

# REALITY AND FANTASY IN THE OEUVRE OF NAVOI: A COMBINATION OF INTERPRETATION AND ANALYSIS

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**Abstract:** *The task of literary education at school is not limited to achieving understanding and assimilation by students of the ideological content of a work of art, but is also called upon to educate them as independent and figuratively thinking, spiritually mature people. Because there is only one most important means of becoming cultured – reading. Nothing can replace it. Without reading, there can be no question of moral and aesthetic maturity. Indeed, based on work on any text, its study, an internal connection and balance arises between the ideological content of this text and the spiritual and mental needs of the reader. The ability of the teacher to choose a work and methods of studying it in the right and most appropriate place prepares recommended samples for warm acceptance by students. Approaching from this point of view, this article highlights the content of independent reading of the works of Alisher Navoi in secondary schools and teaching them with the help of cognitive analysis of images. Figurative analysis serves to develop students' skills to describe how an object looks like, based on the features reflected in reality. The discovery by the poet of artistically embodied scientific figurative symbols in the epic "Xamsa" within the framework of the possibilities of figurative analysis lays the foundation for understanding the essence of reality in the image.*

**Keywords—** Literary education, analysis, literary text, figurative analysis, emotional and figurative imagination, graphic image, life-science symbols, imaginary images.

## INTRODUCTION

The acquisition of knowledge becomes the human duty of everyone as the source of good deeds and all virtues. Because of this, self-consciousness, the acquisition of impeccable manners are focused on a noble goal, the happiness of the people, a prosperous life, and the development of the country. In the spiritual and moral views of Alisher Navoi, in addition to education, a special place is occupied by such real human qualities as patience, humility, decency, generosity, diligence, correctness, honesty, kindness, fidelity, mercy and others. In addition to describing these qualities, the works of the thinker are useful in that they encourage people to get rid of their opposite vices, such as hypocrisy, oppression, deceit, impatience. Approaching from this point of view, it should be noted that Alisher Navoi for centuries, through his oeuvre, has contributed to the upbringing of a perfect person.

“The greatest wealth, – said the President of the Republic of Uzbekistan Sh.M. Mirziyoyev, – is the mind and knowledge, the greatest heritage is a good education, and the greatest poverty is ignorance.

Therefore, for all of us, the acquisition of modern knowledge, becoming the owner of true enlightenment and high culture should become a constant vital need” [Appeal of Sh. Mirziyoyev to the Oliy Majlis]. In this regard, the works of Alisher Navoi are an invaluable treasure for the development of intellectual potential, spiritual maturity and artistic and aesthetic thinking of the younger generation.

## EXPERIMENT

It is known that teaching students to work on literary texts in literature lessons plays an important role in shaping their skills in literary and aesthetic analysis. The analysis of a work of art is tracing the creative path of the author in the process of creating this work, sharing the thoughts, feelings and conclusions of the writer, at the same time being inspired by his creative achievements, expressing a critical attitude to his shortcomings, and developing a culture of reading. Therefore, the organization of literary analysis requires the teacher to purposefully plan his activities, creativity and pedagogical skills, be aware of the latest reforms in education and, on this basis, work on himself. For, literary analysis as a creative activity does not tolerate negligence, since it is associated with artistic and aesthetic thinking.

In the system of general secondary education, figurative analysis is effective in studying the work of Alisher Navoi due to its close connection with both cognitive and creative processes. For, it is assumed that the application of figurative analysis, widely popular in the field of world philosophy and linguistics, to the teaching of literature, in particular, to the study of the works of Alisher Navoi, will positively affect the development of cognitive processes in students.

The use of figurative analysis helps to enrich emotions, stimulate the mind, feel the meaning and charm of the text, and develop figurative and logical thinking. This type of work on text is an activity on a graphic image using the possibilities of drawing with a brush and color based on the mastered fragments. In this regard, as Professor R. Niyozmetova rightly notes, “with the right choice of teaching methods, the student gets acquainted with the content of the work of art, the idea presented in it, the style of images, how the author sees the

reality of life, and if he learns, he will be able to imagine imagine this truth and understand its essence” [9].

