

About Isajon Sulton's Novel "Alisher Navai"

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ANNOTATION

This article is devoted to the creation of historical novels in Uzbek literature, their evaluation, the features of the representation of the image of Navai in Uzbek novels of the period of independence. In particular, in the novel by Isajon Sultan "Alisher Navai" the problem of artistic comprehension of the image of Navai is touched upon.

KEYWORDS: *Novel, historicity, image, artistic interpretation, reality of life, historical images, fictitious images, friendship, fidelity, authenticity, new image and interpretation.*

Today, the attitude to the personality and creativity of Alisher Navai is more relevant than ever. Perfect, great people were not only recognized by contemporaries, but at all times served as the basis for the development of spirituality and enlightenment. During the period of independence, while studying and researching the work of Alisher Navai all over the world, his essence and significance became the main principle of the field of "navai studies". Fortunately, scientists, writers and poets working in the field of "Navai studies" have been on the path of understanding knowledge from the light of Navai's creativity for 580 years. Looking at the world of Navoi, no matter how big it is, the science of its popularization and research is also important.

The period of independence, along with the fact that it showed important aspects for Uzbek literature, also gave the creator the right to create the image of the hero he desired. Like all literary genres, Uzbek novels have undergone certain evolutionary processes. In particular, such a change is clearly manifested in the attitude towards history and the aesthetic attitude towards historical figures, which can be seen in the novels of Amon Mukhtar "Navai and the artist Abulkhair", "Pahlavon Muhammad" by Asad Dilmurod and "Alisher Navai" by Isajon Sultan. At recent presentations of the novel "Alisher Navai", such scientists as Shukhrat Sirojiddinov, Shukhrat Rizaev, Bahadir Karimov, Ilkhom Gani, Abdulla Ulugov, Akrom Dekhkanov, Umida Rasulova expressed their opinion.

Almost 80 years after Oybek Domla's novel Navai, Isajon Sultan wrote a novel about Hazrat Navai. I tried to read the book quickly. However, I realized that this book should be read carefully. This novel was not a fast read. It should be read carefully, feeling every word of the load, what the writer wants to say. It is felt that the writer was in search for a long time and suffered a lot. The language of the novel is even. It was not easy for Isajon Sultan to "take up what he was already doing" Aibek! In the work, we feel the heart, life, joy and sadness, suffering, love and dream of Alisher Navai as a person. Historical tragedy - the complex work of Mumin Mirza is illuminated by bright, soul-warming images. The exclamation of Mumin Mirza during the execution: "My grandfather will answer before God in the next world for this deed" will shake the hearts. We can say that this episode is better covered in the novel than in Oybek's novel. If the material world creates conflict and hatred between parents and children, Navai always follows the path of peace and reconciliation.

Abulmukhsin sends Hussein Waiz Koshifi to his son's rebellion. However, the son, who is in a frenzy, does not listen to him. Forced Boykara asks for help from Alisher Navai. In the end, only Navai was able to change the prince's heart for the better. Navai's letters and advice to the princes are a special

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moral and spiritual work. "Father is the reason for your existence, you must be humble before your father. I came to you as a "sinful" letter, he said.

The work perfectly expresses the roles of Alisher Navai's close relatives and uncle, his relationship with Hussein Boykar. Navai is said to have patronized religion. In fact, a work of art communicates new and better information to the reader. Details from the birth of the Great Navai to his death are consistently reflected in the work.

Mentor Oybek called his famous novel "Navai". Isajon Sultan called his work "Alisher Navai". True, in the first name there is power, glory. The second name seems to be dominated by sincerity and simplicity, some kind of closeness to the heart.

Isajon Sultan is one of our writers, occupying a place and position among our writers, one of the most serious and courageous in modern literature. It is known that many Uzbek readers are satisfied with his approach to the historical topic.

In describing and interpreting the relationship between Alisher Navai and Hussein Boykara, the writer showed that he had much broader and deeper views. In a careful study of history, the scientific nature and logic of historical events is clearly visible, in addition to the philosophical and, most importantly, innate intuition and imagination given to people of true creativity, with the wonderful sophistication of this artistic fantasy. As a result, the focus was on the main aspects of the reality underlying these relationships.

