

**IN THE ACADEMIC WORK OF E.E. BERTELS, THERE ARE OUTLINES OF  
ALISHER NAVOI'S SPIRITUAL HERITAGE*****Turobov Bekpo'lat Nusratullayevich****Associate Professor of the Department of Humanitarian Sciences and Information  
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**Annotation:** This article is dedicated to E.E. Bertels's creative work, an orientalist who has scientifically studied the life and spiritual heritage of Alisher Navoi. This scholar studied Oriental poetry and literature throughout his life. According to E.E. Bertels, Alisher Navoi made a huge contribution to the treasury of world literature. The scholar describes Navoi as a great humanist, an original poet. He emphasizes that he is not a translator of Persian literature and proves that he was an independent creator by putting topical issues in his works. The orientalist also draws attention to the fact that Alisher Navoi's socio-philosophical and moral views were expressed in artistic forms.

**Keywords:** Alisher Navoi, thinker, spiritual heritage, man, philosophy, ethics, Sufism, classical literature, ghazals, love, adore, divan, "Khamsa", spiritual life, "unity".

Alisher Navoi is the brightest representative of Uzbek classical culture and literature. The great thinker and poet lived and worked in the 15th century. In order to get a complete picture of the conditions of the formation of Navoi's work, it is necessary to say a few words about the state of Turkish poetry of this period. From the 14th century onwards, Turkish literature began to flourish. This is especially due to the desire of Khorezmian poets to use Persian literary techniques in their native languages. This tendency is especially intensified by the rise of the Timurids to power. The Timurids not only encouraged poets who wrote in their mother tongue, but also themselves were successful in this field.

Orientalist scholar E.E. Bertels analyzes Navoi's views on the works of Sakkoki, Atoi, Lutfi, Sultan Hussein, representatives of the Turkic literature of the Timurid period.

Based on the available materials, it is possible to get an idea about Sakkoki, the palace poet of Khalil Sultan and Ulugbek. His original name is unknown and his literary nickname is Sakkoki. The heyday of this poet's work dates back to the forties of the fifteenth century. Along with Sakkoki's poems, he also wrote poems. Navoi's brief account of Sakkoki is contained in his book *Majlis un-nafois*. In this work, Alisher Navoi describes the great poets of his time, noting that Sakkoki's poems were highly valued in Samarkand. According to E.E. Bertels, Navoi did not find Sakkoki's poems in Samarkand, but according to him, what he had did not have any qualities. [1; 69 b.]

The activity of the great poet Atoi, who wrote poems in the old Uzbek language, is also connected with Samarkand. Although he was from Balkh, Ulugbek and his son Abdulatif were considered poets of the palace. Atoi's ghazals are similar to those of his contemporary Sakkoki. Atoi's poems are dedicated to the praise of beauties. But Atoi repeats the definition of beauty based on scholastic space. [2; 71 p.]

A great representative of Herat's lyrics, Lutfi was the most powerful creator of the old Uzbek ghazal. Lutfi prepared a draft of the poetic work "Zafarnoma" about the biography of Amir

Temur. Lutfi's poem "Flower and Navruz" is also a fantastic romantic adventure. Lutfi's divan consisted of Persian and old Uzbek poems. Although his poems written in Persian were commendable, his poems written in his own language were popular.

According to Navoi, Lutfi was more famous in Turkey and his Turkish divan was popular. Like many authors of this period, his divan was composed of gazelles. Navoi describes Majolis-un-nafoyis as having no equal in Persian and Turkish poetry, but was more popular in Turkish. This assessment shows that Lutfi's poetry was a major impetus for the development of old Uzbek poetry in the later period. Navoi also wrote a number of muhammas in Lutfi's ghazals. [3; 58-59 p.]

Among the Turkish poets of the 15th century, the most prominent was Sultan Hussein. Sultan Hussein was the main literary language of the time - he knew Persian perfectly and could write fluently. A very meaningful book, Majlis al-Ushshaq, is associated with his name. This is a work about the biography of scientists and poets. This is often related to the interpretation of love history. Alisher Navoi portrays Sultan Hussein as a man of great influence in the field of Turkish languages. Sultan Hussein's divan is written in the old Uzbek language, the main part of which is the main genre of the period - ghazal. Sultan Hussein was well versed in his native language and contributed to the development of the old Uzbek language. [4; 64 b.].

