

Harmony of Art and Content in Alisher Navoi's Gazelles

Ahmedov Hoshim Hakimovich

Senior Lecturer , Department of Methods of Teaching Uzbek Literature

Tashkent State University of Uzbek Language

and Literature named after Alisher Navoi

Candidate of Philological Sciences

E-mail: ahmedov_60@list.ru

Salomova Gulruh Alikhon qizi

Tashkent State University of Uzbek Language and Literature

2nd year student of the Faculty of Uzbek Language and Philology

E-mail: gulruksalomova9999@gmail.com

ABSTRACT

This article deals with the poetic mastery of the Uzbek classic poet Alisher Navoi. In particular, the poetic arts and poetic art used in his ghazals, which are included in the "Strange us-sig'ar" divan, are analyzed, and the poet's artistic innovations are studied.

Keywords: *Uzbek classical literature, Alisher Navoi, "Gharoyib us-sig'ar" poetry department, art.*

Introduction

There are many interesting events in the history of literature. Usually the face of every national literature is defined by genius creators. Because highly talented poets and writers, firstly, create a new artistic and aesthetic thinking, and secondly, introduce certain innovations in the national and at the same time universal literary theory. With the universal ideas and themes raised in his works, he made a great contribution to the development of artistic and aesthetic thinking and literature in the world. Nizamiddin Mir Alisher Navoi is one of the most talented writers in Uzbek national literature.

Materials and methods

"Without understanding the depth of thought in Alisher Navoi's works, the free spirit, the strong faith, the tenderness of emotions and, finally, the power of the sacred Turkish (Uzbek) word, no matter how bright and clear our spiritual path is, it is impossible to step boldly." [1. Hamidulla Boltaboyev, "Sources of Oriental Classical Poetics," p. 11]. Indeed, it is impossible to find an Uzbek scholar who did not mention the poetic talent of the great artist Alisher Navoi. "The study of the work of art, especially the ghazal, as an excellent system is important for the development of artistic thinking, the development of images, as well as the understanding of the poet's artistic and philosophical world. Understanding the poet's worldview and artistic world requires serious attention to style, components of the work, including content, image, art, composition, artistic method and other elements." [2. Karomat Mullaxo'jayeva. "The combination of mystical imagery and art in the ghazals of Alisher Navoi", p. 3].

The transformation of thought and plan into an image is reflected in Alisher Navoi's lyric poetry in a unique poetic form. For example:

My heart is opened with a straw,

My heart is opened with a straw. [3. Alisher Navoi. 189 ghazals of the "Strange us-sig'ar" divan].

In order to reveal the hidden imagery in the verse, we first pay attention to its content: the heart of the bride is opened from the journey of the mistress's straw, just as the leaves of a rose open under the gentle wind blowing from the east. What a unique analogy! At this point, it is worth noting another subtle aspect. I mean, the initial state of the yard is like a bud. This metaphor is widely used in classical literature and expresses the state of a lover's blood in the hajj. For the bud is as red as blood, and the leaves of the rose are folded in layers, just as the pain of love secretly tears the heart. We know that the newly opened rose is a symbol of amazing beauty. It means that the heart of the lover, who is full of blood in the hope of the future, is not only open, that is, happy, but so beautiful that it is impossible to describe. "Tashbeh is like likening something to something" [4. Atoullah Husseini. "Badoyeus-industry," p. 212]. "Tashbeh is one of the most active in the spiritual arts, and its essence is to compare two or more things, events, or features in terms of any similarities or commonalities between them. The writer's attitude to life, people and events, his ability to feel the connections and subtle connections between them, his unique way of observing and his creative originality are also evident in his descriptions." [5. Yaqubjon Ishakov. Dictionary of Word Art, p. 231]. The art of tasbih in the verse, as well as the art of rad-us-sadr ilal-ajuz (repetition of sadr in ajuz), was also manifested. This can be seen in the repetition of the "opening" in the sadr (beginning of the first verse) in the ajuz (end of the second verse). Dilnavoz Yusupova. Rules of aruz weight and basics of classical poetics. P. 157].

Wherever there is love in a hard heart, there is a film but it is a stone's throw away. (The 18th ghazal of the Navodir ush-shabab divan).

Main part

Waiting for a blessing from his lover, the cup of patience is full, and at last he turns to regret. Among our people, hard-hearted people are called tolerant. The lover also complains about the cruelty of the wound through this popular expression. He emphasizes that it is unreasonable to expect love from one's spouse, even if the tolerant spouse expresses a single inclination, it will be like cocaine growing on a rock. That was the content of the byte. At the same time, we see that the art of parable is skillfully used in the verse, that is, the idea expressed in the first verse is proved in the second verse by a wonderful folk phrase. "The parable is an example in the dictionary, and the name is obvious" [Atoullah Husseini. Badoyeus-sanoyi, "p. 221]. "Representation is the art of proof. At the heart of this is the allegorical relation (but the allegorical connection is hidden and takes place without the means of allegory). The parable inspired the realist principle in poetry. (Yakubjon Ishakov. Dictionary of Word Art, p. 202).

