

Scientific Directions And Stages Of Development Of Navoi And Folklore

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Abstract

Alisher Navoi thoroughly familiarized himself with the oral and written spiritual heritage of the Arab, Persian and Turkic peoples before him, learned from their best traditions, was influenced and developed in his literary experience. That is why Navoi scholars emphasize the need to study in depth the relationship of the great thinker poet not only to Uzbek folklore, but also to the folklore of other nations.¹ It is recognized that folklore is one of the important sources in Alisher Navoi's work. Such views led to the formation and development of the controversy of Navoi and folk art as a separate scientific direction in Navoi studies.

Key words: oral and written spiritual heritage, Alisher Navoi, literary experience, folklore, Navoi studies, classical literature.

Introduction

Famous literary critic N. Mallaev taking into account that many issues of Uzbek classical literature and folklore debate are embodied in the work of the great Uzbek poet and thinker Alisher Navoi, created a study on the connection of his work with myths, legends, fairy tales, epics in the folklore of the peoples of the East and laid the foundation² for the direction of classical literature and folklore in Uzbek literary studies.

In this research, the scientist examines the controversy between Alisher Navoi and folk art, the attitude to folk art in written literature, goodness and evil in the poet's work, the unique interpretation of cosmogonic myths, the place of the heroes of "Khamasa" in folklore, the connection of the stories contained in the epics, artistic images and language tools with folklore, folk versions of Navoi epics, i.e. "Qissai Farhodu Shirin", "Kitobi Majnun Layli" works, legends and fairy tales about these characters, epics performed by bakhshis, folk books, the image of Alisher Navoi in folklore, i.e. the legend of the image of the poet, he thought about

¹ Hayitmetov A. About the sources of Alisher Navoi's work // Issues of Alisher Navoi's literary skill. A collection of articles. - T.: Science, 1993. - P.3-13.

² Mallaev N. Navoi and folk art. - T.: Publishing house named after G. Ghulom, 2015. – p.18.

how it is depicted in anecdotes and stories. However, since the scientist's research "Navoi and folk oral art" was created in 1978, during the reign of the ideology of the Shuras in the last century, the cases related to the presentation of theological-mystical and mystical ideas in the poet's works on the basis of traditional images and poetic symbols in folklore are almost not covered. Also, in the work of the poet, the words and problems are created based on the stylization of folk riddles, folk songs and laments, and the use of applause and cursing, yor-yors as analytical folklorism, is unique from traditional epic motifs such as mythological battle, dream, childlessness, and wedding; the creation of folk images, the use of prostration in prose works, hagiographic legends and narratives synthesized from the works "Tarihi muluki ajam", "Tarihi anbiyo va hukamo", "Hayrat ul-Abror", closeness to popular applause in the work "Munojot", traditional images such as bazaar and gypsies almost no thought was given to its stylization. However, these serve to further justify the fact that the interaction of oral creativity and written literature is clearly visible in Alisher Navoi's work. Therefore, using the opportunity of creative freedom given by independence, to study the scientific views in this regard in more detail from the perspective of the ideology of the independence period is considered an important problem for our naveology.

Literature review

N. Mallaev writes: "The works created by the nation, its immortal heroes, the experience of artistic creativity became the ground for the creation and development of written literature, a rich spiritual and artistic source, a school of skills." The scientist continued his opinion: "In the formation and development of Uzbek classic literature, folklore served as an invaluable and inexhaustible source. "From the first monuments of Uzbek classic literature, all stages of its development, creativity of word artists show this," he says.³ The research of Navoi's works also helps to open some forgotten pages of Uzbek folklore.

N.Mallaev specially recognized that "the debate of Alisher Navoi and folk art is a big and important debate of Navoi studies" and considers his scientific directions to be as follows:

- 1 The role of folk art in the formation and improvement of Alisher Navoi as a poet and thinker.
- 2 Alisher Navoi's creative use of folklore.
- 3 Influence of Alisher Navoi's work on folk art.
- 4 Image of Navoi in folk art.

