampir", which describe and describe different social strata, their appearance, facial expressions, clothing, character, and purpose. The plot of folk legends and stories, such as "Sher and Durroj", "Iskandar" was also used creatively.

Navoi, who cherished folk art, including folk songs, in his epic "Hayrat ul-abror" sharply, criticized writers who were far from folklore and disregarded folklore.

Alisher Navoi's "Farhod and Shirin", "Layli and Majnun", and "Sab'ai Sayyar" epics, which reflect the love affair in "Xamsa", are based on popular and popular legends and fairy tales. It is said that the images of Farhod and Shirin, Layli and Majnun are traditional mythical figures in folklore, and various historical information, legends, fairy tales, legends and songs have been received about them. In particular, the plot of the legend "Farhod and Shirin" is similar to the plot of the toponymic legend "Devqal'a", which was built in the central Karakum. In addition, there are several places in Uzbekistan called Farhod and Shirin. These include Shirinsay and Farhodtag in Bekabad, Bibishirin village in Boysun, and Shirin dahma in Sherabad.

Before writing the epic "Farhod and Shirin", the poet set himself the task of collecting and studying historical sources and legends on this topic. In particular, in Chapter 8 of the epic, Navoi talks about the sources he used. Scholars such as A. Fitrat, Xurshid, O. Sharafiddinov began the first debates about the existing sources of the plot of the epic in folklore. Therefore, Xurshid's "Farhodu Shirin" is a story that has been ingrained in the brains of every Uzbek since his youth. He refutes Fitrat Xurshid's claim that it can be associated with Turkestan, and suggests that the legend of Farhod-Kohkan may have been based on historical paintings on Mount

Besutun, not far from Shirin Castle in western Iran. Besutun is a rock in the mountains of Iran, painted by Farhod, and it is said that he dug a canal at the foot of the mountain.

It is clear that Alisher Navoi reinterpreted the images of Farhod and Shirin and described them at the level of real heroes. Unlike other Hamsanavis (xamsaworm), he described Shirin as Armenian. In fact, in legends and epics, Shirin is sometimes referred to as Iranian or sometimes Roman.

Xisrav is also a common figure in the oral and written literature of the peoples of the East. Its historical roots go back to the activities of Xisrav II Parvez (late VI century), one of the Sassanid kings. In fiction, such as Firdausi's *Shahnama* and Nizami's *Xisrav and Shirin*, he is an ideal king. In Alisher Navoi, Xisrav is interpreted as an absolutely negative hero.

In the title of the ninth chapter, Navoi writes that he began to write the epic "Farhod and Shirin", planned the work, considered various legends and historical sources, corrected the mistakes in the epics on this topic, and expressed his intention to express his ideas. In a very figurative way, he said: "It is the exchange of the pages of Iqbal and the journey of the sale of meaning in the sea of imagination and the history of happiness, and the search for every page of history, but every page of history, It is useless to trade for the life of an unseen merchant for the sake of this delicate room, and to show off his clothes with a life ring and eyelash needles, and to embellish his clothes with these beautiful things. Thus, the poet himself clearly stated that the purpose of writing this epic was to "look for the pages of each style ..." and "give them a smile".

There are some similarities between Alisher Navoi's epic "Farhod va Shirin" and the structure of the motifs and images of the folk epic "Rustamxon" in the spirit of heroism, which was widespread in Central Asia in the XII-XIII centuries. For example, both epics began directly with the motive of infertility. For example, the epic "Farhod and Shirin" describes the birth of an old Chinese khan, and "Rustamxon" describes the birth of a son of Sultankhan, the ruler of the Oqtosh people, after a long wait.

The parents of both protagonists pay great attention to the acquisition of a thorough knowledge from childhood:

Farhod:

Ajabdur uch yoshida ko'zga atfol,
Nechukkim o'n yoshida o'zga atfol.

Rustam:

"When Rustam was born, his mother brought a mullah from the madrasah, put the mullah and Rustam on the floor and began to teach."

Just as Prince Rustam did not take his father's throne and voluntarily relinquished it, so Farhod voluntarily relinquished power, despite the fact that his father's only child was the heir to the throne.

Farhod's killing of Ahraman is similar to Rustam's killing of Arjang in Mozandaran. "Osmon Rustami" - Farhod raised his sword like the sun and put it on the neck of the White Giant, says Navoi. Just as Farhod fought the dragon and captured the treasure, Rustamkhan killed the dragon and gained the title of Oftoboy.

