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ДОНИШГОҲИ ДАВЛАТИИ БУХОРО**



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№1 - 2025

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THE ROLE OF ALISHER NAVOI IN CLASSICAL LITERATURE

Abstract. Alisher Navoi is truly a genius artist in the true sense of the word. Each of the great poet's works expresses the truths of the compassionate and sensitive human heart. In these works, the love for humanity and the world, the joy of life, the pleasure of living, and the love for nature and beauty are deeply rooted.

As we know, there is not only a gap of more than five centuries between the era in which Alisher Navoi lived and our time, but also a vast distance in terms of social consciousness, literary language, worldview, and lifestyle. Navoi's works were copied by famous calligraphers during his lifetime. However, Navoi studies took on a new form in the 20th century.

Interest in and the study of the great poet's work began during his own time. To better understand and analyze Navoi's works, various dictionaries were compiled. These included works like Tole al-Iymoniyy al-Hiravi's "Lug'ati Navoi", Aloyi binni Muhibiy's "Al lug'at un-Navoyat val-istishhadat ul-chig'atoiyat" ("Navoi Dictionary and Chigatai Language Evidence"), "Abushqa", Mirzo Mahdikhon's "Maboni ul-lugat" ("Foundation of the Dictionary"), Fath Ali Qozoriy's "Lug'oti Atrokiya" ("Turks Dictionary"), Muhammad Rizobek Khoksor's "Muntaxab ul-lug'at", and Shaykh Sulayman Bukhari's "Lug'ati Chigatai va Turkiy Usmoniy" among others.

The scientific study of Alisher Navoi's works began in the 1920s-30s. This movement was initially led by the Jadids. Abdurauf Fitrat took the first steps in this direction. Starting from 1919, preparations were made by the government of the Turkestan Autonomous Republic and the Turkestan Muslim Bureau to celebrate the 500th anniversary of Alisher Navoi's birth according to the Hijri calendar. On July 11, 1925, the Uzbek Studies Committee under the Muslim Bureau of the region passed a resolution to begin preparations for Navoi's 500th anniversary celebration, and numerous tasks were carried out in this regard.

Due to the efforts of Sadriddin Ayniy, a shortened version of "Khamsa", "Chor Devon", "Muhokamat ul-lugatayn", and "Mahbub ul-qulub" were published. At the same time, research works by scholars such as Olim Sharafiddinov ("Alisher Navoi", 1939), Maqsud Shayxzoda ("Genial Poet", 1940), and Vohid Abdullayev ("Navoi's Life and Activity in Samarkand", 1940) made significant contributions to the development of Uzbek Navoi studies. During this period, several dissertation works related to Navoi's creativity were defended. Among them were Vohid Abdullayev's "The Life and Literary Activity of Alisher Navoi in Samarkand" (1941), Izzat Sultanov's "Navoi's 'Mezon ul-avzon' and its Critical Text" (1947), O. Usmonov's "On Alisher Navoi's 'Muhokamat ul-lugatayn'" (1947), S. Mirzayev's "Navoi Aruzi" (1948), and A. Sa'diy's "Navoi's Creativity as a High Stage in the Development of Uzbek Classical Literature" (1949). From the 1950s, the study of Navoi's works continued in the field of text studies. In the 1950-60s, Porso Shamsiyev published the scientific-critical edition of "Khamsa", while H. Sulaymonov released the academic edition of "Khazoyin ul-maoniy".

Scholars such as Oybek, Olim Sharafiddinov, Sadriddin Ayniy, Yevgeny Bertels, Vohid Zohidov, Izzat Sulton, Aziz Qayumov, Porso Shamsiyev, Maqsud Shayxzoda, Vohid Abdullayev, Hamid Sulaymonov, Natan Mallayev, Abduqodir Hayitmetov, Abdurashid Abdug'afurov, Sodir Erkinov, Alibek Rustamov, Suyima G'aniyeva, Boturkhon Valikhojayev, Najmiddin Komilov, Yoqubjon Is'hoqov, Rahim Vohidov, Muhammadjon Hakimov, Ergashali Shodiyev, Lutfulla Zohidov, and others have made exceptional contributions to the development of Navoi studies. The tireless efforts of these scholars are praiseworthy. Regardless of political situations and processes, their scientific research on bringing out Navoi's ideas has a significant role. We cannot deny this.

These studies laid the foundation for the development of Navoi studies during the period of independence. Today, explaining and delivering Navoi's works to modern readers has become somewhat challenging. This article focuses on the interpretation, commentary, and analysis of the great poet's works.