Alisher Navoi vividly describes his interest in poetry from a young age in his work Lisonut-tayr. He remembers reading Saadi Sherozi's Gulistan and Boston, and Fariddudin Attor's Mantiquit-tayr. In particular, the content of Attor's work, imbued with pantheistic ideas, has a profound effect on Alisher's psyche. E.E. Bertels points out that he did not know exactly when Navoi's first poem was written, nor did the poet himself say anything about it. But it is known that in 1456, that is, before the age of fifteen, he became famous as a poet who wrote very good poems in two languages (Persian and Old Uzbek). [5; 75 p.].

In April 1469, rumors spread in Samarkand that Sultan Hussein had ascended the throne in Herat. On April 14, 1469, a feast was held and a grand reception was held at the Sultan Hussein Palace. At the ceremony, Navoi presented the Sultan with the poem "Hiloliya". Because the last word of all the bytes of this verse was hilol (moon). The poet likened Hussein Bayqara's accession to the throne to the new moon. [6; 26 p.]. Notable in ode, Alisher was appointed to the post of sealman. [7; 82 p.].

Alisher Navoi knew Abdurahman Jami as his mentor and followed his teachings. On the advice of his teacher, he gave the following names to the collection of poems in the old Uzbek language: 2. Navodirush-shabob ("Rareness of youth") - up to 21-35 years; 3. Badosul-vasat ("Middle Ages") - up to 36-45 years; 4. Fafoyidul-kibor ("Old Age") - poems of 40-60 years old. [8; 86 p.].

Scholars who have studied Navoi's work are the poet's love lyric-Sufi poetry, in which the beauty is the symbol of Allah, the mussallas is the symbol of divine prophecy. In other words, Navoi's work was considered to be completely symbolic. In an attempt to disprove such views, E.E. Bertels admits that these interpretations are not true. Navoi has more than fifty thousand lines of lyrical poems about love. But it would be wrong to think that all of them are the product of the poet's personal passions. Well-known orientalist E.E. Bertels refused to overestimate the place of mysticism in his analysis of the great poet's lyrical poetry, and wrote that such an interpretation is untrue. [9; 104]. A different interpretation of Navoi's lust is appropriate. The conditional style of this period was considered necessary and it was impossible to imagine the gazelle without it. In this shell, the question of the attitude to any problems of daily life was hidden. Navoi's lyrics are a very rich treasure. It uses all the

achievements of Persian and Old Uzbek. Navoi's ghazals are a shining example of classical ghazal. [10; 104].

The name of Navoi is known in the East, especially with his work "Khazoinul-maoniy". "Khazoinul-maoniy" is an encyclopedia of the poet's spiritual life of his time. "The diversity of such poetic genres, the richness of the hearts of lovers, the sincere charms of human beauty, the condemnation of evil, the applause of good, testify to the magic and breadth of Navoi's lyrical world," writes scholar A. Hayitmetov [11; 27].

Beginning in 1482, Navoi weakened his public administration. From 1483 to 1485 he wrote his major work, Hamsa, which included five poems. During these years, this intention of the poet is finally realized. He ends up writing the great Hamsa, which contains five epics: Hayrat ul-abror (The Wonder of the Good), Farhod and Shirin, Layli and Majnun, Sab'ai Sayyar (Seven Planets), and Saddi Iskandariy (The Wall of Alexander). [12; 82].

Navoi's Hamsa is the pinnacle of his career. The five epics included in "Khamasa" reflect almost all aspects of the socio-political and spiritual life of this period. All of the epics contain interpretations of philosophical and moral issues. They also have images of national heroes, just rulers, lovers.

The first epic of Navoi "Khamasa" is the philosophical and moral epic "Hayratul abror". The play praises Allah, describes some of the problems of mystical philosophy, and praises Bahoviddin Naqshband, the founder of the Naqshbandi sect.

Navoi set himself the task of highlighting the moral doctrine, to show its application in the life of society. The poet also exposes the categories that ridicule believers, who commit all kinds of atrocities and wear the mask of divinity. According to the thinker, "the real dress in front of them is the robe of deceit, and the truth and knowledge that the common people teach is stupidity; As for the real drunkards, their clothes are torn from the blow of the hand of nothingness." [13; pp. 401-402].

According to Navoi, a person should be satisfied with his life and not try to gain wealth. A person cannot live alone, all achievements can be achieved in cooperation with the team, Navoi raises the question of whether an individual can be considered a human being. One cannot live comfortably in this world. To those who have dedicated their lives to serving humanity, he deserves the great title of man. Navoi, if you are a human being, do not consider those who do not care about people's grief to be human, and whoever is happy with a person's death is either a murderer, or a corpse, or an executioner. [14; 137 b.]. This idea is central to his work.

