

Navoi's Contributions to Eastern Divan Introductions

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Abstract: The article explores the history and emergence of prologues in Eastern literature, with a focus on the preludes composed by Alisher Navoi. Navoi's preludes are significant examples of 15th-century Uzbek prose, providing insights into his personal life, literary pursuits, and the historical context of his works. They also shed light on the socio-political and cultural milieu of that era. Navoi's preludes are notable for their compositional and stylistic maturity, showcasing artistic beauty and adding to their literary merit. His tradition of incorporating prefaces continued to influence subsequent generations of Uzbek poets. Consequently, the numerous prologues produced in Uzbek literature throughout history serve as essential literary sources.

1 INTRODUCTION

Prologues in Eastern literature: Prologues have a long history in Eastern literature and are considered one of the most important literary sources in the study of a poet's life and work. Prefaces are mainly found in divans, or collections of poems, and differ from other works in many aspects, such as the placement of issues and their content, composition, and style of narration. Prefaces are especially important for information about the poet's biography, their literary activities, the history of the creation of their works, and the expression of their literary and aesthetic views.

Preludes have a unique compositional structure: they begin with praise and end with apologies for mistakes. Information about the poet's life and work, a hymn to the ruler of the time, the poet's love for their teachers, and an introduction to the contents of the divan are also important elements of the preface. Silence, figurativeness, or the predominance of the luxurious oriental style in the statement of thoughts, are important characteristics of preludes. The author of the prologue tries to express their thoughts through long sentences, complex allusions, metaphors, and figurative parallelisms. This style is characteristic of preludes from Khusrav Dehlavi, Alisher Navoi, to the 19th century, and is also found in preludes created by poets of the 20th century.

Another characteristic of preludes is the mixed use of verse and prose. During the prose narration in the prologues, poetic fragments of various genres such as masnavi, rubai, qita, and verse are given. These fragments, as Khusrav Dehlavi noted, increase the beauty of prose, and also serve to fulfill tasks such as proving, continuing, and concluding thoughts in prose. sPreludes also attract attention with the wide range and variety of artistic image tools. These allow the author to express their thoughts clearly, vividly, and figuratively. Especially in preludes, the art of sajj is widely used.

Prefaces are an integral part of the divan as a starting source. Therefore, in the preface, it is important to introduce the unique features of the divan, the history of its construction. For example, Alisher Navoi in the preface of "Badoe' ul-Bidaya" pays special attention to the description of the special features of the divan, which is new in the history of creating a divan, and how it was created.

2 EXPERIMENTAL PART

One of the important features of prefaces is their creative-biographical nature. As we read the prologues, we get to know many aspects of the poet's life and work. For example, Alisher Navoi mentions in both prefaces that the ruler of the time, Husayn

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Boyqaro, always followed the poet's work, edited his poems, and made some changes. This information is important in studying the relationship between Alisher Navoi and Husayn Boyqaro.

Preludes are of two types in terms of form and poetry: prose and poetic preludes. Most of the prefaces written in the past were in prose style. As we noted above, many poetic passages of various genres are included in the composition of prose introductions. Verse preludes are rare. In the history of Uzbek literature, poets like Shavqi and Uzlat finished their prologues in poetic style.

Prefaces are written by a poet, a scribe, or a person who compiles a divan. It is important to note that prefaces written by a scribe or person compiling a book are different from a preface written by an author. In prefaces of this nature, information about the poet's life and work is presented, the structure of the divan and the reasons for its compilation are explained. For example, the preface written by Alisher Navoi's friend, Mohammad Gulandom, for Hafiz Sherazi's book can be cited as an example. After the poet's death, Muhammad Gulandom collected his poems and wrote a preface. Also, Khoja Abdullah Marvarid Bayani, a contemporary of Navoi who served in Hossein Boyqaro's palace, wrote a preface to the same divan.

In the history of the literature of Eastern peoples, the first prefaces written to divans can be found in Persian-Tajik literature. An ancient manuscript copy of the Industrial Divan (UzRFAShI, manuscript, #760) contains a prose preface written by the poet. In the prologue, written in a sophisticated and quiet prose style, the poet talks about his disappointment throughout his literary career, and his friend and patron Ahmad ibn Mas'ud Mustawfi comforted and encouraged him to collect his scattered poems and create a divan.

