

# Pragmatic Importance Of Examining "Ilk Devan" In Artistic And Philosophical Aspect

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**Annotatsion:** мазкур мақолада “Илк девон”нинг бадий-фалсафий аспектда ўрганиш, ундаги шеърятнинг кейинги тўпламларга кўчишидаги муштараклик ва тафовут масалаларининг прагматик аҳамияти хусусида сўз боради.

**Keywords:** девон, дунёвийлик, тасаввуф, ирфон, бадий олам, фалсафий олам, муштараклик, тафовут, маърифат, поэтика.

## Introduction

The worldly, artistic-mystical interpretation of Eastern poetry, its educational and educational role and importance in ensuring the spiritual maturity of humanity, its further artistic development in the poetry of certain thinking poets who made a significant contribution to the acquisition of the world status of the literature of the peoples of the Muslim region, are all subjects that are constantly in the forefront of discussion. This is crucial for resolving the rarely addressed issues of Eastern poetry's artistic-philosophical aspects, as well as the typological and specific characteristics, signs of poetic improvement, and criteria for their emergence and development at the level of current globalized scientific-theoretical thinking.

The comparative-typological study of contemporary literature, which is evolving and approaching the stage of outward and symbolic-symbolic manifestation of lofty human concepts in the works of global authors, is given a lot of attention. The presentation of secular and Islamic-mystical themes in them based on the standards of Eastern art makes it possible to assess the position of works of writers known as creative thinkers in the development of world literary studies. The poems in Alisher Navoi's "Ilk Devan," the first of his works, are urgent problems because of their secular and mystical content, artistic value, compositional complexity, and novel stylistic elements. Because of the rich

literary and scientific heritage of our great forefathers, whose names are known throughout the world, and the independent national heritage of our country, the door was opened for extensive research and promotion. This made it possible to learn more about Alisher Navoi's creative and philosophical universe, which is the pride of our spiritual world, including its worldly, mystical, and mystical facets. This suggests that the history of Navoi studies, which is evolving between times, is opening up new vistas. Our literary studies classify, contextualize, develop, and generalize Alisher Navoi's writings, including the poetry found in the "Ilk Devan." After all, the poet's fans assembled his poetry into a devan in 1465–1466, and Sultanali Mashhadi, who was regarded as the "sultan of scribes" in his day, copied this devan into a nastaliq letter. There are more than a thousand or two thousand verses among the people, and those who have collected them themselves have become quite popular, according to the preface of "Badoyi' ul-Bidaya" written by Navoi himself. This demonstrates that the poet had only just begun to hone his poetic abilities. [3, 7] A. Qayumov, a scholar of Navoi, stated that "many poetry written by Navoi in his youth express the strength, warmth, sorrow, and hopes of love in his heart" for this reason. [3, 196]

Russian oriental studies are known to have taken a particular interest in traditional Uzbek literature during the 19th and 20th centuries, particularly in Alisher Navoi's

character and body of work. Important research on this topic have been produced by Russian orientalists M. Nikitsky, V. Bartold, E. Bertels, A. Kononov, A. Borovkov, A. Semyonov, M. Sale, A. Yakubovsky, and A. Boldirev. During the years of the old union, Uzbek Navoi studies did not stagnate. In Uzbek literary studies, the Navoi studies, which got their start in the first half of the 20th century, conducted unheard-of research. A. Sa'diy, Oybek, V. Zohidov, V. Abdullaev, I. Sultan, N. Mallaev, A. Qayumov, S. G'anieva, A. Hayitmetov, A. Abdugafurov, A. Rustamov, and S. Erkinov, to be exact Yo Scientists like Ishakov have contributed to the advancement of this area to a new level. The years of independence saw the formation of a new Naveology philosophy. The idea of examining and judging Alisher Navoi's personality and works based on their essence had by this point taken precedence. Numerous studies have been done on the research of Alisher Navoi's works based on particular sources, specifically the development and clarification of hidden symbolic meanings in them, the disclosure of symbolic-mystical interpretations, the in-depth analysis of religious and mystical aspects, or, to put it another way, the comprehensive research of Navoi's works. Among them, B. Valikhajhaev, A. Hayitmetov, N. Komilov, R. Vohidov, H. Ne'matov, M. Mahmudov, I. Hakkulov, S. Hasanov, H. Quadratillaev, M. Muhiddinov, M. Imomnazarov, A. Kuronbekov, . Yusupova, H. Eshonkulov, N. Bekova, M. Rajabova, N. Bozorova, Z. Mamadalieva, Z. Amonova, O. Davlatov, M. Asadov, R. Jumaev, Z. Ghafarova and many others we know and at the moment Scientific studies, treatises and notes of literary scholars who have been forgotten can be an example of this. However, the question of studying the poet's "Ilk Devan" as a whole, in a monographic aspect, is still open. Yes, Yo. Ishakov and the writer of these lines have put some effort into this. However, the topic of the devan's general artistic-aesthetic description is still being explored as a crucial matter.

