

ALISHER NAVOI AND THE THIRD RENAISSANCE PERIOD**Abjalova Manzura Abdureshetovna**

Tashkent State University Uzbek Language and Literature named after Alisher Navoi (TSUULL),
Uzbekistan, Doctor of philology (DSc), Associate Professor

Gulomova Nargiza Sadullayevna

Regional Center for professional development of Navoi region, Doctor of philosophy in philology
(PhD)

Annotation: The people of Uzbekistan began to implement the idea of “New Uzbekistan”. Achieving this great idea was reflected in the dreams and aspirations of our ancestors who founded the Second Renaissance, and in their efforts for the prosperity of the country and the well-being of the people. It is known that the achievements of the social and artistic thinking of the Second Renaissance found their artistic expression in the lyrical heritage along with the prose works of Nizamiddin Mir Alisher Navoi, who is considered the “shams ul-millat” of the Turkic peoples. In particular, in many of his gazelles (gazel is a lyrical genre common in Eastern literature) collected in “Hazoyin ul-maoni”, Navoi highlighted the achievements of the Eastern Renaissance, valuable information about how every person living in this society conscientiously shows self-sacrifice and serves diligently for the development and prosperity of the country. It is very urgent to create Alisher Navoi’s corpus of authorship using digital technologies in order to make Navoi’s gazelles, which are considered our spiritual heritage created during the Second Renaissance, to be more readable in the Third Renaissance. Currently, the first version of this corpus has been created, and in order to make it more useful and productive, it is considered necessary to semantically tag the explanatory words of the gazelles collected in Navoi’s other divans with the meaning of the verse in which he participated. For this, it is important to analyze gazelles and open the semantics of words. This article provides an analysis of the gazel from the book “Garayib us-sigar” for the database of semantic tags of Alisher Navoi’s author corpus.

Keywords: Eastern Renaissance, author corpus, semantic tagging, enlightened society.

The processes of growth that are taking place in our rapidly developing life are manifesting themselves in all spheres. In our country, the historical period of “National revival – national rise” is continuing, and at the heart of this is a firm belief in the future and deep wisdom. Honorable President Sh.Mirziyoyev’s words, “We set ourselves the main goal of creating a new “Renaissance” in Uzbekistan through large-scale democratic changes, including educational reforms, i.e. the foundation of the Third Renaissance” are proof of our above opinions will be [Mirziyoyev, 2020: 1].

The future of any country depends not on its natural resources, but on the scientific and educational potential of future generations [Benfilali and all, 2021:14]. In today’s era of changes and reforms, the education system also requires rapid development. As a result of perfect education, a new generation capable of performing great tasks for the development of our country will be formed. Therefore, the education sector is an important strategic direction of the country’s development.

In a historical period when our country is firmly building the foundation of the Third Renaissance, if we let the young generation enjoys valuable power from the lessons of Alisher Navoi, it will be a great light upon light. The lyrics of Nizamiddin Mir Alisher Navoi, who enriched the treasury of world

literature with his classic works and is considered the “shams ul-millat” of the Turkic peoples, are considered to be a powerful spiritual power capable of spiritual purification and upliftment of all of us. It is known that the achievements of philosophical and artistic thinking of the Second Renaissance were expressed in Navoi’s works. [Shamuratova, 2022: 2].

Alisher Navoi’s Author Corpus was created [Abjalova, Gulomova, 2022] in order to make the public enjoy such a great spiritual heritage and increase the readability of the poet’s gazelles. One of the educational significance of the corpus of authorship is the analysis of verses with the participation of historical, literary, mythical figures, geographical and ethnic place names found in Navoi’s gazelles, and they are proved by the emergence of talmeh poetic art. will also have information about names of persons and geographical, ethnic places. The skillful use of poetic arts in Alisher Navoi’s gazelles, the analytical justification of some of Navoi’s gazelles and their inclusion in the author’s corpus base serve as a necessary source of information for readers, students, applicants and other users of the corpus [Sharipov and all, 2022] and ensures the content expansion of the author’s corpus. Alisher Navoi’s skillful use of poetic arts in his gazelles is analytically based on the example of gazelles and included in the corpus base, serving as a necessary source of information for readers, students, applicants and other users of the corpus, and the author’s corpus provides content expansion. The most important thing is that as a result of using the corpus, it is possible to find and understand the meanings of incomprehensible words in gazelles in a short time and in a comfortable situation.

