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The Spiritual Heritage of The Philosopher Alisher Navoi in The Scientific Work of Oriental Scientist E. Bertels

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Annotation: Annotation: this article depicts the formation of the oeuvres of the philosopher Alisher Navoi in the scientific work of Bertels. In his works, Bertels made a comparative analysis of gazelles, qasidas, quatrains, masnavids, and continents, written in Persian and Turkic languages. The article will talk about the fact that the formation of Navoi's scientific creations is directly related to the Timurid period, not only encouraging poets who created in the Turkic language during the Timurid period but also about their fruitful work in this area. Alisher Navoi also talks about the fact that he lived before him and was inspired by them along with a deep analysis, studying the creativity of the creators of his time, which was one of the important factors in the formation of Navoi's works.
Keywords: Alisher Navoi, E.E.Bertels, M.Nikitsky, Jamiy, "Mantiq ut-tayr", "Lison ut-tayr", "Navodir ush-Shabob", "Hazoyin ul-maoniy", "Farhad and Shirin", "Khamsa".

I. INTRODUCTION

Since Alisher Navoi was the brightest manifestation of Uzbek classical culture and literature, orientalist scientist Bertels paid serious attention to his work. In his monograph "Navoi", dedicated to the work of Alisher Navoi, this scientist paints a picture of literary life in Central Asia in the 15th century. Valuable opinions were expressed about the achievements, mistakes, and shortcomings of Mikhail Nikitsky's master's thesis "the role of Amir Nizamiddin Alisher in the state and literature" ("Эмир-Низам-ад-дин Али-Шер в государственном и литературном его значении"), who wrote a real scientific work about Navoi's life and his work. For the first time in Russian Orientalism, M.Nikitsky took seriously the study of Alisher Navoi's creativity and tried to analyze it as much as possible. This master's thesis is not devoid of some shortcomings, but it is of particular importance, firstly, for the fact that it served as the main source for further work, and secondly, for the beginning of Russian Navoi studies.

Another major scientific study by Bertels dedicated to Navoi's work is Navoi and Jami. It is worth noting that in this work the scientist did not set himself the task of researching the dynamic and prose creativity of Navoi. Its main purpose was to highlight important aspects of Navoi's life and work. At the same time, Navoi's poems, and epics included in "Hamsa" were analyzed and their essence was revealed in this work. In the eyes of Bertels, the main characters in Navoi's work "Hamsa" are wise and fair personalities with high moral criteria. For example, Majnun, Farhad, and Iskander are perfect people who have concentrated all the good qualities in themselves and set a goal to build a prosperous society.

The mystical scientist N. Komilov gives a worthy assessment of Bertels ' research, noting that he was one of the first to write and print a monograph dedicated to Navoi's life and work. He recognizes that his literary environment, his friendship with Jami and Navoi, objectively covered the content of Navoi's works, and at the same time proved the originality of Navoi's works by analyzing in detail the works "Mantiq ut-tayr" and "Lison ur-tayr" in his work "Navoi and Attor".

Although state affairs took a lot of Navoi's time, but never felt ayro from literature. It is clear that Navoi began to write poems in the genre of lyrics in the early days, but so far, his lyrics have been little studied, says Bertels. Navoi wrote a lot of poems in recent times. He included these poems in his first two Divans ("Badoe ul-bidoya", "Navodir un-nihoya") and divided all his lyrics into four Divans called by a new name.

Alisher Navoi admitted Abdurahman Jami as his mentor and followed his steps. At the advice of his teacher, he gave the following names to his Divans, where his poems in Uzbek were collected: 1. G`aroyib us-sig`ar ("wonders of youth") - this is for the ages 17-20; 2. Navodir ush-shabob ("youth rarities") (21-35 years old); 3. Badoe ul-vasat ("middle age fiction"), (36-45 years old); 4. Favoid ul-Kabir ("useful tips of old age") - included his poems for the age of 46-60.