Analysis

According to the Navoi and folklore debate, the periodic stages of development of Navoi studies can be classified as follows:

- 1 Navoi studies of the end of the 19th and the beginning of the 20th centuries.
- 2 Navoi studies of the late 30s of the 20th century.
- 3 Navoi studies of the 40s of the 20th century.
- 4 Navoi studies of the 50s-60s of the 20th century.
- 5 Navoi studies of the 70s-80s of the 20th century.
- 6 Navoi studies of the 90s of the 20th century and the period of independence.

³ Mallaev N. Navoi and folk art. - T.: Publishing house named after G. Ghulom, 2015. - p. 13.

On the basis of this classification of the periodical development stages of Navoi studies on the controversy of Navoi and folklore, firstly, if a comprehensive picture of the history of Navoi studies is formed, and secondly, it becomes clear that it has developed over the years and its theoretical foundations have been strengthened.

If we pay attention to the Navoi studies of the late 19th and early 20th centuries, it can be seen that it was more closely related to folklore studies. Consequently, in the course of scientific expeditions organized for the purpose of folklore studies in the 20s of the last century, anecdotes and epics about Alisher Navoi were recorded among the people. In addition, during this period, some work was done in recording and popularizing folk versions of "Farhod and Shirin" - legends and tales. A.A. Kushakevich announced one of such samples in the press. A.A. Semenov also gave information about the oral stories about Alisher Navoi that spread in the Tajik language.⁴ Munaqqid Vadud Mahmud in his articles⁵ "Turkish literature before Navoi", "Alisher Navoi" commented on the theoretical issues of oral and written literature, specific features of folk literature (folk oral creativity), while S. Ayniy reviewed the abridged critical text of Alisher Navoi's "Khamsa". started a huge task of preparation⁶. S. This abbreviated edition, created by Ayniy, resembles the appearance of folk epics in terms of the order of prose and poetic parts. It is this formative choice that opened the way for methodological renewal in textual studies.

S. Ayniy Alisher Navoi, while thinking about "Khamsa", "Navoi was not satisfied with studying classics to write "Khamsa", on top of that, he studied a lot of history and folk legends... However, he did not use these legends as the main goal in his epics, but used them as his own goal. and used it as a tool to express his ideas,"⁷ he writes.

Scientist Olim Sharafuddinov, a versatile literary critic who lived and worked in the first half of the last century (1903-1943), paid special attention to Navoi's use of folklore⁸. He is the author of the first serious scientific and popular work that can give a broad and comprehensive picture of Alisher Navoi. As Hamil Yakubov said: "Olim Sharafuddinov was one of those who laid solid bricks on the foundation of Navoi studies." In this book, the scientist emphasizes Navoi's creative use of folklore.⁹ Although the epics created by the great poet and included in the work "Khamsa" are written on the basis of the legends "Farhod va Shirin", "Layli va Majnun", "Bahrom Go'r", "Shoh Iskandar", which are famous among the peoples of the East, each of them has its own theme. tries to justify that it is an original saga. O. Sharafuddinov, commenting on Navoi's use of folklore, makes the following conclusion: "Great Alisher's love for the people, his interest in his life made the poet fall in love with folklore."¹⁰ The critic tries to prove that the poet was familiar with folklore on the basis of his works such as "Khamsa", "Lisonut-tayr", "Mahbub ul-Qulub". He pays particular attention to the fact that the work "Mahbub ul-Qulub" is rich in proverbs and aphorisms, imbued with the spirit of folklore.

O. Sharafuddinov admits that folklore was a special way and tool for deeply instilling the ideas of humanity, justice, goodness, benevolence to ordinary people, feelings of love, and patriotism into the content of Navoi's work and the essence of his images. Navoi emphasizes that he showed a unique modesty in "somewhere" introducing "tag'yir" (change) to the plot of the legends, which he used as the basis for the "Khamsa" epics, and actually created a

⁴ Семенов А. А. Персидская новелла о Мир Али-Шире Навои // Бюллетень САГУ, вып. 13. – Т.: 1926. – С.177-186.

⁵ Wadud Mahmud. Selected works. - T.: Spirituality, 2007. - p.12.

