

RESEARCH ON ALISHER NAVAI'S LITERARY HERITAGE IN BUKHARA

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ANNOTATION

This article examines the role of the Bukhara scientific community in the Uzbek Navai studies of the 20th century, in particular, the contribution of such outstanding scholars as Sadriddin Ayniy and Abdurauf Fitrat to the study of the creative heritage of Alisher Navai. The article analyzes the stages of the formation of Navai studies, issues of textual studies and mystical interpretation based on the historical-comparative method. Also, the specific features of the Bukhara Navai school are shown using specific data and tables.

Keywords: Navai studies, Bukhara school, Sadriddin Ayni, Abdurauf Fitrat, textual studies, Sufism, "Khamsa", scientific heritage, lore, Jadidism

Alisher Navai's invaluable creative and scholarly heritage occupies a special place not only in the history of our people but also in world literary history, as well as in the development of our national culture and literary-aesthetic thought [1, p. 2]. By the beginning of the twentieth century, as a result of the national awakening movement and the activities of Jadid reformist intellectuals, the study of Navai's legacy began to be conducted on the basis of new social and scholarly criteria. In this process, the scholarly environment of Bukhara assumed a leading role owing to its ancient traditions, rich libraries, and a strong school of textual studies. The formation of the Bukhara school of Navoi studies was directly based on the traditions of madrasa education and the practice of working with manuscript sources.

Representatives of this school examined Navai's works not only as works of belles-lettres, but also as an important means of national self-awareness and spiritual elevation. In particular, the ideas of humanism, justice, and the concept of the perfect human being in the poet's works acquired new meanings in the interpretations of Bukhara Navoi scholars. With the advent of the period of independence, the traditions of this school were elevated to a new stage, and free from the ideological constraints of the Soviet era, it became possible to conduct an in-depth study of the mystical and divine ideas in the poet's творчество, including the Sufi concepts of "faqr" and "fana."

LITERATURE REVIEW AND METHODOLOGY

At the contemporary stage of Navoi studies, examining the poet's creative legacy in an integrated manner with Sufi doctrine holds significant scholarly and theoretical importance [2, p. 7]. In this study, the primary sources include foundational works of the Bukhara school, such as S. Ayni's treatise "Alisher Navai" and A. Fitrat's work "On Navai's Persian Poetry and His Pen Name 'Fani'." In addition, the scholarly interactions and research conducted by such scholars as Ye. E. Bertels and A. Hayitmetov in collaboration with representatives of the Bukhara school were analyzed.

Methodology

In the course of the research, historical, comparative-typological analysis, and hermeneutic interpretation methods were employed. The Sufi symbols and terms found in Navai's works



were re-evaluated from the perspective of the scholarly traditions of Bukhara madrasas and the principles of classical poetics. Through comparative textual analysis, the distinctive features characteristic of the Bukhara school were identified and highlighted.

In order to conduct a comprehensive analysis of the study of Alisher Navai's works within the scholarly and cultural environment of Bukhara, a range of research methods was applied. In particular, the historical method was used to examine the intellectual and educational milieu of Bukhara madrasas in the fifteenth and sixteenth centuries, the literary and aesthetic views formed within this environment, as well as the reception and interpretation of Navai's works in their historical context. This method made it possible to determine the close connection between Navai's works and the spirit of the era, as well as the socio-cultural conditions of the time.

Using the comparative-typological analysis method, the artistic and philosophical ideas expressed in Alisher Navai's works were compared with those of scholars and poets associated with the Bukhara literary school. This method enabled the identification of similarities and differences in Sufi concepts, systems of symbolic imagery, and poetic devices, thereby substantiating the typological features specific to the Bukhara scholarly and literary milieu. In addition, the reflection of the principles of classical poetics in Navai's works was analyzed in comparison with the traditions of the Bukhara school.

The hermeneutic interpretation method played a crucial role in revealing the deeper meanings and conceptual essence of Sufi symbols, terms, and philosophical notions present in Navai's works. Based on this method, literary texts were interpreted as multilayered systems of meaning, and their connections with Bukhara madrasa traditions, Islamic scholarly thought, and the Sufi worldview were elucidated. During the process of textual interpretation, classical commentaries and Sufi sources were employed to clarify the semantic potential of symbols and technical terms.

Discussion and Results

The principal achievement of the Bukhara school of Navoi studies is manifested in its rigorous work with texts and in revealing the social and philosophical foundations of the poet's creative legacy. In particular, Abdurauf Fitrat was among the first scholars to draw academic attention to the issues of "faqr" and Sufism in Navai's works [2, p. 8]. Although these themes were subjected to ideological pressure during the Soviet period, scholars of the Bukhara school provided a well-grounded academic analysis of Navai's linguistic and stylistic mastery, as well as his contribution to the development of the Turkic language.

Conclusion

The twentieth-century Bukhara school of Navoi studies represents an important scholarly center that laid the foundations of Uzbek literary studies. Scholars of this school examined Navai's creative legacy not merely as a literary phenomenon, but as a spiritual and cultural treasure of the Turkic peoples and a source of national pride.

First, the scholarly environment of Bukhara demonstrated great dedication in preserving the original manuscripts of Navai's works, systematizing them, and introducing them into academic circulation. Second, the research conducted by scholars such as S. Ayni and A. Fitrat liberated Navoi studies from narrow ideological frameworks and elevated it to the level of universal



values and world culture. Third, the traditions of this school currently serve as the foundation of “Navoi studies in the period of independence.” The objective and innovative study of Sufism, irfan, faqr, and the concept of the perfect human being in Navai’s works constitutes the historical contribution of the Bukhara school.

Moreover, Bukhara Navoi scholars conducted an in-depth analysis of the poet’s Persian as well as Turkic heritage, thereby demonstrating his genius as a bilingual poet (“Zullisonayn”). In conclusion, the scholarly experience and methodologies of the Bukhara school of Navoi studies will continue to serve as a fundamental reference and guiding framework for future generations of Navoi scholars. Through the study of this school, we gain a deeper and more vivid understanding of the many facets of Navai’s genius.

References

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