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Among all the classical devons created in Central Asia, the richest and most interesting in terms of content is the continent. This is usually a poem that is not very large and does not differ externally from Gazelle. There is no traditionalism for the continent. Therefore, the poet has the right to freely express his thoughts. Bertels explains in the words of the poet how much Navoi attached great importance to the continent. The philosopher writes that “each of the continents on which I fell is a garden, where the mind rests, I watered its soil with the water of wisdom and turned it all into gardens”.

Scientists who have studied Navoi's work also express the opinion that the poet's love lyrics are mystical poetry, beautiful in it-the personification of God, may-boda is a sign of divine harmony. While analyzing ulugshoir's lyric poetry, Bertels expressed the opinion that his later ghazals should not be considered related to religion, to be interpreted artificially as mystics. In other words, Navoi's work was considered to have a completely symbolic character. Bertels, trying to prove the groundlessness of such views, admits that these interpretations do not correspond to reality. Alisher Navoi in the work" wonder ul-Abror " brings a description of the real and worldly love. In their description, the poet uses the conquests "the truth of his work" and "the Magog of his work". True ishq directly expresses love for God, while figurative ishq means the beauty of the world. According to The Philosopher's belief, a person with a fire of labor in his heart does not follow the path of evil and does not do evil to others either. Bertels believes that Navoi sang romance and love in his wonderful works. The Orientalist scientist is interested in what kind of love is mentioned in these works. According to his conclusion, most of the previous researchers tried to see mystical love for God in the poet's work, and the next ones simple, worldly, chivalrous love. Bertels notes that it is hard to believe that Navoi wrote in tens of thousands of bytes only about real(mystical) and imaginary labor conflicts. It would be wrong to consider all of the poet's lyrical poems as a product of his personal passions. It is advisable to interpret Navoi's bravado in a different way. The conditional style of this period was considered necessary, and Gazelle could not be imagined without it. In this shell, the question of the attitude to any problems in everyday life was hidden. Navoi's lyrics are a very rich treasure. It used all the achievements of the Persian and old Uzbek languages. Navoi`s poems are a vivid example of classical gazelle. Therefore, his divans had a great influence on the poetry of Turkmen, Azerbaijani, and Turkish peoples.

The main facets of Alisher Navoi's philosophical, socio-moral worldview were reflected in the epic "Hayrat ul-Abror". In this work, Allah was praised, some problems of mystical philosophy were outlined, and Bahovuddin Naqshband, the founder of the Naqshbandi sect, was praised. Navoi believes that the right upbringing develops humility in a person, and loses arrogance and false logic. Everyone is responsible for the upbringing and education of their child. It is necessary to find a teacher who teaches the child Science and literacy, after all, if a lot goes to perfection with reading, then the wild bird in his coma is good for food. If your son is ignorant, this is a huge shame, at this time a dog that is not holy from nature is considered to be a scientist. Navoi believes that a person should be satisfied with his life, not make insidious efforts to make a fortune. A person cannot live only on his own, all achievements can be made in the cooperation of the team, after all, Navoi puts the question of whether a single person can be considered a person cross-border. A person cannot live in this world in comfort. Only those who have dedicated their lives to serving humanity deserve the honor that they are human. Navoi, if you are a man, do not count as a man those who do not think about the grief of people, and whoever is happy with the death of a person, is either an executioner. This idea occupies a central place in his work.

The second epic of Navoi "Hamsa" is "Layli and Majnun". While Oriental scientist Kondrad equates the main characters in the work Layley and Majnun to Tristan and Izol, Master and Margarita, Jurminsky also compares Navoi's views with the views of Dante, Leonardo da Vinci, and Petrarch. The plot of this work has a complex history. Bertels tells the story of a young boy named Keys ibn Al-Muallawah living in the Bani Amir tribe among nomadic tribes in Central Arabia at the end of the 7th century. In his opinion, the poems of Nizami, and Amir Khisraw, were created on this basis. Alisher Navoi was thoroughly acquainted with the poems of Nizami and Amir Khisraw. The poet compares Nizami's poem with the Koran, saying that this poem has no equal. In his opinion, the poem of Amir Khisrav consists of magic and has no value.

