

Problems of Creating Prose Statements of Alisher Navoi “Khamsa”

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ABSTRACT

In addition to the fact that even in the literature of the peoples of the World, Rare works are read in the original, an attempt is made to deliver them in a way that is understandable to today's readers. For this reason, difficult to understand, from the point of view of the era, language, works that are complex for today's readers are interpreted, annotated, interpreted and analyzed, prose statements are created. In Uzbek literature, Alisher Navoi's "Khamsa" is considered to be a work with more prose, tabdil and interpretation in comparison to other works. In this article, a. The prose statements created on the epics of Navoi "Khamsa" were subjected to analysis, scientific conclusions were made to problems that were waiting for achievements and shortcomings, solutions.

Keywords: Nasri Bayan, “Khamsa”, tabdil, interpretation, textual study, khamsashunos.

INTRODUCTION

Initially, while the epics were interpreted and annotated on the part of the Khos, the need to convey certain words, religious-mystical, difficult-to-understand concepts, mystical meanings to a wide reading public, which, over time, went out of the vocabulary of the literary language, gave rise to the need for a prose statement of poetic epics. In particular, it is natural that the mystical meaning is hidden to such an extent in a baddic work that this inner meaning "[1] cannot be interpreted by the

reader of today without fully understanding the essence of mysticism. For this reason, it is difficult for a modern tabdil, a reader without special preparation, knowledge without prose statements and comments, to directly accept the Psalms of Alisher Navoi, in particular, epics written by the poetic method. The created tabdils and prose statements are an important and useful path that destroys the barrier between today's library and the "Khamsa" of Alisher Navoi.

An invaluable spiritual treasure of the level of universal value, like the works of Hazrat Navoi, there is a great need to interpret the unique masterpieces of human spirituality in accordance with a certain period, worldview and mentality at all times, over and over again. Therefore, work is being carried out to nasrize and tabdil the works of this great thinker. Of course, it is necessary to read Alisher Navoi's works in their original form and receive spiritual nourishment from him, enjoy their meaning, tone and artistic lines. It is quite natural that no tabdil or comment can replace it. However, today's reader and A. We must not forget that five and a half centuries of distance lay between the times when Navoi lived. Therefore, Alisher Navoi's "Khamsa" sagas have been simplified and communicated to the reader, nasrized, explained, popularized, modernized, in order to enjoy the treasure of this great spirituality, albeit partially, but to this day several prose stories, prose statements and tabdils have been created.

MATERIALS AND METHODS

When we talk about the differences between the originality of the works of Alisher Navoi and the possibilities of today's library, we first mention the changes in the language associated with the period. Secondly, in the works of Alisher Navoi, archaic words, Arabic and Persian isotopes were also used much more efficiently in relation to other creators belonging to classical literature. We can see that even for the reason that plurality in bytes, they are built mainly on metaphors and symbols, we need to interpret them by byte, to support the reader with a lot of comments from a specialist. In a word, all this indicates the need

to present the originality of the works of Hazrat Navoi to today's reader in a serious way, in prose and explained.

In fiction, there are practices such as nasrification or tabdil, commentary and exegesis. They are also seen as a branch of translation because of their shared mission. Written in a more complex language, the work is prose for a reader with no special training. Also, when commentaries are written on deeply philosophical works, divine scrolls are interpreted. The result is carried out for the purpose of presenting, popularizing and promoting a particular resource to it at the level of the reader's Intelligence, need and opportunity. Each client belongs to a certain language and period. The reader needs the support of an interpreter or specialist in accepting things outside this language and period unit, of course.

"The understanding of the "Khamsa" [2] of the qomusic content, which has completed once and for all the centuries of artistic and aesthetic experiences, literary traditions, wisdom and intelligence of the Ancient East, is quite complex for today's library. About this, the enlightened oli Abdurauf Fitrat also said that: "the Epic does not become obsolete, with the old-fashioned language of Navoi, an indiscreet ring. It was not for nothing that new writers should produce this epic with a simpler language" [3]. The epics contained in Alisher Navoi's "Khamsa" are also not easy to understand. The original "artistic text lives its own life. It is perceived differently at different times in accordance with the level, taste, intellectual level of the generation that perceives the text" [4].

First of all, why are works tabulated?, briefly. This is due to the fact that in the epic and in the poetic translation, ancient Turkic, Persian and Arabic words are also used, due to weight health and the height of content. In prose, however, the words of the period and the modern vernacular are used, which are mainly tabdilized. That is, cases of occurrence of a problem with a dictionary puzzle are extremely rare.

It is no secret that with the passing of years, centuries, literary and folk language undergo various changes: some words are outdated and come out of consumption and rise from the memory of the people, some words begin to express even the

opposite meaning. The nature of the language changes as words come in from other languages (just like Russian words in our language).

The process of human psyche, especially the perception of a young reader, is such that when four difficult words are encountered: “as long as it is not understood”, the book is pushed away. That is why there is a need for the masses, first of all, for young people to create a tableau in the current language of the most popular classical works. But there are also opinions that stand against this process by some scientists. This resistance is explained by the following reasons:

- first, they will be in the erroneous imagination that the public also understands because they themselves understand the classical text;
- secondly, the subtle arts in the epics, the elements that create the play of words and spiritual artistry, in particular, pity the inevitability of tone losses;
- thirdly, there is a part of the stylistic ruin of the *tabdils*, pluralism, inability to express content persistently, and even reverse interpretations of the author's opinion, which may have caused the concept of *tabdil* to become entangled.

In our opinion, one of the tried and tested ways to enjoy the plot classical literature is *tabdil*. True, in *tabdil*, mainly content, thought comes to the surface. Poetic slang and a huge number of poetic arts are left out of the *tabdil*. It is also true that the skill of the poet remains behind the scenes. But today it is necessary to convey to the reader at least the thought and content of rare works.

