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Annotation. The article covers common views on the role of Khwarazmiy and Alisher Navoi, mature figures of Uzbek classical literature. Some interesting facts are presented in the context of their works.

Keywords: Khwarazmiy, Muhabbatnoma, Alisher Navoi, “Muhokamatul-lug‘atayn”, “Saddi Iskandariy”.

INTRODUCTION. Khorezmi had a significant impact on the development of Turkish poetry after him with his work "Muhabbatnoma". First of all, as a direct result of this influence, a number of beautiful examples of the noma genre appeared. Their authors considered Khorezmi as a teacher and themselves as a follower. They expressed their respect and recognition of the poet's personality and work in verses. For example, Khojandi, while finishing "Latofatnoma", writes like a student who has passed the test of a teacher:

Xo‘jandiy so‘zlarin Xorazmi miskin,

Eshitsa balli deb qilg‘aydi taqsin.

There is no doubt that the creative experiences and artistic inventions of the poet indirectly echoed in the literature of the later period through the works of Khojandi, Yusuf Amiri, Sayyid Ahmad, who successfully continued the literary traditions founded by Khorezm. The fact that Navoi was well acquainted with the work of these Turkic poets and mentioned their names in Majolisun-nafois is a sign of their position in his literary environment.

LITERATURE ANALYSIS AND METHODOLOGY. Every opinion of a great word artist like Navoi about this or that creator is important in some form of recognition, even if it is small. Khorezmi's name is also mentioned in his book "Majolisun-nafois", which provides information about 459 Turkic and Persian-speaking artists, and in his work "Muhokamatul-lughatayn", which mentions dozens of Turkish poets such as Atoi, Sakkoki, Gadoi, Haydar Khorezmi. not done. However, in "Muhokamatul-lughatayn" Navoi talks about the linguistic possibilities unique to the Turkish language, which do not exist in Persian, and among other things, he writes the following:

“Va husn ta’rifida ulug‘roq xolg‘akim turkiylar meng ot qo‘yupturlar, alar ot qo‘ymaydurlar. Turk bu ta’rifni bu nav’ ado qilibdurkim, bayt:

Aningkim ol enginda meng yaratti,

Bo'yi birla sochini teng yaratti" [7; -B.17].

It can be seen from the quoted passage that Navoi says that there is no alternative to the word "meng" in Persian, which means a big black dot in the Turkish language, and cites a verse describing it. This verse is the sixth verse taken from the praise section of Khorezmi's *Muhabbatnama*. It is interesting that Navoi memorized his verse without mentioning the author of *Muhabbatnama*. In his youth, Navoi said that he memorized 30,000 verses from the works of his predecessors and 20,000 verses from contemporary poets. In our opinion, among the verses memorized from the works of master poets, there was a verse taken from Khorezmi's "*Muhabbatnama*" and quoted in "*Muhokamatul-lughatayn*". If this assumption is correct, this verse was popular and popular among the people. It seems that this verse, which describes the equality of Yor's hair and height as a sign of unparalleled beauty, served as a source of inspiration for Navoi. In the 214th ghazal of the "*Badoe'ul-wasat*" book there is the following verse:

Vasli aro, ko'rdim, teng emish bo'yiyu sochi,

Tun-kun teng ekan zohir o'lur bo'ldi chu Navro'z [6; -B.156].

DISCUSSION AND RESULT. The poet, creatively using Khorezmi's verse, says that during wasl he saw that the length and hair of the bride are equal, and attributes the hair of his beloved to the night, himself to the day, and the veil to the day and night in nature - Navruz. People miss Nowruz, the season of beauty, renewal, and purification. Nowruz of the lover The whole point is that in Khorezm's "*Muhabbatnama*" when it is said that the black spot on the forehead of the yor, equal hair and height are signs of the artistic power of God, he is talking about the miraculous nature of spring changes goes:

Qaro tufroqdin sunbul taratti,

Tikanlar orasinda gul yaratti.

From the point of view of artistic skill, common aspects can be observed in the chapter of nature depiction typical of the spring season in "*Muhabbatnama*" and "*Saddi Iskandarii*" epic. In the praise section of Khorezmi's work, he creates an artistic description of the amazing order of nature. Describing the spring beauties as a reflection of Khaliq's power and art, he says, among other things:

Bulutlar filtek ko'krab yururlar,

Qayu yerga buyursa su ururlar[6; -B. 28].

The poet's use of the allegory of an elephant in relation to a cloud was based on careful life observation and deep logic. Spring is a rainy season. Spring rains are characterized by showers and thunderstorms. Considering these circumstances, Khorezmi compares the color and shape of the clouds, which turn gray before the rain, to an elephant. The splashing of water from the elephant's roaring trunk is indeed reminiscent of the gray clouds pouring their rains violently under the sound of thunder. This is a wonderful artistic invention of Khorezmyi. We can also find an artistic image related to an elephant, a spring cloud, and rain in the epic "*Saddi Iskandari*". As the work talks about the arrival of the Hamal month (which lasts from March 22 to April 22) and the awakening of nature, the image of a spring cloud is given a place in this way:

Bahoriy bulut pildek bedarang,

Qilur jilva har-yon, bari pil rang [8; -B.402].

In Khorezmi's verse, the discovery of the color similarity between a spring cloud and an elephant is left to the reader, while in Navoi's verse, this commonality is emphasized and emphasized by the author. In order to strengthen the credibility of this idea, Navoi also includes an image related to a drop of water, like Khorezmi:

Rutubat aro go‘yi ul xayli pil,

Bo‘libdur bori g‘arqi daryoyi Nil.

Gar andoq emas, bas nedur, ayt bu?

Ki har yon alardin tomar qatra su.

In both poets, the spring cloud is compared to an elephant with its drops. In order to show the logical connection between the drop-water and the elephant, Navoi chooses a different way: he mentions the Nile River in Africa, where elephants are common, and says that the elephants bathe in this river, so that drops of water flow from them. The word "Nile" has another artistic task in this place. It rhymes with the word "elephant" and is used as a rhyme. So, the words "pil" and "Nile" are related both logically and formatively, and became the center of the stanza that attracts the reader's attention. If you pay attention, although the image of drop-water associated with the elephant in Khorezm and Navoi is connected to different events, that is, in one case, water is sprayed from the trunk of an elephant, and in the other, drops flow from the body of a bathing elephant, but each in both cases there is a reference to the rapid flow of water. This is the reason why it is logical to liken it to a spring cloud that rains drops with force. Based on this logic, in the next stanza, Navoi returns from imagination to reality through the art of rouge and

Dema qatrakim, poya boron degil,

Dema, abri bahoron degil

he says.

CONCLUSION. With his work "Muhabbatnama", Khorezmi made a significant contribution to the development of the literature of the period after him. The sphere of influence of Khorezm traditions covers a wide range of nomadism. In particular, this literary influence was directly or indirectly manifested in the works of the great Navoi.

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