

# ALISHER NAVOIY

XALQARO JURNAL  
INTERNATIONAL JOURNAL



VOLUME 1, ISSUE 1, 2021

ISSN 2181-1490

Doi Journal 10.26739/2181-1490

# ALISHER NAVOIY

XALQARO JURNAL  
INTERNATIONAL JOURNAL  
МЕЖДУНАРОДНЫЙ ЖУРНАЛ



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TOSHKENT-2021



**ALISHER NAVOIYNING 580 YILLIK  
YUBILEYIGA BAG'ISHLANADI****ПОСВЯЩАЕТСЯ 580 ЛЕТНОМУ  
ЮБИЛЕЮ АЛИШЕРА НАВОИ****DEDICATED TO THE 580th ANNIVERSARY  
OF THE BIRTH OF ALISHER NAVOI**

Buyuk shoir va mutafakkir, atoqli davlat va jamoat arbobi Alisher Navoiyning bebaho ijodiy-ilmiy merosi nafaqat xalqimiz, balki jahon adabiyoti tarixida, milliy madaniyatimiz va adabiy-estetik tafakkurimiz rivojida alohida o'rin tutadi. Ulug' shoir o'zining she'riy va nasriy asarlarida yuksak umuminsoniy g'oyalarni, ona tilimizning beqiyos so'z boyligi va cheksiz ifoda imkoniyatlarini butun jozibasi va latofati bilan namoyon etib, yer yuzidagi millionlab kitobxonlar qalbidan munosib va mustahkam o'rin egalladi.

***O'zbekiston Respublikasi Prezidenti  
Shavkat Miromonovich Mirziyoyev***

Бесценное творческое и научное наследие великого поэта и мыслителя, известного государственного и общественного деятеля Алишера Навои играет важную роль в истории не только отечественной, но и мировой литературы, развитии национальной культуры и литературно-эстетического мышления. В своих лирических и прозаических произведениях великий поэт, воспевая высокие общечеловеческие идеи, демонстрировал богатый лексический запас и выразительные средства родного языка, благодаря чему занял достойное место в сердцах миллионов читателей по всему миру.

***Президент Республики Узбекистан  
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The invaluable creative and scientific heritage of the great poet and thinker, famous statesman and public figure Alisher Navoi has a special place not only in the history of our people, but also in the history of world literature, the development of our national culture and literary and aesthetic thinking. The great poet, in his poetic and prose works, with his whole charm and grace, has taken a worthy place in the hearts of millions of readers around the world, expressing the high universal ideas, the incomparable richness of words and the infinite possibilities of expression of our native language.

***President of the Republic of Uzbekistan  
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**For citation:** Mukhiddinov M.K. THE VIRTUE OF THE WORD. Alisher Navoi. 2021, vol. 1, issue 1, (28-35) pp.



DOI 10.26739/2181-1490-2021-1-3

## АННОТАЦИЯ

Шарқ шоирлари ижодида тилга эътибор, тилнинг инсон ҳаётидаги ўрни, хизмати, инсонни шарафлаши ва инсон ўз асосий алоқа қуроли тилдан қандай мақсадларда фойдаланиши хусусида фикрлар анча. “Сўз” деганда шоирлар инсонни ҳайвондан ажратиб турадиган нутқни, тафаккурни, ўзаро алоқа воситаси – тилни, бадиий адабиёт ва умуман ёзма ва оғзаки ижодни, тилнинг киши хулқ-атвори, одобига таъсири, тарбиявий аҳамиятини назарда тутганлар. Шунинг учун бўлса керак, инсон ихтиёридаги ижодий неъмат тил қадриятига юксак баҳо берилган, ундан ўз ўрнида тўғри ва фойдали ишлар учун фойдаланиш ҳақида панд ва насиҳатлар асосига қурилган мушоҳадалар юритилган.

Ушбу мақолада “Матлаъ ул-анвор” ва “Ҳайрат ул-аброр” муаллифлари тил ҳақида сўз юритганда, қайси жиҳатларга эътибор берганликлари, нималарни қоралаб, қандай хислатларни улуғлаганликлари масаласи ўрганилган.

