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Folklore traditions in Navoi's works

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Abstract: *The scholar also takes a comprehensive approach to the interpretation of the mythological image of Hizr in the epic "Sab'i Sayyar". Hizr is the image of finding and drinking the water of life, attaining eternal life. In this way he is said to appear in folk legends as one of the pir or saints who patronizes people, always supports people who do good. In addition, the play extensively analyzes the presence of folklore motifs and details in the epic.*

Keywords: *Navoi's work, folklore, by tradition, genre, customs and traditions, faith, eternal skil, legend, folktale, fable, proverb, exaggeration, joke, term.*

In the works of the great thinker and poet A. Navoi, art, but also folklore genres, images, ancient traditions, various cults, religious beliefs and beliefs were used. The study of folklore traditions in Navoi's work, the study of the poet's skills in this area began in the first half of the last century. In particular, the peculiarity of the use of folk songs in the work of M. Shaykhzoda [4] is attributed to the literary scholar N.M. Mallaev [5], the folklorist M. Alaviya [6], the scientist M. Afzalov [7], M. The Hakimovs [8] describe Navoi's work in the tradition of folklore, his creative influence on it, and his views on the creative features of the poet's artistic skills.

Such a great creative approach can be seen in the research of folklorist, Professor O. Safarov. [9] First of all, the scientist acknowledges the services of A. Navoi as a folklorist.

A saga related to the genre of folklore with the direct efforts of A. Navoi explains the creation of a scientific description of such terms as "Fonus fantasy", which means a type of myth, story, anecdote, narration, joke, parable, proverb, loaf, puppet, parable, rhyme, song, die, puppet explains who created the scientific description of terms such as "Fonus fantasy" which refers to the type of game.

The scholar argues that A. Navoi expressed his theoretical views on the nature of seasonal and ceremonial songs of the Uzbek people in "Mezon-un avzon" and laid the foundation of folklore in this field. The play contains information about the terminology of the songs "Changi" and "Yor-yor" sung at the wedding by their parents. According to the scholar, such a song emphasizes that he really used it creatively in the epic "Simple Alexandria". This is the verse about the wedding of Alexander and Ravshanak:

Муғанний тузиб чинга вазмида чанг,
Наво чекки, хай-хай ўланг, жон ўланг
Десанг сенки: жон кардошим ёр-ёр!
Мен айтайки, мунглуғ бошим ёр-ёр
Навой, чу сарманзилинг Чингадур

Сурудинг доғи сур аро чингадур.

Аёлғунг неча ёр-ёр ўлғуси,
Менинг йиғларим зор-зор ўлғуси[3]

Dust in the form of a cup,

Navo chekki, hay-hay die, soul die
 You say: my dear brother!
 Let me tell you - it was a scary place
 Navoi, chu sarmanziling Chingadur
 The spot of suruding is the inter-sur ching.
 How many women died,
 My tears are hard to die for [3]

In his article, the scientist O.Safarov called the Uzbek folk song "Budi-budoii" "Water woman, waterless woman" and a song about wanting rain during a drought. The song was originally genetically created by the Ottoman Turks and is known among Uzbeks as "Sust Khotin." This ceremonial song has been thoroughly researched by Professor B.Sarimsakov. [10] The scholar acknowledges that there are several local variants of the ceremonial songs "Silent Woman", the historical basis of which is also written in the Avesto. Consequently, Navoi's views on the nature of this folk song are consistent with the study of folklore scholars.

Doctor of Philology, M.Juraev, Candidate of Philological Sciences M.Narzikulova also widely used the influence of myths on Navoi's work, the existence of mythological images, motives and details. According to the scientist M. Juraev: "In the works of the great poet Navoi there is a whole system of a series of poetic symbols and images, the genetic roots of which go back to the ancient layers of Uzbek mythology." [11; 92b] On this basis, the historical basis of 4 types of mythologists' is studied:

1. Mythologies related to the mythological views and beliefs of the ancient Turkic peoples. The fact that poetic symbols such as the nine celestial bodies, the stone of life, the tree of life, the bird of life, the water of life, widely used in the poet's work, passed from Turkish mythology to the work proves the existence of mythological imagery and concepts in the artistic interpretation of poetic images such as sun, moon, wind, hail.

2. "Avesto mythology" and the interpretation of the link in the Navoi works reflect the peculiarities of the mythological images associated with the forces of good and evil: Ahuramazda, Akhriman, Zakhok, giant, fairy, Jamshid, Deverast, Kayumars, dragon, Semurg, Devbat.