There is little light in the cold air, and the valet is very thick. (7. Alisher Navoi. "Ghazal 55 of the Navodir ush-shabab" divan).

In this verse, too, we can witness an endless figurativeness. This imagery is further perfected by the harmony of the arts of allusion and allusion. While the words night and day, light and darkness created a contradiction, the cold nights of the night made the whole place dark, while in winter the night lengthened and the day shortened. The poet Navoi, who was not indifferent to the wonders of nature, skillfully used the phenomenon of lengthening the night and shortening the day in winter. He skillfully incorporates this situation into the meaning of the ghazal in such a way that the reader has no doubt that his girlfriend is burning with cold tears at work, that most of her days are spent in grief, and that there is very little light. "Tazod is one of the most influential and leading forms of spiritual art, widely used in poetry and prose." [Yoqubjon Ishakov. Dictionary of Word Art, p. 193].

O Navoi, if you are determined

to speak, who is this (Navodir ush-shabab, ghazal 138).

At first glance, it is difficult to understand the meaning of the verse. If you want to have peace of mind in this world, you have to be in harmony with the firefighters, because this new pearl is found in the mine. There is no need to prove it again! Just as the miners worked hard to find the pearl, so the Sufis never tire of mentioning His name, devoting themselves to the desires of the world and purifying themselves in the hope of seeing His beauty. Here, mining, as a symbolic-Sufi term, can also be understood as a place where divine conversations take place and where the Creator is understood. compared to a diamond.

Until the novelty of the cloud without flowers is known,

Bazm ayshi will never be remembered. (Gharibib us-sig'ar devoni, 460-ghazali).

There is a metaphor in the byte. That is, when it is said without flowers, it means a beautiful companion like a flower. There is also a metaphor for a cloud of love, when its tears are rain. As for the content of the verse, the art of iyham is used through the word bodadin, which can be understood in two senses. If we assume that the body is the wind, the meaning is as follows: The lover says that I will be as airless as a cloud without a beautiful heart like that flower, and then we remember the cloud floating in the sky, and when I think of it, it is like the wind. I can't hold back my tears as it rains. Or, if we take boda as a drink, we know that sogar, boda, etc., in classical literature often signify love for Allah. So, I will be as airless as a cloud without my beautiful heart like that flower, my love for the memory of my heart will grow stronger and my tears will never stop. "Iyham is also called tawriya. Rashidi Watwat is also called "tahil." It consists of an oath, and they utter a word in the word, andin has two meanings, the meaning of one is close, the meaning of the other is far, and the meaning of desire is a long meaning and is based on its hidden meaning "(Atoullah Hussein, p. 221).). "Iyham means to doubt, to mislead. That is, once they have found a meaning, they wonder if there is another meaning. "(Jami'i Mukhtasar) The poet's goal is usually to express a second, hidden meaning. Such features of Iyham allow the artist to express his important ideas in a veiled way. Therefore, to be able to use this more complex art requires great skill and mastery from the poet "(Yakubjon Ishakov, p. 61).

Its sapling is a trembling poplar,

I have turned my head like a tortoise. (Gazelle 549 of the "Strange Us-sig'ar" divan).

In the eyes of the lover, when he revolves around him like a sabbath and sighs in his head, the sprout of the wound trembles like a poplar. In this verse, too, new additions have been made by comparing the height of the earth with the poplar and the lover with the sabo. Many such discoveries can be found in Navoi's work. In almost every ghazal, either in form or in thought, the poet's innovation amazes us. Here's another example:

Don't cover your heart

to rob you of money. (Ghazali 96 of the "Gharibib us-sig'ar" divan).

The lover says to his mistress: Wrapping a handkerchief to steal your heart is like seeing a robber tie his face before robbing a caravan. The art of tasbih was unique - it served to give an analogy.

He stared at me with a smirk, as if

El had locked the door and buried it in the ground. (Ghazal 127 of the "Strange Us-sig'ar" divan).

Here, too, there is a subtle analogy. In other words, the mistress's persecution of the lover is like the stitching of the chest and the insertion of the key deeper into the body, which is like the people locking the door and burying the key in the ground.

The spring of wonders is the beauty of love, sometimes it makes me cry like a cloud,

sometimes it makes me laugh like a spark. (Ghazal 159 of the "Strange Us-Sigar" divan).

Falling in love is an example of spring. He sometimes makes the lover cry like a cloud, and sometimes makes him laugh like lightning. Here, spring is a metaphor for love, crying like a cloud and laughing like lightning. "Istiora is a kind of metaphor." (Atoullah Husseini, p. 219).

"In a metaphor, a word or phrase is used in a different sense than the original, and the figurative meaning of the words is based on a figurative connection." (Yaqubjon Ishakov, p. 50) (Ghazali 196 of the "Strange Us-Sigar" divan).

