



ABDURAHMON SAUDI'S RESEARCH ON NAVOISON

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Received: July 30 th 2021	The article comments on the study of Alisher Navoi's scientific and creative activity in the early twentieth century. Munaqqid Abdurahman Sa'di's research on Navoi studies has been commented on.
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It is known that the study of Alisher Navoi's work dates back to the life of the poet, the first relations about his lyrical works. Teacher literary A. Abdug'afurov Navoi Lutfiyning young poet Rumi says, Hayitmetov to give a high evaluation even before - Sayyid Hasan and Kamal Turbatiyar Heerah as a teenager began to react to the poems of the poet, [1; 17]. The opinions of such historical figures as Abdurahmon Jami, Lutfi, Hussein Boykaro, Hilali, Sheikh Suhaili, Davlatshah Samarkandiy about Navoi poetry show that the poet's lyrics were highly valued in his time [2; 58].

In Hussein Boykaro's "Risola", Navoi's works in the Turkish language, in particular, his poetry and "Khamsa" are highly valued, and the great poet is praised as "the master of the realm of words" [3; 15]. Even after the poet's death, his lyrical devons were copied in manuscript form in hundreds of copies and became widespread among literary enthusiasts. Many lyrical verses of Navoi are commented on in the "Muntahab ul-lugat" compiled by Muhammad Khoksor at the end of the XVIII century. In 1838, by the decree of Madalikhan in Kokand, "Khazayn ul-maoniy" was copied in full in three hundred copies and distributed to different cities of the khanate [4; 30]. After the Russian invasion, Navoi's national anthems were published several times by lithography.

The systematic study of Navoi's literary heritage on a scientific basis began in the twentieth century. At the beginning of the century, Fitrat, V. Mahmud, and in 1940 Uygun's article "On Chor Devon" prepared and published by S. Abdulla in the book "Chor Devon" were among the first attempts in this direction [5; 3-9]. In 1948, Maqsud Shaykhzoda defended his dissertation on "The character of the lyrical hero in Navoi and his opening ceremonies" and published a study entitled "On the lyrical hero of Navoi." A.Sadi's doctoral dissertation "Navoi's creativity as a high stage of development of Uzbek classical literature" studied a number of issues of the poet's lyrics. EE Bertels in his monograph "Navoi", published in 1948, made valuable comments on the poet's lyrics. In those years, Oybek wrote in his article "Navoi Ghazaliyoti": "In-depth study of Navoi's" Chor Devon "in terms of ideas and artistic form, language and mastery, historical significance and other aspects ... is a difficult and important task. Until now, these issues have not been included in the scope of scientific research in either the East or the West ... It can be said that there are no scientific-critical works that reflect the idea and artistic essence of Navoi poetry" [6; 35-36], - he writes.

Abdurahman Sa'di has a special place as the first researcher to study the works of Navoi. Saadi's scientific activity is directly connected with Navoi studies. The main point of his scientific research is Navoi studies. His articles "Navoi's creative path and humanistic ideal", "Navoi literary critic as a critic", "Mir Alisher Navoi as a literary scholar and critic" and his doctoral dissertation "Alisher Navoi's work - the highest stage of development of Uzbek classical literature" (1948) has its own significance in the development. The scientist studies the works of the great thinker in the context of literary and critical views, the socio-political environment of the period in which the poet lived, the life of the artist and his position as a statesman, the poetic features of his works. "Abdurahmon Sa'di," writes literary critic N. Muminova, "in his research on the work of the scientist, for the first time took a deeper look at the personality of Navoi, his life, showed the achievements and shortcomings of other research on this topic, tried to describe the poet's work . He did not isolate Navoi from the environment in which he lived, but studied him in line with his contemporaries [7, 18].

The article "Mir Alisher Navoi as a literary scholar and critic" differs from other articles by the scholar's research on the works of the great poet, which is based on scientific and theoretical views, rich in historical facts. In his opinion, the historical service of Alisher Navoi is determined, first of all, by his poetry and art. His "Khamsa", ghazals and "Lison ut tayr" show his artistic talent. The research consists of the following interrelated parts: 1) "Navoi is one of the most complex creative personalities" (at the entrance) ; 2) "Navoi's leadership in the literary movement as a literary scholar and critic"; 3) "Navoi's theoretical substantiation of the Uzbek literary language"; 4) "Some characteristic evidences of the" discussion "" ; 5) "Theoretical views of Navoi on issues of literary studies"; 6) "Theory

of Arabic-Persian literature in Navoi"; 7) "Some methodological and aesthetic moments of Navoi's criticism . " In each thesis, the scientist examines Navoi's literary and scientific activity as a critic.

