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N. KOMILOV: SCIENTIFIC CONSIDERATIONS IN THE FIELD OF THE ENLIGHTENMENT OF NAVOI'S EPISTLES

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ABSTRACT

Since the creation of the great thinker poet Alisher Navoi's work "Khamsa", every era has interpreted and evaluated it based on the criteria of its time. Various commentaries on "Khamsa" epics have been written, dictionaries have been compiled. The interest of scholars in this royal work has not faded until now, and it continues to be interpreted and interpreted. This article reflects on the works of Navoi scholar N.Komilov in the research of "Khamsa" interpretations.

KEYWORDS

Navoi scholar, Sufism, wisdom, lesson, epic, metaphorical love, eternity, revolution, journey, perfection, Zullisonayn, Persian.

INTRODUCTION

Before talking about the scientist's scientific method, let's talk about the concept of style. The issue of style applies to all areas of science, and today it is studied from different perspectives in world science. Concepts

such as scientific way of knowing, scientific way of thinking are often mentioned in studies of philosophy, art, sociology, natural sciences, and philology. The general use of the concept of style in such fields is

explained by one of its important features, which is the ability to think scientifically.

Today, scientists interpret the style as a "holographic" concept. The metaphor of the hologram, widely used in modern science, can be explained as follows: in the hologram, which is three-dimensional, the rays returned from each point of the object give a certain understanding of the whole object. Even if the laser beam is focused on a part, we will see a complete image of the object, even if it is blurred, not only about that part. The larger the piece, the clearer the image, and the smaller it becomes blurry. When this feature of the hologram is used in the theory of style, it is assumed that even a small piece of text contains a number of information such as the style of the author, the style of the period, and the national style. The style begins to appear in minimal text fields. It can be seen from this that in determining the style of a critic or literary critic, it is not necessary to cover all his works, but one can draw certain conclusions about his style through the analysis of a single article or essay devoted to the commentary of a ghazal.

Basically, two different criteria are considered in the style analysis. The first is linguistic, and the second is in accordance with general aesthetics. In the first case, the style of writing is more or less understanding of the system of methods. In fact, today's meaning of the word "style" arose historically on the basis of metonymy. In ancient Greece (Greek *stylos*, Latin *stylus*), later in Rome, a stick-pen was called a style. The end of the stick had a rubber part for erasing mistakes. This is where the phrase "turning the style" came from, which is used to work on mistakes and delete poorly written ones. For this reason, today expressions such as "a critic with his own pen" and "a sharp pen" can be used in the sense of "having his own style". In this way,

the concept of style was formed as a characteristic feature of writing, a system of methods. This is a descriptive approach, and although it has several advantages in style analysis, it is not sufficient to rely on it alone when defining style.

Most theoreticians consider style as "meaningfulness of form". So, when we talk about style, we mean not only the originality of form, but also the content of the content hidden behind that originality.

In Uzbek literary studies, a number of studies have been created that shed light on the creative style, how it manifests, and its unique characteristics (A. Fitrat, A. Sa'diy, I. Sulton, A. Hayitmetov, B. Valikho'jaev, R. Vohidov, D. Salohi, Q Ergashev).

The method of orientation, which reflects the general scientific-aesthetic relations of most scientists, covers the method of analysis and sets before us the task of analyzing whether the critic used analytical methods appropriately and skillfully.

As for the style of the narcissist scientist N. Komilov, regardless of whether the scientist analyzes a part of the artistic text or approaches each work as a whole, he always puts forward his scientific and theoretical views based on the laws of aesthetics, using various methods. We think that the following confession of Professor Rahim Vahidov (r.) can be a proof of our opinion: "Najmiddin's review of ghazals, studies on Sufism are rare events in our scientific life armed with the ideology of independence." In addition, "in Najmiddin's scientific observations, translation and mysticism always stand side by side, like the two fruitful bodies of a single tree."

For example, many ironic symbols, symbolic words and the secret of hidden meanings behind them, such

as love, may, maykhana, kharobot, soqi, sogar, kadah, khum, mahbub, which are found in the works of the Navoi scientist poet, are examined in the unity of his creative environment. And focuses on the fact that the content can be clarified as necessary only if it is interpreted in the context of human observations.

The Navoi scholar proves this point by analyzing the ghazal of the great poet, which we have quoted above, with the title "Sadness that does not reach the end of a bow", and tries to reveal the mystical meanings of this ghazal.

Considering that all great things are made of small things, and the atom is made up of very small particles, the style of the critic should be understood in the same sense. As the tributaries join together to form a river, all these small means of description combine to form the style of a literary critic. That's why we are approaching the truth if we say that the spiritual world, worldview, idea, aesthetic ideal of the creator-critic is reflected in his thinking, in his attitude to each artistic text.

The Navoi scholar D. Salakhi states that he discovered an artistic compositional art, which is sometimes highlighted in the Eastern poetics of the clever scientist, but which is clearly and perfectly manifested in the great Navoi's poetic style and ghazal: .N.) were understood by the researchers as gazelles in confusion. In the eyes of the scientist, this is a rather superficial and one-sided conclusion. His point of view is different: "Frankly speaking, I am against applying the term "disorder" to poetry. Because disorganization is not a characteristic of a work of art, it refers to a collection of stanzas that are not completely connected. Great poets, including Navoi, do not have such a poem. Although the stanzas, on the surface,

seem to be unrelated in content, on different topics, inwardly they are related. Therefore, in the analysis of such ghazals, I think it is better to use the concepts of direct connection (musalsal) and indirect connection. The scientist calls the ghazals written in the method under analysis as ghazals written in the "negation-affirmation" method. In fact, only a poet who has searched for a deep meaning in a ghazal and accepted it as an expression of a single idea in different ways and methods can make a correct statement in this regard. In particular, he feels that the art of "denial-affirmation" is very beautiful, folk, light humor, and pleasant, like a young child's complaint.

Wisdom, as we mentioned, is a combination of science and inner feeling in Navoi's poetry. Science gives shape to sense. As the well-known scientist Ibrahim Haqqul explained, "The most difficult and complicated thing is to enter the path of meaning, to be a lover of essence." Scholar D.Salakhi, completing his comments, writes: "A fan may not be able to memorize the form of the poem - rhyme, radif, weight, tashbeh, tajni." Meaning enters the mind. The image can be flirtatious, fun, or sad. The mind perceives meaning through form. However, if the form is incomplete and incomplete, if the heart does not enjoy it, that is, if there is intelligence and no feeling, then wisdom will not be fully revealed.

In his research on the interpretation of "Khamsa" epics, scientist Navoi carries out their optimal, complete analysis, the ability of the scientist to work on the basis of consistent logic, the ability to select very important considerations for today's reader from the core of a great work, and also. The characteristic of the scientist's style - the ability to see the essence - becomes clear. For example, in the article entitled "Hikmat va ibrat dostoni" from his monograph called "Khizr's spring", Hazrat Navoi interprets "Saddi

Iskandarii", the last and largest epic of "Khamsa" from the perspective of Sufism, and refers unexpected developments to the judgment of the readers. .

It is known that many studies have been conducted by Navoi scholars on the works of Alisher Navoi, including his epic "Saddi Iskandari". However, N. Komilov, a major representative of this field, notes that the philosophical-philosophical aspect of this work is neglected in the existing studies, and draws attention to the fact that the depth of Navoi's artistic thinking is highlighted at this point.

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