⁶ Navoi A. Hamsa. (abbreviated by S. Ayniy for publication). - T.: Self-published, 1947. - p. 432.

⁷ Ainy S. Works. Volume VIII. Volume VIII. - T.: Literary and Art Publishing House named after Gafur Ghulam, 1969. - p. 303.

⁸ Amonov U. About scientist Sharafuddinov Navoi's use of folklore // Proceedings of the republican scientific conference on the theme "Life and work of Alisher Navoi - a model school". - T.: 2016. - pp.119-122.

⁹ Yakubov H. The great pioneer of our literary studies // O. Sharafuddinov. Selected works. - T.: Science, 1978. - p.12.

¹⁰ Sharafuddinov O. The works written by Navoi at the end of his life. Selected works. - T.: Science, 1978. - p.100.

completely new, ideologically and artistically high epic, keeping only the core of the legend. According to him, Navoi set himself the task of reworking his epics in the style of a legendary complete romantic epic, making changes to all the artistic parts and details, and creating a beautiful form that corresponds to a new meaning. The scientist says that many of the stories included in "Sabai Sayyor" are reminiscent of folk tales, their sincerity, simplicity, and deep optimism. Navoi, who loved the people and their art with fiery love, used folk oral art in his epics and reworked them.¹¹

In the 30s-40s, Uzbeks such as Yunus Latif, Maqsdud Shayxzoda, Polat Momin, Mansur Afzalov, Muzayyana Alaviya, A.N. Articles and books of Russian scientists like Bolderev, A.K. Borovkov, II. Ivasheva, Turkmen scientists like P. Ogaliev, B. Kerboboev were also published.¹² It can be said that the discussion of Alisher Navoi and folk art began to acquire a scientific tone from the end of the 30s of the last century and began to develop as an important direction of Navoi studies. In this period, attention was paid to the thinking poet's ability to use folk art, the embodiment of the poet's image in legends, stories and fairy tales. The results of such research have been presented to the public in Russian and Uzbek languages in the form of articles and brochures of a scientific, scientific and popular character. In the studies of A. Sadiy and A. Fitrat, it can be observed that the connection of Navoi's heritage with folklore took place in three directions:

- 1 Alisher Navoi's skill in using folklore.
- 2 Enrichment of Uzbek folklore with his methodological and formal researches, influence on folklore.
- 3 Navoi's reactions to some theoretical issues of folk art in linguistics and literary works such as "Muhokamat ul-lug'atayn", "Majolis un-nafais", "Mezon ul-avzon".¹³

A. Sadiy focuses on the classification of folk songs in "Mezon ul-Avzon", their important features, the poet's poems written in the style of folk songs, the use of imaginary stories, legends, images of wrestlers fighting with giants and dragons in "Khamsa" epics. These "show that Navoi attached great importance to folk art," says the scientist. Later, A. Sadiy expressed his opinions about the attitude of the poet to folk art in his doctoral dissertation on the topic "Creation of Alisher Navoi - the peak of Uzbek classical literature". By the 40s of the last century, the discussion of Alisher Navoi and folk art was not limited to general issues, but began to be devoted to some scientific issues as well. For example, M. Shayxzoda paid attention to folklore motifs in Navoi's work for the first time. Later, the scientist perfected his views on this.¹⁴

Discussion

1940s Alisher Navoi and folk art debate can be studied in three parts according to the requirements of the period and circumstances:

¹¹ Шарафуддинов О. Бахром Г'ур образи ва "Сабъаи сайёр" тўғрисида // Алишер Навоийнинг "Сабъаи сайёр" достонига сўзбоши. – Т., 1948. – Б.5-22.