Examining Saadi Navoi's great poetry as well as his work as a literary scholar and critic, he states that "it is self-evident that this first experiment on this subject was not perfect" [8, 78] as his first experience in this field.

The scholar interprets Majlis un-nafois as a work of literary-critical essays and compares it to a literary encyclopedia in terms of its structure, richness of historical and scientific information [8, 80]. Saadi Navoi defines the leading feature of his critique as being based on social life and humanity. "During the discussion," check Navoi fought for the national language as a scholar-critic: "This is the language of literature to create benefit the Uzbek people and increase the movement of cultural olmovchilarni so difficult to assess in terms of willing buyers, that sharply criticized the" [8; 80].

Science shows its theoretical and practical value only when it is constantly growing and evolving. Although the first researches in Navoi studies appeared as the first experiments, in the following period they were continued with fundamental researches. In particular, Navoi's literary criticism was monographed by Abdukodir Hayitmetov in the 1950s [9; 158]. In this study, Hayitmetov also refers to Abdurahmon Saadi's article "Mir Alisher Navoi as a literary scholar and critic" and notes that Saadi was the first to touch on some aspects of the poet's literary and theoretical heritage. The article (Sa'di's article above - Z.Q.) also notes that Navoi rose above his own criticism, the scientific and theoretical basis of which was sought in such works as "Majlis un-nafois", "Muhokamat ul-lug'atayn", "Mezon ul-avzon" [8; 79-105]. Hayitmetov sometimes argues with Saadi. Criticizing Abdurahmon Saadi's views, he said that the article was full of mistakes and shortcomings, including:

Navoi insisted that for a creator, just as skill in speaking is important, so should moral qualities. Saadi pays great attention to this important feature of Navoi's criticism: "The methodologically interesting feature of Navoi's literary criticism is that along with the creativity and creative activity of poets, it attaches great importance to their personal qualities, morals and profession. He often begins his criticism and evaluation of poets with his morals and state of mind" [8, 95]. These scientific-theoretical views as a thesis became the basis for a special study of the critique of literary criticism in later Navoi studies [10]. Literary critic H. Qudratullaev's monograph "Literary aesthetic world of Navoi" also deeply analyzes the creative ethics and artistic skills [11; 112].

Saadi Navoi also noted that from his aesthetic point of view, the issues of art, poetry and language are widespread. As we have seen, the Majlis un-nafois has a special place in this regard. In it, the theoretical views attract attention with the fact that they are presented in harmony with artistic elements, life image, portraiture, character creation, giving artistic plates. While studying Navoi's theoretical views, the scholar does not limit himself to simply recording his scientific and literary views. He tries to prove his point of view on the basis of notes taken from sources. He puts on the agenda the need to study the artistic and scientific heritage of Navoi in an inseparable way. Because Navoi's literary and aesthetic views combine such aspects as faith, worldview, artistic taste, national spirit, they also provide ample opportunity for a correct scientific interpretation of national literary events.

As in all periods, there was an interest in theoretical poetics in Uzbek literature in the early twentieth century and the 30s and 40s. At that time of national revival and modernity, Uzbek literature mastered the traditions of ancient and classical poetry, and at the same time was a supporter of new ideas. Jadid literature, in particular, comes out with an ideology based on freedom, liberty, and liberty in creation. This idea, of course, required certain changes in theory as well as in the nature of creation. The first stage of Abdurahman Sa'di's scientific and creative activity was the creation of textbooks, ie in the field of pedagogy, and then the study of theoretical issues of literature. Of course, as a literary critic and theorist of his time, he thinks within the framework of Soviet ideology. It cannot get out of the grip of ideology.

In short, the services of Abdurahman Saadi in literary studies deserve special respect. The center of his scientific and creative activity is Navoi studies and the work of Alisher Navoi. The artistic and aesthetic thinking of a scientist is formed by these great works of art. Therefore, even today, the views of Abdurahman Saadi on artistic aesthetics, and especially on Navoi studies, have not lost their prestige, but retain great scientific significance. Munaqqid's views on the classics, in particular, on Navoi's scientific and creative activity, are also important in this regard as the first observations and first experiments of the new literary science. Acceptance and development of his work on theoretical and literary criticism from the point of view of today's views will remain important for the science of Navoi studies.

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