Although Alisher Navoi created the image of Farhod using the image of Rustam in Firdausi's *Shahnameh*, there is no denying that the foundations of this image go back to folk legends about Rustam. In our opinion, the epics "Farhod and Shirin" and "Rustamxon" are both written and oral, but due to their heroic nature, there are similarities in the artistic composition.

Reflecting on this, D. Uraeva writes: The first sign of the similarity between Rustam and Farhod is the appearance of the concept of "pain" in their name. Therefore, in Firdausi's Shahnameh, he tells the story of Rustam's birth and naming: Zol's wife, Rudoba, carries a heavy fetus. As the day approaches, he faints with the onset of pain. Confused, Zol finds a surgeon with the help of the legendary bird Simurg. The surgeon cuts the mother's side and takes the baby. When Rudoba regained consciousness, she was happy to see her child and sighed, "Rustam!" In the sense that I was relieved of my pain. He says. The first word that comes out of the mother's mouth is the name of the child. "

If Farhod's name is mentioned, the word "pain" also appears in his name. The difference is that while Rustam is a "pain reliever", Farhod is a sufferer of love.

In both epics, Farhod's love for Shirin, an Armenian girl from China, and Rustam from Aktash, Oftoboy from Bujul, and their respect for women are in harmony with the spirit of folk epics.

The epic covers complex events in terms of composition and plot construction. Farhod, who has extraordinary strength and intelligence, embodies the dreams, hopes, opportunities and aspirations of an entire nation. The epic uses a wide range of magical tales and traditional epic motifs found in romantic and heroic epics, and consists of the plot of the epic. In particular, the plot of the epic uses a lot of mythological images and motifs to enhance the epic spirit and populism of the work. For example, Farhod's encounter with a magical mirror in his father's treasury, his victory over Ahriman with a giant and a dragon like the heroes of folk tales, and his capture of the magical treasure and magic ring, possession of the legendary Jamshid Mosque, and the prophecy of These include the discovery of Suhaylo, who lived in a cave for five hundred years, and the use of Samandar oil.

Apparently, the composition of the motifs of the epic is multi-layered, in which the motives come in a clear order, and in the plot of the epic several traditional epic motifs are logically interconnected to form a coherent artistic plot. Imaginary fiction, traditional epic motifs, episodic scenes, "magic numbers", and traditional mythological images are important factors in ensuring that the events in the plot of Farhod and Shirin are logically connected. For example, the motifs associated with the number four, which is considered a "magic" number, have a special place in the epic. An example of this is the story of the four seasons of the four seasons that the Haqqan built for Prince Farhod in four years.

Another traditional epic motif in the epic "Farhod and Shirin" is the road and its division into three. In this, Hizr came to the aid of Farhod, who could not find a way, more precisely, the way of the third talisman.

The depiction of a (maston) old woman in the epic is also one of the motifs of fairy tales. In the forty-eighth chapter of the epic, it is narrated that the cunning old woman Farhod was killed and committed suicide. He looked like an old woman with a crooked forehead. The poet describes it as follows:

Xututi makrdin yuzinda yuz chin,
Tiliga o'tmayin umrida so'z chin.
Chu soz aylab fusunu hiylai shum,
Qo'lida xora yumshab, uylakim mum.
Atab ko'k pir zoli xola oni,
Ano deb Dallat ul-muhtola oni.

In these verses, the poet uses the art of *talmeh*, quoting the name of a woman who became famous in the legends for her cunning, deceit and cunning.

So, Farhod kills himself because of the trick of this cunning old woman sent by Xisrav Parvez.

Another traditional motif in the epic is that Farhod fell in love with Shirin at first sight and fainted. The silk curtain on Shirin's face is lifted by the wind. As a result, the young man's eyes fell on the moon's beauty, and his love for her became unstable. Farhod faints when he sees Shirin and the Armenian Valley for the first time in a magic window.

Another traditional motif in the epic is the princess's choice of a companion. In the epic "Farhod and Shirin", when Princess Shirin chooses a companion, she considers a kind, hard-working, humble Farhod as a worthy companion, not a selfish and evil Xisrav or a patriarch Sheruya.