Шуни ҳам айтиб ўтиш керакки, Навоий ва Хусрав Дехлавийнинг тил, сўз ҳақида баён этган фикрлари бошқа тадқиқотчиларнинг ҳам диққатини тортган. Аммо бу масала, биринчидан, бутун Шарқ адабиёти анъаналари контекстида олиб ўрганилган эмас, иккинчидан “Хамса” дostonларининг умумий мазмуни, моҳиятига боғлаб талқин этилмаган. Жумладан, икки улкан шоир Хусрав Дехлавий ва Алишер Навоийнинг тил, тил одоби, бадиий адабиёт борасидаги қарашлари чоғиштириб чиқилмаган, уларнинг қарашлари орасидаги фарқлар очилмаган.

**Калит сўзлар:** “Хамса”, “кун(бўлди)”, “факона(яралди)”, наср (сочма) ва шеърят, тартибга солинган сўз, ҳақиқат, чинакам фазилат, ўнинчи боб, ҳалоллик фазилати, ёлғоннинг зарари, шеърый асар афзаллиги, сўзнинг илоҳийлиги, сўздаги ва маъно мувозанати, сўз инсон шарафи, сўз фазилати, сўз ахлокий баркамоллик воситаси.

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## АННОТАЦИЯ

В творчестве поэтов Востока содержатся достаточно много мыслей о чутком внимании к языку, его месте в жизни человека, возвеличивании им человека и о том, как человек пользуется языком – основным орудием связи. Под “словом” поэты подразумевали речь, мышление, которые отличает человека от животного, взаимное средство общения – язык, художественную литературу, письменное и устное творчество, в целом, влияние языка на поведение, воспитание человека. Именно поэтому высоко был оценен язык как творческий



дар и высокая ценность, приведены рассуждения о правильном и полезном использовании этого дара.

Данная статья посвящена изучению вопросов рассуждения о языке авторами поэм “Матлаъ ул-анвор” (“Восход светил”) и “Хайрат ул-аброр” (“Смятение праведных”), каким аспектам они уделяли особое внимание при выявлении недостатков и достоинств языка.

Необходимо также отметить, что суждения Навои и Хосров Дехлеви о языке вызывали интерес у других исследователей. Однако, данная научная проблема, во-первых, не изучалась в контексте общевосточных литературных традиций, во-вторых, она не исследована в связи с общим содержанием поэм “Пятерицы”. В частности, взгляды двух великих поэтов Востока – Хосрова Дехлеви и Алишера Навои о языке, об этике языка, о художественной литературе еще не рассматривались с точки зрения компаративистского анализа.

Ключевые слова: “Хамса” (“Пятерица”), “кун (будь)”, “факона (создан)”, проза и поэзия, упорядоченное слово, истина, истинное достоинство, десятая глава, достоинство честности, вред лжи, превосходство поэтического произведения, божественное начало слова, баланс смысла и содержания в слове, человеческая ценность в слове, достоинство слова, слово как средство нравственного развития.

## THE VIRTUE OF THE WORD

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## ANNOTATION

Attention to language, the role and function of language in human life, human dignity and the purpose for which man uses language as his main means of communication are among the central points of the work of Eastern poets. The poets expressed in the term “Word”, the speech, thinking, means of communication that separate man from animals - language, literature and written and oral creation in general, the influence of language on human behavior, etiquette, educational value. This is probably why the value of language, the creative gift of human will, is so highly valued, and observations are made on the basis of precepts and advice about its use for correct and useful work.

In this article, Khusrav Dehlavi and Alisher Navoi, the authors of Matla’ul-Anwar and Hayrat-ul-Abrar, discuss the language, what aspects they pay attention to, what they criticize and what qualities they glorify.

The views of Navoi and Khusrav Dehlavi on language and speech are interpreted in connection with the general content and essence of the “Khamsa” epics. It also compares the views of the two great poets, Khusrav Dehlavi and Alisher Navoi, on language, etiquette, and literature, and reveals differences between their views.