The main goal of acquaintance with a work of art is not only to master the plot, but also to raise students to the level of perception of artistic images in it. When reading and studying a work, the image and figurativeness embodied in it come to life in the reader’s imagination and remain in his memory, but the essence of the work is not yet fully understood. Therefore, this stage is considered the stage of perception. To understand a work of art and its images in the process of analysis, a general description of the artistic image is given and the initial representations are stabilized. That is, the “hidden” form of analysis consists in creating a picture based on the content of the work that came to life in the reader’s imagination, because drawing is an approach that leads to a deeper study of the content of the work. Based on this, the reader tries to find in the text of the work the unclear aspects of the image.

In the course of analytical work on the text of a work of art, the artistic image, processed by the reader in his imagination, turns into a subjective image and contributes to the improvement of the perception process. It can be seen that in the process of studying the work, the student's drawing activity serves, firstly, the perception of the artistic image as a whole, and at the end of the analytical and synthetic activity, the perception of the generalized meaning of the image. The task of depicting characters, events or details of a work in signs, forms or certain lines teaches students to influence these images, to understand and evaluate the facts, the actions of characters.

In essence, such an approach, embodying the goal of creating an educational product, is mainly aimed at guiding the understanding and imagination of the object, gives the teacher its effectiveness in the right direction of students' activities, creating a convenient pedagogical and psychological environment. It is worth noting that in the method of visual perception it is a priority to penetrate deeper into the essence of the person, the thing-object or reality being studied through the emotional-figurative and mental imagination of the student, to feel it as a whole, to strive to know it. As a result, a situation arises when the understanding of the object and the implementation process are mutually harmonious in the same situation. As a result, the external and internal portrait of a certain object comes to life in the student's imagination, an image of emotional and colorful life scenes appears. Conditions are also being created for comparing and generalizing knowledge between different disciplines and for a deeper understanding of the essence of reality.

Figurative analysis mainly consists in drawing an image reflected in words, signs, figures, real objects and determining the relationship between their symbols. This approach consists in interpreting the meanings of signs, colors or shapes; characterization of symbols; it is focused on the goal of revealing the reasons why an object is compared with such images.

It is known that the works of Alisher Navoi are planned to be included in the curriculum of “Literature” of all

secondary schools. However, at the same time, the limited number of classroom hours and the compactness of the programs do not always allow you to fully study the work. Therefore, it is appropriate to refer to chapters, sections or other works that are not included in the program in order to interest the full reading of the poet's works; it helps to deeply reveal the importance of topics and requires special approaches. As a result, students will form certain ideas about Navoi's unparalleled mind, talent and imagination.

The task of teaching samples of the works of Alisher Navoi is planned as part of the study of the poet's wisdom in the primary grades of secondary schools; stories, lyrical works - in the middle classes; and dastans “Xamsa” in the senior classes. When studying the poet's work, along with philosophical and moral-educational problems in his works, it is appropriate to draw the attention of readers to the breadth of coverage of the topic, the variety of interpretations and the perfection of figurative possibilities.

The issue of teaching the dastan “Xamsa” is determined based on the goals and objectives set by the teacher. In particular, choosing a topic based on the author's skill, interpretation of historical figures or reflection of the problem of modernity will increase students' interest in the poet's work, as well as arouse a sense of confidence in the breadth and depth of the genius of our ancestors.

It is clear that in the dastan “Xamsa” scientific and life discoveries are literary comprehended, which will not leave the modern reader indifferent and will encourage him to creativity and creative thinking. In particular, among them are “Sari us-sair”, which moves faster than lightning, a mysterious weapon discovered by the scientists of Alexander, a mirror “Oinai Chin” presented to Alexander by the emperor of China, or a mysterious weapon created by the troops of Mallu. Based on setting the task for students to find an image of the same content in a work, study them in depth, and then express them in graphic forms, an expression of the form-style and content-essence of an image, text or situation similar to the existing samples in any aspect is perceived. Therefore, being able to figuratively see the charm and logic in the essence of the work, one can discover new aspects of the human psyche, in a word, discover aspects that everyone considers new for himself or herself. This, in turn, requires paying attention to the fact that “a work of art must be compared with life, with the tasks facing society, and determine the historical significance of the work” [6]. For, the “discovery” of the student is achieved through the rational use of forms, methods and means that affect his vision and worldview, and through this – the formation of a culture of reading, the ability to figuratively perceive life, the assessment that he gives to a work of art.