In fact, we all need to study the unique creation of Navoi and feel the magic of words written in it. Each of Navoi’s gazelles and verses contains a world of meaning and a world of emotions. Reading such purman verses, our heart is full of excitement and consciousness, our mind is filled with the secrets of the universe, we discover new meanings from these diamond lines. Gazelles are the main part of Navoi’s poetry. In the history of gazel writing, the period in which Alisher Navoi lived was the real initial period of Uzbek literature, the period of its rise. The people of our country, which is taking a bold step from national recovery to national progress, as well as our future youth, should be aware of Khazrat Navoi’s creative heritage in order to have spiritual strength and national values. We think that every citizen of our country should understand the words in the treasury of our wise grandfathers and live with true patriotism and humanitarian feelings in their hearts.

A gazel beginning with “*Zamona erur chun mahalli havodis*” [Navoi: 2010.92] (Zamona is the place of changes) in the “Navodur ush-shabab” diwan, the second diwan of the “Khazayin ul-maoni” collection, which is considered one of the spiritual and magnificent monuments of Alisher Navoi’s work. It seems to be written about today’s period of changes and updates of “New Uzbekistan”. In the poet’s gazel, he brilliantly conveys that as time progresses, a person should not stand still, but should live in harmony with the times, both mentally, physically and spiritually. The magic of the artistic words in the verses invites us to read them again and again, the pearl of meaning is absorbed into our hearts just as the sun warms the earth. It is a blessing to live in step with the times of Khazrat Navoi however, it is no exaggeration to say that this "instruction" ghazal about the destruction of careerism and practicality has not lost its importance even after many centuries and continues to provide food for the spiritual world of mankind.

Human interests are at the core of the reforms that are being carried out today for the benefit of our people and the development of the country. In fact, the vices of reckless careerism and ambition have a negative impact on the development of our society. Navoi covered such a serious social issue in a seven-verse gazel with great artistic skill [Abdug‘affaforov, 2010: 49]. In this gazel written in the context of orifona, Navoi demonstrated the richness of the word’s possibilities so widely that it is as if the words appear in the human heart in a form of a metaphor (imagined, brought to mind, photographed), that is, in a photographed, imagined state. It shows its expressive power. The words

havodis, mokis, hodis, solis, bois, bohis, hosris found in the gazel verses make up the rhyme of the gazel.

First stanza:

Zamona erur chun mahalli havodis,

Zamone kerak bo‘lmasang anda mokis.

Words such as *mahali, havodis, mokis* in the first stanza of the gazel need an explanation. **Mahalli** – means *opportunity*, **havodis** – means *events, changes, news*, **mokis** – means *stopping, standing*, that is, unchanging. [Shamsiyev, Ibrohimov: 1972: 784]. The gazel matla expresses a very observant opinion that a person should not be an indifferent observer in this rapidly developing and changing world. “The era is an opportunity for changes, says the poet, you should not be a stand-in, that is, if you don’t strive for modernity, innovations, you will stand still”. But changes are not always positive. Indeed, the presence of conflicting concepts such as goodness and evil, good and bad in every era, in every era, indicates that there are differences even in the changes of time. Analyzing the gazel, this situation is clearly visible. These thoughts, which have been spoken for centuries, certainly do not leave us indifferent. He urges us to take steps towards good goals while keeping up with the times. The content of the second stanza confirms what we said about the first stanza:

Amal qasrini aylama anda ihdos

Ki, har lahza bo‘lg‘ay o‘kush fitna hodis.