**Keywords:** “Khamsa”, “day”, “facona” – “yaral-creation”, “bo’l-be”, prose – flee(sochma), and poetry is a regulated word, truth, true virtue, tenth chapter, the virtue of honesty and the harm of lying, the prose of a poetic work advantage, the divinity of the word, the balance of form and meaning in the word, the word is the honor of man, the word is the virtue, the word is the means of moral perfection.

Orientalists have much to say about the language, the role of the language in human life, its service, the honor of the person, and the purposes for which a person uses the main language of communication. In the word “poets”, poets mean speech, thinking, communication, language, fiction, and written and oral creativity, the influence of language on human behavior and behavior. That is why it is highly appreciated by the value of the creative gift of the human being that it is based on the advice and advice on how to use it in the right and useful way.

This issue is now part of our study. In particular, the authors of “Matla ‘al-Anwar” and “Hayrat ul-Abrar” are interested in what aspects they pay attention to, what they condemn, and what qualities they glorify.

It should also be noted that Navoi and Khusrav Delhi’s remarks on language and speech



have also attracted the attention of other researchers. However, this issue has not been explored in the context of the whole Oriental literature tradition, and secondly, it is not commented on the essence and essence of the Khamsa poems. In particular, the views of two great poets Khusrav Dehlavi and Alisher Navoi on language, ethics and fiction have not been overlooked and differences between them have not been revealed.

Therefore, we consider it necessary to analyze the poetic bytes of these writers, reflecting their thoughts on the subject and to study them as a separate chapter in our book. First of all, we would like to draw your attention to Khusrav Delhi and Alisher Navoi's views. Both poets believe in the philosophical notion that the Word is the first impetus of power, the call to the creation of the universe. It was as if the Absolute God was calling the "day", "the cure", "the wound", the creation of the material world, and the world was created. That is to say, the idea that the word is primary and that the action is secondary. After the creation of the Absolute Universe, the Word was given to man. According to Khusrav Delhi, both the world and man are molded for words - the abode of the divine spirit.

The living, the soul, and the life of the person are because of the word, for there is no other living being that speaks of Adam alone. Animals are alive and well, but in terms of speech they are not alive.

Pas chu chunin ast, suxan qoni most,

V-on ki bad-u zinda buvad, z-oni mos.[Amir Xusrav Dehlaviy. 1975: 112]

(That is our word, and that which gives us life is ours.)

According to Alisher Navoi: "The word is the glory of the pearl" because it was given by the power of the universe. It is the "four-pearl pearl" - the four elements (water, air, grass, and soil), which are the main characteristics of the human race, and human speech and speech prefers it. Therefore, language is not only a sign of human superiority, but also a human suffering, because language is a catastrophe, it can "destroy the soul". I wrote the word The power of the word, the word can bring the dead to life. The word of the king, Navoi says, "Bedod" is oppression, but the executioner is a bad name. The solution to the word is either to be happy or to be miserable forever, to mobilize the people of the word for enthusiasm and for greater purposes. The poet gives an interesting example: "Look at the beauty of the mouth", and the beauty and beauty of it are striking, but it is different from its beautiful image. But if I have this beautiful, masculine, brave speech, she will say:

Solg'usi jinsi bani odamg'a o't,

Ne bani odam, bari olamg'ao't.

Har dam etib elni halok o'rtagay,

Balki bashar xaylini pok o'rtagay.[Amir Xusrav Dehlaviy. 1975: 34]

Here, Navoi begins with an excerpt from the words and phrases of the literary literature, that is, the word of the word, and skillfully notes the power of the poem and the poet's word. And here's the subtle way: by the beautiful word that he describes, he can make the world drunk, but let him read the ghost of Navoi. In it:

Kim anga alfoz o'lub otash fishon,

Bersa ulus ko'nglig'a mungdin nishon.

Bazmda ul lahza aloloni ko'r,

Ko'yi xarobot aro g'avg'oni ko'r.