Navoi ends his epic known as Farhad and Shirin in 1484. This is the third part of “Hamsa”. Navoi brought to the fore the image of Farhad, which was secondary in the works of his predecessors, and gave a complete classification to his image. Navoi meant Turkestan when Farhad connected his life with China, the heroes of which are not Chinese, but Turkish (for example the use of the word Hakan). Thus, Navoi glorified the heroism and loyalty of his people. Bertels believes that love for a person in the image of Farhad, passion for work, and respect for any art is characteristic of Navoi. This poem by Navoi was a hymn to love, a work that glorifies humanity, hard work.

The fourth epic of Hamsa, Sab'ai Sayyor, was finished by writing Alisher Navoi in 1484. In this epic, all stories are inextricably linked, and it is impossible to remove any story without completely breaking it. Here one can see the huge compositional art of Navoi. In almost all stories there is a glorification of high moral qualities.

Bertels notes that this work of Navoi, with its artistic style, philosophical depth, variety, wealth, and content, is not inferior to the previous parts of “Hamsa”. This epic of the great poet is a work in Uzbek with a completely new direction and independent construction.

Navoi finished the poem "Saddi Iskandari", the fifth part of Hamsa, in 1485. It is characteristic that some narratives about Alexander the Great enter the Koran and are mentioned under the name of Zulqarnain. It is popular among Eastern Muslim peoples.

As an independent work before Navoi, this topic was worked by the Charter, who approached the image of Alexander in terms of three, that is, king-Conqueror, philosopher, and Prophet. When writing this poem, Navoi seriously thought over the image of Alexander and intended to preserve him as a more high-moral person, to portray him as a public figure, wise, and philosopher. He intended to create the image of a king with a high ideal, refusing to portray him as a prophet, similar to the charter. The study of this work makes it possible to form an idea of all aspects of the life of the Turkic peoples who lived during this period. Comparison with the works of Nizami and Amir Khisraw shows that Navoi's "Hamsa" differs in its nobility, purity, and richness in artistic interpretations. Therefore, from the interpretation of Bertels, it can be understood that Navoi's "Hamsa" is one of the immortal monuments of World Literature, a new and huge phenomenon in the traditions of the co-ruler.

Bertels opposed any idealization and modernization of Alisher Navoi's work, as well as a subjective analysis of his life and work. Therefore, the great poet was able to protect his creativity from unreasonable, misinterpretation. At the same time, here the scientist assures that it is necessary to correctly put the issue of the attitude of Turkish literature to Persian literature. Bertels opposes the idea that the literature of the Turkish people is somehow informal. To his recognition, supporters of this idea characterized the literature of Turkic-speaking peoples as an imitation of the classical creations of Persian authors, striving to take away from him any right of originality, thereby significantly pushing back his study. In his monograph “Russian Oriental Studies of the XX century and Uzbek classical literature”, khallieva shows that in the second half of the X1X century, the traditional origin of the erroneous views that Turkic literary sources are a repetition of Persian literature or were created in imitation of it was originally associated with the searches of Beryozhkin, Nikitsky, later Samoilovich, Bartold, Gavrilov. In his opinion, only Bertels gave an impartial assessment of this issue. This scientist rejected Navoi with serious scientific searches that he was not an imitator of Persian literature. Even Bertels criticized his mentor Bartold, saying that his writings about Navoi were unfounded because he was not involved in Navoi's work. Alisher also disagrees with Abdurahman Saadi, who wanted to show the romantic gazelles of Navoi as a beautiful example of the storyaband lyrics.

It should be noted that Navoi worked hard to resist the vices of his time with his gazelles and practical activities. Navoi was not only a great philosopher and poet but also a person who truly loved his people. Therefore, the study of its spiritual heritage has not lost its relevance even in the present era.