¹² Юнус Латиф. Навоий афоризмлари // "Гулистон". – 1938. – № 8-9. – Б. 15-16; Шайхзода М. Навоий ижодида фольклор мотивлари // "Қизил Ўзбекистон". – 1941 йил 9 май; Пўлат Мўмин. Навоий ва халқ ҳикматли сўзлари // "Қизил Ўзбекистон". – 1948 йил 9 май; Афзалов М. Навоий хақида халқ афсоналари // "Шарқ юлдузи". – 1948. – № 5. – Б. 26-32; Болдереv А.Н. Алишер Навои в рассказах современников. Сб. "Алишер Навои". – Т.: 1946. – С.121-152; Боровков А.К. Навои и Джами в народном предании. – Известия АН СССР. Отделение литературы и языка. – Т.: 6. – Вып. 6. 1947. – С.481-492; Мирали ва Султон суюн (Халқ афсоналари). Тўпловчи ва қайта ишловчи П.Оғалиев. – Ашхобод, 1941 (туркман тилида); Мирали (Навоий). Адабий қайта ишлаган Берди Керboboev. – Ашхобод, 1948 (туркман тилида); Народные легенды о Навои. Перевод и литературная обработка II Ивашева. "Звезда Востока". – 1948. – № 4. – С.103-107.

¹³ Саъдий А. Халқ ижодиётининг Навоий асарларида акс этиши // "Қизил Ўзбекистон". 1948 йил 14 май; Фитрат А. Фарход ва Ширин достони тўғрисида. Танланган асарлар. II жилд. – Т.: Маънавият, 2000. – Б.105-133.

¹⁴ Шайхзода М. Навоий ижодидаги фольклор мотивлари // "Қизил Ўзбекистон". 1941. – 9 май.

1. Before the war (1940-1941). 2. War years (1941-1945). 3. Post-war years (1945-1949).

It is known that during the war years (1941-1945) a number of oriental scientists were evacuated from the besieged Leningrad to Tashkent. Among them were scientists such as E.E. Bertels, K. Trever, A. Yakubovsky, I. O. Orbeli, I. Y. Krachkovskii, H. Arasli. According to N. Mallaev, the scientific articles about "Farhod and Shirin" created by them, on the basis of ancient sources and archeological materials, covered the emergence of "Farhod and Shirin", ancient roots, development of plot and characters. The connection of "Farhod and Shirin" with folk art is shown. Unfortunately, these articles remained in manuscript form and were not published.¹⁵

In the post-war years (1945-1949), the dispute between Alisher Navoi and folk art became one of the most important debates in Navoi studies. In particular, the poet and scientist Maqsd Shayxzoda's research, which was devoted to the study of the folkloric basis of Alisher Navoi's lyrics and provided valuable information on the art of folklore images and motifs used in the poet's work, caught the attention of many. Based on what he learned, the scientist said: "The inexhaustible creativity of our genius poet received many pearls from the written sources of Eastern literature as well as from the inexhaustible treasures of folk creativity. Basically, these two bases played the role of a firm foundation for the high building of Navoi's creativity," he firmly put forward the conclusion.¹⁶

M. In Shayxzoda's article entitled "The great figure of our classical literature", Alisher Navoi's knowledge of folklore and written literature before him added even sharper skills to his pen, and in his literary work, not only creating artistic works, he also covered the field of literary theory and criticism, in "Mezon ul-Avzon" Uzbek stated that he proved that he perfectly knew the poetics of his poetry, folklore material, and poetry technology. In the article "Folklore motifs in Navoi's work", Maqsd Shayxzoda says that the plots of the epics included in the poet's work "Khamasa" consist of beautiful tales, legends, and narratives from the folklore of the peoples of the Middle East. He reminds us with examples that Navoi himself clearly pointed out that the plot of Khysrav-Shirin-Farhod was created and spread among the people. In addition to the plot textures, Navoi has widely used almost all methods, tools, genres, forms, and poems of folklore, and bases his opinion on the fact that the first story of the poet's saga "Sab'ai Sayyor" has a beginning typical of a fairy tale. Also, the poet's reference to folk proverbs, creation of aphorisms, proves that he skillfully used them to reveal the character of his characters. He also emphasizes that folklore genres such as song, lapar, and yor-yor were not left out of Navoi's attention and were mentioned in his works. In the scientist's articles such as "The issue of justice and fairness in Navoi", "Genius poet", the reaction to the image of a just king created by Navoi was expressed. In the article "Genius Poet", Farhod, Mehinbanu, Shirin, 10 female scientists and artists, the images of scientists, and the folkloric basis of the love motive were also discussed. In his article on "Hayrat ul-Abror", the researcher briefly explained the topic of each of the twenty articles in this epic of Alisher Navoi, and said that the poet brought them to prove and confirm his thoughts, each small poetic story is a parable in terms of having an independent plot, thought, image and intrigue. said that it is similar to (basnya).¹⁷