Ko'rki nechukdur yaqo chok aylamak,

O'zni fig'on birla halok aylamak. [Alisher Navoiy. 1960: 34]

The poet proudly described the power of the artistic word in general, including how highly appreciated his poems are, to impress and excite people. Here Navoi divides the artistic word into two: prose and poetry. Traditionally, poetry is dominated by prose. Because prose is not scattered, and poetry is an organized word, so its effect is different. This is also true in Nizami. Navoi supported Nizami's view here. Khusrav Delhi does not consider the word as an example of fiction. So there is no discussion of prose and poetry. Khusrav pays more attention to the role of the Delhi language in human society and its ethical aspects. Language connects people, and language divides people, and differences between people are reflected in the language: "The piety and the hypocrisy of man are from him, and the difference between men and donkeys". The poet is convinced that preserving the tongue and keeping the tongue in mind will bring many benefits in life. He says that language is better than treasure. The person must develop, educate, be respectful, and be well-liked



in the conversation. Word is more than gold:

Narxi suxan kard nashoyad ba mol,

3-on ki suxan qon buvadu zar safol [Amir Xusrav Dehlaviy. 1975: 113].

(It is not appropriate to measure the value of a word with goods, for the word is a soul, and gold is pure). To say the word to a meaningful, pointless person, not everyone appreciates a good word and understands it and does not enjoy it. It is a pleasure to talk to someone who has a good sense of humor and who understands the meanings of the words. It is not fair to say everything in the conversation, but rather to keep quiet. A bad word is not as good as a bad song, and a bad song can hurt your soul.

It is sinful to waste words to bad intentions such as deception and lies. However, it is much more common among people. They use words and mislead people to deceive the truth. Khusrav Delhi with such a bad word distinguishes it from the category of people, especially the three groups. They are: poets, astrologers, and soothsayers (“reciters”), who have no blessing because their profession is based on lies.

This was the poet’s great courage, because the poets, curses and astrologers had a great reputation in the royal court, and the ignorant and ignorant people believed in them. Such literature hurt both the vocabulary itself, and the annoying rules and vocabulary grew. The genius writers such as Delhi, Jami, Navoi have never entered it and strongly condemned the work of the literary writers. For example, in the work of “Mahbub ul-kulub” Alisher Navoi stops talking about his teachers - Attor, Rumi, Hafiz, Jami, Khusrav, their high-value poetry, and then recites the poets of the “lower class”. They write, “What poetic compositions are so stupid and their lusts and words, some of them will never happen if a good byte happens, but there will be a dozen bad accusations, and it will be worth it”. Navoi also mentioned that the word “poet” in the poem “Hayrat ul-abror”, which he himself was proud of, was misleading in his chapter. The great poet, who murmured, “is a different kind of bull”, they have changed my poem, or, more precisely, to break it and bring it back to me, crying to the poem:

Zohir etib yig‘lagudek hol anga,

Kiydurubon eski qaro shol anga.

Turfa bukim she‘r qo‘yub otishi,

Etkurbon ko‘kka mubohotini. [Alisher Navoiy. 1960: 36]

Such thieves are “imitators”, without their knowledge being their own, much in the time of Khosrav Delhi and Navoi. They are still there. Are there still admirable poets who master the ideas and expressions and talents of talented poets, and who, as Navoi said, shamelessly proclaim? Poetry has come down from poetic words: “Chicken, in what words, what kind of chicken, but what song”?

Alisher Navoi also reacted negatively to such astrologers, such as pseudo-poets. The twenty-fifth chapter of the book Mahbub ul-Qubub, entitled “In the Remembrance of Ahl Nujum”, reads: “It is astonishing that it reigns under the constitution of planetary and planetary, and rammals, with its dots”, ie, staring at the stars and planets. the astrologer who brings forth sorcery is like a fortune-teller. Their devices are all cunning, all their actions are ineffective and ineffective. Convinced by lies and myths, the witch has exposed these individuals through a very original film: “If there is a pomegranate in the past, it does not know how many grains it contains, or the bitterness, or the bitterness ...” They want to talk about the mystery of it. That is why their words “are not true”, Navoi concludes. As we see, there is much in common between the two great poets about truthfulness and falsehood. It is also clear that the content of the language issue is so profound that it embraces literary and critical views on many social issues.

