

## PROSE NARRATION AND CONTENT HARMONY IN ALISHER NAVOI'S WORKS

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## ABSTRACT

The following article is dedicated to Alisher Navoi's work "Khamsa", and artists over the centuries by various cases of clear prose. It is also drawn attention to adjust the interpretation of the works of changes in attitude to the works of art, the analysis of the level of understanding of the classical works of the reader.

**Keywords:** period, reader, publisher, prosaic statement, stone press.

## INTRODUCTION

If a literary text reflects the author's worldview, ideological plan, and goals, it's inevitable that every time the reader revisits the work, they will uncover new layers of meaning and unique characteristics. From the high pinnacle of moral standards, comprehending the world through lofty thought and supreme consciousness, and capturing the heart's emotions with his pen, understanding the main idea of Alisher Navoi's works becomes an important task. In the literature of all the world's nations, there are processes between a literary work and the reader that guide one towards the leading idea embedded within the work, and the layers of the poet's world that lie behind the text. These processes include interpretation, translation, commentary, explanation, and prose narrative. These additional tools help the reader grasp the essence of the work in moments of difficulty.

A true literary work lives through the ages, with interpretations continually evolving. The reason for this is that the reader, as the consumer of interpretation, seeks meanings in the work that resonate with their own time. As the reader today engages with the prose narrative of the poet's goals, such as understanding the poet's perceptions, the world and its people, the supreme creature on earth—humankind, and human relations in society, it is essential that the prose narrative accurately conveys the essence of the epic. In understanding the artistic and aesthetic world, worldview, philosophy, and realm of thought and reflection embedded in Alisher Navoi's texts, prose narratives play a significant role. As these interpretations assist in explaining Navoi's works to today's readers, it is clear that serious demands must be placed on the prose narrative. Considering that prose narratives also possess interpretive characteristics, there is a risk that sometimes these interpretations might mislead the reader.

In Uzbek literature, this phenomenon is most notably observed in the process involving Navoi's "Khamsa" epics. Here, we will examine the role and significance of the first prose narrative in the history of Uzbek literature, "Nasri Khamsai Benazir," in interpreting and explaining Navoi's epics.

Created in the early 20th century to meet the needs of the time, the first prose narrative "Nasri Khamsai Benazir" was prepared by Tashkent book merchant and publisher Mir Makhdum ibn Shohyunus Toshkandi and printed at the Ghulam Hasan Orifjonov printing house. There are

scarcely any references to the publisher in scientific and theoretical literature. Information about this individual can only be found on the title pages of several lithographed books. Under his publishing and patronage, works such as "Shahnama-i Turk," "Kulliyat-i Masnavi Kharabati," "Mubayyin," "Hazor Savol-i Malika-i Danishmand," "Savol-i Mutafarriqa," "Kalila and Dimna," "Saloti Mas'udi," Mulla Mir Mahmud Qori's "Diwan-i Qori," "Diwan-i Mashrab," "Rashahat," "Qahraman-i Qatil," "Risola-i Marghub," and "Bayaz-i Mukhlisi" (which he sponsored) were published.

The book was reprinted multiple times in its era, with each epic's narratives published both separately and together in various forms. Evidently, there was a strong demand among the public for prose narratives of Navoi's epics, leading to numerous editions based on popular demand. However, the book had not been acknowledged in Uzbek literature until recent years. Several reasons can be cited for the prose narrative's lack of recognition among the works of that period: lithographic printing presses operated until the 1920s. With the subsequent introduction of the Latin alphabet and later the Cyrillic alphabet, such works remained in manuscript and lithographic forms and became part of our classical literature. As the language of literary works evolved, it remained confined to its era. This prose narrative, created in the classical ornate prose style, was read only during the years it was published and later fell out of use. The reform of the Uzbek alphabet, followed by the prose narratives created by G'afur G'ulom and Sadridin Ayni in 1939-40, saw little mention in scientific literature. In the history of prose narration, "Nasri Khamsai Benazir" was overlooked, with interpretative translations said to have begun in 1939-40.

A true literary work lives with its own lifespan, and considering that the interpretations and prose narratives created from it are relative, changing with the evolving consciousness of readers, we should acknowledge that over time, it makes way for subsequent, more refined interpretations and prose narratives. Given this, a legitimate question arises: how necessary is it to study this narrative, which lived its time and fell out of use? Essentially, the original work should be studied rather than its interpretations. Studying a text that has lost its readership and is no longer in use can shed light on several questions. The shortcomings and defects of the narrative are as follows:

1. The style has become outdated and fallen out of use.
2. The lexical layer of the text has become relatively archaic (requiring the use of a dictionary).
3. The epics are not fully covered, and the chapters included in the narrative are abridged.

