

THE UZBEK LITERARY LANGUAGE OF THE NAVOI PERIOD

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Abstract

In the history of the Uzbek literary language, the second half of the 15th century is directly related to the scientific-creative and socio-political activity of the great Uzbek poet and thinker Alisher Navoi.

In Navoi's work, in all his works, the universal standards and general rules of the literary language are fully formed and strictly defined. All the logical, methodological and socio-historical layers of the language acquired universal characteristics and merged into a single whole.

It should be noted that the literary language of this period is inextricably linked not only with the literary, scientific and social activities of Navoi but also with the activities of Navoi's predecessors, contemporaries and followers. They also contributed to the formation and development of the Uzbek literary language [1-7].

In the process of establishing the language of Uzbek literary literature, developing and regulating the norms of the colloquial literary language, and bringing the literary language closer to the living colloquial language, the ground was prepared through the works of writers such as Khorazmiy, Durbek, Amiriy, Atoiy, Sakkokiy. and this process was further developed in Lutfiy's poetry. Language tools specific to the colloquial language are combined with the elements of the literary language and become its component. In Navoi's work, in his works, all the tools necessary for the development and improvement of the literary language of his time are combined with the riches of the folk language [5-9].

The Alisher Navoi language is a very complex phenomenon in terms of its historical-gradual development and stylistic richness and diversity. His works reflect not only Navoi's unique language phenomena, individual creative features. Perhaps, at the same time, he developed the literary language of his time and various styles of literature, making extensive use of the rich possibilities of the Uzbek language.

In the Middle Ages, during the XIII-XV centuries, in the countries of the Near and Middle East, it became a tradition to use the Arabic language in the field of science and to create works in the Persian-Tajik language in artistic creation. The great scholars who grew up among our people, such as Al-Farabi, Abu Raykhan Beruni, Abu Ali Ibn Sina, and Mahmud Koshgari, wrote their works not in their native language, but in Arabic according to this tradition. The influence of the traditions of the Persian-Tajik literary language was very strong in literary literature. This tradition had a great position even during the times when Navoi lived [10-16]. Under his influence, even poets and writers who grew up among the Uzbek people had a wrong attitude towards their mother tongue. They put forward unscientific, wrong ideas that the

Turkish-Uzbek language is a rough language, in which delicate feelings cannot be expressed elegantly. In this situation, Alisher Navoi came to the field as a standard-bearer of the struggle for the protection of the native language, a tireless fighter for the richness and purity of the native language. He fought against those who belittled the value and importance of the mother tongue. He protected the wealth, power and potential of his mother tongue, the Turko-Uzbek language, it has unlimited possibilities, with great strength and enthusiasm, and raised it to the sky of poetry. At the same time, he made a significant contribution to the development of the Persian-Tajik language and literature.

Navoi continued his struggle for his mother tongue in three directions: as a great poet and writer, as a great statesman of high rank, and as a great thinker and linguist.

By writing his wonderful masterpieces of poetry, such as "Khazayin-ul Maoniy" and "Khamsa", which have high artistic value, in his mother tongue, he showed the power of the Turkish-Uzbek language, that it has rich descriptive tools and possibilities. practically proved that it is the language of literary literature in the literal sense. In the process of creating his literary and artistic works, Navoi fulfilled two very important and complex tasks - to develop and improve the Uzbek literary language at a high level, to develop its literary and methodological norms specific to the current Uzbek literary language, and to literally fulfilled the tasks of creating Uzbek literature and making it available to the public [17-22].

Protection of the Turkish-Uzbek literary language from a socio-political point of view was the second direction of Navoi's struggle for his mother tongue, for it to be the state language. For many years, Navoi worked in the Husain Boygaro palace in responsible positions such as sealer, minister, and governor of the region, and was in charge of official affairs in the palace, devan and courts. As the emir of the kingdom, he used the Uzbek language as well as the Farsi-Tajik language in official work in the state offices, and when writing letters, decrees and orders. spent. Navoi adheres to the belief that "one should speak with the people in the language of the people", especially in his letters to Husayn Boykara and princes, governors, darugas and devanbegis, in his letters and letters to officials and friends, he destroys and promotes his mother tongue. He strictly insists on the need to carry out various decrees and orders, various official work documents in this language, which is understood by the general public and achieves very effective results in this regard.

Another important aspect of Alisher Navoi's struggle for the richness and independence of his native language is his scientific and theoretical views on language. As an accomplished linguist, he wrote his famous work Muhokamat-ul Lughatayn. In this book, he summarized his efforts in the fields of establishing the Uzbek literary language, creating and developing Uzbek literature, his many years of work and rich experience, and made deep scientific and theoretical conclusions. He developed different styles of the literary language and fiction of his time, as well as the literature of later periods, on the basis of clear and perfect language tools with unique ideological depth. Uzbek people who came to the field absorbed the best methodological achievements of the art into their language.

Navoi's struggle for his mother tongue was not easy. In this way, he faced great difficulties, opposition from nobles, and high officials, and reproaches from pro-Persian poets and writers among his people. But Navoi fully believed in his rightness, that the work he was doing was sacred and complicated. He knew very well that this work is a work of great national importance, connected with the history and destiny of his people. His dream was to develop the language of his people to a high level, to define its perspective, and the path of future development, to create literature developed for his people in all fields, like the Persian-Tajik language, and to make them enjoy the good masterpieces of artistic creativity. This dream was to give him great strength. Indeed, Navoi's dream overcame all conflicts and obstacles along the way of his struggle and achieved excellent results. He completely freed his native language from all kinds of reproaches and proved its potential and beauty based on irrefutable evidence. Thus, the literary language of Alisher Navoi fills all the lexical, phonetic and grammatical features of the Uzbek literary language of the XIV-XV centuries. In terms of its relation to Uzbek dialects, it is directly connected with the Qarluq-Chigil-Uyghur language unit.

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