## RESULTS AND DISCUSSION

When setting tasks typical for the analysis of images for senior classes, students are invited to identify science fiction symbols in dastans, study them and interpret their meaning through graphic images. For example:

1. Modern types of tools used by such masters as the architect Boni, the painter Moni and the stone carver Koran in

the dastan “Farhad and Shirin”. In particular, the task was set to describe, explain and depict graphically with what devices the picture of Navoiy’s dreams today is the quarry of Koran, which melts stones like wax. To do this, it will be possible to get to know the work closely, determine the appearance and characteristics of the details analyzed when working on the text draw their shape based on indications of their advantages. From the following words of Koran to Farhad, readers will have a certain idea of the form and meaning of the stone-cutting tool:

“Otim Qoran, ishim xud oshkoro,  
Qo’lumda tешa-yu ollimda xoro.  
Bukim so’rdungki metin birla tешa,  
Nechuk sinmay yo’nar xoro hamesha?  
Aning suv bermagida holati bor  
Ki, andin aylamasbiz elga ixbor.  
Su bersa o’yla afzorig’a ustod,  
Yuz il xoro demaykim, yo’nsa ro’lod,  
Sinardin tешavar osuda bo’lg’ay,  
Tugangay baski ishdin suda bo’lg’ay.  
Xito ahli bu san’at aylabon soz,  
Bo’lub olam elidin ishta mumtoz.  
Bu el ham ulcha men bilganni bilmay,  
Dalilim buki: men qilganni qilmay” [1].

2. To establish research on the modern analogue of the throne, made by the jeweler Zayd Zakhhab in the plot of “The Story of a Stranger Brought from the Second Belt” from the dastan “Sabai Sayyor”. Based on this, students can be directed to explore the noble ideas of Navoi for the common good and set the task to express in line how he imagined this device. For example, “This strange throne had eight legs, four at the top and four at the bottom... The staircase of this throne, decorated with pearls and jewels, also had eight legs, and it was arranged in such a way that when the king wanted to ascend the throne, the legs descended one on top of the other, ... wherever the king wanted to go, the throne began to move with a slight gesture ...” [4].

Ham sekiz burj davrida payvast,  
To’rti oning balandu to’rti past.  
Pastida to’rt to’tini mo’nus,  
Biyiki uzra to’rt o’lub tovus.  
Davrida durru la’l piyroya,  
Zinasida dog’i sekiz poya.  
Lek ul nav’ ko’rguzub san’at  
Ki, chiqar bo’lsa, shohi Jam rif’at  
Poyalar maqdamida bo’lg’ay past,

Aylagay bir-biri yuziga nishast.  
Chun sekiz poya qat bo’ldi tamom,  
Aylagach shoh o’z yerida maqom.  
Yana ul poyalar baland o’lg’ay,  
Taxtidin shoh bahramand o’lg’ay [2].

In the dastan, the hero of “The Story of the Wanderer Who Came from the Fourth Belt” Jon had a horse that quickly galloped on the ground, and his name was “Sari us-sair”. This horse, capable of going a week’s journey in one day, lightning could not equal in speed, and the heavenly birds could not overtake him. [4]. In the imagination of the reader, getting acquainted with these pictures, the image of today’s high-speed trains or planes will certainly arise according to the characteristics of the horse. Depicting them in certain forms or symbols, students create figurative graphics of the object.

3. Cognitive strategies aimed at determining the process of perception of fantastic scenes in the dastan “Saddi Iskandari”. Thanks to this approach to the interpretation of symbols, based on a combination of real life and fantasy in a work, it is important for readers to realize that the author puts forward the idea that any discovery is a product of human intelligence, through images of a mirror presented to Alexander by Chin Khan, an astrolabe studying science about the stars, a glass chest in an underwater journey, a mirror warning about the events of the whole Earth.

