

HARMONY OF FARMING AND ECOLOGICAL CULTURE

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Abstract: This article provides a deep analysis of the image of the peasant and the attitude towards him in the works of the thinker and writer Alisher Navoi, "Lison ut-tayr" and "Sabbayi Sayyor." The peasant, as a unique social class in human society, is always needed, at all times, for everyone. Due to his miraculous, legendary labor, whether a king, beggar, dervish, tyrant, or just, the peasant is constantly needed by all, as shown through the artistic depiction in the literary work.

Keywords: Alisher Navoi, Lison ut-tayr, Sabbayi Sayyor, Khiromiy, agriculture, improvement

Horticulture is one of the most important and integral parts of agriculture. In the activities of our ancestors, construction and gardening were considered as a means of devoting life to the place where people live. For many years, the authoritarian regime has neglected this most delicate network of further environmental cleaning. Indifference to green nature causes unpleasant climate changes with alarming consequences in the world of mankind, animals and plants. For this reason, today attention to the natural environment, solving environmental problems that harm the production of the country has become one of the stable directions and the strongest problem of the activity of independent Uzbekistan. Observance of environmental requirements in connection with farming, horticulture and ecological culture, which is an important part of farming, and environmental control problems of members of the society are manifested in the works of Alisher Navoi in different contents and forms.

Chapter XLIV of the epic "Lisonut - Tyre" tells the story of an uneducated gardener. Hudhud tells this story against Qumri's objection. At the heart of the story is the image of a gardener who could not master his profession perfectly. The story ends with the death of the gardener. Alisher Navoi began the first stanza of the XLIV chapter by directly criticizing the gardener who is ignorant of the secrets of his profession:

Bog'bone bor edi bas behunar,

Boq'bonlik san'atidan be xabar [7; 65].

In agriculture, expressions such as "needle graft", "bud graft", "pen graft" are simply not used. Creating a high-quality and fruitful variety of a plant by grafting a branch or a bud of a tree to another plant has been one of the most important conditions for the development of horticulture since ancient times. That is why a gardener who does not master the art of grafting is not considered a gardener. Chapter XLIV of the epic "Lisonut-Tair" evaluates the character at the heart of the story based on the delicate edge of the gardening profession:

Ne shajar payvand qilmoq shevasi,

Kim halovat hosil etkay mevasi [7; 65].

According to Alisher Navoi's interpretation, the seed forms a sprout in plants and performs the function of protecting them from adverse external conditions. Therefore, a gardener who does not understand the structure, growth, development and yielding laws of fruit trees, who does not understand their relationship with the external environment, is not a gardener:

Ne yog'och parkovi birla parvarish -

Aylay olibkim, shajar qilg'ay ravish.

Vaqt ila ne dona sochmoqni bilib,
Kim farah qilg'ay guli hosil qilib [7; 65].

A gardener who plants, cultivates, and grafts plants, is completely ignorant of horticultural work, and who bothers himself with cleaning the garden from weeds, is not a gardener, in fact, he is a gardener:

Bog' aro anborkashlig' birla xush,
Bog'bon yo'qkim, degil anborkash [7; 65].

His friends, who feel sorry for the hero of the story, advise him not to do something he doesn't know, to do something useful without wasting his life. But he does not listen to the advice of his comrades. The ignorant gardener continues to walk among the trees and pick herbs.

According to Alisher Navoi's interpretation, if the unfortunate person is ignorant, not only friends, brothers, but also he hates to hear the words of the most intelligent scientist. That's why there is no one worse in the world than an ignorant person!

Apples and vines were among the most cultivated fruits even in the time of the great thinker. One day, a careless gardener who was mowing furrows and cutting vines was bitten by a snake: Toki bir jo'ya aro kesmakda tok,

Ayladi oni yilon sanchib halok [7; 65].

The story "Lisonut - tyre" is created on the basis of personal observations and personal experience of the author, and it acquires significant artistic value. The idea that the gardener plays a unique role in contributing to ecological stability and creating a healthy lifestyle oozes from the core of the story. As if the unity of man and nature can never be separated, the theme of "green space" is an eternal and eternal theme. Every artist describes this eternal theme in his own way. He breaks down various events, topics and ideas that he has written in his own artistic way.

Greenery is a symbol of vitality, life. That is why, by God's grace, the hundred hidden trees in the world of non-existence wear the dress of existence. Thousands of cypress trees appeared, hundreds of thousands of tulips, sunbulbs, narcissus, suman, and violet flowers bloomed in the garden and created colorful beautiful landscapes.

The epic "Ra'na va Zebo" created by Mulla Qurban Khiromiy, who lived in the literary environment of Bukhara at the end of the 18th century and the first half of the 19th century, began with the description of Shahrisabz, the native land of the poet. In our opinion, Alisher Navoi was perfectly aware of the literary heritage, and attached great importance to dozens of ghazals of the great poet.