¹⁵ Маллаев Н. Навоий ва халқ ижодиёти. – Т.: Ф.Ғулом номидаги нашриёт-маъбаа ижодий уйи, 2015. – Б.31.

¹⁶ Шайхзода М. Ғазал мулкнинг султони (Алишер Навоий ҳақидаги тадқиқот ва мақолалар мажмуаси). Асарлар. VI томлик. IV том. – Т.: Ф.Ғулом номидаги Адабиёт ва санъат нашриёти, 1972. – Б.23.

¹⁷ Шайхзода М. Ғазал мулкнинг султони (Алишер Навоий ҳақидаги тадқиқот ва мақолалар мажмуаси). Асарлар. VI томлик. IV том. – Т.: Ф.Ғулом номидаги Адабиёт ва санъат нашриёти, 1972. – Б.132.

M. Shayxzoda's article "O'lmas oshnolar (Immortal Knowledge)" discusses the traditionality of the magical mirror-like talisman, dragon-like mythological, and epic characters like Kais-Majnun used in Navoi's works. Thus, with these articles, Maqsud Shayxzoda was able to justify that one of the main sources of Navoi's art is folk art, and that the great poet creatively relied on folklore images and motives, method and style, proverbial song in his works. As a result of this, the interest in Navoi studies to study the folkloric foundations of Navoi's work more deeply.

Folklorist Mansur Afzalov's dissertation on "Folk version of Farhod and Shirin" (1948) became important as it paved the way for continuing the discussion of Alisher Navoi and folk art in the fields of literary studies and folklore studies. In this work, the epic "Farhad and Shirin" created by the son of the people's philanthropist Fazil Yoldosh based on the work of Navoi was selected as the object of research, and the history, genesis and artistry of its creation were revealed. For this, the epic "Farhod and Shirin" created by the poet and Bakhshi was comparatively studied, and their common and specific characters were identified. Also, a number of narratives, legends and fairy tales about Farhad and Shirin were subjected to comparative analysis. In the 50s and 60s of the 20th century, the weight of scientific and scientific-popular works in the direction of Alisher Navoi and folklore debate increased even more. Sh.Abdullaeva, M.Alaviya, S.Askarov, Y. Jo'raev, O.Sobirov, U.Kholmatov¹⁸, A.Hayitmetov, A.Sbitneva, V.Makov, N.Ganiho'jaeva, T.Ashurov, Sh.Shomaksudov, Sh.Shorahmedov, M.Kadirov on the problem of using folklore genres appeared at various levels of research it happened.¹⁹ Also, during these years, efforts to collect, publish and study Navoi's proverbial wisdom were intensified.²⁰ Recording, printing, and research of people's works²¹ about Navoi and folk versions²² of Navoi's epics have been revived.

In the 70-80s, the debate between Alisher Navoi and folklore began to rise to a higher scientific level. Most importantly, the weight of dissertations has increased in this regard. In particular, N. Mallaev's PhD, S. Inomkhujayev, M. Muhitdinov, M. Sobirov's candidacy were defended.²³ S. Erkinov made a comparative analysis of the epic "Farhod and Shirin" (1971). M. Hakimov studied the influence of folk creativity on the ghazal, which is the leading genre of Alisher Navoi's lyrics, and the role and importance of folk aphorisms in Navoi's lyrics.²⁴ Collecting and researching the works created about Navoi in folklore has gained an