Keywords: Praise, eloquence, kindness, piety, imagination, inadequacy, flaw, guidance, grace, kindness, genius, Persian poetry, Chagatai language, sufism, Khamsa, historical context, literary analysis, cultural heritage, poetry evolution.

ALISHER NAVOIYNING MUMTOZ ADABIYOT RIVOJIDAGI O'RNI

Alisher Navoiy – chin ma'noda daho san'atkor. Ulug' shoirning har bir asari insonparvar va hassos inson ko'nglining haqiqatlarini ifoda etadi. Bu ko'ngilda odam va olam ishq, hayot zavqi, yashash zavqi, tabiat va go'zallik muhabbati teran tomir otgandir.

Ma'lumki, Alisher Navoiy yashagan davr bilan bizning zamon o'rtasida besh asrdan ziyod vaqt masofagina emas, juda katta ijtimoiy ong masofasi, adabiy til, dunyoqarash, hayot tarzi masofalari ham mavjud. Navoiy asarlari o'z tirikligida mashhur xattotlar tomonidan ko'chirilgan. Ammo navoiyshunoslik XX asrda o'zgacha shakllandi.

Ulug' shoir ijodiga qiziqish, o'rganish o'z davridayoq boshlangan edi. Navoiy asarlarini to'g'ri tushunish, tahlil qilish maqsadida turli lug'atlar tuzildi. Tole al- Iymoniy al- Hiraviy "Lug'ati Navoiy", Aloyi binni Muhibiy "Al lug'at un-Navoiyat val-istishhodat ul-chig'atoiyat" ("Navoiy lug'ati va chig'atoy tili dalillari"), "Abushqa", Mirzo Maxdiyxon "Maboni ul-lug'at" ("Lug'at poydevori"), Fath Ali Qozoriy "Lug'oti atrokiya" ("Turklar lug'ati"), Muhammad Rizobek Xoksor "Muntaxab ul-lug'ot", Shayx Sulaymon Buxoriy "Lug'ati chig'atoyi va turkiyi usmoniy" kabi asarlar shular jumlasidan.

Hazrat Alisher Navoiy ijodini ilmiy o'rganish XX asrning 20-30-yillariga to'g'ri keladi. Bu harakatni dastlab jadidlar boshlab berdi. Abdurauf Fitrat bunga ilk qadamni qo'ydi. 1919-yildan boshlab Alisher Navoiy tavalludining hijriy-qamariy sana hisobidagi 500 yilligini nishonlash uchun Turkiston muxtor jumhuriyati hukumati va Turkiston o'lka musulmon byurosi tomonidan tayyorgarlik ishlari boshlab yuboriladi. 1925-yilning 11-iyulida o'lka musulmon byurosi huzuridagi o'zbekshunoslik qo'mitasi "Alisher Navoiyning 500 yillik yubileyiga tayyorgarlik ishlarini boshlash haqida" qaror qabul qiladi va shu munosabat bilan ko'plab ishlar amalga oshiriladi. Sadriddin Ayniyning sa'y-harakatlari tufayli "Xamsa"ning qisqartirilgan varianti, "Chor devon", "Muhokamat ul-lug'atayn", "Mahbub ul-qulub" asarlari nashr qilindi. Shu bilan birgalikda, Olim Sharafiddinov ("Alisher Navoiy", 1939), Maqsud Shayxzoda ("Genial shoir", 1940), Vohid Abdullayev ("Navoiyning Samarqanddagi hayoti va faoliyati haqida", 1940) kabi tadqiqotlar o'zbek navoiyshunosligi rivojiga katta hissa qo'shdi. "Bu davr oralig'ida Navoiy ijodiga doir bir qancha dissertatsion ishlar ham himoya qilindi. Vohid Abdullayevning "Alisher Navoiyning hayoti va Samarqanddagi adabiy faoliyati" (1941), Izzat Sultonovning "Navoiyning " Mezon ul-avzon" va uning kritik teksti" (1947), O.Usmonovning "Alisher Navoiyning "Muhokamat ul-lug'atayn" asari haqida" (1947), S.Mirzayevning "Navoiy aruzi" (1948), A.Sa'diyning "Navoiy ijodi o'zbek mumtoz adabiyoti rivojidagi yuksak bosqich sifatida" (1949) tadqiqotlari shular jumlasidandir. 50-yillardan boshlab Navoiy ijodini o'rganish matnshunoslik yo'nalishida davom etdi. 1950-60-yillarda Porso Shamsiyev "Xamsa" ning ilmiy-tanqidiy matnini, H.Sulaymonov esa "Xazoyin ul-maoniy" ning akademik nashrini amalga oshirdilar.

