

**O‘ZBEKISTON RESPUBLIKASI
OLIJ VA O‘RTA-MAXSUS TA‘LIM VAZIRLIGI**

**BUXORO MUHANDISLIK-TEXNOLOGIYA INSTITUTI
“O‘ZBEK TILI VA ADABIYOTI”
“XORIJIY TILLAR” KAFEDRALARI**

**“ALISHER NAVOIY MA‘NAVIY MEROSI – UMUMINSONIY
QADRIYATLAR SARCHASHMASI”**

mavzusidagi

**XALQARO MASOFAVIY ILMIJ-SEMINAR
MAQOLALAR TO‘PLAMI**



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MUNDARIJA

F.I.Sh.	Maqola nomi	Bet
Kenan Koch.	Əlisher Navoi	10
Olim S.	Alisher Navoiy – davlatshunos	21
Мадаева Ш.О.	Алишер Навоий фалсафасида космологик онтология тамойиллари	33
Hayitov Sh.	Nazm – ijodkor qalbining tarjimasini	39
O'raeva D., O'raeva G.	Alisher Navoiy g'azallarida til odobiga oid tushunchalarning iboralar orqali ifodalanishi	45
Quvvatova D., Sharipova R.	Alisher Navoiy she'riyatida shamol obrazi talqini	51
G'afforova Z.	Navoiy "Hayrat ul-abror"ida rostlik targ'ibi	54
Rajabova M.	Alisher Navoiyning "Nasoyim ul - muhabbat" asaridagi tushlarga doir mulohazalar	59
Yunusova G., Samiev A.	Hazrat Mir Alisher Navoiy ijodida o'zlikni anglash g'oyasi	68
Rajabova R.	Navoiy ijodida folklor namunalari	72
Tadjiev X.	Navoiy va o'zbek adabiyotida arba'in janri	77
Казимова Г.	Один из гениев узбекской литературы средних веков - Алишер Навои	80
Sulaymonova D.	Important aspects of the work of the representatives of the lake school	86
Sohibova Z.	G'am xazonin zohir etmish chehrayi zardim mening	94
Асрарова М., Джураев Ф.	Воспитание нравственных качеств личности на примере творчества Алишера Навои	98
Камалова Д.	Алишер Навои – гордость Узбекского народа	103
Баратова М., Джураев М.	Вопросы личности автора и буквалной текстуры	106
Баратова М.	Философские основы художественно-эстетических взглядов Алишера Навои	113
Ахмедова Г., Жураев А.	Алишер Навои - чест Узбекского народа	118
Fayzieva M., Kudratova K.	Alisher navoiy asarlarida ona timsoli talqini	122
Караматова З.	Бесценный дар, оставленный предками	125
Karamatova Z., Rasulova N.	Interpretation of the women's image in Alisher Navoi's works	129
Mamedova M., Toshev Sh.	Ascetic lifestyle of A. Navai	132
Niyazova M., Oromova M.	Interpretation of Sabai Sayyor epic poem in Khamsa	136
Norova M., Norova M., Norova F.	Life and work of Alisher Navoi, the founder of the uzbek literary language and literature, poet, scientist and educator	139
Odinayeva N., Hamitova S	Alisher navoiy asarlarida o'zlikni anglash g'oyasi.	144
Kurbonov A., Choriev G'.	The study of Alisher Navoi's heritage begins with the study of his life and creative way	149
Kurbonov A.	The study of Alisher Navoi's literary heritage is in the eyes of scholars	153
Safarova Z. Tursunova Ch.	Ancestor of the uzbek literary language	158
Saidova Z.	Reflection of humanity, active entrepreneurship and innovative ideas in Alisher Navoi's works	163
Саломова М., Зохинова А.	Философско-эстетическая сущность в поэзии	166

poet managed, probably, the main thing: to leave behind not only monuments, but also memory.

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INTERPRETATION OF SABAI SAYYOR EPIC POEM IN KHAMSA

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Annotation: This article analyses one of the most pre-eminent stories of Xamsa, Saba'i Sayyor by clarifying and understanding the actual meaning.

Key words: Alisher Navai, Saba'i -Sayyor, Xamsa, Bahrom bin Yazdijurd, Dilorom, seven climates, Moni.

Annotatsiya: Ushbu maqola Xamsaning eng ko'zga ko'ringan dostonlaridan biri bo'lmish, Saba'i Sayyorning asl mohiyatini oydinlashtirish va tushunish orqali tahlil qilinadi.

Аннотация: В этой статье анализируется одна из самых выдающихся историй Шамсы, Саба-и Сайёр, путем прояснения и понимания ее фактического значения.

