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NAVOI AND HIGH REALISM

Annotation. The article discusses in detail the works of Alisher Navoi and the creative method. In particular, it is noted that Navoi's creative method has been studied since the beginning of the 20th century, that literary scholars of the national revival period, such as Abdurauf Fitrat, Abdurahman Sa'di, Vadud Mahmud, as well as influential specialists in the history of classical literature, such as Y.E. Bertels, V.M. Jirmunsky, V.Y. Zohidov, I.O. Sultanov, N.M. Mallayev, and writers such as Samad Vurgun, G. Lomidze, Oybek, have put forward certain ideas about the poet's creative method. Unrealistic plots, episodes, and images in Navoi's works do not mean that the poet's creative method does not have a real basis or belongs to the method of romanticism, which relies on imagination; on the contrary, the concept of higher realism is placed at the center.

Keywords: creative method, romanticism, realism, high realism, "Khamsa," "Lison ut-tayr," artistic chronotope, artistic plot and image.

World literary studies have discovered dozens of literary methods based on existing sources. He developed their leading principles, criteria, and laws. Such scientific and theoretical discoveries undoubtedly serve the development of the literary-historical process. While it inspires experienced creators, it serves as an experience and school for beginner creators. Indeed, a talent unaware of the traditions of such an experimental school is at risk of limitations and stagnation. It will not renew, will not grow. This is the experience of the creative process, this is the law.

However, apart from the truths revealed by God in the space of cosmic time and the laws He establishes, any law is relative, meaning it is changeable, negated, and destructive. The phenomenon of the literary method also follows the course of such a continuous process. Otherwise, it will not progress, it will stop. This conclusion regarding the literary-historical process can only be revived and

confirmed through the work of true talents and brilliant writers. After all, the work of a genius creator cannot fit into any criteria. It violates and negates current laws. It stands above any laws and methods. A genius creator, a genius work, is considered an extremely rare phenomenon even in the history of world literature. When we observe this unique phenomenon in the example of Eastern classical literature, the work of Hazrat Navoi involuntarily comes to mind.

Navoi's creative method has been studied since the beginning of the 20th century. The list of interpreters of this issue begins with the names of literary scholars of the national revival period, such as Abdurauf Fitrat, Abdurahman Sa'di, Vadud Mahmud. Also, authoritative specialists in the history of classical literature, such as Y.E. Bertels, V.M. Jirmunsky, V.Y. Zohidov, I.O. Sultanov, N.M. Mallayev, and writers such as Samad Vurgun, G. Lomidze, Oybek, put forward certain ideas about Navoi's creative method. Doctor of Philological Sciences, Professor Abdukodir Khaitmetov studied "Issues of Navoi's Creative Method" in a special monographic plan.

Research conducted and conclusions drawn on this matter are diverse. Some commentators attribute Navoi's work to classical literature, others to symbolic literature, while most scholars and creators emphasize that Navoi's creative method consists of a mixture of realism and romanticism. The prominent Navoi scholar Y.E. Bertels, speaking about the Sufi traditions in "Lison ut-tayr," writes: "Navoi's attitude towards Sufism can be perceived as a kind of amateurism based on the romantic principle"¹. Professor A. Hayitmetov concludes his serious research on Navoi's creative method: "If we define Navoi's method as a romantic method, to distinguish it from Western romanticism, we must define it as *traditional romanticism*"². As we have observed, no more substantial and firm conclusion has been put forward regarding Navoi's creative method than these two conclusions. For this very reason, these two ideas prevail in scientific and literary circles. That is,

¹ Бертельс Е.Э. Избранные труды. Суфизм исуфийская литература. -М.: Наука, стр. 1965. – С. 419 (The quotation and translation are ours - U.J.)

² Хайитметов А. Навоийнинг ижодий методи масалалари. -Т.: Ўзбекистон ССР фанлар академияси нашриёти, 1963. – Б.118.

Navoi studies attributes his work to the method of romanticism or traditional romanticism, that's all.

So, what is the point of recalling such influential, even absolutized ideas in the scientific and literary process, and quoting them like in scientific reviews or academic research? Couldn't we have gone straight to the original point without turning the conversation around? In general, is it necessary to attribute the work of such a great artist as Navoi to a specific method? Will the work of this enormous phenomenon fall under the mold of some creative method?..

The fact is that in the process of reading "Khamsa," "Lison ut-tayr" and other works, research on Hazrat Navoi's work dances in the layers of my memory, peeking through the lines being read. Firstly, Seeing and understanding Navoi's work as a pure artistic work is hindered. Secondly, expressing our thoughts about Navoi's creative method (although this article is not intended for a scientific journal) as if out of the blue, in our opinion, does not correspond to the etiquette of artistic science. Even the knowledgeable reader would say, "There were opinions about this from such-and-such famous scholars! Is the author aware of this, or is he beating the drum without knowing?" Due to such possibilities, we deemed the above scientific excursion appropriate, and we believe that dear readers will excuse such ramblings. Thirdly, defining Navoi's creative method is important not for Navoi, but for today's Navoi studies, for today's Navoi readers. To understand Navoi's true worldview and purpose in his creative work, we must have a certain understanding of his creative method. It's as futile for someone who doesn't know this to decide to dive into the ocean of Navoi's works as trying to shoot down a star with an arrow. Fourthly, Navoi's work relies on a single method, rejecting all existing methods. In our view, this is the path of divine truth, and in this sense, Hazrat wrote: "In words, Navoi, whatever you say is true." We, however, have somewhat translated it into the language of modern science, simply calling it "higher realism."