Khusrav Dekhlavi collected his lyric poems in the following five divans: "Tuhfatus-sigar" ("The gift of youth"), "Wasatul-hayat" ("The middle of life"), "Ghurratul-kamal" ("The beginning of maturity") [Alisher Navoi 2016], "Baqiyaun-naqiya" ("Sarabs of sarasi"), and "Nihayat ul-kamal" ("Peak of Perfection"). Manuscript copies of these divans are stored in the libraries of India, Britain, Iran, and Russia. The poet wrote a preface to his divans. Additionally, "Tuhfatus-sigar" (UzRFAShI, manuscript, No. 9661/I), "Wasatul-hayat" (UzRFAShI, manuscript, No. 9661/III), and "Ghurratul-kamal" (UzRFAShI, manuscript, No. 9661/VI, No. 178) [Alisher Navoi 2016] have prefaced copies of divans. These prologues are of

great importance in studying Khusrav Dehlavi's life and work.

In 1491, the Persian-Tajik poet Abdurahman Jami named his three divans separately and wrote a preface to them. A preface consisting of 10 pages was written for Jami's first divan. Prefaces consisting of 2-3 pages were written for "Fatihat ush-shabab" [Abdurahman Jami 1978.], "Wasitul iqd" ("The middle of joy") [Abdurahman Jami 1980.], and "Khotimat ul-hayat" ("End of life") [Abdurahman Jami 1980.]. These prefaces expressed the history of the creation of the divan and the literary and aesthetic views of the poet.

Alisher Navoi appreciated the services of Khusrav Dehlavi and Abdurahman Jami in composing prefaces and creatively continued their tradition of writing prefaces to the divan. The influence of Khusrav Dehlavi was particularly special in this regard. Navoi's prefaces to "Badoe' ul-Bidaya" and "Khazayin ul-Maoni" divans were the product of this creative and scientific process. The poet reports that he also wrote a preface to his second poem "Navodir un-nihoya": "«Andin so'ngra dag'i ul jam'u tartibdin boshqa yana har taqrib bila har nav' abyotkim, aytilib erdiyu, har nav' g'azaliyotkim, yig'ilib erdi, ul xayol shabistonining duraxshon axtarlarinu ul ko'ngul maxzanining duraxshon gavharlarin dag'i ikkinchi devonimdakim, «Navodir un-nihoya»g'a mashhurdu, rabtu tartib berib, debochasinda sharh bila aizzayi as'hobu ajillayi ahbob xidmatlarida arz qilib erdim» [Alisher Navoi 1988]." However, for some reason, this preface was not preserved in the known copies of the book.

The book "Badoe' ul-bidaya" was compiled in 1478-79, and a preface was written for it. The range of issues raised in this prologue, created due to the need to express a great ideological goal, is extremely wide.

3 RESULTS AND DISCUSSIONS

The prelude begins with a traditional praise and chant. In this part of the prologue, the poet describes Allah and the Prophet (peace be upon him) as a Muslim child. Then the poet informs about himself and talks about how the poems in the Divan were born and spread widely among many people.

One of the important aspects of the preface is the attitude of the poet towards the works of his predecessors. Although the poet's poems have been compiled by his fans, he does not consider himself worthy to be the owner. He thinks about the difficulty of organizing a divan equal to the divans of his predecessors.

In this regard, Navoi expresses his great respect for his predecessors - Khusrav Dehlavi, Hafiz Shirozi, Abdurrahman Jami, and the Turkish poets such as Maulana Sakkoki and Maulana Lutfi. The issue of Husayn Boygaro's attitude to Alisher Navoi's work is one of the important issues in the composition of the prelude. It shows two important aspects of Husayn Boygaro's attitude towards Navoi's poetry.

On the one hand, Husayn Boygaro ordered to collect the poet's poems and create a divan so that they would not be scattered and lost. At the same time, he provided material and spiritual support to the poet and constantly supervised the process of building the cabinet. On the other hand, as exaggeratedly stated in the preface, Husayn Boygaro was directly and regularly engaged in Navoi's work, especially his poetry, read his poems, edited them, and gave high evaluations at literary meetings.

After all, the preludes are an important documentary source that sheds light on the relationship between Alisher Navoi and Husayn Boykara. Another aspect of the composition of the preface is the emphasis on the lack of desire to form a council and the fact that it was motivated by certain individuals.

The poet, who has been humbly responding to the requests of many to create a divan, finally created the divan "Badoe' ul-bidaya" under the instructions and direct supervision of Husayn Boygaro and dedicated it to Husayn Boygaro. At the same time, it also describes the history of the creation of the devan.

