

ANALYSIS OF NAVO'S SPIRITUAL HERITAGE IN THE WORKS OF E.E. BERTELS

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Abstract: This article presents an analysis of Navoi's spiritual heritage in the works of E.E. Bertels. At the same time, the opinions of scholars who believe that Navoi's work has a symbolic meaning are given. In his works, E.E. Bertels made a comparative analysis of the ghazals, qasidas, quatrains, masnavis and quttas written in Persian and Turkic languages by more than twenty authors - Rudaki, Abu Shukur Balkhi, Daqiqi, Firdawsi, Unsuri, Farruhi, Amir Khisrav Dehlavi, Alisher Navoi, Jami, Fuzuli and others.

Keywords: ghazal. Alisher Navoi, Jami, Fuzuli, classical language, qasida

INTRODUCTION. An important area of scientific research of the orientalist scholar E.E. Bertels was the study of the spiritual heritage of Alisher Navoi, a great representative of the Uzbek classical language and literature. As a result of these studies, the monograph "Navoi" was created. This work examines the role of material and spiritual factors in the formation of the poet's worldview and the influence of Navoi's work on the traditions of Eastern literature. E.E. Bertels came to the conclusion that the opinions of scholars who considered Navoi's work to have a symbolic meaning were not based on evidence and proved the originality of his works. He also came to the conclusion that, based on the analysis of the poet's poetry, it is wrong to interpret it with an exaggerated influence of Sufism. Navoi's works cover all issues of social and spiritual life. The thinker's work "Khamsa" is the highest peak of his creativity, and it also expresses valuable thoughts on philosophical and moral issues. Therefore, the poet's works have a rich philosophical content.

Alisher Navoi, as a person with deep philosophical thinking, reflects on such philosophical problems as existence, knowledge, development, content and form. Pantheism is the basis of Navoi's philosophical worldview. Ideas about the theory of knowledge are of great importance in Navoi's philosophical worldview. In particular, his observations about the stages of sensory and intellectual knowledge, their interconnection and connection indicate a deep mastery of philosophical knowledge. Navoi's philosophy interprets human existence, nature and essence. According to him, external and internal factors are important in the formation of a person. Navoi's deep thoughts show that he was profound in relation to the philosophical thinking of that time.

MAIN PART. During his almost forty years of scientific activity, E.E. Bertels studied and compared not only Persian-Tajik classical poetry, but also the works of Turkic-speaking writers. This scientist emphasizes the need to study the literature of the peoples of the East taking into account cultural and literary ties. In his works, he shows, based on scientifically reliable material, the strong interconnection and uniqueness of the work of classical representatives of the East. In his works, E.E. Bertels made a comparative analysis of the ghazals, odes, quatrains, masnavis and verses written in Persian and Turkic languages by more than twenty authors - Rudaki, Abu Shukur Balkhi, Daqiqi, Firdawsi, Unsuri, Farruhi, Amir Khisrav Dehlavi, Alisher Navoi, Jami, Fuzuli and others.

Since Alisher Navoi was the brightest representative of Uzbek classical culture and literature, the orientalist scholar E.E. Bertels paid serious attention to his work. According to the scholar, in order to have a complete idea of the conditions for the formation of Navoi's work, it is worth saying a few words about the state of Turkish poetry of that period. Starting from the 14th century, Turkish

literature began to gain strength. This is particularly due to the desire of Khorezm poets to use Persian literary techniques in their native language. This trend is particularly of the Timurids authority on top. The Timurids not only encouraged poets who wrote in the Turkic language, but also worked extensively in this field.

The study of Navoi's works shows that a strong interest in literature was a characteristic feature of the Timurid era. It should also be noted that in the 14th-15th centuries, Uzbek poets, who created wonderful works in both Uzbek and Persian languages, made a great contribution to the development of Persian-Tajik classical literature. The development of Tajik and Persian poetry cannot be imagined without studying the works of Alisher Navoi, Lutfi, and Yusuf Amiri. Davlatshah Samarkandi, a great scholar of Persian classical poetry of the 15th century, praised the poems of his contemporary Alisher Navoi written in old Uzbek and Persian and compared him with the great poet of the Middle Ages, Anvari.