I reread Navoi's "Khamsa," especially "Lison ut-tayr." However, the idea that Navoi's work is an example of high realism first came to my mind while working on

the article "Chronotopic Forms in Lison ut-Tayr" and was expressed in this way: "In our opinion, the time in Bakhtin's imagination has no influence on the hero's lifestyle, only in his worldview and imagination does it acquire abstractness. Because these concepts end at the boundaries of the materialistic worldview and become abstract in the researcher's imagination. In Navoi, the incredible forms of time and space are interpreted as *absolute truth* based on the author's worldview, "self," literary ideal, which has nothing to do with abstractness."³ Interestingly, even researchers who thought about Navoi's creative method before us approach it more materialistically. They understand all events, situations, and concepts that the author perceives as truth as products of imagination. As a result, the creative method of the great thinker is attributed to romanticism.

However, the events, situations, and concepts described in "Lison ut-tayr" are based on real historical evidence. The only difference between these truths and material truths is that they are not found in history books where the details of earthly life are recorded subjectively, and they cannot be seen through a deficient mind, a worldly eye, and a limited heart. However, earthly material history accepts as truth only what is seen with the eyes, heard through the ears, and felt through the five senses. World literary studies, formed on the basis of this doctrine, distinguish three manifestations of realism in the literary process. These are: realism, which depicts typical events in typical conditions, critical realism, which shows and criticizes various vices encountered in the reality of social life, and social realism, which imposes the process of class struggle on fiction. The examples of modern literature that we know and have read, belonging to realism, belong to these three forms. The works of such famous realists as Shakespeare, Rable, Lope de Vega, Pushkin, Tolstoy, Stendhal, Balzac, Dostoevsky, Kadiri, Sholokhov, Oybek are no exception.

Despite their vast scope and encompassing the world's great creators, these three forms are incapable of interpreting the artistic world of Hazrat Navoi's poetry, the epics of "Khamsa," and especially "Lison ut-tayr." Navoi's work is a unique and

³ Look: Жўракулов У. "Лисон ут-тайр"да хронотоп шакллари //Ўзбек тили ва адабиёти журнали, 2010, №1. – Б. 20.

extremely vast world, and precisely because of this vastness, it cannot fit within the framework of the three forms of realism mentioned above. On the contrary, these three forms of realism resolve a number of problems at the highest level. At the same time, it takes the phenomenon of man and the image of man to the vastness of space and time.

From the point of view of famous literary scholars and aesthetic theorists of the world, the spatio-temporal scope of realistic depiction ends at the boundaries of the cosmic space conquered by the means of the five senses inherent in man. What goes beyond that is included in the scope of myth, fantasy, or romanticism, thus putting an end to the possibilities of realism. However, there are also circumstances, realities, and phenomena beyond human perception. And it is not right to attribute them to romance, to distance them from reality only because we cannot see and feel them.

For example, in the preface of "Lison ut-tayr" there are such verses:

*When He revealed the treasure of His secret grace,
Neither the heavens nor the earth could embrace.*

*None but Man accepted that sacred trust —
Though weak and blind, though made of dust.*

*Oppressed and ignorant he may seem,
Yet chosen bearer of the Hidden Dream.*

*For He distinguished him from among all creation,
Making him privy to the secret of "Kuntu kanzan."*

He was adorned with the crown of guidance bright,

His destiny — the honor of celestial flight...⁴.

These lines speak of an extremely ancient history, predating humanity's footsteps on the Earth's stage. That is, in a poetic style, it is narrated that before the creation of all creation, Allah had a "secret treasure" ("Kuntu kanzan makhfiyan") and created all worlds, especially man, for recognition and knowledge, all creatures were afraid to take on the task of preserving that secret treasure, that Adam took on such a difficult task, and therefore was honored among creatures, received the crown of guidance, and was honored with the happiness of Mi'raj. In this, the author relies on clear evidence from authoritative sources such as the Holy Quran and the hadiths of Muhammad (peace be upon him). Just as the author himself is one hundred percent convinced of the reality of the event, this belief is absolutely preserved in the narrative style, and even a conscientious reader fully believes in it. Similarly, the creation of Adam (peace be upon him), the transformation of the cursed teacher of angels, Azazil, into Iblis, and the event of Mi'raj, although seemingly contrary to reason and worldly logic, are real realities for Hazrat Navoi and those who believe in Allah, recognize the Prophet (peace be upon him), and believe in him.

Therefore, examples of classical literature, in particular, the works of Alisher Navoi, should be an important basis for the correct definition of creative methods inherent in the history of Uzbek literature. Unrealistic plots, episodes, and images in Navoi's works do not mean that the poet's creative method has no real basis or belongs to the method of romanticism, which relies on imagination. The great thinker absolutely believed in such incredible, materialistically incomprehensible events. He accepted them as reality (truth). In this, his Islamic beliefs, his worldview, formed on the basis of the Quran and hadith, served as the basis. In this sense, it would be methodologically correct for today's literary studies to approach Navoi's work based on the ideology of independence, to accept the events of the unseen in

⁴ Алишер Навоий. Лисон ут-тайр. – Т., 1991. – Б. 19.

the thinker's works as divine truth, and the poet's creative method as high realism.

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