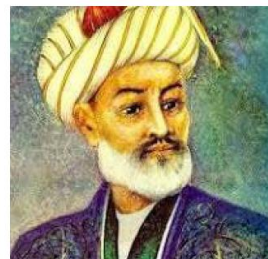
Oybek, Olim Sharafiddinov, Sadriddin Ayniy, Yevgeniy Bertels, Vohid Zohidov, Izzat Sulton, Aziz Qayumov, Porso Shamsiyev, Maqsud Shayxzoda, Vohid Abdullayev, Hamid Sulaymonov, Natan Mallayev, Abduqodir Hayitmetov, Abdurashid Abdug'afurov, Sodir Erkinov, Alibek Rustamov, Suyima G'aniyeva, Boturxon Valixo'jayev, Najmiddin Komilov, Yoqubjon Is'hoqov, Rahim Vohidov, Muhammadjon Hakimov, Ergashali Shodiyev, Lutfulla Zohidov va boshqalar navoiyshunoslik taraqqiyotiga alohida hissa qo'shdilar. Yuqorida nomlari keltirilgan olimlarning tinimsiz mehnatlari tahsinga loyiq. Qanday vaziyat va siyosiy jarayon bo'lishidan qat'iy

nazar Navoiy dahosining g'oyalarini qayta olib chiqishda ularning ilmiy izlanishlarining alohida o'rni bor. Buni inkor etishdan yiroqmiz. Bu tadqiqotlar Mustaqillik davri navoiyshunosligining rivojlanishi uchun zamin yaratdi. Bugungi kun o'quvchisiga Navoiy asarlarini tushuntirib yetkazish biroz muammo.

Maqolada ulug' shoir asarlarini sharhlash, talqin va tahlil qilishga e'tibor qaratilgan.

АЛИШЕР НАВОИ И ЕГО МЕСТО В РАЗВИТИИ КЛАССИЧЕСКОЙ ЛИТЕРАТУРЫ

Алишер Навои — один из величайших классиков узбекской литературы, чье творчество оказало большое влияние как на свою эпоху, так и на последующие поколения. Его произведения отражают самые важные человеческие ценности, такие как гуманизм, справедливость и любовь. В их основе лежит глубокое восприятие мира, выражающее любовь к жизни, природе и красоте. Исследование творчества Навои началось в XX веке, когда научный интерес к его произведениям возрос. Сначала ученые начали создавать различные словари и исследовательские работы для правильного понимания и анализа его произведений. С течением времени, благодаря усилиям ученых, такие работы стали основой для более глубокого осмысления творчества Навои.



В XX веке творчество Навои изучалось не только литературоведами, но и историками, культурологами и философами. Это позволило гораздо более полно понять его произведения. В результате ученые создали различные научные издания и публикации, которые значительно расширили представление о произведениях Навои. Сегодня исследование его творчества продолжает оставаться актуальным, и оно помогает глубже понять культурное и философское наследие, которое он оставил для будущих поколений.

Творчество Алишера Навои занимает особое место не только в узбекской, но и в мировой литературе. Его философские и социально-культурные идеи, размышления о красоте и любви, а также глубокий анализ человеческой души остаются актуальными и по сей день. Изучение его произведений и передача этих знаний новому поколению играют важную роль не только с научной, но и с духовной точки зрения.

Literature review. As we all know, a number of measures are being implemented in our country in order to form, improve and promote ecological culture. Preservation of our mother nature, ensuring the freedom and well-being of our country is one of the urgent problems of today. Themes aimed at protecting nature and conveying its wealth to the next generation are also leading in the works of our creators. This topic is also reflected in the life and work of Alisher Navoi. The great scholar was not only the ruler of the gazal estate, but throughout his life he combined his literary works with politics. He made a great contribution to the socio-economic improvement of the country's life, besides, he sponsored the development of science and art, and he always worked for the rule of peace and harmony in the country.

In the “Khamsa” epics created by Navoi, at the same time, universal ideas related to the image of nature are praised in his lyrical heritage.