However, the words of Amir Khusrav about the language do not end there. He seeks to illustrate the importance of honesty and truthfulness through examples. The poet says that the door to happiness in his hand is always open.

Sar chu so‘yi rostī ovarḍ mard,

Bodi havodis kulahash kaç nakard.

Hapki ba tan rost alomat buvad,

Qolabi tavqe‘ salomat buvad.

Sidqʻuz az rostii dil naxost,

Tir shud az kolbadi rost rost.[Amir Xusrav Dehlaviy. 1975: 116].

(A person who turns his head towards the truth cannot take the wind of events.





Truthfulness, the use of the virtues of the honest language, means that the truthful man hates liars, a lowly character that divides people and makes them hostile to one another: The poet then admonishes that, if you cannot use your tongue for the purpose of truth, it is better not to be quiet and not be lazy. Language makes the world famous and popular, but it can also make the world a disgraceful and discredited world. Especially, hypocrites warn of the hypocrites, the two hypocrites, the hypocrites who praise you in front of you and roll the clay behind you. However, it is also true that the two liars who speak differently will eventually regret it. This bad habit eats their heads. Two types of talk can be like cutting a knife with a knife or a snake with a rope, and one day the knife will get off your head or kill it when you realize you are being deceived by a snake.

A wise person will not speak much, but will be careful about the language:

Pistai purmag‘z nago‘yad suxun,

Garchi dahonast zi capto ba bun.[Amir Xusrav Dehlaviy. 1975: 118].

(The essence of the whole pistachio is silent, though.) Rumorous people shouted in the streets, shouting and yelling. They are disturbing the peace of the people, which is contrary to human virtue, and defeats humanity:

Odamñ az arbada bechora gasht,

K-az shag‘abi ra‘d zamin pora gasht.

On ki kunad go‘sh kar ovoyi o‘,

Noibi качной buvad noyi o‘.

Xar chu kunad bong ba hamsoyagñ,

Mag‘zi capaftad ba tihi moyagñ.[Amir Xusrav Dehlaviy. 1975: 119]

(Humans are scared of the scandal, because of the noise of the thunder, the earth is shattered, and the deafness of the deaf people is indistinct.)

In this way, Amir Khusrav spoke about the language and made important judgments about moral issues such as human ethics, interpersonal relationships, the role of the individual in society and his behavior. These thoughts never become old, always sound like wisdom.

Chapters devoted to the language of Alisher Navoi in the poem «Hayrat ul-abror» mainly focus on the philosophical and social essence of the word, its functions and its literary value, its enormous influence on the art of speech, its educational and spiritual significance. But the Uzbek poet elsewhere, in the tenth article, specifically mentions the virtue of being honest and the dangers of lying. Navoi places a high value on honesty and honesty. Ordinary people have taken it as an important sign of humanity. He says, “The house of the body is with the salt of this truth”. It is also noticeable that if Amir Khusrav explained the truth with more language and humor, Alisher Navoi would associate it with human behavior and behavior. For example, he described truth and curvature as follows:

Rostdur ulkim nazari to‘g‘ridur,

Kim iligi egridur – ul o‘g‘ridur.

Bo‘lsa ilik egrilik ichra samar,

El ani kesmakda tuz etgay magar.

Ko‘zki erur egri aning xilqati,

Birni ikki ko‘rmak erur san‘ati.[Alisher Navoiy. 1960: 90]

That is to say, a person with a right mind will be truthful and true, and a person with a crooked hand is a thief. If the hand is accustomed to the curve, can the people cut and fix it (or the people will cut it and sprinkle salt)? If the structure of the eye is curved, it shows two flips - deception. Lying can lead kings and ministers to wars, massacres, unjust judgments, injustice, and cruelty. The upright king is a righteous king, the scribe is the protector of truth, the upright man is the messenger of truth. This is how Alisher Navoi honors truth. The great poet also insisted that the life of a truthful man is not easy, but faces various obstacles and slanders. The falcon himself also dislikes the truthful man, for the falcon himself is a carpenter.