3. The content and study of the images of mythologies that arose as a result of the poetic migration of mythological ideas and legends with Islamic beliefs in the works of Alisher Navoi, such as Kohi Qaf, Baghi Eram, Anqov, Azrail, Hell, Paradise.

4. The poetic expression of mythological images and details such as Avj ibn Unuq, Qaqnus, Samandar, Khumoy, which appeared under the influence of the myths and legends of our people created in the Middle Ages, is interpreted in the works of Alisher Navoi. [11: 92-123]

In addition, the book describes the interpretation of mythological images found in the epic "Sab'ai Sayyar" by the scientist M. Narzikulova in "Khamsa". [11] The content of the mythological image and details of the epic, such as qaqnus, humo, is explained.

The scholar also takes a comprehensive approach to the interpretation of the mythological image of Hizr in the epic "Sab'i Sayyar". Hizr is the image of finding and drinking the water of life, attaining eternal life. In this way he is said to appear in folk legends as one of the pir or saints who patronizes people, always supports people who do good. In addition, the play extensively analyzes the presence of folklore motifs and details in the epic. He defeats the forces of evil, reveals strange images, defeats the resin giant who is the symbol of evil. The play also depicts a dream motif. Chapter 20 of the epic

describes Farrukh's falling in love with his lover in a dream based on a folkloric detail. [11; 160-171]

In fact, the heroes of the epics "Farhod and Shirin", "Layli and Majnun", "Sab'i Sayyar" included in Alisher Navoi's "Khamsa" were created on the basis of folk tales, legends, fairy tales and epics. They are folk works that differ in content and composition. [5; 512-514-532]

Scholars M.Juraev and M.Narzukulova commented on the creation of folk books under the influence of the epics included in the epic "Khamsa". It is recognized on the basis of evidence that such folk art is due to the boundless love for the work of Alisher Navoi. For example, Hamsai Benazir "Nasri" written by Mirmahdum in the beginning of the XX century, "Qissai shahzoda Farhodu Shirin" created by Mahzum, "Kitobu Layli va majnun" contain full prose descriptions of the poet's epics. Similarly, the epics "Farhod and Shirin", "Layli and Majnun", "Bahrom and Gulandom" written by Bakhshi Fozil Yuldash oglu are recognized as examples of folklore based on the plot and motives of Alisher Navoi's works. Similarly, the plot and images in legends, stories, tales and epics, which are considered to be genres of folklore, motifs and details can be found in the epic "Farhod and Shirin". For example, the names of the main characters are taken by the poet from folk tales and books. There are also folklore details such as "Oynai Iskandariy", Mount Socrates, or the story of Farhod killing evil giants and dragons on the way to Socrates. While all of these are mythological images of giants and dragons, folklorist J. Eshonkulov studies their genetic basis, and it is recognized that the giant is not only a force of evil, but sometimes patronizes humans. Farhad came to Mount Socrates and met the great philosopher Socrates. In this way, the mythological image of Hizr guides Farhod as a patron. Farhod learns his secrets like life, future and having true love. [12]

Proverbs and sayings from both folklore genres play an important role in Alisher Navoi's work "Mahbub ul Qulub" (Wisdom and Stories of the Heart) written in the last years of his life. This work was published in 2018 by scientists Abdumurod Tilavov and Ibrahimjon Saidullaev, translated into Uzbek. [2] The ideas in each of the stories and criticisms cited in the play have risen to the level of wisdom. At the heart of such wisdom and reprimands is the use of examples of folklore - wisdom, proverbs and sayings, which are sometimes mastered and used, which further increases the value of the work of art. The work actually seems to be aimed at young people, encouraging them to give up the habits of the inhuman people they encounter in life. For example, the 85th rebuke criticized ignorance and animal behavior.

Less talk leads to wisdom, less food leads to health.

It is the work of a fool to say what comes into his mouth, and it is the work of an animal to eat what comes before it.

Byte:

Many democracies are ignorant

An animal that does not eat much [1; 120]

Thus, in the play, the poet uses hundreds of folk sayings, and even the proverbs created by him become folk sayings: For example: "There is a big difference between good and evil, the sinking that holds the ends of two ships", "Keep your heart together with your tongue", Proverbs and sayings such as:

In short, Navoi's mastery of art is not only a matter of art, mystical spirit and vision, but also of folklore genres: myths and legends, asters, proverbs and parables, as well as folklore images with seasons and ceremonial motifs and details.

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