Declaring the specific features and content of Devon is one of the important issues in the composition of the prelude, and it is one of the poet's ideological goals in creating a lyrical prelude. The poet's office was a new phenomenon in the history of the office. Therefore, in the preface, the poet, first of all, justifies the principles of his composition.

First of all, Navoi Divan emphasizes that the poets who ordered the ghazal ending with four of the 32 letters of the Arabic-Persian alphabet did not finish the ghazal, and states that the ghazal part of the divan was classified "in the order of thirty-two letters": "...ghazaliyat was compiled in the order of thirty-two letters".

Secondly, Navoi ensures that the composition of the divan and every letter in it is perfect. That is, the divan and the first ghazals of each ghazal of letters are composed of ghazals in the spirit of praise or orifona: He was rewarded as a dole for one of the two works".

Thirdly, together with romantic ghazals, Navoi created excellent examples of socio-philosophical and moral-educational ghazals and achieved compositional-thematic perfection of his divan: "...in

this divan, every other pious song of yours is praise and advice, and a couple of verses of advice and advice have been added to give praise to those who are sad and sorrow to those who are grieving..."

Navoi pays great attention to the issue of harmony of content and form in the ghazal, which is the fourth principle described in the preface. The poet tried to develop and continue the content of the ghazal matla to the point of praise, to ensure that the stanzas were compatible with each other in terms of form and meaning, and this was an important innovation of the poet in the field of ghazal poetics: let's fall in accordance with the meaning of the soul".

Fifth, the genre content of the book should be perfect. The poet, noting that he had included 11 beautiful poems in "Badoe' ul-bidaya", he described them one by one.

Finally, the prologue ends with an apology to the reader for some minor mistakes in the poems included in the collection. Also, lines about the poet's biography and life as a penman, information about his first divan were skillfully embedded in the preface composition.

From the above, it can be seen that the scope of the issues raised in the preface of "Badoe' ul-Bidaya" is quite wide, and it is no doubt that placing them in a certain order and coherent statement required great artistry from the poet. Since the information in the preface is Navoi's own confession, it serves as an important source for studying the poet's life and work.

Alisher Navoi's preface to "Khazayin ul-Maoni" is the highest peak of Uzbek preface writing. The composition of the preface covers a number of important issues, such as information on the poet's biography and work, the relationship between Husayn Boykara and Alisher Navoi, the history of the creation of "Khazayin ul-Maoni", its structure, and composition.

After praise, the poet talks about the reasons for the order of Khazayin ul-Maoni. In this, the poet talks about the two divans that he originally composed, and emphasizes that his poems written in the later period are larger than them in terms of volume. It was necessary to arrange them so that they would not be lost due to the events of time. But the poet's health does not allow it.

At that time, Husayn Boygaro, who was constantly interested in Navoi's work, ordered the poet to collect all his poems and create four divans: "...my two previous divans, you arranged them with our judgment and speech... the number of your city, which is drawn to the bond of the congregational poetry and poetry, is more than the previous divans, and it will be known as if two more divans will be

ordered with the love and affection of the loved ones... Now Here I am, please cheer up this strange work..."

The king, aware of the poet's health, promises to help him in every possible way: "Because your weakness is obvious to us, he is clear and caring with compassion and servitude, and if you have a problem with kindness, he solves it".

Hearing the king's order, the poet explained his condition to him: "Although there is a hope of health in my illness, but I still drink juice, drink, eat, weigh myself with scales and look at the clock from morning to evening, and although the possibility of strength appears in my weakness, but I am still corrupt. If I want to jump out of my bed, until the ropes of the hanging rope become a support and help me, I have to sway and move, but there is no possibility..."

In the last years of his life, due to great worries and hard creative work, the poet, who fell ill, seems to be a "difficult task" to fulfill the royal commission. Because collecting all his poems and placing them in four divans was a hard work that required a lot of effort. Therefore, the poet turns to the king, saying that he needs attention and help while doing this work.

In response, Husayn Boyqaro, as stated in the preface, states that he is ready to support Navoi in every way, to provide material and moral support: "However, in the past, there was no incident of your observance in the perfection of the two devas, and the guidance of the grace did not cause any kind of trouble. Now, with the program, maybe more than before, with the law, maybe even more than before, I will find out about your condition and at least it's time to hang around. Because your weakness is obvious to us, you will be taken wherever you are with compassion and kindness, and because your injury is clear and compassionate to us, you will solve any problem with kindness and tenderness".