¹⁸ Абдуллаева Ш. Халқ оғзаки ижодиётининг ёзма адабиётга таъсири масаласига доир. – Низомий номли Тошкент ДПИ Илмий асарлари, 36-том. – Т.:1962. – Б.137-141; Алавия М. Аlisher Navoiy va folklor // Саодат. – 1966. – 8-сон. – Б.26-27; Алавия М. Navoiy gazallarida xalq taъбирлари // Шарқ юлдузи. – 1968. – № 9. – Б. 203-208; Аскарв С., Жўраев Ё. Аlisher Navoiy va folklor // "Тошкент ҳақиқати" газетаси. – 1968 йил 5 сентябрь; Собиров О. Халқ ижодидан илҳомланиб // "Ўзбекистон маданияти" газетаси. – 1968 йил 4 июнь; Холматов У. Бахрамандлик // "Ўзбекистон маданияти" газетаси. – 1968 йил 9 февраль.

¹⁹ Ҳайитметов А. Аlisher Navoiy va фантастика // Фан ва турмуш. 1966. – № 9. – Б.8-11; Сбитнева А. Аlisher Navoiy va фантастика // Комсомолец Ўзбекистана. – 24 марта 1966 г.; Маков В. Афоризмы Аlisher Navoiy. – "Звезда Востока". 1967. – №12. – С.194-196; Ганиходжаев Н. Аlisher Navoiy – новеллист (По материалам «Хамсы»): Автореф. дисс... канд. филол. наук. – Т.: 1967; Ганихўжаева Н. Navoiy хикоятларининг асосий манбалари ҳақида // Ўзбек тили ва адабиёти. 1967. – № 4. – Б.20-23; Ашуров Т. "Сабъи сайёр" достонида эртақ мотивлари // "Тошкент ҳақиқати" газетаси. 1968 йил 25 июнь; Собиров М. Халқ хикоятлари Navoiy ижодида. – Т.: 1968; Қодиров М. Аlisher Navoiy va санъат. – Т.: 1968.

²⁰ Navoiy. Ҳикматли сўзлар (Ўзбек, рус, форс, араб, инглиз, немис, франкуз, испан ва япон тилларида. Нашрга тайёрловчи ва масъул муҳаррир Ҳ.Сулаймонов. – Т.: ЎзССР "Фан" нашриёти, 1958; Navoiy. Афоризмлар. Тузувчи Ю.Эшонқулов. – Т.: "Ўрта ва олий мактаб" нашриёти, 1961; Аlisher Navoiy. Ҳикматлар. Тўловчи ва сўзбоши муаллифи Солиҳ Муталлибов. – Т.: Ғафур Ғулом номидаги бадий адабиёт нашриёти, 1968); Шомаксудов Ш., Шораҳмедов Ш. Navoiy va мақол // "Тошкент ҳақиқати" газетаси. – 1968 йил 3 август.

²¹ Муродов М. Афсоналарда шоир сиймоси // Ўзбек тили ва адабиёти. 1967. – № 4. – Б.24-28; Доно Аlisher (Аlisher Navoiy ҳақида халқ афсоналари). Тузувчилар: М.Муродов, З.Хусайнова, Т.Мирзаев. – Т.: 1968.

²² Баҳром ва Гуландом (достон). Айтувчи Фозил Йўлдош ўғли. Нашрга тайёрловчи М. Муродов. – Т.: 1964; Фарҳод ва Ширин (достон). Айтувчи Фозил Йўлдош ўғли. Ёзиб олувчи Буюк Каримов. Нашрга тайёрловчи М.И.Афзалов. – Т., 1966; Лайли ва Мажнун (достон). Айтувчи Фозил Йўлдош ўғли. Ёзиб олувчи ва нашрга тайёрловчи М.Афзалов. – Т.: 1968.

²³ Инамходжаев С. Аlisher Navoiy и исполнительское искусство художественного слова: Автореф. дисс... канд. филол. наук. – Баку, 1970; Собиров М. К вопросу использования Аlisher Navoiy фольклора (По материалам "Хамса"): Автореф. дисс... канд. филол. наук. – Самарканд, 1971; Мухитдинов М. Произведения цикла "Баҳром и Дилором" и "Баҳром и Гуландом" в узбекской литературе (Эволюция сюжета Баҳром Гура): Автореф. дисс... канд. филол. наук. – Т., 1972.

