

THE GRADUAL DYNAMICS OF THE IMAGE OF NAVOI IN CHILDREN LITERATURE DURING THE PERIOD OF INDEPENDENCE

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Abstract. *This article discusses the issue of the interpretation and depiction of the image of Alisher Navoi in Uzbek literature of the period of independence.*

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The study of the legacy and personality of Alisher Navoi is a continuous process that has been going on for six centuries. Alisher Navoi's social, political, and creative activities have been interpreted in the works of contemporary writers: scientists, poets, and historians. Abdurazzoq Samarkandi's "Matlayi sa'dayn and majmayi bahrayn", Davlatshakh Samarkandi's "Tazkirat ush-shuaro", Mirkhand's "Ravzat us-safo", Khondamir's "Khabib us-siyar", and Mirzo Mukhammad Khaydar Ayozi's "Tarihi Rashidiy" are also examples of this tradition.

The problem of interpreting the image of Alisher Navoi in Uzbek literature of the former Soviet era has been studied in a small number of works. In particular, the candidate's dissertations of S.D. Panchenko and the doctoral dissertations of N. Ahmedov, as well as the research of M. Yusupova, are aimed at specifically studying this problem. Panchenko's work focuses on the analysis of Oybek's novel "Navoi" and Uygun and Izzat Sultan's drama "Alisher Navoi". The work briefly and narrowly covers the artistic interpretation of the figure of Alisher Navoi based on the ideology of the former Soviet regime. Nurilla Akhmedov, on the other hand, studied the interpretations of the figure of Alisher Navoi as a hero of works imbued with the ideology of the Soviet era. In the literature of this period, it is based on the fact that in creating the artistic image of Alisher Navoi, there is a tendency to adapt it to the era rather than to depict real life, as required by the regime. The scientist also writes that some creators seriously considered this topic and prepared extensively to create the image of the great poet. The shortcomings in creating the image of Alisher Navoi, such as lack of artistic skill, lack of deep understanding of the reality of life, and inability to elevate it to the level of artistic truth, are assessed as the result of the prevailing vulgar-sociological interpretation. It is shown that Alisher Navoi's attitude to religion and rulers, in particular, Husayn Boykaro and the Timurids, was depicted on the basis of class dimensions. Thus, it is proven that the image of the poet in the literature of this period was interpreted contrary to historical reality. Madina Yusupova's research mainly examined novels about Alisher Navoi and examples of 20th-century Uzbek poetry. It should be noted that during the period of independence, the artistic interpretation of Alisher Navoi's life and work and the scientific study of his work were interrelated. The identification of the true truths about

the poet's biography and literary heritage serves as the basis for the transfer of new information to the essence of artistic works. The research of Professor Sh. Sirojiddinov, who, through a comparative-typological and textological analysis of manuscript sources, restored the scientific biography of Alisher Navoi and illuminated the previously unknown aspects of the poet's life and work, gained particular importance in this regard.

Interest in the personality and work of Navoi intensified after independence. The result of this is the creation of works of art in which the image of Alisher Navoi was created. The creators of the period of independence, who were well aware of this fact, tried to create the image of Navoi in children's poetry and introduce the great thinker to the younger generation.

The following poem about Navoi by the children's poet Qambar Ota differs from other poems both in its theme and in its expression. According to it, it is said that in Georgia there is a special custom, and it has become a national tradition for future brides and grooms to read and study the works of Shota Rustaveli. The next paragraph will address the image of Navoi:

*Har o'zbekning uyiga birrov,
Buyurganda sovchilar tashrif
"Navoiyni bilar mi kuyov"
Deb so'rashsin, qilurman taklif.*

What kind of change will this bring about? In the poet's opinion, if this is done, no negative situation ("Do not be afraid, our girls will not be even") will occur. On the contrary, young lovers of the whole nation would "immediately memorize the poems of the great poet". Most importantly, souls are purified thanks to Navoi's genius.

The poem also answers the question of why the name of Navoi is proposed, and not another artist. The main reason for this is Navoi's personality, which is a bright symbol of greatness. Navoi's personality will always serve as a "model" for everyone. Finally, the conscience of the people who have learned from Navoi will be pure and their hearts will be pure.

