



## Image of Alisher Navoyi in Folk Art

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**Abstract:** This article talks about Navoi's place in folklore sphere. In particular, the research of scientists such as Natan Mallayev, Hasan Gudratullayev, Omonulla Madayev was analyzed and compared.

**Key words:** folklore, image, folk stories, legend, folk art, painting, carving, goldsmithing, embroidery, carpet weaving, pottery.

Navoi and folk art are a big and important debate of Navoi studies. This debate covers a series of issues such as the role of folk art in the formation and improvement of Alisher Navoi as a poet and thinker, the influence of his creative use of folklore on folk art, and the image of Navoi in folk art. These issues have been attracting the attention of scientists since the end of the 30s of the 20th century.

Orientalists in the past were engaged in issues of Navoi's life and work and achieved certain results in the field of bibliography. But they could not research Navoi's literary heritage on a deep scientific basis. Consequently, the problem of Alisher Navoi and folk art remained out of their attention.

Even until the end of the 1930s, the dispute between Alisher Navoi and folk art was hardly studied, some works were only focused on the specific issues of this dispute. In 1926, Professor A.A. Semyonov drew attention to the image of Navoi in folk art and published stories about Navoi. Navoi's wise words created on the basis of folk proverbs or similar to proverbs were published three times in the form of separate booklets, in addition to being popularized in the periodical press.

The repeated publication of wise words also served to turn some of them into folk proverbs. The works created in the 1940s on the controversy of Alisher Navoi and folk art can be divided into two groups: works devoted to general issues and works devoted to special issues. While the articles of M. Shaykhzoda and A. Saadi are devoted to the general issues of the debate, the works of A. N. Boldirev, A. K. Borovkov and M. Afzalov are devoted to the specific issues of Alisher Navoi and the problem of folk art [1; 19].

As noted by the great scientist Natan Mallayev, in the past, the study of Hazrat Alisher Navoi's work was one-sided. It is no coincidence that 1991 was named the year of "Alisher Navoi" by the initiative of our First President I.A. Karimov after we gained independence. After all, Hazrat Alisher Navoi is the singer of our mother tongue, our heart, our passions, our pains and sorrows, our joys and our hopes, and he is a genius who has called our people towards perfection and the highest human goals.

According to A. Borovkov, the folk stories about the legendary Turkmen clan leader-grandfather Sayin Khan (ë Soyil Khan) and the poet Mirali, who were connected with the name of Sultan Mahmud Ghaznavi, were later attributed to Navoi and Husayn Boygaro, the anecdote about the Navoi family was later written under the name of Mushfiqi, etc. . The author of the article compares the Persian-Tajik and Turkmen stories about Navoi and Guli, emphasizes their closeness to each

other, and that each of them arose independently. He says, among other things, the poem about the death of Guli from the Turkmen story can be a basis. He draws attention to other sources similar to the story of Navoi and Guli (for example, the story about the death of Juzhikhan, the story about the teenager Grigory), analogical literary phenomena. A.K. Borovkov's article is valuable for both in terms of its wealth of factual material and information, as well as its reports and conclusions in the interpretation of the issues.

The dispute between Alisher Navoi and folk art has been an important debate in Navoi studies since the end of the 1930s. Almost all large and small scientific researches and scientific popular works about Navoi talk about the great poet and thinker's extensive use of folk art, the fact that he left a deep mark on folk art, and that the people embodied his image in legends, stories, and fairy tales. People's works about Navoi and special articles and other types of works were created on the topic of Alisher Navoi and folk art.

The 1940s were fruitful in recording folk versions of Navoi's works and collecting legends and fairy tales that created the image of Navoi. S. Egamnazarov (1939), M. Afzalov (1944), M. Alaviya (1945) and others wrote down variants of Farkhod and Shirin. Some of the legends and tales about Alisher Navoi among the Uzbek people were recorded and popularized. Legends in the form of "Mirali and Sultan Suyun" (Navoi and Husayn Boyqaro) spread among the Turkmen people were recorded and published as a separate booklet.

At the end of the 19th century and the beginning of the 20th century, some works were done in recording and popularizing folk versions of legends and tales of Farhad and Shirin. This happened in connection with the development of Mirzachol (a small part of the desert was developed by opening a ditch). Many scientists who came to the surrounding villages and farms of Mirzachol, along with mastering the desert, were also interested in the life, customs, etc. of the inhabitants, wrote down a number of legends and tales, and published some of them. In these legends and tales, the age-old dream of the people - the dream of opening water and mastering the desert - was expressed. Inspired by Alisher Navoi's Farhad and Shirin, the miraculous Farhad and Shirin, the people transferred the activities of these heroes to Mirzachol and embodied their saviors in their image.

The stories about Navoi and Jami's sharp words reflect the characteristics of the literary environment of Herat in a historically accurate way. However, these stories are not always true stories. A realistic situation, subtle puns, sharp puns, immediacy and intelligence in words and actions are the core of the story-anecdote, and these wonderful-strange words and phrases refer to one or another historical person ratio will be given."

The 15th century is an important and fruitful stage in the development of the art of the peoples of Central Asia. At this stage, immortal monuments were created in architecture, visual arts, calligraphy, music and other fields. In addition, painting, carving, goldsmithing, embroidery, carpet weaving, pottery and other types of folk art also developed, leaving rare works and items immortal [2; 21].

The place and role of Alisher Navoi in the development of 15th century art is extremely important. This is expressed by Navoi's artistry, patronage of artists and art studies. In addition to being an artist as a poet and writer, Alisher Navoi was also a painter and composer (the photo "Chained Lion" and the creation of a melody called "Isfahan" for one of his poems are proof of this). Alisher Navoi's self-sacrificing work for the development of art, patronage of artists, and material and spiritual support to them is his great contribution to art. At the same time, Alisher Navoi is also embodied as an art critic. His works contain rich factual material and theoretical information about the fields of art.

It is known that on the initiative of Navoi (often with his own funds) many and various buildings were built, gardens were established, and ditches were improved.

The folklorist M. Afzalov, who collected Uzbek legends and stories about Navoi and popularized them, talks about the historical roots of these legends in the article Folk legends about Navoi, describes and describes them, and adds their historical and artistic value. After this introduction, he

brings several legends to the attention of journalists. Alisher Navoi and Alisher Navoi in one of the folklorist M. Afzalov's quartets said:

Chun topdim ul kalom ichra kamol,

Turk alfozi bila surdim makol.

Turk nazmida chu men tortib qalam,

Ayladim ul mamlakatni yakkalam.

First of all, the word "Turk" in the poem of our great writer should be accepted as "Uzbek". Because in the time when the poet lived, "Uzbek" did not mean the concept of nation as it is now. The popularization of the word "Uzbek" as the name of our nation dates back to much later times. However, it has been proven by our scientists that thousands of verse poems and prose literature created by Alisher Navoi belong to the language called "Uzbek" today [3; 125].

Navoi devoted his entire life, creativity, and philosophical thoughts to serving the future of his nation and people with God's grace. If Farobi, Beruni, Ibn Sina, Al-Farghani made the Uzbek culture more famous in the field of science, Alisher Navoi made a worthy contribution to the cultural, spiritual and literary heritage of the world's nations. He had to fulfill his duty. The treasure of speech art created by him is recognized as an invaluable part of our nation. But at the same time, Alisher Navoi did not forget his contemporaries. As a great statesman, he looked for ways to ease the problems of the people and preserved the country's peace.

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