These points are more about the text itself rather than its content, which remains preserved. The prose narrative text confirms that there is still a need to use interpretative features to convey the leading meaning in a literary work, even as time passes. Prose narratives can partially aid in the creation of scientific and critical texts of Alisher Navoi's works.

To understand Navoi's works strictly from the original text, it is essential that the text is flawless and authentic. In the creation of scientific and critical texts, these deficiencies must be eliminated, and prose narratives and analyses should be based on perfect texts. This is because analyses and interpretations grow out of the original text; erroneous texts lead to incorrect interpretations. Sources from the poet's era, which can serve as a foundation for the original, are of great importance in conveying the world of meaning that Navoi intended to the

reader. Prose narratives, analyses, and research rely on complete texts. Here, it is necessary to highlight the unique characteristics of the text:

1. The predominance of Eastern spirit in the interpretation. The accurate presentation of Sufi concepts in their proper place allows us to understand how these were interpreted and comprehended before Western consciousness and worldview had fully permeated. In this regard, it can be confidently said that the narrator of the work understood Navoi's intended ideas well and was able to bring them to the forefront. Considering the hermeneutic field, the public's understanding of the poet's works during this period is also evident.
2. The narrative is not a derivative account but is based on words that convey meaning line by line, verse by verse. That is, the text does not deviate from the original.
3. The narrative was created at a time when the best works were being transcribed by Tashkent calligraphers.

The author of the prose narrative did not specify which source he based his work on. In the years 1939-1940, G'afur G'ulom also referred to sources from the publisher's era with a gap of 20-30 years. At the beginning of the prose narrative of "Farhod and Shirin," Shohmurod Kothib writes that he reviewed manuscripts and lithographic copies that served as the basis for transcribing "Khamsa." It would have been beneficial if the author of the prose narrative had also provided such explanations. However, in the section on the publication of "Saloti Mas'udi," the author detailed the publication process, including which translation he based it on and who reviewed it. In "Nasri Khamsai Benazir," no such explanation is given; it starts directly with praise and commendation.

Some interpretations arising from the text differ from today's interpretations. While this text has lived its life and is no longer in use, it is important to highlight some of its advantages. Even though it has aged in terms of its usage and style, its merit lies in restoring the original meaning of "Khamsa" and interpreting it faithfully. The text's orientation towards the Eastern worldview and its intended readership is significant. We know that "Khamsa" has been read in its original form and commented on by scholars over the centuries. It has not been influenced by later periods, meaning it has not been subject to contemporary deviations or restrictions in interpretation.

"It is necessary to note several distinctive features in the artistic skill and unique working style of the author of the narrative. The first of these is the understanding and interpretation of the hidden meaning within the text. The publisher's grasp of the meaning and his level of interpretation in prose provide answers to many questions about how readers of a hundred years ago understood and accepted Navoi, the principles they relied on in interpreting the text, the leading essence, and why the established views of the time later changed.

For instance, during the narration of "Layli and Majnun" and "Farhod and Shirin," the publisher correctly understood the Sufi meaning within them. In "Farhod and Shirin," he fully expressed the meaning conveyed by Socrates' words. By explaining the path Farhod takes and the difficulties in reaching his true beloved, the underlying meaning becomes more apparent and understandable through his style. Consider the following lines from Socrates:

If you are aware of this for just a moment,

It is far better than being a king for a thousand years (220).



In prose: 'If you are aware of this for a moment, it is better for you than being a king for a thousand years.'

It is clear that divine love is being referenced in the text, and this is correctly interpreted in the narrative. The author concludes the narrative of "Layli and Majnun" with the following thoughts: "This world left nothing behind, it was faithful to no one. From this, it is clear that the wise should not attach their hearts to this fleeting, unfaithful world. They should attach their hearts to the true beloved and reach their goals. They should not be proud of the few days of their lives."

It is evident that the publisher understood and interpreted the meaning within the epic well. The Sufi interpretations being studied post-independence support our view that readers a hundred years ago were spiritually closer to Navoi's era in understanding, contemplating, and interpreting literary works than we are today.

Literary scholar Q. Ergashev points out that, in the interpretations of "Layli and Majnun," it was incorrectly stated that Layli was the daughter of a schoolteacher, while Mir Makhdum correctly identified her father as the king of the Xay tribe. Therefore, this prose narrative is significant "not only as a prose interpretation of Navoi's epics but also as a unique source that helps to correctly understand and grasp them" [Ergashev 2009, 3].

In conclusion, the work of interpreting Alisher Navoi's creativity continues, and explaining the hidden meanings of the text to the public will be carried out in step with the times. The original text will always serve as a basis and support for new interpretations.

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