Orientalist scholar E.E. Bertels, in his monograph "Navoi" dedicated to the work of Alisher Navoi, paints a picture of literary life in Central Asia in the 15th century. In this work, he expressed valuable thoughts on the achievements, mistakes and shortcomings of Mikhail Nikitsky's master's thesis "Amir Nizomiddin Alisher's place in the state and literature" ("Emir-Nizam-ad-din Ali-Sher in its state and literary significance"), as well as the reasons for this.¹ For the first time in Russian oriental studies, M. Nikitsky paid serious attention to the study of Alisher Navoi's work and tried to analyze it as much as possible. This master's thesis is not without some shortcomings, but it is of particular importance, firstly, because it served as the main source for subsequent works, and secondly, because it initiated Russian Navoi studies.²

The peculiarity of the scientist's scientific research is that they emphasize the important role of material and spiritual sources in the formation of any talented, original poet. In addition, E.E. Bertels, based on various legends and traditions associated with the life and work of Alisher Navoi and Husain Boykara, shed light on the unclear moments of their biographies. At the same time, in his works, he also vividly described the subsequent influence of Alisher Navoi's work on other Eastern literatures.

Another major scientific study by E.E. Bertels is the work "Navoi and Jami", dedicated to Navoi's work. It should be noted that in this work, the scientist did not set himself the task of studying Navoi's poetic and prose works. His main goal was to highlight important aspects of Navoi's life and work. At the same time, this work analyzes Navoi's poems and epics included in "Khamsa" and reveals their content and essence. In E.E. Bertels's view, the main characters in Navoi's work "Khamsa" are virtuous and righteous individuals who meet high moral standards. For example, Majnun, Farhad and Iskander are perfect people who have accumulated all the noble virtues in themselves and set themselves the goal of building a prosperous society.

Sufi scholar N. Komilov gives a fair assessment to the research of E. E. Bertels and notes that he was one of the first to write a monograph dedicated to the life and work of Navoi and publish it in Moscow. He acknowledges that he objectively sheds light on the literary environment of Herat, the friendship between Jami and Navoi, and the content of Navoi's works, and at the same time, in his work "Navoi and Attar", he provides a detailed scientific analysis of the works "Matiq ut-tair" and "Lisan ur-tair", proving the originality of Navoi's works.³

Orientalist scholar E.E. Bertels analyzes Navoi's thoughts on the work of Sakkoki, Atoi, Lutfi, and Sultan Husayn, representatives of Turkic literature of the Timurid era. Based on the available

¹Khayitmetov A. Literary and critical views of Alisher Navoi. Publishing House of the Academy of Sciences of Uzbekistan. Tashkent-1959. P. 7.

²Hallieva G. 20th century Russian oriental studies and Uzbek classical literature. Monograph. Tashkent. 2018. B.109

³Komilov N. Caravans of thought. - T.: Sharq, 2011. B. 202.

materials, one can get an idea of Sakkoki, who was a court poet during the reign of Khalil Sultan and Ulugbek. His real name is unknown, and Sakkoki is a literary pseudonym. The heyday of this poet's work falls on the forties of the 15th century. Sakkoki wrote qasidas along with ghazals. In his qasida, he does not absolutize the ruling circles, but rather ironically acknowledges that there are bloodsucking wolves among them. Navoi's brief information about Sakkoki is included in his book "Majolis un-nafayis". In this work, Alisher Navoi describes the great poets of his time and notes that Sakkoki's poems were highly appreciated in Samarkand. According to E.E. Bertels, during one of his trips to Samarkand, Navoi wanted to check the truth of this assessment. Therefore, he searches for the poems of Saccochius, but does not see any merit in what he finds, according to his words.⁴

According to Navoi, Sakkoki's qasid written in Turkish has retained a certain degree of its social value. Sakkoki praised his patron Ulugbek in his qasids. His qasids also praised Khalil Sultan, a prominent representative of the Naqshbandi order, Sheikh Muhammad Porso, and Ulugbek's great Amir Arslan Khoja Tarkhan.⁵

In polishing the images in Sakkoki's ghazals, he took advantage of the scientific terms that were common at that time. Including:

Firoqing bo'tasi ichra tanimni sizg'irur har dam.

Yuzimni oltun* etgali g'aningni kimyo qilma.