Ul kiishkim, tuzluk erur shon anga,

Dushman erur gardishi davron anga.

Xomaki tuzlukka erur rahnamun,

Kesilibon boshi bo‘lur capnagun.[Alisher Navoiy. 1960: 91]

On the one hand, “truth”, that is, truth is salvation, perfection, and, on the other hand, a good conscience is the hardships and hardships of the truthful people. As Navoi unveils this conflict





and connects truths with truthfulness, truthfulness, and conscientiousness, the eternal struggle in society is a struggle between good and fair people, fraudulent, deceitful, and fraudulent. stated.

According to Alisher Navoi, people do not believe the truth of a person who is known for being a fraudulent and fraudulent person (“people do not believe the truth”). To prove this, at the end of the chapter, the story is told by a liar and a lion. There was a giant lion in the woods, he loved his children and played with them. He carried his children in his teeth. There was a guard in the woods, biting the lion’s bite, and blinking, and the lion was tossing his teeth into his baby’s body and his son would die. The grief overwhelmed the lion. To avoid this, the lion decides to make friends with the surgeon. When a lion tells the surgeon that he has nothing to do with you, if you become my friend, he will save you from your enemies and protect you. But the lions were deceiving the lions by words and words. The lion was accustomed to his lies. One day a hapless hunter will fall into the trap of a hunter and call out for help, but he will not stop thinking that the lion is still deceiving. As a result, the surgeon dies.

Through this story, the poet showed that the end of lying and deceit was deadly. He concludes the chapter by saying, “Not all the words of a man are pleasant”; Amir Khusrav also gives a story. One of the saints, Ibrahim ibn Adham, was on his way, a passenger asked him how he had acquired this great position and knowledge. And Abraham said,

Guft: az on ro‘, ki zabon columoh,  
 Doshtam az behudago‘yi nigoh.  
 Durqi dahonro nagshodam zi band,  
 Quz ba hadise, ki buvad sudmand...  
 Guftani befoida tarki hayost,  
 Qavli muvaqqah sifati anbiyost.[Amir Xusrav Dehlaviy. 1975: 124]

(He says: I have kept my tongue for months and years in vain. I have not opened my mouth to any other word. Verbal speech is life-giving; justified speech is the quality of the prophets.)

Thus, while Amir Khusrav focuses on emphasizing the practical significance of the word, the benefits of honesty and the dangers of lying, eloquence and embarrassment, Alisher Navoi takes a closer look at the language and reveals the social essence of truth and lies, explaining the impact of life on society.

Thus, thoughts on language and words coincide with Amir Khusrav and Alisher Navoi. But in Navoi the passion is more passionate, the criticism is more intense. In addition, Navoi spoke about the possibilities of the Turkic language and proudly stated that he had launched a great work in this language, which also underscores the uniqueness of his work. It is clear that Navoi’s views are influenced by the views of Nizami, Khusrav Delhi, and Abdurahman Jomi. The thoughts of Amir Khusrav and Alisher Navoi on knowledge, intelligence and language are in essence Nizami Ganjavi’s thoughts on the language and on the virtues that glorify the human race. There are two chapters in Makhzan ul-asror, entitled “Guftor Narrative of Speech” (“Virtue of the Word”), and “Bartarii Suha is less important”. The first chapter deals with the importance of the divine essence of the word for a person. The Charter writes:

Qunbishi avval, ki qalam bargirift,  
 Harfi naxustin zi suxan dargirift.  
 Pardai xilvat chu barandoxtand,  
 Qilvai avval ba suxan soxtand.[Amir Xusrav Dehlaviy. 1975: 283-284]

(The first movement that made the pen was the Word first. The first thing that polished when the first curtain was raised was the Word).