Sabai Sayyor is the fourth epic of Xamsa which was written by great poet Alisher Navoi through continuing the traditions of Nizami and Khisrav Dehlavi. He found necessary writing about the life of Bahrom bin Yazdijurd who was one of the kings of Iran .Navai devoted his work to write such kind of masterpiece including not only his interesting lifestyle and the events that happened with Bahrom, but also, he tried to involve the pure love between Bahrom and his odalisque, Dilorom.

Sabai Sayyor differs from other parts of Xamsa in terms of its style which embraces seven various little stories in a whole story. At the same time, each of stories is considered as independent and the themes cover important aspects of the period: life of the people, peace and tranquility, justice and patricism, love and enlightenment are condemned.

Bahrom was the king of seven climates. He met with Moni who was looking for him during the hunt. Moni told about beautiful Chinese girl, Dilorom and showed her picture which was drawn by himself. When the king saw the picture, he madly fell in love with her. He paid one year rent to China and brought the girl to his great palace. Because of king's love towards Dilorom, he forgot about the problematic and main affairs of the country. He became a drunker, and that's why he lost his lovely princess. In order to eradicate his bad manner, the king of seven climates built seven castles with seven colours. In each of them, Bahrom listened to a story from one stranger every day and started to recover from being a drunker. Finally, on the 7th day, he found his lover Dilorom. However, the king never kept his promise and continued to drink as much as possible. At the end, he failed by couldn't achieve staggering success in his life and also his country was totally collapsed and disappeared. Navai gave great meaning to the image of Bahrom. In his image, love and the kingdom are compatible . Navai tried to connect the events and lives of Khorasan as well as Movarennahr by giving the Turkish spirit to the story. The events of Sabai Sayyor and the actions of its heroes are described with a great artistic skill.

Lutf bu nazm aro bag'oyatdur,
G'araz ammo yetti hikoyatdur.
Chunki qoyil yetti musofir edi,
Ki alar sayr ishiga mohir edi,
Bo'ldi chun bu raqam ishi tayyor,
Qo'y dum otini «Sab`ai sayyor».

(Meaning: He drew attention to the seven stories that form the basis of the work, the fact that the narrators of these stories are seven strangers who are good at

traveling, and that's why called the epic as the «Sabai Sayyar», meaning «seven travellers».) The Epic of Sabai Sayyor consists of 38 chapters and 5,009 bytes, of which 11 chapters are introductions. The introduction to the epic begins with a traditional compliment. While praising Allah as the creator of the universe, Navoi paid special attention to the number seven in the first chapter, as required by the content of the epic. Alisher Navoi's epic «Sabai Sayyor» was written in 889 AH and completed in June 1484 AD.

Garchi tarixi erdi sekiz yuz,

Sekson o‘tmish edi yana to‘qquz.

Oyi oning jumodiyussoniy,

Panjshanba yozildi unvoni.

Varaqu satrin aylabon ta`yin.

Baytini besh ming ayladim taxmin.

(Meaning: This story was written in Thursday and the writer tried to include all the events and created masterpiece that had 5000 bytes).

The seven stories were told in the language of strangers in the epic narrative stand out for their content, ideas, art and fun. They took place in a large geographical area, from Sarandeb (Sri Lanka – Ceylon) to Egypt, Rome, India, Khorezm, Shahrizabz. Most importantly, all stories end with a celebration of goodness and nobility; lovers achieve their goals, justice. Victory will prevail over evil and injustice. Furthermore, Romantic imagery played a leading role in the stories so as to make the story extremely interesting and fascinating that can grab the attention of the readers.

In conclusion, this story impressed not only native people, but also foreigners who live in other parts of developing world because of its meaningful events, literary words and of course, eye-catching headline. It will remain as one of the most masterpieces of Navai.

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**LIFE AND WORK OF ALISHER NAVOI, THE FOUNDER OF THE
UZBEK LITERARY LANGUAGE AND LITERATURE, POET, SCIENTIST
AND EDUCATOR**

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Annotation: This article tells about the life of the founder of the Uzbek literary language and literature, poet, scientist, educator Alisher Navoi and his contribution to Turkish literature. They also say that the highest development of lyrical genres and epic in Uzbek literature is associated with the name of Alisher Navoi.

Key words: "Khamsa", "Fani's Divan, Treasury of Thought" sofa, which contains four cycles: "Miracles of Childhood", "Rarity of Youth", "Wonders of Middle Ages" and "Edification of Old Age, "Leyli and Majnun" and "Farhad and Shirin", "Iskander's Wall".

Аннотация: В статье рассказывается о жизни основоположника узбекского литературного языка и литературы, поэта, ученого, просветителя Алишера Навои и его вкладе в турецкую литературу. Также говорят, что