The verse uses chemistry terms. E.E.Bertels interprets the above verse as follows: so, hijran is a cauldron that melts the poet's blood, and as a result, komsash becomes a "philosopher's stone". Indeed, this stone also produces gold, and the poet in hijran paints his face in golden color.⁶

The work of the great poet Atoi, who wrote poems in the Old Uzbek language, is also connected with Samarkand. Although he was from Balkh, he was considered a poet of the court of Ulugbek and his son Abdullatif. Atoi's ghazals are similar to those of his contemporary Sakkoki. Atoi also strives to express the metaphors that are typical for ghazal lyrics in a phrase and to give it something new. His ghazals are dedicated to the praise of beauties. Sakkoki praises beauty, saying that a beautiful speech gives life to a dead person. However, Atoi repeats the definition of beautiful beauty based on scholastic philosophy.⁷ As is known, representatives of scholastic philosophy thought and wrote works on what "soul" is, how it arises.

Lutfi was considered a prominent representative of Herat lyrics, the strongest creator of old Uzbek ghazals. Lutfi was born in the second half of the 14th century. At first, he studied the secular sciences of his time (at that time, secular sciences were called "external sciences"). Later, he met Sheikh Shahoddin Khiyabani and became interested in the teachings of Sufism. Navoi respected him as a saint and a generous person. Lutfi, in Navoi's language, prayed a lot for this poor man, that is, for himself. Navoi hoped that the prayers of the great dervish would be answered. The poet admits that Lutfi was a dervish in his work "Majolis un-nafais". However, at the same time, E.E. Bertels writes that we do not know whether he was a member of the dervish community.⁸ Although Lutfi was a dervish, he may not have been a member of the community.

According to E.E. Bertels, some of Lutfi's verses can probably be interpreted in a Sufi spirit, like Hafez's. However, even a reader who is not familiar with Sufism can easily read and enjoy Lutfi's

⁴Bertels E.E. Izbrannye trudy. Navoi i Djami. Tom. 4. Izdatelstvo "Nauka". Main edition of Vostochnyoy literatury. Composer and editor E.R. Rustamov. M. 1965. S. 49.

⁵Rustamov E.R. Uzbek poetry in the first half of the XV century. - M.: 1963 str. 55-61.

⁶Bertels E.E. Navoi. Monograph./ Translator I.K. Mirzaev, Ph.D., prof. -T.: Wing of Thought, 2015.B. 69.

⁷The same work....P. 71.

⁸The same work.. P.73.

works without metaphorical explanations. Based on this, one can be sure that Lutfi's lyrics are mainly secular in spirit and not closely related to religious philosophy.⁹

Lutfi prepared a draft of a poetic work called "Zafarnoma" about the biography of Amir Temur, his epic poem "Gul and Navruz" was a fantastic love story, and his divan consisted of Persian and old Uzbek poems. Although his poems written in Persian were praised, those in his own language were very popular. According to Navoi, Lutfi was more famous in Turkish, and his divan in Turkish was famous. Like most authors of that period, his divan also consisted of ghazals. Navoi describes in his work "Majolis-un-nafoyis" that he had no equal in Persian and Turkish poetry, but was more famous in Turkish. This assessment shows that Lutfi's poetry was a great impetus for the development of old Uzbek poetry in the later period. Alisher Navoi himself was not left out of this influence. The poets after Lutfi used his poems and created masterpieces. Navoi also wrote a number of praises to Lutfi's ghazals.

Among the Turkic poets of the 15th century, Sultan Husayn was the most prominent. Sultan Husayn was fluent in Persian, the main literary language of the time, and wrote it fluently. The very informative book "Majlis al-ushshaq" is associated with his name. This is a work about the biographies of scholars and poets, in which the history of love is often explained. Alisher Navoi presents Sultan Husayn as a person who had great influence in the field of Turkic languages. Sultan Husayn's divan was written in the old Uzbek language, and its main part is made up of the main genre of the time - ghazal. Sultan Husayn, along with his deep knowledge of his native language, contributed to the development of the old Uzbek language.¹⁰

Rumors spread to Samarkand that Sultan Hussein Baykara had ascended the throne in Herat in April 1469. On April 14, 1469, a feast was held at the palace of Sultan Hussein, and a grand reception was held. During the feast, Navoi presented the Sultan with the ode "Hiloliyya". Because the last word of all the verses of this ode was the crescent. The poet compared Hussein Baykara's accession to the throne to the crescent of the new moon.¹¹ The ode attracted attention, and Alisher was appointed to the position of muhrdar.