DISCUSSION

A literary critic who specially studied the interpretations of the “Khamisa” epics in subsequent centuries. About this situation, Erkinov writes: “the loss of the literary environment in palaces at certain times has alienated the distance towards the perception of

Navoi's works, created at the height of art, not only from the point of view of the era, but also from the point of view of the level. Alisher points out that the main reason for the translation of Navoi's works from period to period, genre to genre was first of all the same conditions," the creation of prose statements causes the level to fall [5].

The tradition of prose narrative, *tabdil*, the transfer of fiction from genre to genre also goes back to the distant past, like many other phenomena in our literature. Even for the reason that our topic is limited to the period, we did not dwell specifically in this chapter on when and how the tradition of nasrization of Alisher Navoi's epics appeared, the stages of the evolutionary development of this tradition. Nevertheless, we have briefly commented on the prose narrative, the prose interpretation, the *tabdil* and the narrative conquests.

Cases of mixed application of the terms to a work occur in some places. In fact, there are Task differences, meaning subtractions between these invasions, which we will dwell on a little.

Among the above conquests, the most active is the term "interpretation", which is much more comprehensive in relation to the *tabdil* or prose narrative. In this, the creator tries to reflect the work with different facets according to the scope of meaning. The Latin counterpart of the term is "interpretation", a word whose function when originally introduced into scientific muoamala "represented an activity aimed at recreating the content of a work in accordance with contemporaries as originally" [6], while today the function of this word has expanded anchayin. While interpretation attempts to explain more textual content, its tasks, such as Scientific Research, Critical Analysis, rather than its content function, lead [7]. Moreover, in the studies of literary scholars, stories created using epics creatively are also recognized as prose interpretations, which reflect the spirit and style of the era.

Tabdil is also made from the Arabic word *badal*, meaning wide and general, in contrast to Nasri Bayon. While the lexical meaning of the word is *evaz*, the meaning of separation, transformation, transformation and substitution, the meaning of

“transformed” between them leads in the literature. When the term *tabdil* applied to Alisher Navoi’s “Khamsa” and his prose accounts, nazm-Nasr, bytes-simple sentences, and complex words were replaced by soda variants, meaning is understood by preserved texts, although the context and style of the narrative have changed. Moreover, today there are cases of conditional application of the difficult-to-understand classical work in comparison with the works recreated in the current Alphabet, simplifying it. For example, the prose works of Alisher Navoi are like the *tabdili* or the *tabdili* of the “Boburnoma”. At this point, we can see that it is appropriate to apply the term *tabdil* to texts that have been “modified from the original”. Literati G. Salomov, N. The comilovs also used the term *tabdil* in their research to refer to statements modified from the original [8]. Because among the works that both scientists were subjected to analysis in their studies, both folk variants and appropriation statements of the “Khamsa” epics created by Umar Boqiy appeared. For this reason, they were called *tabdils*.

The epics contained in “Khamsa” are not lightly accepted simple text. For this reason, the reader in the process of reading the text is faced with words from ancient Turkic vocabulary, Arabic, Persian-Tajik languages, which are not in consumption today. In such cases, the reader every now and then in search of a dictionary, the need arose to create prose statements in order to get rid of the obsession with understanding the meaning of the word. Through prose statements, the reader becomes aware of the linguistic features of the work, the meanings of religious-mystical concepts, several meanings of a word expressed through the Fine Arts. For this reason, prose statements are a way to promote the works of Alisher Navoi widely. At the same time, we agree with the opinion of Academician Aziz Qayumov that “if the works finished in Nazm were not popularized in folk language, they would have remained within the framework of a narrow circle of specialists” [9]. But prose statements cannot show as much as the beauty, sophistication, musicality in the melodies that Nazmi works have. It is for this reason that scholars who have objected to the promotion of prose accounts of the works of Alisher Navoi are only there. Literary scholar

A. Abdugafurov comments on this: "is it necessary to reduce this propaganda to the level of the reader's level, taste and vice versa, when the circle of knowledge is empty, indifferent to the samples of literature, art, invaluable or far from artistic pleasure, or, on the contrary, to the level of Independent understanding and direct enthusiasm of Navoi's works, calling the reader to" [10]. It is through this that the scientist A. Abdugafurov argues that prose statements can teach readers to laziness, laziness.

CONCLUSIONS

One of the delightful aspects of the epics of Alisher Navoi's "Khamsa", which was completed and republished in the years of independence, is that in these publications the first original was given, and then the prose content was attached to it.

In the early years of independence, the work of the publication of Alisher Navoi's epics in full, without abbreviations, was carried out only on two epics: *Saba'i sayor* and *Saddi Iskandariy*. In recent years, however, prose accounts of all the epics of the Great five have been published in full by khamsashunos scholars.

Even in the second half of the 20th century, the work of studying, researching and promoting the work of the great poet was never lost, and our navoists witnessed above that during these years they carried out effective work in this direction. This research was a valuable activity in genealogy. Only the main shortcomings observed in these works were the fact that they were ideologically delimited, placed in the mold of communist ideology.

Any interpretation is a bridge, a tool between its era and the time of primacy. Tabdil interprets originality in terms of the way of thinking, needs and demands of his time. In other words, the interpretation takes all homashion from its time, relying on originality, so that it is influenced by periodicity.

This research work can help in the work of researching the historical traditions, experiences, achievements and shortcomings of the nasrization of Alisher Navoi's "Khamsa", analyzing the work carried out in this direction in the second half of the 20th

century to create commentary or prose interpretations of the "Khamsa" epics, filled in the future, perfect, free from any ideological restrictions, able to reveal their true essence.

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