Alisher Navoi to develop an artistic-philosophical description of "Ilk Devon", to determine the traditionality, Islamic sources and mystical-mystical roots of the poems in them, to

consider the genetic roots of the poems in "Ilk Devon", historical criteria and the differences in their perception in later Devons, typological and specific showing the signs, justifying the presentation of these worldly, Islamic-mystical ideas in the criteria of oriental art, the roots and development of the lyrical hero of the poems, systematizing the artistic-aesthetic tasks of the existing symbols; It is an important task to create research on the characteristics of poetic interpretation of his poems. After all, the poem "Ilk Devan" is regarded as the first fruit of the poet's heavenly creation.

These are what? A general description of "Ilk Devan" should be created first. In this process, it is essential to demonstrate how the poet's conventional viewpoints, leadership in particular fields, and conceptions of Islam and Sufism developed from his or her earliest works. The worldly, theological, spiritual, mystical-educational, and symbolic-symbolic meanings of the poems in "Ilk Devan" must all be thoroughly explained in terms of their genetic foundations. According to the poet's enlightened-mystical viewpoints, the lyrical hero, the heroes who were close to him, other symbols, such as proportionality to the symbols of his forebears and contemporaries and the author's uniqueness, their symbolism, the lyrical hero, the names of the prophets, and the artistic-aesthetic purposes of the traditional literary forms are all poetically interpreted heroes in the poet's poems in a comparative-typological aspect It is very important to be identified. The distinctive creative construction of numerous poems should serve as an example of Navoi's early talent in the application of the artistic arts that form the poem's structure, weight, and rhyme.

Every stanza in Alisher Navoi's "Ilk Devan" is obviously a later borrowing from "Badayi'ul-Bidaya" and "Chor Devan." "Badoyi' ul-bidoya" was the publication that first featured examples of the poet's work. Let's use Devon's 11th ghazal matla and the next stanza as examples.:

منكا ني منزل و معوا ايان ني خان ومان پيدا  
ني جانمدين اكر ظاهر ني كونكلمدين نشان پيدا

*Menga ne manzilu ma'vo ayon, ne xonu  
mon paydo,*

*Ne jonimdin agar zohir,  
ne ko 'nglumdin nishon paydo.*

خرد محفي بدن فاني كونكل قويب طرب معدوم  
باري سهل ايردي بولس ه ايردي اول ناميهربان پيدا

*Xirad mahfiy, badan  
foni, ko 'ngul qo 'yib, tarab ma 'dum,*

*Bori sahl erdi, bo 'lsa  
erdi ul nomehribon paydo.*

These verses' phrases and expressions, which are written in Arabic *alif*, are composed of vocabulary units from the Arabic, Persian, and Turkish languages. 15 Arabic words are used, along with some Turkish and Persian. However, the text's significant proportion of Arabic terms did not stop it from being written in Turkish. because the Turkish literary language of the 15th century made extensive use of Arabic terms. In addition, Arabic words such as *ja:n*, *asar*, *ma'wa:*, *mahfi*, *fa:niy*, *gha:yib*, *sahl* were considered as means of creating lyrical images in the poetic speech of Navoi period. The truth is communicated in stanzas through metaphor. Due to the purpose of the poem, the stylistic proficiency of the poet, which required the association of just such words, and the fact that the poet's worldview was established during the period of tradition, it can be seen that the poetic text is relatively complex for the reader of today. Two factors contributed to the difficulty of "digesting" these lyrical phrases. First of all, both poems contain a significant amount of components in different languages. Second, the poet's use of these lexical elements resulted in an unnatural dynamism in lyrical sentences.

The poems in Alisher Navoi's "Ilk Devan" are known to have been written by the poet while he was young, and as a result, they reflect his sense of reality and the worldview he had at the time. This time might be seen as a moment of learning and development for young Alisher and his viewpoint of society as a worldly man. It is vital to acknowledge that conventional issues, personal experiences, and common experiences are more prevalent in the poet's poetry for this reason. However, it is also noted that he holds to a religious and to some extent mystical worldview. The poems only sparingly depict views of sociopolitical life and scenic pictures. The choices of vocabulary units that reflect this

reality and their merger into one content, however, were undoubtedly influenced by the fact that some of these difficulties are deftly perceived in the poetry. The prevalent use of the Persian language, the Islamic worldview, and the order of events also had an impact. This is only a portion of the story.

On the other hand, it is obvious to everyone that studying "Ilk Devan" is particularly important for shedding light on Navoi's creative and philosophical universe. Due to the fact that, as was already said, Navoi's creative and philosophical outlook was shaped by the poems in the aforementioned Devan. If such were not the case, the author would not have included these verses to the Devans. According to us, "Ilk Devan" should be the first phrase in a systematic presentation of the ideas contained in the poems in the Devan. All of this is connected to the acknowledgement that the texts of the "Ilk Devan" had their first buds, and it includes the poet's concepts of worldly love, divine love, initial mystical observations, thoughts about the universe and man, and his understanding of each. The appearance of the poet's first two Devans, the majestic "Khamsa" and the arrangement of "Khazoniy..." in the 1990s, as well as the emergence of other works by the poet, is something we believe "Ilk devan" had a significant influence on. In order to fully comprehend the poet's aesthetic and philosophical universe, it is crucial to recognize the significance of "Ilk Devan" in the study of his spiritual universe and to continue research in this area.

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