Although state affairs took up a lot of Navoi's time, he never felt separated from literature. It is clear that Navoi began to write poems in the lyric genre in the early days, but E.E. Bertels admits that his lyrics have been studied very little to this day. Navoi wrote a lot of poems in recent times. He included these poems in his first two divans ("Bado'ul ul-bidoya", "Navadirun-nihoya"), and divided all his lyrics into four divans with new names.

Alisher Navoi considered Abdurakhmon Jami to be his teacher and followed his teachings. On his teacher's advice, he gave the following titles to his collection of poems in the Uzbek language: 1. Gharayib us-sigar ("The Wonders of Youth") - this collection includes poems written between the ages of 17-20; 2. Navodir ush-shabob ("The Rarities of Youth") - 21-35; 3. Badoye ul-wasat ("The Poems of Middle Age") - 36-45; 4. Fawoid ul-kabir ("The Useful Advice of Old Age") - 46-60.¹²

Academician A. Kayumov acknowledges that in some of the poet's ghazals, the thinker writes about false sheikhs (radif-sheikhs). The poet exposes their shamelessness and deceit, saying that the foundations they have are the pillars of a house of deceit. As Navoi writes:

This world is the worst of all evils,

⁹Bertels E.E. Navoi. Monograph. / Translator I.K. Mirzaev, Ph.D., prof. - T.: "Wing of Thought", 2015. B. 84.

¹⁰Bertels E.E. Izbrannye trudy. Navoi i Djami . Tom. 4. Izdatelstvo "Nauka". Main edition of Vostochny oy literatury. Composer and editor E.R. Rustamov. M. 1965. B. 59-60 .

¹¹Yusupova D. Uzbek classic literature (Alisher Navoi period). Tashkent. "Academic edition". Tashkent. 2013. B. 25.

¹²Bertels E.E. Izbrannye trudy. Navoi i Djami . Tom. 4. Izdatelstvo "Nauka". Main edition of Vostochny oy literatury. Composer and editor E.R. Rustamov. M. 1965. B. 86.

Whoever is not there is worse, worse.¹³

In his ghazals, Navoi reflects on the activities of the sheikhs who gathered in Herat. He calls them extortionists. That is:

The shaykh made a commotion in the hall, chanting ¹⁴zikr,¹⁵

collected the money of the hearts of the people ¹⁶.

He stopped for one hand,

The sheikh always performed azmu tasbihi musalla.

either his imagination ¹⁷, or his imagination

Every karomotu makomot ishfa field sheikh.¹⁸

This ghazal is characteristic in that Navoi goes beyond the framework of tradition, and the ghazal often serves him to expose social vices in society. In this ghazal, he paints a vivid picture of the activities of the dervish. Since the image of the dervish is not described in a single verse, one can see a certain interconnectedness from the beginning to the end of the ghazal. In some ghazals, Navoi, without departing from the topic, makes formal changes, uses newly created meters, simplifies the language, enlivens and naturalizes the ghazal. Of all the classical divans created in Central Asia, the qa'ti is the richest and most interesting in terms of content. This is usually a small poem, outwardly no different from a ghazal. There is no tradition for the qa'ti. Therefore, the poet has the right to express his thoughts freely. E.E. Bertels explains in the words of the poet how much importance Navoi attached to the qa'ti. The thinker writes, "Each of the plots I have collected is a garden where the mind can rest. I have watered the soil with the water of wisdom and turned them all into gardens."¹⁹