After that, due to the material and moral support of Husayn Boyqaro, Navoi collected all his poems, edited them, and added new ones to them. He passes these poems through the king's "chemical work of art". Husayn Boyqaro, who edited Navoi's poems as early as the 70s, reviewed the poems in "Khazayin ul-Maoni" both as a king and as a poet, and made corrections to some of them. Finally, the poet collects all his lyrical poems and composes four divans and calls it "Khazayin ul-maani".

It is understood that Husayn Boyqaro participated in the construction of "Badoe' ul-Bidaya" and "Khazayin ul-Maoni" divans, he regularly read the poems included in them and edited them. Although this idea is exaggerated in the prefaces, there is a vital

truth at the bottom of them. In this place, if we take into account aspects such as the fact that Husayn Boyqaro is one of the major representatives of the literary environment of Herat, despite his knowledge of the Persian-Tajik language, he created beautiful ghazals in Turkish and called other poets to write in their mother tongue, as well as the fact that he is the owner of a divan, our above opinion becomes clearer.

It was necessary to have great talent for making corrections and reforms, and to have deep knowledge of the subtlest aspects of poetry, even though it was a part of the poems of such a great poet as Navoi. It is not wrong to say that Husayn Boyqaro had these qualities. After all, in his ghazals, Navoi emphasizes that Husayn Boyqaro is an extremely sensitive person in the field of poetry.

It can be seen from the above that Husayn Boyqaro's services were great in the creation of Alisher Navoi's divans and the preservation of the poet's poems for future generations. That is why Husayn Boyqaro was very happy with Navoi. Even the next generation will praise him. Here the following words of the poet are important: "...this is a jihad until the world crisis, they will pray for the state of Sultan Sahibqiran and they will say psalm for his mercy".

Here, the poet gives detailed information about the structure of Khazayin ul-Maani. The poet calls the four divans with four different names, corresponding to the seasons and human life. That is, the first devan was called "Garayib us-sigar", the second devan "Navodir us-shabab", the third devan "Badoe' ul-wasat", the fourth devan "Favoyid ul-kibar". Also, the poet shows the age limits of the poems included in each divan. During the years he spent creating "Khazayin ul-Maani", Navoi was engaged in "Khamasa" verse, "Nazm ul-Javahir", "Majolis un-nafais", "Zubdat ut-tavorikh" and "soyir tasniflar".

In this place, he says that he is extremely satisfied with his achievements in the field of artistic creativity: "And thank God, I have achieved such achievements, not one in a hundred of my generation will be able to do so... Thank God, I have spent most of the valley of my life in this country with the achievements of his country and the end of my life. I have come to know things, but also things... I have driven away all the desires and external things of the world, and I have sent the sound of my words to the seven heavens in its praise" [Shomuhamedov Sh., Musaev B. Amir Khusrav Dehlavi. -1971.].

The health of the poet, who completed the great work of creating a wall, becomes extremely bad during this period, and this is also expressed in the prologue. Navoi, who considered his services in the

state of Husayn Boyqaro to be "the honor of my religion and the end of my life", ends the prelude with three verses in the form of prayers and wishes. Alisher Navoi's preface to "Khazayin ul-Maoni" has a wide range of issues and the consistency of their arrangement, as well as the methodological maturity of the narrative, gave its composition all-round perfection. This prelude is the most beautiful example of ideologically-artistically high divan preludes.

4 CONCLUSION

In general, Alisher Navoi creatively continued the traditions of preludes in Eastern literature and created excellent examples of preludes in Uzbek literature. Dozens of prologues created in the history of our literature are important as one of the literary sources for the complete study and illumination of the life and work of the authors, as well as the history of the period in which they lived.

Alisher Navoi's prefaces are, first of all, valuable as a beautiful example of 15th-century Uzbek prose. Secondly, it is important because it provides information about the personal life of the thinker poet, his literary activity, the history of the creation of his works, their specific characteristics, and to a certain extent, the socio-political and cultural life of that time. Thirdly, it attracts attention with its compositional and stylistic maturity and artistic beauty.

His tradition of giving order with a preface was continued by dozens of Uzbek poets such as Nadira, Amiri, Munis Ogahi, Shavqi, Muhsini, Faqiri, Tabibi, Muhayyir, Fano. Dozens of prologues created in the history of our literature are important as one of the literary sources for the complete study and illumination of the life and work of the authors, as well as the history of the period in which they lived.

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