If we start the analysis of this verse with the explanation of the words, **ihdos** – to produce news, to appear anew, **o‘kush** – many, a lot off, **fitna** – uproar, chaos, **hodis** – newly appeared (*khadis* – Muhammad sollallah alayhi vasallam narrates the words he said, the things he did, the confessions.). It is used in the meanings that appear. In the mortal world, which is a place of changes, be of high morals, do not try to build a palace of deeds in your heart, i.e. do not give in to career and ambition. Otherwise, you will face many new troubles and conspiracies. The appearance of a *mansab* action in a person is compared to the life of a castle in a verse. No matter how luxurious, covered in gold, and attractive the palace is from the outside, the temptations in it are capable of disturbing the soul and sometimes even seeing the eyes of the soul. The poet says that the reason why a person faces such disappointing situations is that the vice of careerism shines in his heart. This situation causes your heart to darken and prevent you from doing good deeds. If we connect the verse with the current period, Navoi, from six centuries ago, knows how to seize the moment in order to increase the responsibility of each person in the society, to correctly assess the value of irrevocable life, and moreover, “New Uzbekistan” as if calling him to be diligent in creating the Third Renaissance:

Chiqarg‘a bu vayronadin chora yo‘qtur,

Gar Odam vagar Nuh-u gar Som-u Yofas.

By the third stanza, the poet calls the world a ruin based on the sufferings and difficulties that can befall a person. In this stanza, the poet emphasizes that piety is an example of a ruin that is sure to be broken one day, and one should not give in to it. Otherwise, if you are like Nuh and his sons Som and Yofas, who passed before islam, who had miraculous power by the grace of Allah, and who lived a long time, from the ruins of fitna and riots. you can’t find a way out. There is no way out of this wreckage. Even if you were Adam, Nuh, Som or Yofas. By introducing the images of Odam, Nuh, Som and Yofas in Navai’s verse, talmekh discovered a unique new form of poetic art, that is, each of them is presented in its own way. Sources say that Nuh lived for 950 years, that God sent him as a prophet to his people, but his people mocked him without listening to his words, and that after the Flood, he distributed the Earth to his sons Som and Yofas, information is found. Odam was the first prophet. No matter how high it is, there is no eternal life in this world, and besides, they have been

tested in various tests to be an example to mankind. From the verses, we can draw conclusions that regardless of who a person is, they can be equally prone to abuse.

Bo'lur tiyra ko'zung, to'lar zahrai joming

Tutaykim, bo'l Iskandar-u Jamg'a solis.

We analyze this stanza as a continuation of the third stanza. In the verse, *tiyra* – dark, *zahra* – grass, *jom* – cup, *May cup*, *solis* – the third meaning. Don't be blinded by the material wealth of the transitory world, don't be in a position to accumulate wealth and wealth, said Navoi, adding the symbols of Iskandar and Jamshid to the gazel and creating a beautiful example of the art of talmeh (in poetry, it is considered the art of talmeh to refer to a historical event or historical figure, to literary heroes). Alexander is a famous king who was the sole ruler of the earth in his time. Jam' is a king Jamshid belonging to the Peshdodian dynasty, who was the world champion. The content of the verse is as follows: "Asl jilvan darkens, your cup of grass is full, Iskander-u, you will be the third of Jamshid". Cup, cup is the material world in Sufism. The next verse of the gazel is as follows:

Jahon shug'li sari talab qilma mujib,

Aning tarkini tutqali ista bois.

The explanation of the explanatory words in the verse is as follows: *shug'li* – means occupation, and *mujib* means an action and the meanings that cause it to occur. Navoi puts forward the idea of not getting attached to the fleeting desires of the world. A person should always do useful things that will last forever and remind people of him even after his life. "Don't want to be busy with the affairs of the earth and its existence, the whole world, but instead, look for reasons to leave it."

Fano xonaqohi aro somit o'lg'il,

Yo'q ulkim baqo darsgohida bohis.

In the above stanza, a deep philosophical thought is again put into the poem with the help of the art of tazad [Kadirov, 2005: 189]. *Xonaqoh* is a place where Sufis gather and engage in ecstasy. This world is transitory, and people should live for eternal life. Be silent even in the works of death, because there is no arguing in the classroom of eternity. In the classroom of immortality, a content equal to the extremely observed wisdom about the purification of the heart and body of a person is illuminated. Also, the words *fano* and *baqo*, i.e. perishable and eternal, are contrasted with each other, as a result of which the poetic art of tazad was brought to light. The concluding verse of the gazel fills one with deep thought:

Navoiy, amal xirmani ichra o't sol

Ki bo'lmoq kerakmas bu mazra'da horis.