While praising his hometown Shahrisabz with burning love and high emotion, Maulana Khiromiy was effectively influenced by the third story in the "Sabai Sayyor" epic. According to Mullah Kurban Khiromi's interpretation, the green grass covering the entire earth gives the impression that the blue, blue sky is cut off and falls on the land of Shahrisabz:

Na yuzdin bo'lmasin, fasli bahori,
O'tar har ko'chasidin jo'ybori.

Sarosar yer yuzidin sabzai tar, Alisher Navoi's second argument that substantiates the literary influence of the work "Sabai Sayyor" on Hiromi's work is that Sayyor, the fourth epic of the great thinker "Khamsa", is a classic example of the plot and the art of molding. "To'tinoma" and "Ra'no va Zebo" epics with mobile plots written by Mavlano Hiromiy were skillfully created using the

molding composition method. Mulla Kurban Khiromiy carefully studied the history and development of the compositional method of molding in fiction in order to master the secrets of this method. The same point should be made about the plot, one of the main elements characteristic of epic works of art. It was impossible to create such epics as "Chor Dervish", "Totinoma", "Ra'no va Zebo", "Yusuf va Zulayho" in an artistically effective way without studying the wandering theme in the literature of Uzbek, Persian, Tatar and Indian peoples until the 19th century. Maulana Hiromi creatively and artistically updated and developed the system of events in travel sagas in his works, which are mentioned by the name of Maulana Hiromi. He presented the moral-spiritual, cultural-educational vision and humanitarian ideas in them to the students with new interpretations. The attitude towards the "Green Field" was reflected in the fourth story of the epic "Sabai Sayyor" in a unique artistic interpretation. According to the story of the traveler from the fourth climate, a needy person brings a basket of olmurut and presents it to the king of Delhi. Although he waited for several days for the fruit he brought, there was no result. One day it occurred to the king that he ordered to find the poor man. The courtiers found the owner of the olmurut and asked what he needed. We read from the story:

Sog'inib shah dediki: "Toping oni",
So'rungiz hojatini pinhoni".

Dedi so'rg'on dam ul gado pesha:

"Hojatimdur, bir arra, bir tesha"

It is clear that the great poet carefully studied the historical events of 4,336 years and 10 months of the history of the kings of Ajam, selected from them the scenes that fit his ideological and artistic purpose, and used them in "Khamisa" epics. This emphasis is also related to the history of Bahram bini Yazdiyjur, who belongs to the Sassanid dynasty and served as the basis for the "Sabai Sayyor" saga. Alisher Navoi's literary skill is that, as seen above in the comparison of Khavornoq and Bogi Jahanoro, he selected the pictures that match the personality and activities of the Sassanid ruler who lived several thousand years ago and the personality and activities of the king of his time, and skillfully integrated them into the artistic text.

Historicity is one of the main means of creating a work of art. Life scenes in Alisher Navoi's artistic works are in most places in full agreement with the evidence of the great writer's tazkira, manoqib, and historical works. Looking at the matter from the same point of view, the rare informative story about the history of the creation of "Bogi Jahanoro" in the manoqib "Khamsatul-matahayyirin" is of special interest because it reinforces the historical truth in the dream scene in the thirty-seventh chapter of "Sabai Sayyor" and is directly related to the "green field" theme.

In the 5th article of "Khamsatul-matahayyirin", the farmer who is written in the pen is seen as a highly enlightened, intelligent and intelligent person. If Bogban was not so intelligent and capable, the murshid of the Naqshbandi order, the great poet and allama Nuriddin Abdurrahman Jami would not have entered into a sweet and humorous, wavy and enigmatic discussion with him. Dehkan deeply understood that in the words of the great Persian-Tajik poet, the tender and beautiful tree, the cypress, and the lover, the central hero of classical poetry, were referred to, and that the grace of Abdurrahman Jami and Alisher Navoi was related to that beautiful simile. A similar conclusion can be made about the reference to the abjad calculation in Alisher Navoi's lutfi. The word "Qad" is written in Arabic with two letters "qaf" and "dal". The numerical value of these letters (q-100, d-4)

is one hundred and four. Syed Ghiyas, a master gardener of his time, also knew the numerical expression of the cypress saplings, which he was carrying on a cart from the lush gardens of Herat to plant in Jahonoro. Such evidence related to the "green field" in "Khamsatul-matahayyirin" shows that the thoughts of Zahiriddin Muhammad Babur, "The time of Sultan Husayn Mirza was a strange time...everyone was busy with one thing, he had a lot of enthusiasm and ambition, and he completed that task", [3:159-160] is full of historical truth.

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