For comparison, we begin the chapter on the Word of Matla al-Anwar (the description of the word in Amir Khusrav is given in one chapter):

Har chā dar in charxi ko‘han soxtand,  
 Qolabe az bahri suxan soxtand.  
 Lek nayaftod ba ro‘yi zamā,  
 Qolabi in sikka beh az odamā. [Abdurahman Jami. 1913: 266]

(It is a mold created for the word in the old world. Let us take a look at Abdurahman Jami’s work.

Peshtarin nafhai bog‘i suxan,  
 Hast nasimi chamanoroyi “kun”.  
 Subhidam on nafha chu barxostast,



Xushku tari in chaman orostast.[Abdurahman Jami. 1913: 267]

(The first fragrance of the orchard is the pronunciation of the chambers of the day.

Alisher Navoi's poem "Hayrat ul-abror" contains two chapters, but does not include chapters about the word in "articles" but in the first part of the work. The same is true of Nizami and Jami, but in Amir Khusrav it is mentioned in the third 'Imams'. Navoi began his speech by saying: "By the words of the human soul, the revered jahontobi and the ore of the human orb are all serene, and each one of the pearls of the sausages is protected by the good work and the sympathy of the sincere ornaments".

Alisher Navoi, as usual, also here summarizes the main theses in the chapter's prose headings, namely: 1) the definition of the human essence of the word; (2) that the word reflects the moral character of a person; 3) To say that poetry is superior to prose. The chapter begins:

So'z guharig'a erur ancha sharaf,

Kim bo'la olmas anga gavhar sadaf.

To'rt sadaf gavharining durji yl,

Emti falak axtarining burji ul.[Alisher Navoiy. 1960: 33]

We have given the beginning bytes of the chapters devoted to the word in all four works. It turns out that Nizami, Khusrav Delhi, Jami and Navoi placed great emphasis on the philosophical essence of the Word and started from the beginning. After all, according to the medieval scholars, as well as according to Islamic belief, the Word is at the forefront of the universe, that is, the Word was first, and then came into existence. Therefore, the main character of a person is speech. First of all, the person is good or bad.

Nizami Ganjavi sought to emphasize the divinity of the Word, its heavenly glory, and to reveal its supreme value. Amir Khusrav interprets this idea with reference to human dignity, honor, virtues and deficiencies. In Jami, in both aspects, there is a stagnation over the virtue of artistic speech. Lord Navoi, as we have seen above, considers the value and holiness of the Word as well as the proportions of form and meaning in the Word, beyond the scope of prose and prose, and expresses both the philosophical and moral aesthetic considerations.

As in all chapters of "Hayrat ul-abror", this chapter also paid much attention to the great Navoi moral. Remember, in the previous section, Navoi mentioned the human race and made it a great idea that speech is a mark that separates people from animals, but that everyone who speaks is a human being, and that the main character of humanity is faith. Navoi has continued the same position in chapters on Word: The word should be used only for the good and the good, when the word is used for evil purposes it will bring disaster and such a person is not a Muslim. Conflict, slander, seduction, lies - all these defects occur through the Word. People use a word to do one trick: The Word kills and resurrects a person, the word builds up and destroys property, the Word works great things, and causes ugly events. Navoi cites a number of examples, such as:

Fitna qilib va'dayu payg'om ila,

Aqlni mast aylasa dashnom ila.

Ko'rguzubon loba malohat uza,

Lobasi tuz sepsa jarohat uza.

Kim ekin ul shu'lag'a yoqilg'uchi,

Yo bu jarohatga davo qilguchi.[Alisher Navoiy. 1960: 33-34]

So, while speech and speech are the same thing that separates people from animals, there is a tendency in many Oriental poets to appreciate the word and pay attention to the language. It is clear that each writer, in addition to repeating the traditional conclusions with a new expression, also draws conclusions from the events he has seen and observed in his life. After all, the poet's duty was to exhort, to speak, to speak well, and to protect human qualities. This trend is especially noticeable in the well-known writers such as Nizami, Navoi, Khusrav Delhi.

Generally, word is a person's honor, word is a virtue, and word is a means of moral perfection. So you have to spend it this way. This is the conclusion of the great poets.