²⁴ Ҳакимов М. Аlisher Navoiy лирикаси ва халқ оғзаки ижоди. – Т.: Фан, 1975. – 196 б.

international scale.²⁵ By the 70-80s, N. Thanks to Mallaev's services, Alisher Navoi and the folklore debate rose to a much higher level. The scientist continued his scientific research on recording and researching folk versions of Navoi epics and made great achievements.²⁶ He identified ethnographic data, mythological motifs and images in Navoi's works, analyzed and researched them from an ethno-folkloristic point of view.

Navoi studies of the 90s of the 20th century and the period of independence. During this period, great attention was paid to the genetic roots of Navoi's work, especially to its mystical foundations.²⁷ At this stage, the debate between Navoi and folklore expanded on the basis of a new way of thinking. A number of researchers conducted scientific research of a new content.²⁸ For the first time, the term "folklorism" was used in Alisher Navoi's "Khamsa" for folklore material.²⁹

Navoi's ability to use dreams was studied in relation to folklore and written literature.³⁰ The folkloric foundations of the image of the saqi and the genre of saqinama, the images of murshid and murid were revealed in Uzbek classical literature.³¹ For example, in the research of M. Asadov, it is based on the fact that the creation of the sokinoma genre was influenced by the custom of the people "safar kosa", the ritual of feasting, "yas-yusun", "uchar piyola", "to'ra oyini" and folk songs glorifying the soki and the main. In Uzbek literature, it is proved that the early roots of the image of the soki are related to the folklore, especially the epics "Alpomish", "Go'rog'li", "Kuntug'mish". The theme of May is directly related to pre-Islamic Zoroastrian religion and traditions of Persian-Tajik-speaking peoples³², songs glorifying the life-giving qualities of grapes and may are performed on Navruz, Mehrjan, Sada and Gohonbaraq holidays, poems on the theme of May in Uzbek literature, first of all, are found in folklore.³³ In these years, debates on the interpretation of Navoi's image in folk narratives, Navoi and folk language, Navoi's work and mythology continued more seriously.³⁴

²⁵ Боржанова К. Навоий ҳақида туркман достони // Ўзбек тили ва адабиёти. 1971. – № 2. – Б. 66-68; Горбаткина Г.А. Турецкий дастан об Алишере Навои. – Сб. «Литература и время». – 1973. – С. 108-121.

²⁶ Маллаев Н. "Фарход ва Ширин"нинг Умар Бокий томонидан ишланган халқ китоби варианты // Адабий мерос. – Т.: 1973. – № 3. – Б.135-147.

²⁷ Ҳасанов С.Р. Алишер Навоийнинг "Сабаъи сайёр" дostonининг генетик-типологик тадқиқи: Филол. фан. д-ри... дисс. автореф. – Т., 1990. – 56 б.; Муҳитдинов М. Алишер Навоий ва унинг салафлари ижодида инсон концепцияси ("Хамса"ларнинг биринчи дostonлари асосида): Филол.фан. д-ри... дисс. – Самарқанд, 1995. – 288 б.; Абдукодилов А. Тасаввуф ва Алишер Навоий ижодиёти (Ваҳдат ул-вужуд проблемаси бўйича): Филол. фан. д-ри... дисс. – Т., 1993. – 279 б.; Хўжаев Т.Р. XV аср биринчи ярми ўзбек адабиёти ва фольклор: Филол. фан. номз... дисс. – Т., 1996. – 131 б.

