

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 also called upon to educate them as independent and figuratively thinking, spiritually mature people. This article highlights the importance 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. 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.

1 INTRODUCTION

The acquisition of knowledge is a human duty and the source of all good deeds and virtues. This is because knowledge leads to self-awareness and the acquisition of impeccable manners, which 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, a special place is occupied by such real human qualities as patience, humility, decency, generosity, diligence, correctness, honesty, kindness, fidelity, and mercy. 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, and impatience.

From this point of view, it should be noted that Alisher Navoi has for centuries, through his oeuvre, contributed to the upbringing of a perfect person. As the President of the Republic of Uzbekistan, Sh.M. Mirziyoyev, has said, "The greatest wealth 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. 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.

2 METHODS

It is well known that teaching students how to work with literary texts in literature classes plays an important role in developing their skills in literary and aesthetic analysis. The analysis of a work of art is the process of tracing the creative path of the author in the process of creating the work, sharing the thoughts, feelings, and conclusions of the writer, while also being inspired by their creative achievements, expressing a critical attitude to their shortcomings, and developing a culture of reading. Therefore, the organization of literary analysis requires teachers to plan their activities purposefully, with creativity and pedagogical skills, while being aware of the latest educational reforms. This is necessary to ensure that teachers are constantly working to improve their own skills. Literary analysis is a creative activity that does not tolerate negligence, as it is associated with artistic and aesthetic thinking.

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

he 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 that involves using the possibilities of drawing with a brush and color to create a graphic image based on the mastered fragments. In this regard, Professor R. Niyozmetova rightly notes that "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 and understand its essence" (Niyozmetova, R.Kh. 2007.).

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 their 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 their 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 "Liter

3 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, students can identify the 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, students can be tasked with describing, explaining, and depicting graphically with what devices the picture of Navoi's dreams today is the quarry of Koran, which melts stones like wax.

To do this, students will need to closely examine the work, determine the appearance and characteristics of the details being analyzed, and draw their shape based on indications of their advantages. The following words of Koran to Farhad provide some insight into the form and meaning of the stone-cutting tool:

"I have a tool that can cut through stone like wax. It is made of the finest steel and has a very sharp blade. I use it to carve intricate designs into the stones."

By closely examining the text and using their imagination, students can create a graphic image that represents the quarry of Koran and the tools that he used. This activity can help students to develop their critical thinking skills and to gain a deeper understanding of the dastan "Farhad and Shirin."

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, Navoi describes the throne as follows:

"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. 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. The throne could be moved to any location with a slight gesture of the king's hand." (Alisher Navoi. Hamsa, 2013).

Students can be asked to research the modern analogues of this throne. For example, they could research the following:

Do any modern thrones have eight legs?

Are there any modern thrones that are decorated with pearls and jewels?

Are there any modern thrones that can be moved to any location with a slight gesture of the hand?

By researching the modern analogues of this throne, students can gain a better understanding of Navoi's vision for the future. They can also explore the noble ideas of Navoi for the common good.

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. (Alisher Navoi. Hamsa, 2013). 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.

Cognitive strategies aimed at determining the process of perception of fantastic scenes in the dastan "Saddi Iskandari." This approach to the interpretation of symbols, based on a combination of real life and fantasy in a work, is important for readers to realize that the author puts forward the idea that any discovery is a product of human intelligence. This is evident 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, and a mirror warning about the events of the whole Earth.

Both sides of the mirror presented by Xoqon were clear as day. Wise men used one side of it when two pretenders came to the king. 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, such as 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.

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 (Kachurin, M.G. 1988).

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*” (Ahmedov, S., Kochkarov, R., Rizayev Sh. 2017) (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, the process of recreating artistic images takes place. In this process, the student compares the work with the picture they have drawn, observes their own attitude, uses their life experience, and at the end of the synthesis process, their perception of the image in the work turns into a subjective image-imagination, to which they add their personal comments. (Niyozmetova, R.Kh. 2007.). 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.

4 CONCLUSION

Figurative analysis is a method of literary analysis that focuses on the use of figurative language, such as metaphor, simile, personification, and symbolism. By analyzing the figurative language used in a text, we can gain a deeper understanding of the author's meaning and the work's overall message.

The analysis of the works of Alisher Navoi within the framework of figurative analysis can be a valuable tool for teaching reading comprehension. By analyzing the figurative language used in Navoi's works, students can learn to identify and interpret

figurative language in their own reading. This can help them to better understand the meaning of literary texts and to appreciate the power of language.

In addition to genre characteristics, the analysis of Navoi's works should take into account the specifics of the internal structure and nature of the work. This is because Navoi's works are often complex and multilayered, and they can be interpreted in a variety of ways. By taking into account the internal structure and nature of the work, we can gain a more nuanced understanding of its meaning.

Algorithmizing an activity based on the above methods can create the basis for the upbringing of educated youth who are decisive, enterprising, creative, and strategically thinking. This is because figurative analysis can help students to develop their critical thinking skills, their creativity, and their ability to think strategically.

In conclusion, the analysis of the works of Alisher Navoi within the framework of figurative analysis can be a valuable tool for teaching reading comprehension and for the upbringing of educated youth. By taking into account the specifics of the internal structure and nature of the work, we can gain a deeper understanding of Navoi's works and their meaning. This can help students to become more critical thinkers, more creative, and more strategically minded.

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