DISCUSSION / ANALYSIS. Scholars who have studied Navoi's work also express the opinion that the poet's love lyrics are mystical poetry, in which beauty is a symbol of Allah, and beauty is a sign of divine grace. E.E. Bertels, analyzing the lyric poetry of the great poet, expressed the opinion that his later ghazals should not be considered related to religion and should not be artificially interpreted as mysticism.²⁰ In other words, Navoi's work was considered to be entirely symbolic in nature. E.E. Bertels tries to prove the groundlessness of such views and admits that these interpretations do not correspond to reality. Alisher Navoi describes true and worldly love in his work "Khayrat ul-abror". The poet uses the terms "true love" and "metaphorical love" to describe them. True love means love for God directly, while metaphorical love means the beauties of the world. The thinker believes that a person who has the fire of love in his heart does not follow the path of evil and does not do evil to others.²¹ According to E.E. Bertels, Navoi sang love and passion in his wonderful works. The orientalist is interested in what kind of love is being talked about in these works. According to his conclusion, most of the previous researchers tried to see mystical love for God (true love) in the poet's work, and the later ones tried to see ordinary, worldly, sensual love. According to E.E. Bertels, it is difficult to believe that Navoi wrote only about real (mystical) and imaginary love

¹³Kayumov A. Alisher Navoi. Articles about the life and work of the great poet. Tashkent. "Kamalak". 1991. P. 89.

¹⁴Guest house.

¹⁵Dhikr-dhikr... is done by repeating a dance, a verse, and the like many times.

¹⁶That is, he deprived the true Muslims of true piety.

¹⁷A narcotic made from marijuana, its "miracles" were the result of drunkenness or the cunning tricks of an experienced conman.

¹⁸Bertels E.E. Navoi. Monograph./ Translator I.K. Mirzaev, Ph.D., prof. - T.: "Wing of Thought", 2015. B. 139.

¹⁹Bertels E.E. Izbrannye trudy. Navoi i Djami. Tom. 4. Izdatelstvo "Nauka". Main edition of Vostochny literatury. Composer and editor E.R. Rustamov. M. 1965. B. 94-95.

²⁰That work... P.104.

²¹Muhiddinov M. The symbol of "love" in "Hayrat ul-arbob". The great place of Alisher Navoi's heritage in world civilization. Materials of the Republican Scientific Conference. (February 7, 2001). Samarkand-2001. P.10-11.

affairs in his tens of thousands of verses.²² It would be wrong to consider all of the poet's lyric poems as the product of his personal passions. It is more expedient to explain Navoi's sensualism in a different way. The conventional style of that time was considered necessary, and it was impossible to imagine the ghazal without it. Under this shell was hidden the issue of how to respond to any problems in everyday life. Navoi's lyrics are a very rich treasure. They use all the achievements of Persian and old Uzbek languages. Navoi's ghazals are a vivid example of the classical ghazal. Therefore, his divans had a great influence on the poetry of the Turkmen, Azerbaijani, and Turkish peoples.²³

The name Navoi is in the East, in particular, its "Khazayinul-maani" ("Treasure of Meanings") famous for his divan. "Khazoyinul-maoniyy" is considered the poet's encyclopedia of the spiritual life of his time. "Such a variety of poetic genres, the richness of the hearts of lovers and lovers with high feelings and aspirations, sincere and charming descriptions of human beauty, condemnation of evil, praise of goodness indicate how magical and wide Navoi's lyrical world is," writes Navoi scholar A. Hayitmetov.²⁴ If A. Hayitmetov assessed this work as an encyclopedia of the spiritual life of his time, Navoi scholar S. Ganieva expresses the opinion that "Khazoyinul-maoniyy", which contains the poet's lyrical heritage, is a encyclopedia of the social life of that time in the full sense of the word. The opinions of these scholars are absolutely correct, because this work of Alisher Navoi deeply covers the issues of both social and spiritual life. These are some of the main moments that characterize and express the poet's general social position and worldview. His worldview, the system of thoughts expressed in his lyrics, is very complex, broad, and multifaceted.²⁵

Starting in 1482, Navoi somewhat slowed down his activities in the field of state administration and in 1483-1485 he began to write his great work "Khamsa", which included five epics. During these years, the poet's intention was finally realized. He completed his great "Khamsa", which included five epics: "Khairat ul-abror" ("The Wonder of the Good"), "Farhod and Shirin", "Layli and Majnun", "Saba'i Sayyor" ("The Seven Planets") and "Saddi Iskandariy" ("The Wall of Alexander").²⁶

Within the Timurid dynasty, Firdausi's famous work "Shahnama" and the work of the Azerbaijani poet Nizami "Khamsa" were of great importance. Like Nizami, Amir Khisrav also created "Khamsa". Although this work was artistically valuable, it lacked the deep philosophical content and sharpness inherent in Nizami's brilliant work. At that time, the problem of writing "Khamsa" attracted intelligent people, and the creator of such a work was considered worthy of praise. However, it should be recognized that only Navoi and Jami achieved success in this area.²⁷

The work "Khamsa" is the highest peak of the poet's creativity. The five epics included in "Khamsa" reflect almost all issues of the socio-political and spiritual life of that time. All of the epics also contain philosophical and moral issues. They also create images of folk heroes, just rulers, and lovers.