Alisher Navoi emphasizes that the first gazal was created in a unique style, unlike other gazals in the complex, and recognizes this as a feature of his work. Our observations shows that the first cuplet in the collection of Abdurahman Jami is also dedicated to the interpretation of the true art of truth, such as the ghazal of Mir Alisher, which begins with the verse “Ashraquat min aksi shamsil - kasi anvor ul xudo”. Also, the next two cuplet of the great murshid and some poems of each letter series of the collection are cuplet in the position of praise, glorifying the true qualities.[1, 3]

Previously, the study of Alisher Navoi's Turkish-language poetry was done in four stages: “Ilk devon,” “Badoye' ul-bidoya,” “Navodir un-nihoya,” and “Khazoyin ul-maoniy.” Now, after the

discovery of a new manuscript, it is necessary to study Navoi's poetry in five stages. This can be seen in the following table:

Stages	Navoi's collections	Period of creation
I	"Ilk devon"	1465-66
II	"Oqquyunli muxlislar devoni"	1471
III	"Badoye' ul-bidoya"	1470-80
IV	"Navodir un-nihoya"	1480-87
V	"Xazoyin ul-maoniy"	1492-98

Since the main population of the Aq Qoyunlu dynasty was the Oghuz Turks, the poems of Alisher Navoi in this manuscript were adapted to the Oghuz dialect. For example, words like "sun" were written as "gunash" "stone" as "tosh-dosh" "cry" as "yig'lar-ag'lar" and so on.

Every artist has a wide world. However, Alisher Navoi's demand for art was very large. In the preface of the poem "Badoe' ul-bidoya" the poet dwells on this subject in detail. The great artist of words, through the magic of poetry, encourages members of different worldviews, different categories of society to live with a single goal, an objective goal. There are important reasons for this conclusion. The first couplet of "Navodir ush-shabab" describes the work that distinguishes man from the creatures of truth and defines his essence. Because man has a responsibility to know and understand the truth. This poem is dedicated to the interpretation of the same idea:

*Chu jilva ayladi ul husn istabon oshiq,
Saloyi ishqin etib ofarinish ichra nido.
Pari qabul eta olmay ani, magarki men,
Qilib otimni zalumu jahul birla ado.*

The place of love in human destiny, and its "history" is given in verse 72 of surah al-Ahzab:

We made the trust for the heavens and the earth and the mountains and the rocks, but they refused to bear it, and they feared it. And man took it upon himself. He was ignorant), that is, the whole universe knew how heavy the burden was and could not bear it, but man unknowingly undertook this difficult task. "When he took on this "burden of trust", Man was "cruel and ignorant". Because the path of love is spiritual. By taking only two words from this verse, the great poet referred to the divine history of Man and his classic sense of love. Another aspect is that the Qur'anic ideas are also propagated by this means [9, 476]. According to theological-mystical views, the purpose of creating man was to demonstrate the power of the soul. In the first ghazal of "Badoe' ul-vasat" the truth is hidden, the happiness of the two worlds is embodied, the treasure of true knowledge and love - the power of the heart is glorified:

*Zohid, ko'ngulning xilvatin matlub g'ayridin orit,
Sen sayr qilsang qil, kerak ko'nglungga bo'lsa inzivo.
Desang Navoiy jon aro mahbub bo'lg'ay jilvagar,
Avval ko'ngil ko'zgusidin mahv ayla naqshi mosivo.*

According to the poet, if you want to see the absolute beauty of beauty in the mirror of the soul, free it from the sorrows of the world, that is, if the heart is not pure, the opposite will not appear. The content of the hamd is created and arranged on the basis of high divine and mystical views. We read the logical continuation of the "thought" (ishq and kon g i l) in the couplet at the beginning of both collection in the 1st couplet of "Favoyid ul-kibar". Because when love is a guide to the heart, it is inspired by the mysteries of the unseen world. [4,38]

*Ishqingda bir devonalig', shavqingda bir farzonalig',
Ag'yordin begonalig' aylab o'zungga oshno...
Bordur Navoiy bekase, ishq ichra andoqkim xase,
Chun o'rtading oni base, do'zaxda kuydurma yano.*

The lover, who sees the reflection of the Mutlaq in the mirror of the soul, burns in the fire of love, longs for his guardianship, and feels helpless in this world. It is a sign of divine love. Burning in the work of truth is the destiny of the Perfect Man. Therefore, the poet praises the perfect man in the 1st gazal of “Khazayn ul-maoniy” and replaces the other three devons with the notions that classify man in the 1st cuplet. And the definition of a lover in the state of a lunatic. [3,76]

Sening madoyihi na`tingda, yo Rasululloh

Tamom bo`ldi Navoiy takallumi poki.