In the poem, the poet used beautiful examples of allusions through the words *amal* threshing, margin, horis. Let's get acquainted with the explanation of these words chosen as a metaphor: *mazra'* – field, *horis* – farmer. The content of the praise is as follows: "Set fire to the threshing floor of deeds and career, burn it, don't be a farmer in the field of such deeds." If we remember, the poet compared officials, that is, taking a position, to building a castle. In Makta, it is described as a threshing machine in a field. The career is not stable, it comes and goes, so it is not necessary to be a farmer in such a field. We can analyze the combination of amal threshing in the first verse as a career ladder. The poet does not support the existence of such a threshing floor. In many gazelles of the thoughtful poet, such life events find their true expression.

We can consider the entire gazel as a work with a single theme, the verses of which are connected to each other. Because it first talks about the need for a person to keep pace with the times, to always be

in development, and then the circumstances that prevent this are mentioned. Navoi was a profound person who was able to see the negative events that could happen in such a situation. In this sense, it can be said that the poet's works and his personality are as colorful as the universe, as perfect as a person. On the one hand, the attitude to the issue of the universe and man creates a unique spirit and philosophy in the nature of the character of the work of art. Perceiving the world in its own way and valuing the place of man in it is the original purpose of both the creator and the artistic work. [Qabilov, 2021: 2]. On the example of the analysis of a gazel, we can say that it is difficult to understand the Navoi language, and it is a complex scientific and artistic process that cannot be fully understood without explanatory dictionaries.

In conclusion, it can be said that Alisher Navoi made a great contribution to the development of the Second Renaissance with his boundless creativity, and he did not lose his value in the Third Renaissance with his rare works full of innovative ideas. That is, it is not an exaggeration to say that Navoi's gazelles are a treasure trove of great opportunities that guide a person to realize his identity, strive for perfection, and find his rightful place in life. The creators of today's enlightened society are well aware that the future of our country, the future of New Uzbekistan depends on their intelligence, knowledge and understanding.

List of references

1. Abdugafarov A. Language and literature education. – Tashkent. ISSN 2010-5584. 2010/10, – B. 49.
2. Abjalova M., Gulomova N. Author's Corpus of Alisher Navoi and its Semantic Database. // IEEE – UBMK – 2022: 7th International Conference on Computer Science and Engineering. 24-26 September 2022. Istanbul – Turkey. – pp. 182-187. Impakt Factor 5.5.
3. Benfilali I., Nadif B., Khartite B., Driss Benattabou D., Bouih A. *Cross Gender Oral Communication from Biological Difference and Socialized Identity to Mutual Understanding*. Available from: https://www.researchgate.net/publication/354641072_Cross_Gender_Oral_Communication_from_Biological_Difference_and_Socialized_Identity_to_Mutual_Understanding [accessed Feb 21 2023].
4. Kabilov U. Alisher Navoi's eternity and the need for renaissance. // New Uzbekistan, 2021. – B.
5. Kadirov P. Language and language. – T: Gafur Ghulam, 2005. - P. 189.
6. Mirziyoev Sh. Teachers and coaches are our great strength, support and support in building a new Uzbekistan: (Speech of the President of the Republic of Uzbekistan Shavkat Mirziyoev at the solemn ceremony dedicated to "Teachers and Coaches' Day") // Xalq so'zi 2020. - 30 Oct.
7. Navoi A. Navodur ush-shabab. – T: Tamaddun, 2011. – B. 92.
8. Shamsiev P., Ibrohimov S. Dictionary of Navoi's works. – T: Gafur Ghulam, 1972. - 784 p.
9. Shamuradova O. Alisher Navoi's "Khamsa" is the second marvel of the Renaissance. Central asian academic journal of scientific research. ISSN: 2181-2489 Volume 2/ ISSUE 1/2022
10. Sharipov M., Mattiev J., Sobirov J., Baltayev R. Creating a morphological and syntactic tagged corpus for the Uzbek language. The International Conference and Workshop on Agglutinative Language Technologies as a challenge of Natural Language Processing (ALTNLP), June 7-8, 2022, Koper, Slovenia.