Extraordinary arts used in this byte: proportions and metaphors. While words such as death, loneliness, mourning, and grief are used interchangeably, the lover's black and long hair is compared to that of mourners. uani is expressed in absolute analogy. "In the art of tanosub, the poet uses words or terms that are semantically close to the image" [8. Alibek Rustamov. Navoi's artistic mastery, p. 57]. This art is also called "muroat an-wazir", also called "etlof", "muwahot", "tawfiq". The author of Aruzi Humayun elaborated on the descriptions of his predecessors: (Yaqubjon Ishakov, p. 207).

If Navoi accepts the pir of the poor of the slave,

Erur, the new shahi who freed a slave, is just. (Gazelle 367 of the "Strange Us-sig'ar" divan).

This byte reflects the relationship between murshid and murid. In mysticism, a murshid gives his hand to a murid who has entered the path of overcoming his nafs, that is, he accepts his slavery. The disciple follows Pir's instructions and tries his best to get his consent. In the same way, if a pir accepts the slavery of the poor, it is said in the verse that it causes joy, just as the king frees a righteous slave. The just king of Ramzan will free this poor people from the problems of the world. We see that there is a contradiction in this byte. Through this art such a sharp idea is easily conveyed to the reader with high artistry.

It's amazing that I died without dawn,

I cried like dawn and smiled like dawn. (Ghazal 430 of the "Strange Us-Sigar" divan).

In the verse, the evening of Hajj, that is, the evening of Hajj, is a metaphor. In the next verse, there are similarities, such as crying in the evening and smiling in the morning. These works of art bring so much imagery to the byte that the idea intended to be expressed with their help deepens. Ajz means incompetence, weakness, weakness. If we pay attention, the lover says not to cry, but to cry, not to laugh, but to smile. If we look at the grammar of the Uzbek language, there is a state of degree of action-state expressed in verbs. We see this in the verbs in the second verse as well. Now, if we take a deeper approach, we will be amazed at how well what they look like fits into that level. That is, neither night nor day in the evening. There is such a time between them that it is almost time for the night to pass. As if crying right now. The same is true in the morning. At this time, the sun is still shining brightly and does not cover everything with light. Just a smile in the face of laughter is a gift. Tashbehi sareh - in Hadoyiqus-magh and Jam'i Mukhtasar - the tasbeeh is absolute. One thing is directly compared to another by means of simile. " (Yakubjon Ishakov, pp. 232-233).

In short, Alisher Navoi's poetry is very rich in meaning. It is no coincidence that Goethe was fascinated by the meaning of Eastern literature:

the collapse of thrones,
the destruction of the North,
the West, the South.

It is obligatory
to migrate to the East.

And there is
the water of Hizr,
Eternal life will help you. [9. Goethe. East-West Office, p. 166].

Each ghazal of Alisher Navoi requires a unique approach, a unique method of analysis and interpretation, because each ghazal represents a different state of mind, a different development of poetic thoughts and feelings, and the style, regularity and proportion of art. [10. Najmiddin Kamilov. Sufism. P. 277].

Since the concept of "Catharsis" - "purification" introduced by Aristotle in his work "Poetics", many events have taken place in literature. We will get acquainted. "[11. Wellek O., Warren R. Literary Theory. p. 55].

References:

1. Boltaboyev Hamidulla. Sources of classical poetry of the East. The first book. Revised and corrected second edition. State Scientific Publishing House "National Encyclopedia of Uzbekistan". Toshkent.- 2008. - 426 p.
2. Mullahojayeva Karomat. The combination of mystical imagery and art in Alisher Navoi's ghazals. T. : "Akademnashr". 2019. - 208 p.
3. Navoi Alisher. A perfect collection of works. 20 volumes. The third roof. The Strange Cow. Publishing house "Fan" of the Uzbek SSR Tashkent - 1988. - 578 b.
4. Atoullah Husseini. Badoyeus-industry. (Aruz about weight and artistic means). Translated from the Persian by Alibek Rustamov. T. : Ghafur Ghulam Literature and Art Publishing House. 1981. - 400 p.
5. Ishakov Yaqubjon. Dictionary of word art. T. : "Uzbekistan". 2014. - 320 p.
6. Yusupova Dilnavoz. Rules of dream weight and basics of classical poetics. T. 'Education-media'. 2019. - 184 p.
7. Navoi Alisher. A perfect collection of works. 20 volumes. The fourth roof. The Strange Cow. Publishing house "Fan" of the Uzbek SSR Tashkent. 1989. - 560 p.
8. Rustamov Alibek. Navoi's artistic mastery. T. : Ghafur Ghulam Literature and Art Publishing House. 1979. - 216 p.
9. Johann Wolfgang Goethe. West and East Office. Translated by M. Akbarov. T. : New Age Generation. 2016. - 272 p.
10. Komilov Najmiddin. Sufism. T. : Uzbekistan ". 2008. - 448 p.