The plot and composition of the work is well thought out. At first glance, it may seem that this is quite simple. The course of events seems to have been left to the passage of time. First, Navai's childhood, then youth, maturity, the end of life... By the way, parts of the novel are also unique. It consists of four parts. The parts are called "Garoyib us-sigar", "Navodir ush-shabob", "Badoe ul-vasat" and "Favoyid ul-kibar". But this simplicity is so natural and sincere that as you move from page to page, you feel more and more attached to the book, the desire and interest in its next pages grows more and more.

Part names are not random. They have a distinct lyrical tone. It is not for nothing that the priority position of this melody is felt in the whole spirit of the work. This is not lost on the portrayal of the psyche of the characters, as well as in Isajon's choice of words and their use. It is worth noting that a significant place in the work is occupied by an appeal to the work of Alisher Navai, especially to his lyrical heritage. Their analyzes and interpretations are presented poetically and creatively. These interpretations were a suitable means for the reader to get acquainted with the lyrical world of Alisher Navai, to get acquainted with the personality of the great hazrat.

The image of Abdurahman Jami is depicted with special tenderness in the work. To do this, the writer skillfully used many literary forms and techniques.

In our opinion, the study of Navai's life in Samarkand, conducted by academicians Vahid Abdullayev and Botirjon Valikhodzhaev, served as a good source for Isajon Sultan: "Samarkand... is famous for its architectural monuments, built by a deep mind and skillful hands of an amazing hardworking person, a blessed city that has given rise to many scientists and writers, poets and prose writers, thinkers and historians, artists and singers, scribes with a golden pen and charming performers and musicians. When you see the historical monuments of Samarkand, you walk along the ancient streets of the city, you feel as if you hear the voices of Jami and Navai in them, you imagine their blessed steps, and you feel how honorable it is to walk on this land.

No matter how striving Abdurakhman Jami to achieve perfection in the environment of Samarkand, no less significant and effective were the steps of the great Uzbek poet Alisher Navai to the pinnacle of creativity, created by Mirzo Ulugbek, the influence of the scientific and literary environment, and

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the lessons of the Abullaysi family of teachers¹. "When it comes to the life and work of Alisher Navai in Samarkand, the attention and importance of the Abullaisi family is especially emphasized. Because Navai himself in his works with great respect recalls the great representative of this family Fazlullah Abullaysi, his children Khoja Khovand Abullaysi, Khoja Abulkasim Abullaysi, and later supports his sons who left for Herat. As a result, Khoja Abulkasim Abullaysi becomes one of the most famous literary critics"².

Speaking about the study of the language of a work of art, E. B. Borisova describes its linguistic features and approach in literary criticism as follows: the basis of the linguistic method is the language, and the text is considered from the point of view of the general laws of the language. For the method of literary criticism, the text is chosen as the basis, and the language is used as an auxiliary material in the analysis. Thus, the study of the language of works of art consolidates the division of philology into linguistics and literary criticism and, accordingly, affirms the division of stylistics into linguistic and literary stylistics"³. The language of the novel is free and readable. The reader is not bored. Historical and archaic words are explained.

Literary critic Ilhom Ghani evaluates the novel as "an opportunity to get acquainted with the life and work of our great forefather, a great thinker and a new step towards understanding the spiritual, Islamic-mystical and religious world of Hazrat"⁴.

These observations of Ilkhom Ghani also deserve attention. The book contains such wise phrases that allow the reader to understand the socio-political, Islamic and mystical views of our great poet, to get acquainted with the thoughts, imagination and thinking of a brilliant artist in childhood, youth, maturity and old age: "An ignorant person is one who thinks only about food, drink and your rest. A mature person is a creator! You have seen some plants grow, but the fruit is underground. This is your tree of life, some of its fruits you will see in this world, others you will see in the land of eternity. Some of them will happen because of your words". Here one can fully agree with the scientist's comments about "wise judgments". In fact, Isajon Sultan grows from work to work, from novel to novel, if I may say that he is becoming more and more perfect.