²⁸ Муллахўжаева К. Алишер Навоий газалиётда тасаввуфий тимсол ва бадий санъатлар уйғунлиги: Филол. фан. номз... дисс. автореф. – Т., 2011. – 44 б.; Давлатов О. Алишер Навоий шеърятда Қуръон оятлари ва ҳадисларнинг бадий талқини: Филол. фанлари бўйича фалсафа д-ри... (PhD) дисс. автореф. – Самарқанд, 2017. – 45 б.; Жўрақулов У.Х. Алишер Навоий "Хамса"сида хронотоп поэтикаси: Филология фанлари д-ри... (DSc) дисс. автореф. – Т., 2017. – 75 б.; Ғафорова З. Алишер Навоий ҳамд ва наът газалларининг гоъвий-бадий талқини: Филол. фанлари бўйича фалсафа д-ри... (PhD) дисс. автореф. – Самарқанд, 2018. – 45 б.; Қобилов У. Ўзбек адабиётда нубувват мотиви ва образлари талқини: Филология фанлари д-ри... (DSc) дисс. автореф. – Самарқанд, 2019. – 75 б.; Эшонкулов Ҳ.П. Алишер Навоий газалиётда ишқ поэтикасининг киёсий-типологик таҳлили ("Хазойин ул-маоний" мисолида): Филология фанлари д-ри... (DSc) дисс. – Самарқанд, 2020. – 270 б.

²⁹ Нарзикулова М. "Сабаъи Сайёр" дostonида фольклоризмлар ва ўзбек фольклорига Баҳром сюжетининг талқини: Филол. фан. номз... дисс. – Т., 2006. – 151 б.; Шарипова Л. XX асрнинг 70-80-йиллари ўзбек шеърятда фольклоризмлар: Филол. фан. номз... дисс. автореф. – Т., 2008. – 25 б.

³⁰ Муртазоев Б. А. Навоий "Сабаъи сайёр" ва Х.Дехлавийнинг "Ҳашт беҳишт" дostonларининг киёсий таҳлили: Филол. фан. номз... дисс. – Т., 1991; Исомиддинов Ф. Шайх Санъон ҳақидаги киссаларнинг киёсий таҳлили: Филол. фан. номз... дисс. – Т., 2001. – 138 б.; Эшонкул Ж. Ўзбек фольклорига туш ва унинг бадий талқини. – Т.: Фан, 2011. – 304 б.

³¹ Асадов М.Х. Ўзбек мумтоз шеърятда риндона маъно ва лирик қаҳрамон характери: Филол. фанлари бўйича фалсафа д-ри... (PhD) дисс. – Т., 2017. – 138 б.; Асадов М.Х. Ўзбек мумтоз адабиётда соқийнома (генезиси, тараққиёт босқичлари, поэтик хусусиятлари): Филол. фан. д-ри... (DSc) дисс. автореф. – Т., 2020. – 79 б.; Раҳмонова З.Ж. XII–XV асрлар ўзбек мумтоз адабиётда мушрид ва мурид образлари: Филол. фанлари бўйича фалсафа д-ри... (PhD) дисс. – Т., 2020. – 170 б.

³² Ҳайитметов Алишер Навоий лирикаси (тўлдирилган ва тузатирилган иккинчи нашр). – Т.: Ўзбекистон, 2015. – Б. 141-142.

³³ Асадов М.Х. Ўзбек мумтоз адабиётда соқийнома (генезиси, тараққиёт босқичлари, поэтик хусусиятлари): Филол. фан. д-ри... (DSc) дисс. автореф. – Т., 2020. – Б.10-30.

³⁴ Мирзаев Т., Жўраев М. Алишер Навоий ҳақидаги халқ ривоятлари ва уларнинг манбалари // Ўзбекистонда ижтимоий фанлар. – Т., 1991. – №8. – Б.40; Жумаев З. Алишер Навоий ҳақидаги тарихий ривоятлар // Адабиёт гулшани. Ўзбек филологиясига доир тадқиқотлар. 1-китоб. – Навоий, 1999. – Б. 35-39; Хўжаев Т. Хизр образи ва унинг классик шеърятдаги талқини // Ўзбек тили

Conclusion

To sum up, the content and contents of the scientific researches that started in the last century to determine the relationship between Alisher Navoi's work and folklore have greatly expanded in terms of the fact that they have created an opportunity for a wide scientific study of our historical heritage with truthfulness and impartiality. In particular, it has become an urgent task to reveal the types of folk art forms, epic motifs, the genesis and essence of images used in order to quickly reach the consciousness and hearts of ordinary people, the mystical, theological-mystical ideas embedded in the layers of the poet's works.

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