The second novel of Navoi's "Khamasa" is "Layli and Majnun". In this poem we can see the denial of the contempt for women in the Middle Ages. It is argued that every girl has the right to be happy. In this play, Navoi shows that neglect of man can have serious consequences. This work is a call to humanity.

In 1484, Navoi completed his poem Farhod and Shirin. This is the third part of Hamsa. Navoi's image of Farhod, which was secondary in the works of his predecessors, came to the fore and gave a complete classification of his image. When Navoi linked Farhod's life to China, he meant Turkestan, whose heroes were Turks, not Chinese (e.g., the use of the word hagan). Thus, Navoi recognized the heroism and loyalty of his people. E.E. Bertels considers the love of the person in the image of Farhod, passion for work, respect for any art to be characteristic of Navoi. This poem by Navoi was a hymn of love, humanity and diligence.

The fourth part of "Khamasa" "Sab'ai Sayyar" was completed by Alisher Navoi in 1484. In Navoi's poem, all the stories are inextricably linked. No story can be removed without

completely breaking the poem. Here we can see Navoi's vast compositional art. There is a glorification of high moral qualities in all the stories. [15; 164]. Navoi admits that the "swamp of luxury" can lead to disaster.

In 1485, Navoi completed the poem "Saddi Iskandariy", the fifth part of "Khamsa". Characteristically, some narrations about Alexander the Great are mentioned in the Qur'an under the name of Zhulqarnayn. He is popular by this name among the Muslim peoples of the East. [16; 678-679 b.].

Before Navoi, Nizami worked on this topic as an independent work. Nizami approached the image of Alexander from three points of view: the king-invader, the philosopher and the prophet. In writing this poem, Navoi thought seriously about the image of Alexander and aimed to keep it at a higher moral level. He aimed to portray Alexander as a public figure, sage, and philosopher. Like Nizami, he refused to describe him as a prophet. Navoi aimed to create the image of a highly ideal king. The study of this work allows us to get an idea of all aspects of the life of the Uzbek people living in this period. A comparison with the works of Nizami and Amir Khisrov shows that Navoi's "Khamsa" differs in its originality. Therefore, from the interpretation of E.E. Bertels it is possible to understand that Navoi's "Khamsa" is one of the immortal monuments of world literature, a new and huge phenomenon in the tradition of Khamsa.

In the last years of his life, the poet's health deteriorated, and he spent much of his time at home. Then he remembered his youth, his interest in Fariduddin Attar's poem "Mantiqut-tayr." It is written in the metaphor of Farididdin Attar - the main characters were birds. The mystical work "Mantiqut-tayr" ("Bird's speech") had a strong influence on the literature of the East. Navoi was also influenced by this work from his childhood and at the end of his life wrote the epic "Lisonut-tayr" ("Bird's tongue") in response to it. The main idea of this work of Navoi is "unity of being" ("unity of being") and manifestation (according to mystical philosophy, this world is the manifestation of God - the restraint of God). According to Navoi, the Truth cannot be understood until it is immersed in the light of Truth and burns at its beautiful temperature. [17; 40 p.]. In Lisonut-tayr ("Bird's tongue"), too, "Birds (people) set out in search of Simurg (that is, to reach God). Dervishes who spend their lives in search of God go through seven stages of Riyadh (Talab, Ishq, Ma'rifat, Istiqna, Tawhid, Hayrat, Faqru Fano) and when they become spirits, they are reunited with God. It is as if Allah is the sun, everything in the universe and people are particles of light. [18; 3 b.].

Lisonut-tayr's analysis showed that Navoi was undoubtedly well acquainted with the teachings of Sufism. But it is difficult to call Navoi a true Sufi. There is no evidence to support this view in Navoi's biography, as he continued to take an active part in the life of the state and to play a very large role in the palace. [19; 73]. The poet sought to reveal more deeply the worries and contradictions of life through the figurative forms of mysticism, and to objectively shed light on the essence of man, all his qualities.

Navoi is a world-renowned thinker. Despite his busy schedule, he created a collection of poems and wrote "Khamsa" in Turkish. No one has written so many poems in Turkish as Navoi. Navoi's poems in Turkish are just as famous as Jami's in Persian. In his works, he raised the problems of humanity, glorified universal values.

It should be noted that Navoi, with his ghazals and practical activities against the vices of his time, really tried to alleviate the concerns of the people. In Navoi's works, the human problem occupies a central place. Navoi is not only a great thinker and poet, but also a Man

who truly loves his people. Such a person is eternal. Therefore, the study of his spiritual heritage has not lost its relevance even now.

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