The novel actually introduces the thoughts, imagination and thinking of Alisher Navai during his childhood, youth, middle age and old age. We intentionally omitted the word "deeper". Such creative effort is felt in the novel. But, in our opinion, this did not lead to a broad and deep acquaintance with the writer's life, but to a schematization of the author's main idea, to schematism in the development of events. In them, instead of a deep analysis of the creator, the involvement of historical events on a very large scale leads to cases where it is more like narratives in historical works than the actions of heroes.

Ilhom Ghani is right about something else: "The appeal to the work of Navai can be interpreted in one way or another in the work, and this is a separate topic, moreover, it is impossible to cover it within the framework of one article"⁵. Here we can only agree with the author's admission that "it is impossible to cover this within the framework of one article". References to Navai's works actually serve different purposes in the work. For example, from "Mazholis un-nafois": Mir Said is popular

¹ Valikhodzhaev B. Navoi in Samarkand. – // <https://kh-davron.uz/kutubxona/alisher-navoiy/botirxon-valixojaev-navoiy-samarqandda.html> Source: "Yunost" magazine, 1988, No. 2

² Valikhodzhaev B. Navoi in Samarkand. – // <https://kh-davron.uz/kutubxona/alisher-navoiy/botirxon-valixojaev-navoiy-samarqandda.html> Source: "Yunost" magazine, 1988, No. 2

³ Borisova E.B. Linguistic and poetic analysis of a literary text: history, methodology and research methods. – // <file:///C:/Users/Home/Downloads/lingvopoeticheskiy-analiz-xudozhestvennogo-teksta-istoriya-metodologiya-i-metodika-issledovaniya.pdf>.

⁴ Inspiration was taken from Ilhom Ghani's Facebook page, 2021.

⁵ The source was Ilkhom Ghani's Facebook page, 2021.

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among people with the nickname "Kabuli". The poor will be a helper. He had good taste. He leaned more towards Turkish. This is his tuyuk.

Ey muhiblar, yetsangiz gar yoza siz, (Friends, if you can, write.)

Gul adoqinda xumori yozasiz, (Write a poem on flowers)

Gar men o'lsam, turbatimning toshig'a, (If I die, on the stone of my heart,)

«Kushtai bir sho'x erur» deb yozasiz. (You write that you were "Jolly as a bird")

Sultan Abu Said Mirza was martyred in the Serakhs fortress. His grave is in the city. (Page 66) In the novel, this expression is on page 70.

Muhammad Ali was nicknamed "Gharibi". He was also a support to the poor. Younger brother of Mir Said Kabuli. He was a good conversationalist, good-natured, cheerful and caring young man. He played musical instruments well. I liked him and his method. He also knew about musical knowledge. The hut was finished. Although the people and wealth of this poor man are the slaves of the boyri and the Mauritanian slaves of the Sahibkiran of the Sultan, but from the point of view of these possibilities, the grace of the Sahibkiran will change with him. This is his Turkish matla:

Dardi holimdin agar g'ofil, agar ogoh esang,

Hech g'amim yo'q sen manga gar dilbaru dilxoh esang.

(If you are careless, if you are worried about my health,)

(I am not worried if you are very kind to me.)

This Persian matla is also his:

Chashmi bemori tu hardam notavonam mekunad,

La'li jon baxshi tu, jono, qasdi jonam mekunad¹³³.

(Your sore eye always makes me weak)

(Love of your life, my soul, my life)

When he decided to leave the service of Sahibkiran Sultan and, remaining in Samarkand, he was martyred as the murderer of his brother. Pages 66-67

Orazin yopqach ko'zimdin sochilur har lahza yosh,

O'ylakim, paydo bo'lur yulduz, nihon bo'lg'ach quyosh...

(When I close my eyes every moment there are tears in my eyes)

(I think the star will appear when the sun goes down...)