Bu to`rt daftarida hamdu na`t aro xalali,

Gar etmish o`lsa ayon tab`u kilki beboki.

The sensitive poet, who deeply understood the essence of such classical concepts as irfan, love, and soul through life experiences, blindly condemned prayer and said that the only center for his knowledge of the secret industry of “Kuntu kanzan” (It is only as a result of the study of man, the realization that he is a miraculous example of perfect art, that he creates with the aim of praising the truth sincerely. It is known that each cuplet of the great poet has its own set of content, system. In the cuplet in collection, the central issue of mystical teaching is the conditions of maturity (the seven levels of perfection of the heart and soul of the lover) based on a strong system of symbols. Therefore, in each cuplet the word jomu may is repeated.

Ashraqat min aksi shamsil ka`si anvor-ul hudo

"Yor aksin mayda ko`r" deb, jomdin chiqdi sado.[1,3]

“Against the sun of the wine cup, the rays of the path of truth shone” . The wine cup is a whole being created out of love. The sun is a symbol of Allah, and vice versa. According to mystical literature, before man was created, all beings were in the form of soulless darkness, and Man was created to polish them. By saying, “The light of the path of truth has shone” the poet is referring to the perfection of Allah through man, and in the second verse, the essence of the material world is the center of the mockery of the divine names. In Hazrat Jami, this great principle is interpreted as follows:

Shud dar qadahi sahbo akse zi ruxat paydo.

Qad ashraqat ad-dunyo min ka`si muhayyono.

In “Sahbo” (red wine) the reflection of your face appears, the world split from our glass. “That is, its inner meaning is as follows: Sahbo glass is the mockery of all beings and creatures. In this cuplet, the status of the heart and its levels of development are described as the preconditions for the spiritual and spiritual maturity of the soul. The cuplet refers to these levels. “This is the status of the demand and the state of the heart in need of love at the level of SADR [8, 16]. The “tourist of the world of enlightenment” is the source of truth, its knowledge and the treasure of love.

G`ayr naqshidin ko`ngil jomida bo`lsa zangi g`am,

Yo`qdur, ey soqiy, mayi vahdat masallik g`amzudo

“G`ayr naqshi” (worldly worries, lustful needs) corrupts the heart, turns it into a grief. It begins with following and loving the perfect. The first condition of the status of love is friendship. Because the goal of the sage is only to the truth, he is the most knowledgeable in the divine science. The lover is envious of the “sadness” of unity. Unity, that is, “sorrow” (cleansing from sorrow, removing sorrow) attains the status of unity. Love is one of the attributes of status.[5, 750]

Ey xush ul maykim, anga zarf o`lsa bir sing`on safol,

Jom o`lur getiynamo, Jamshid ani ichkan gado.

When the “broken pottery” is united, it becomes “getiynamo” (worldly) like Jamshid's magic cup, and the gado who drinks it feels like Jamshid. Jamshid is one of the most legendary kings of Iran. He discovered two cups. Jamshid's magic in that magic mosque did not end with a drink (Jomi Jam) and all the events in the world could be observed from the other (Jomi getiynamo) [5,345]. The poet was able to skillfully express the above-mentioned intentions through the art of talmeh. And the Enlightenment stage. Love is the key to perfection. Even if the gado enjoys divine love in his heart, he feels like a king and does not submit to the kings of the kingdom. On the contrary, kings felt the

need for Iranians free from worldly worries. Wisdom, knowledge of the secrets of enlightenment, is the king. Because now the Beloved is the Ruler of the Soul.

Jomu may gar buyladir, ul jom uchun qilmoq bo`lur

Yuz jahon har dam nisor, ul may uchun ming jon fido.

If Jomu May has such power, it is worth sacrificing a hundred worlds for an envelope (for Jomi Jam) and a thousand souls for such an soul. It is a sign of the incomparable dignity and rarity of a perfect man who seeks to enjoy the wisdom of truth. In short, when the true power of love and the soul is revealed, the secrets of enlightenment are revealed. This is a sign of the f u o d level of the heart, the status of Istigno.

Dayr aro hush ahli rasvo bo`lg`ali, ey mug`bacha,

Jomi may tutsang, meni devonadin qil ibtido.