Tursunboy Adashbayev holds a special place among the poems written for children about Navoi. One of the main characteristics of this is their freshness and elegance, their simplicity and lusciousness of language, and their conciseness, clarity, and impact of imagery. The following poem, entitled "Navoi's Grandfathers," also belongs to this category. It begins with the address where Navoi lived and the name of a work written by the writer:

*Hiro t tuprog'ida voyaga yetgan,
"Qush tili" yo'llarin munavvar etgan,
Yillar to'zonidan sog'-omon o'tgan
Navoiy bobomlar
Buyuk odamlar.*

All the words are extremely close and understandable to children. The use of verbs such as "to grow up", "to enlighten", which at first glance are more common in written speech, has become a fluent and light style in the poet's pen. The fact that the rhymes

belong to the verb category provided their folk tone. The division of the last verse into two paved the way for the name of the great thinker to be pronounced with special emphasis, making it possible to imagine how much respect the thinker had. If a dash had been placed between the last two short lines, the emphasis on the meaning intended by the poet would have been even clearer and more distinct.

In the following paragraphs, new aspects of Navoi are brought to the attention of children. These are: the "Khamisa" of the thoughtful writer, the respect and labors shown towards his native language, the fact that due to the greatness of the writer, he was a source of pride and honor not only for the Uzbeks, but also for the people of the whole world, which are conveyed in a pleasant and fluent poetic language. In these places, verbs were again chosen for rhymes, simple and straightforward similes that serve to clarify the imagination of children ("lit the heart like a candle"), a counting tone aimed at showing the weight of the writer's labors - (ennobled, enriched), the use of words with contradictory meanings created an artistic impression in the verses.

The presentation of the last verse in the form of "Alisher grandfathers, Kutlug' khalal" in accordance with the great activity and its recognition was also in keeping with the general content of the stanza. Even the appearance of "kutlug' khalal" as a separate fragment was an additional factor in the special emphasis of the corresponding meaning.

Any praise and description of Navoi still seems small and imperfect. This feeling is characteristic of almost all poets of the independence period. It is especially difficult to glorify our great ancestor without repeating others. Despite this, T. Adashbayev can find completely new points. He glorifies Hazrat Navoi as "the tongue of fire", "their lives are eternal, safe and sound". In the following paragraph, he creates verses that can be described in two ways. It can be interpreted both as "a person sacrifices himself for the subtle meaning and content of his ghazals" and as "for the sake of his ghazals, from his time ("immortality") to the present day, all people are ready to sacrifice their lives":

*Bobom Mir Alisher otash zabondir,
Umrlari boqiy, omon-omondir,
G'azallari azal fidoyi jondir,
Navoiy bobomlar –
Buyuk odamlar.*

The last two short lines seem to have become a kind of refrain of the poem. This form was a convenient means of once again emphasizing the meaning intended by the poet.

T. Adashbayev also tries to directly create the image of Navoi in the poem "Alla". The poem consists of three stanzas, and the first two stanzas serve as a kind of "introduction" to the expression of the poet's artistic intentions. Alla of mother reminds the poet of the charming songs of nightingales singing the most peaceful and innocent song. This Alla has aspects that are unlike any other. This is manifested in the special melody inherent in each of their stanzas. The poet shows them in the expression "like silk". This analogy contains the meanings of both tenderness and pleasantness. If we recall that these meanings are also directly related to the native language, it becomes clear that the expressions used by the poet are not accidental. All this has prepared the ground for

expressing the main idea, the main goal. The younger generation is growing up. "Their native languages are being added to their bodies like a piece of cloth." Today's generation ("today's grandchildren") is being formed ("stepped on the toes, yes") on the basis of these ideas and values of their grandfathers. In order for them to be regular and faithful successors of traditions, they must be fans, admirers and lovers of the works of their great ancestors, in particular, Alisher Navoi. Their palates must be elevated by Navoi's works. That is the main idea that the poet wants to convey.

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