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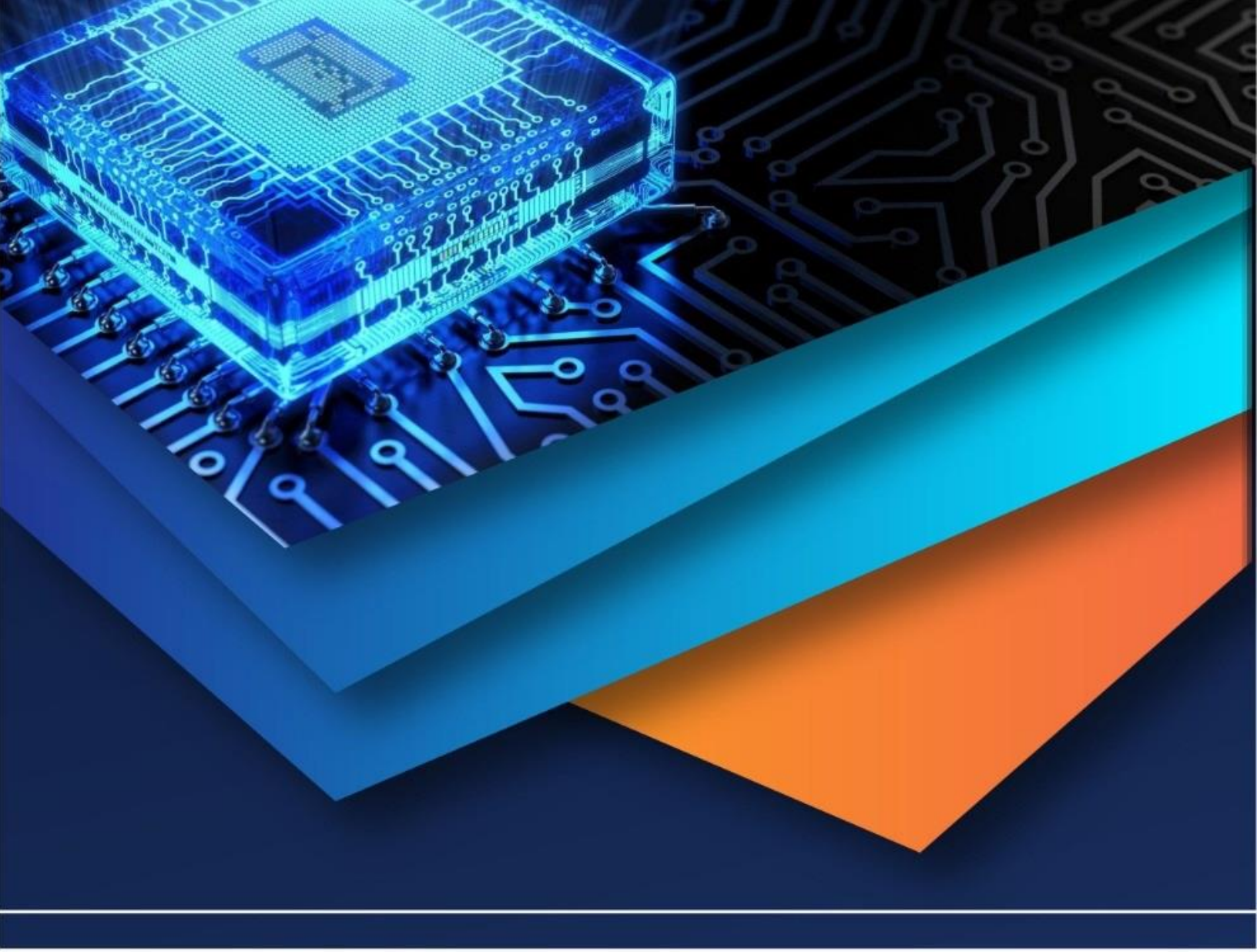

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