Both sides of the mirror presented by Xoqon were clear as day, and the wise men used one side of it when two pretenders came to the king. In this, the crowd took the place of a witness. If a person was telling the truth, his face was visible, but the face of a liar was not visible. The other side of the mirror was used during parties. If the face of a person who began to get drunk began to twist, then the person who saw this situation would immediately stop drinking. It can be noted that some elements of the mirror today resemble a device for checking whether certain foods have been eaten or not.

Readers will be able to acquaint themselves with the content of the wonders of the sea voyage through the analysis of Alexander’s entry into the glass container. The images of the sovereign, being in a glass dish for several months and observing underwater scenes: the appearance and living conditions of thousands of different fish, provide motivation to refine his imagination, expand his creative thinking and creativity in the genre of landscape based on the adventures of Alexander.

Bu yerda rivoyatqa bor ixtilof,  
Vale Xusrav etmish munga e’tirof  
Ki, bir shisha soz etti sanduqvash,  
Guharvor sanduq aro kirdi xush,  
Boshin, – dedi, – rust ettilar qir ila,  
Tanobe chekib anga tadbir ila.  
Tutub berk ul ahli ano bir uchin,

Tugub shishasig‘a yano bir uchin,  
Qilib raf‘ har vahmu andishani,  
Tengiz ichra soldilar ul shishani.  
Qolib ul tengiz qa‘rida necha oy,  
Bo‘lub bahr holin tamoshonamoy.  
Chu yuz kun qolib, bahr anga ortibon,  
Alar shishasi rishtasin tortibon.  
Vale bu rivoyat erur bas mahol,  
Vuqu‘ig‘a topmas xirad ehtimol [3].

According to the Russian methodologist M. G. Kachurin, "... each work "teaches itself to read itself". The task of the teacher is to catch the "signals" that the work sends to the reader with the title and originality of style, which indicate its different character. The writer not only addresses the witty reader, but also educates him, directs him imperceptibly and objectively, telling him what to pay attention to, what to think about, what to compare with, what impressions to return to [7].

Based on these ideas, when independently reading the teachings in the works "Khairat ul-Abror" or "Mahbub ul-Kulub" in the middle classes, this is done through tasks for students to understand the virtues and vices that are glorified in them, in the process of working on the text and interpreting them with different symbols. For example, based on such descriptions as "Saxiy bulutdur – ishi xirmon, balki maxzan bermak. Baxil mo‘rdur – da‘bi xo‘sha balki dona termak. Himmat ahlig‘adur saxovat ixtisosi va bu ikki sharif sifat valoyat xosi. Saxovat odamig‘a badandur va himmat anga ruh va himmat ahlidin olamda yuz ming futuh. Himmatsiz kishi er sonida emas, ruhsiz badanni kishi tirik demas. Oliy himmat shohbozedur baland parvoz va behimmat sichqon sayyode yurutachi toz. Shunqor maskani shohning bilagi, yurutachi maqomi o‘laksaning sassig‘ badani va so‘ngagi" [5] (Meaning: "The cloud is generous, giving a great harvest threshing floor, what a treasure; the ant is stingy, collects grain, ears of corn... A generous person is a high-flying falcon, and the ignoble one is a hawk hunting a mouse"), in the student's imagination, certain forms, signs or pictures characteristic of these features are reflected in the lines.

"As a result of analytical work on a literary text, along with the development of speech, the process of recreating artistic images takes place, in which the student compares the work with the picture he has drawn, observes his own attitude, uses his life experience, at the end of the synthesis process, the student's perception of the image in the work turns into a subjective image-imagination, to which the student's personal comments are added" [9]. It becomes clear that the expression of the essence of a literary text through drawings serves not only the development of visual imagination and thinking, but also the development of the student's oral speech in the process of familiarization and expression of the content of the "work" "opened" by him.

It can be noted that such approaches help students to present a specific object under study through various forms and symbols, create an image of an object in their imagination, and realize the nature of causes and effects between events and objects

### CONCLUSION

From the foregoing, we can conclude that the analysis of the works of Alisher Navoi within the framework of figurative analysis makes it possible to teach reading with an understanding of the general spirit of a literary text, requires taking into account the specifics of the internal structure and nature of the work, in addition to genre characteristics. In a word, the algorithmization of activity based on the above methods creates the basis for the upbringing of educated youth, decisive, enterprising, creative, and strategically thinking.

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