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## ALISHER NAVOIY XALQARO JURNALINING AXBOROT XATI

**Alisher Navoiy xalqaro jurnali** Amerika qo'shma shtatlarining Crossref.org tizimiga kiritiladi hamda har bir maqolaga doi raqami beriladi. Jurnalda quyidagi ruknlar bo'yicha maqolalar chop etiladi:

- **NAVOIY VA JAHON ADABIYOTI**
- **NAVOIY VA TILSHUNOSLIK MASALALARI**
- **TEMURIYLAR DAVRI TURKIY VA O'ZBEK ADABIYOTI**
- **BAHOSIZ BITIKLAR** (Navoiy asarlarining qo'lyozmalari, Navoiy merosi va matnshunoslik masalalari uchun).
- **ASLIYAT UMMONI** (asosan, ingliz, fransuz, nemis, rus, xitoy, yapon, koreys, hind tillariga).
- **NAVOIY NASRI VA NAZMI NAFOSATI** (Navoiy nasri va nazmiga doir tadqiqotlar uchun).
- **ILM, OLAM VA OLIM** (Navoiy ilmiy merosi va turli ilmlarga doir qarashlari uchun).
- **HAQIQAT SARI SAFAR** (Navoiyning falsafiy qarashlari).
- **MA'RIFAT YOG'DUSI** (Navoiy va islom ma'rifati, Navoiyning diniy-ma'rifiy qarashlari, Navoiy va tasavvuf).
- **NAVOIY POETIKASI** (Fasohat, balog'at, badiiyat, aruz va qofiya bilan bog'liq masalalar).
- **TURKIY MUMTOZ ADABIYOT TADQIQI VA UNING BOSHQA ADABIYOTLAR BILAN QIYOSI**
- **NAVOIY VA ADABIY TA'SIR MASALALARI**
- **NAVOIY VA TA'LIM-TARBIYA MASALALARI**

### MAQOLALARGA QO'YILADIGAN TALABLAR:

- maqola 10-15 sahifa hajmida taqdim etiladi;
- maqolalar **o'zbek, turk, tojik, rus, ingliz, fransuz** tillarida qabul qilinadi;
- Maqolaning tarkibiy tuzilishi:
  1. Maqola sarlavhasi.
  2. Muallifning F.I.SH., lavozimi, ilmiy unvoni, ish (o'qish) joylari, viloyat, respublika va elektron pochta adresi to'liq keltiriladi.
  3. Annotatsiya (maqolaning qisqacha mazmun va maqsadi, 100-150 ta so'zdan iborat bo'lishi lozim) **o'zbek, rus, ingliz** tillarida beriladi.
  4. Tayanch so'z va iboralar **o'zbek, rus, ingliz** tillarida (7-10 so'zdan iborat bo'lishi kerak).
  5. Kirish (Introduction)
  6. Asosiy qism (Main part)
  7. Natijalar va muhokama (Results and Discussions)
  8. Xulosalar (Conclusions)
  9. Adabiyotlar (References) – alifbo tartibida keltiriladi (15-20 ta adabiyot).
- maqola Times News Roman shriftida, 14 kattalikda, 1 intervalda tayyorlanadi;
- havola(snoscikalar)lar katta qavsda muallif familiyasi – nashr sanasi – sahifasi [Mo'minov 2020: 25] shaklida keltiriladi;
- maqola tomonlari chap: 3 sm, o'ng: 1,5 sm, yuqori va quyi: 2 sm;
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- Maqolalar ekspertiza qilinadi. Ekspertlar tomonidan **tavsiya etilgan maqolalargina jurnalda chop etiladi;**
- tavsiya etilmagan maqolalar chop etilmaydi va mualliflarga qaytarilmaydi.
- jurnalning 1 ta sonida muallifning faqat 1 ta maqolasi chop etiladi.
- Maqola so'ngida mualliflar(lar) telefon raqamini kirirtishlari shart.

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  4. Ключевые слова и выражения на **узбекском, русском и английском языках** (7-10 слов).
  5. Вступление (Introduction)
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