IV. Discussion

It is known that in folk epics, the motifs associated with the definition of the name of the epic heroes have a special place. It is noteworthy that the epic "Farhod and Shirin" is faithful to this tradition. The description of Princess Shirin's horse "Gulgun" in the epic is especially noteworthy:

Bor edi bodpoyi rangi gulgun,
Qolib andin yururda xingi gardun.
Anga rokib hamisha ul parivash,
Bo'lub ul devpaykar ham parikash.
O'zi gulrangu gul monand zoti,
Bo'lub Gulgun xaloyiq ichra oti.

In these verses, the poet describes Shirin as a *parivash*, and his horse as a *devpaykar*, a giant. This horse is *bodpoy*, that is, fast as the wind.

In the epic, Shopur's sincere and sincere friendship with Farhod is reminiscent of the friendship between Hakimbek and Karajon in the epic "Alpomish". In this regard, the image of Shopur also plays an important role in the epic. The image of the driver is one of the positive heroes. He is a pure tongue, a sincere man. Shopur was a talented and skilled artist. Farhod rescues Shopur and his companions from the pirates at sea. After that, Farhod and Shopur became friends. The driver does not forget the good, and remains loyal to his friend for life. After learning about Farhod's adventures and dreams, the driver promises to help him and make him happy. The driver takes Farhod to Armenia and helps him with everything. He also became a loyal friend of Farhod's lover Shirin. Shopur shows courage in defending Armenia from Xisrav's attack. On the eve of his death, Farhod thanked Shopur. Following Farhod's will, the driver, along with his cousin Bahrom, fought and defeated Sheruya, the son of Xisrav, and established peace in Armenia.

Mehr and Suhayl's fight against pirates and other episodes in "Sab'ai Sayyar" are very similar to folk tales and legends in terms of art.

It can also be said that Alisher Navoi used the words of legend, narration, narration and story without any restrictions. Therefore, he writes in the following person:

Belu og'zidin, dedilarkim, degil afsonae,
Boshladim filholkim, "Bir bor edi, bir yo'q edi".

In fact, legends never begin with "Once upon a time, once upon a time." Such a beginning is usually typical of folk tales. While Navoi uses the terms "legend" and "fasona" equally, he manages to draw a unique image of his lover through the beginnings of folk tales and epics. That is, in the verse, when it says "once," it means the lover's waist, and when it says "no," it means the lover's mouth.

The tradition of using legends as a compositional and aesthetic tool in written fiction is further developed in the works of the classical poet Alisher Navoi.

"The Quintuple"'s third epic, "Layli and Majnun", is also inspired by the names of Layli and Majnun, their folk songs, legends and stories about their sad love. The poet himself admits this:

Mazmunig'a bo'ldi ruh mayli,
Afsona edi aning tufayli.
Lekin chu raqamg'a keldi mazmun,
Afsona anga libosi mavzun...

Through these verses, Navoi states that his goal is not to tell a myth, but to tell a story. The myth is just the appearance of the work, the shell. In fact, the main ideological essence of the epic is the poet's attitude to the current problems of the environment, love and family, the fate of women in feudal society. In the epic, the scenes of everyday life, rituals, customs, and rituals are described in terms of the life of the poet in the XV century.

The fourth epic of "The Quintuple", "Sab'ai Sayyar", was written under the influence of various myths and legends about Bahrom Gor, which are widespread in Iran and neighboring countries, including Central Asia. In them, Bahrom Gor is described as a great ruler, a skilled hunter, and a greedy person. The stories in "Sab'ai Sayyar" end with the victory of the leading heroes, such as folk tales.

The fifth and final epic of "The Quintuple", "Saddi Iskandariy", was written under the influence of various myths and legends about Alexander (Alexander the Great), which were widespread among the Turkic peoples. However, the image of Alexander created by Navoi was a novelty in the development of the traditions of "The Quintuple" and folklore. Through the image of Alexander, Navoi sought to create the image of a just and enlightened ideal king.

The epic contains the text of folk tales such as "The Story of Alexander and Gado", "The Story of a Madman", "The Story of Two Wives", "The Story of a Dove". The epic also contains examples of folk songs and proverbs. For example, the poet describes the wedding of Alexander to Ravshanak and Mehrinoz, citing the example of the bridegroom. They are notable as analytical folklore.

V. Conclusion

In short, although Alisher Navoi's works are based on the traditions of classical literature, they also have an effective influence on folk art. Navoi's folklore, influenced by folklore sources, allows us to think scientifically about the evolution of the experience of using the plot, motifs and images of folk works in written literature.

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