The word "dayr" is used to mean a Tavern. The people of Hush are ignorant of the oil of love. Those who are ignorant of love always accuse true lovers of insanity. It is impossible to understand the secret of unity without being unconscious. As mentioned above, this couplet is a program of the poet's work, so it has a wide range of topics and ideas. A certain part of Hazrat Navoi's work is the ideas of blame. There is also a reference to this in the byte. "Devona" is the anesthesia of love, awareness of the secrets of the unseen truths of the soul, the highest level of sensitivity. Only awareness becomes the embodiment of the truth. Divine love is the true victory of the Spirit over the mind and the body. The poet skillfully used both real and figurative meanings of words. The real meaning of "Dayr" is a temple of non-Muslims, firefighters. Love is a fire that purifies a person from lust. A lover in love is completely free from worldly desires. The fire of love turns the heart away from fleeting thoughts and worries. That is why a lover (like Samandar, a lover of fire) does not worship any other fire than the fire of love. The lover who burns in this fire attains the status of true love. In the above verse, the fire of love is emphasized as the basis of self-denial, spiritual purification (as fire is glorified in fire-worship). It is impossible to reach the truth without self-denial. The poet skillfully uses the subtleties of the meanings of words associated with the belief in fire, such as "dayr" (tavern) and "mugbacha" (child pouring wine). When purified by the fire of love, the soul becomes a treasure of the knowledge of the unseen [11, 89]. This is the status of Tawhid and the knowledge of the soul to reach the laduni, to approach the center of the original

essence - the qualities of the water level.

Toki ul maydin ko`ngul jomida bo`lg`ach jilvagar

Chehrayi maqsud, mahv o`lg`ay hamul dam moado.

The complete conquest of the soul by divine love ends with the "moado" - the extinction of other, transient needs. The essence of the divine miracles that unite the universe and man, with an incomparably wide spiritual level, shines in the "face of purpose". This is the place (level) of the soul where the divine rays are manifested.

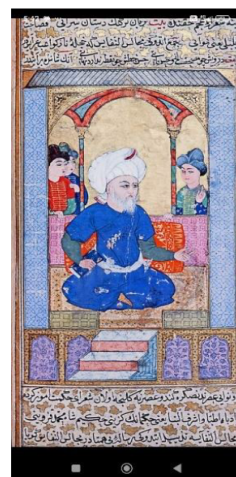
Sen gumon qilg`ondin o`zga jomu may mavjud erur

Bilmayin nafy etma bu mayxona ahlin, zohido!

Through this verse, the poet pointed out the educational significance of mystical teachings, which have proved the essence, truth and power of love on a large scale, free from narrow views.

The ascetics did not use the word love so that it would not be found in the Qur'an. Those who espoused this notion, on the other hand, were constantly opposed. Divine love elevates the lover above certain religions and religious observations. Religions, sects, sects are the ways to Allah. In Najmiddin Kubro's words, the path to Allah is due to the breath of the creatures. The address and the essence are one. Therefore, the poet admits that they are all the same in essence. "O Zahid, you only want to go to Paradise in obedience and deny other ways to reach Allah," said the poet. To understand Sufism in a narrow sense, to mold it is to make fun of oneself, - says Amir Khusrav Dehlavi:

Dar tasavvuf rasm xustan xanda kardan bar xud ast,



*Dar tayammum mash kardan xok kardan bar sar ast .
Hazrat Navoiy matla`da boshlangan fikrni shunday xulosalaydi:
Tashnalab o`lma Navoiy, chun azal soqiysidin
"Ishrabu yo ayyuha-l-atshon" kelur har dam nido.*

Conclusion

“Azal soqiysi” - Allah. “Ishrabu yo ayyuhal-atshon” - ichingiz, ey tashnalar “O drink thirsty people”. The purpose of creating man was to show the power of the soul. May (love) is a divine manifestation, a means of satisfying the thirst and leading to the divine essence. Verse 72 of Surat al-Ahzab in the Qur’an states: Indeed, he (the oppressor and the ignorant) knew that the whole universe was a heavy burden and could not bear it, but man unknowingly found it difficult [10, 120]. Took over. “Scholars have interpreted the word “deposit” as “love”. Love is unique to man, and other beings are deprived of it. As the literary scholar Ibrahim Haqqul noted: “Alisher Navoi filled in the gaps and shortcomings in the Uzbek literature where he felt the gaps or shortcomings, and put an end to the shortcomings” [13, 68]. His contribution to the development and development of praise poems in literature (including praise poems) is commendable in this regard. Many people do not understand the essence of couplets, which are expressed through complex symbolic systems. Or, conversely, superficial understanding has led to various conflicts.

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