Such a beautiful comparison in the ghazal matl attracted the attention of the Lutfi entourage. In Turkish, "buyla", that is, "so", is used to refer to something that is nearby, and "uyla", that is, that is, something far away. The placement of stars and the sun between "yopqach" in the first stanza and "bo'lg'ach" in the second stanza indicated a special poetic discovery. My daily bread is only one almond, and my dwelling is an empty place, that is, the corner of the altar, the beautiful eyes of my beloved, as it were, shake my religion and my faith. The old Khorasan poet listened to the ghazal of a twelve-year-old boy Alisher Navai, putting his hand to his ear. The art of revelation used here more vividly represented the spirit of the previous verse, the whole day was a meal, that is, the food was almonds, the place was prayer, like hermits, but sadness came from the eyebrows and eyes and shook all obedience. Another clue is the analogy between the eyebrow and the prayer service: if the prayer

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service is for the worship of Almighty God, then it was said that an eyebrow like it was the cause of apostasy. It is my heart that continually unfolds the love of that moon, Repeatedly the dawn is like a month of open love. A kiss does not make you kind if your lips are hard, If I speak, the mouth is full of speech, and there are stones. Шу ерга келганда Lutfiy shook his sunken shoulders and laughed: the young poet suddenly turned this word into a colloquial phrase and said: “When I asked if precious lips are so hard like a stone that they don’t kiss, he said: isn’t a gem a gem?” When your arrow enters my heart, I want to fight for my life. "Novak" means the arrow itself, and its iron tip is called "paykon". Novak is needed to bring the paycon to its destination, the arrow touched the heart and the tip pierced the soul. In this verse, Alisher rhymed the Turkish word "talosh", which no one had yet used in a ghazal, and it was so appropriate that:

Umri jovid istasang fard o’lki, bo’ston Xizridur,

Sarvkim, da’b ayladi ozodalig’ birla maosh.

Qoshi ollinda Navoiy bersa jon ayb etmangiz,

Gar budur mehrob, bir-bir qo’yg’usidur barcha bosh. (Pages 74-75)

Orazin yopqach ko’zumdin sochilur har lahza yosh,

O’ylakim, paydo bo’lur yulduz, nihon bo’lg’ach quyosh...

Qut bir bodomu yerim go’shai mehrob edi,

G’orati din etti nogah bir baloliq ko’zu qosh.. (Page 72) The circle was silent. - Mashallah! How wonderful! said Mirsaid Kabuli. - Read again! Alisher was just about to repeat, but Muhammad Ali repeated for him. The gazelle was immediately remembered for its purity, clarity of meanings and art, unparalleled beauty. This moment reveals the love of that moon, The fullness of the morning is like her open love. It was truly amazing for a young teenager to achieve this kind of art. And the last line of the ghazal made everyone stand up: Do not blame me if Navai gives up his life in front of her, because this is his prayer service, all heads are placed one after another. – May my soul be devoted to your prayers, my prayer book! Mirsaid Kabuli said excitedly. – Stretch out your hands that wrote this, rub your eyes. (72- Page)

My skill in morality	In Isajon Sultan
Lutfi goes to Alisher	Lutfiy invited Alisher to his place
<p>While reading a ghazal, let me enjoy new examples of the products of my thinking, he asked. He was reading a ghazal whose matla was next. Verse:</p> <p>Orazin yopqach ko’zumdin sochilur har lahza yosh, O’ylakim, paydo bo’lur yulduz, nihon bo’lg’ach quyosh...</p>	<p>The ghazal is quoted in full and commented verse by verse.</p>
<p>– I swear to God, if it were possible, I would exchange my Turkish and Persian ghazals, consisting of ten to twelve thousand verses, for this one ghazal and consider the result of this exchange a great success!</p>	<p>– I swear by Allah, if I could, I would exchange my ten to twelve thousand verses in Persian and Turkish for this one ghazal, and if Alisherbek agreed to this, I would consider this exchange a great success! Page 76</p>

In the novel, the character of Hazrat Nava'i sometimes appears to be unconscious. It is true that his writings, deeds and exemplary life are unimaginable and unattainable heights. But how much such information corresponds to reality in the novel requires serious consideration. In this article, we have

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expressed some of our opinions about the novel, and we intend to present new observations in detail in the next work.

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