The main aspects of Alisher Navoi's philosophical, socio-moral worldview are reflected in the epic poem "Khayrat ul-abror". This work praises God, describes some problems of the philosophy of Sufism, and praises Bahauddin Naqshband, the founder of the Naqshbandi order. According to Navoi,

²²E.E. Bertels. Jomiy. Translated from Russian by Ibodulla Mirzaev. - Samarkand: SamDU Publishing House, 2010. P.95-96.

²³Bertels E.E. Izbrannye trudy. Navoi i Djami . Tom. 4. Izdatelstvo "Nauka". Main edition of Vostochn oy literatury. Composer and editor E.R. Rustamov. M. , 1965. S.104 .

²⁴Khayitmetov A. The world of Alisher Navoi. Social sciences in Uzbekistan. 1991. Issue 2. P. 27.

²⁵Ganieva S. Alisher Navoi (Life and Work). Uzbek SSR "Fan" Publishing House. Tashkent-1968. P.39.

²⁶That work.... P.39.

²⁷ Bertels E.E. Izbrannye trudy. Navoi i Djami . Tom. 4. Izdatelstvo "Nauka". Main edition of Vostochn oy literatury. Composer and editor E.R. Rustamov. M. , 1965. P.31-34.

proper upbringing develops humility in a person, eliminates arrogance and false pride. Each person is responsible for the upbringing and education of his child. It is necessary to find a teacher who will teach science and literacy to a child, because if a dog reaches perfection through reading, then the wild bird in his stomach will be suitable for food. If your son is ignorant, this is a great shame, at this time it is considered the same as a dog that is not pure by nature, becoming a scholar.²⁸

According to Navoi, a person should be content with his life and not act cunningly to gain wealth. A person cannot live alone, all achievements can be achieved through teamwork, after all, Navoi raises the question of whether an individual can be considered a person. A person cannot live in this world in comfort and ease. Only those who devote their lives to serving humanity deserve the great title of a person. Navoi, if you are a person, do not consider those who do not care about people's sorrows as people, whoever rejoices at the death of a person is either a tyrant, a mortician, or an executioner.²⁹ This idea occupies a central place in his work.

The second epic of Navoi's "Khamsa" is "Layli and Majnun". Orientalist N.I. Kondrad equates³⁰ the main characters of the work, Layli and Majnun, with Tristan and Isolde, Master and Margarita, while V.M. Zhurminsky compares Navoi's views with those of Dante, Leonardo da Vinci, and Petrarch. The plot of this work has a complex history. E.E. Bertels tells the story of a young boy named Qais ibn Al-Muallawah who lived in the Bani Amir tribe among the nomadic tribes in Central Arabia at the end of the 7th century. In his opinion, the poems of Nizami and Amir Khisraw were created on this basis. Alisher Navoi was thoroughly familiar with the poems of Nizami and Amir Khisraw. The poet compares Nizami's poem with the Quran and says that this poem has no equal. In his opinion, Amir Khisraw's poem consists of magic and has no value.

Nizami opened a hundred roses of Eram's garden,
Khisrav and to the flowers dew sprinkle stood up.³¹

Navoi completed his epic poem "Farhod and Shirin" in 1484. This is the third part of "Khamsa". Navoi brought the image of Farhod, which was secondary in the works of his predecessors, to the forefront and gave a complete classification to his image. When Navoi connected Farhod's life with China, he meant Turkestan, and his heroes were not Chinese, but Turks (for example, the use of the word khakan). Thus, Navoi glorified the heroism and loyalty of his people. E.E. Bertels considers the love of man, desire for labor, and respect for any art in the image of Farhod to be characteristic of Navoi. This poem by Navoi was a hymn of love, a work glorifying humanism, and hard work.

The fourth epic of "Khamsa", "Saba'i Sayyor", was written by Alisher Navoi in 1484. In this epic, all the stories are organically connected, and no story can be removed without completely destroying it. Here one can see Navoi's great compositional art. Almost all of the stories contain a glorification of high moral qualities. According to E.E. Bertels, this work of Navoi is not inferior to the previous parts of "Khamsa" in its artistic style, philosophical depth, variety, richness and content. This epic of the great poet is a work of a completely new direction and independent structure in the Uzbek language.

²⁸Bertels E.E. Izbrannye trudy.. Izbrannye trudy. Navoi i Djami . Tom. 4. Izdatelstvo "Nauka". Main edition of Vostochnyoy literatury. Composer and editor E.R. Rustamov. M. , 1965 . P. 132-133.

²⁹Bertels. E.E. Izbrannye trudy. Navoi i Djami . Tom. 4. Izdatelstvo "Nauka". Main edition of Vostochnyoy literatury. Composer and editor E.R. Rustamov. M. , 1965 . P. 137.

³⁰Hallieva G. Komparativisticheskie issledovaniya rossiyskih vostokovedov XX veka.// "Foreign languages in Uzbekistan" scientific-methodical electronic journal. No. 2(10) 2016. P.58-59

³¹Bertels E.E. Izbrannye trudy. Navoi i Djami . Tom. 4. Izdatelstvo "Nauka". Main edition of Vostochnyoy literatury. Composer and editor E.R. Rustamov. M. , 1965 . S.142.

Navoi completed the poem "Saddi Iskandari", the fifth part of "Khamisa", in 1485. It is characteristic that some legends about Alexander the Great are included in the Quran and are mentioned under the name of Dhul-Qarnayn. He is famous among the Muslim peoples of the East.³²

Before Navoi, this topic was dealt with independently by Nizami, who approached the image of Alexander from three perspectives: a conqueror-king, a philosopher, and a prophet. In writing this poem, Navoi seriously thought about the image of Alexander, setting himself the goal of preserving him as a person of higher morals, of portraying him as a public figure, a wise man, and a philosopher. Like Nizami, he intended to create a high ideal image of a king, abandoning the portrayal of him as a prophet. Studying this work allows us to form an idea of all aspects of the life of the Turkic peoples who lived at that time. Comparison with the works of Nizami and Amir Khisraw shows that Navoi's "Khamisa" is distinguished by its originality, purity, and richness of artistic interpretations. Therefore, from E.E. Bertels's interpretation, one can understand that Navoi's "Khamisa" is one of the immortal monuments of world literature, a new and great phenomenon in the traditions of hamsa.

CONCLUSION. E.E. Bertels opposed any idealization and modernization of Alisher Navoi's work, as well as subjective analysis of his life and work. Therefore, he was able to protect the great poet's work from unfounded and incorrect interpretations. At the same time, the scientist here emphasizes the need to correctly pose the question of the relationship of Turkic-language literature to Persian literature. E.E. Bertels opposed the idea that the literature of the Turkic peoples is somehow imperfect. Despite his recognition, supporters of this idea sought to deprive it of any right to originality, characterizing the literature of the Turkic-speaking peoples as an imitation of the classical works of Persian authors, thereby significantly retarding its study. G. Khallieva, in her monograph "Russian Orientalism of the 20th Century and Uzbek Classical Literature," shows that the traditionalization of the erroneous view that Turkish literary sources were copies of Persian literature or were created in imitation of it in the second half of the 19th century was initially associated with the research of I. Berezkin, M. Nikitsky, and later A. N. Samoilovich, V. V. Bartold, and M. F. Gavrilov. In her opinion, only E. E. Bertels gave an objective assessment of this issue. This scholar refuted the fact that Navoi was not an imitator of Persian literature with his serious scientific research.³³ Even E.E. Bertels criticized his teacher V.V. Barthold, ³⁴saying that his writings about Navoi were unfounded because he had not studied Navoi's work. He also disagreed with Abdurakhmon Saadi, who tried to present Alisher Navoi's love ghazals as beautiful examples of dramatic lyrics.

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