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CREATIVE ENJOYMENT OF NAVOI

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ABSTRACT

This article examines the influence of the great thinker Alisher Navoi on the work of Gafur Gulam. Navoi's literary influence on Ghafur Ghulam's work is extensive, and the article discusses some aspects of this issue. It examines the uniqueness of Gafur Ghulam's artistic skills on the basis of an analysis of the poet's poems and ghazals dedicated to Navoi.

KEYWORDS: *Tradition, artistic skill, originality, lyrical hero, commonality, ghazal, byte, emotion, experience. Commonality, presumption.*

INTRODUCTION

Academician Gafur Ghulam's creative legacy, like that of many classical artists, has a special place in the creative heritage of Navoi. Well-known Navoi scholar A. Hayitmetov noted that in his conversations with various gatherings, conferences, writers, hundreds of verses of poets such as Navoi and Muqimi found their scientific interpretation: "... in his articles there is a pleasant length of these conversations" [Hayitmetov A., 1997: 55 p.], - writes. In Ghafur Ghulam's work, the problems that need to be studied in connection with Navoi are very serious. This issue can be conditionally grouped as follows:

1. Preparation of a prose statement of Navoi's works. Ghafur Ghulam Navoi prepared the prose narration of the second epic of "Khamisa" "Farhod and Shirin". This epic is in the 8th volume of Ghafur Ghulam's Collection of Perfect Works.
2. Translation of some examples from the lyrical works of Alisher Navoi in Persian. The poet skillfully translated some of Navoi's ghazals from Devoni Fonyi into Uzbek. These translations are still loved by readers today.

3. Writing articles based on in-depth scientific research on the personality and work of Alisher Navoi and speaking at conferences. Ghafur Ghulam's lectures "Let's learn from folklore" (939) "Navoi and our time" (1948), "The great poet and thinker of the East Abdurahman ibn Ahmad Jami" (1964), "The great teacher" (1966) and in his articles the issues of the originality of Navoi's work, the vitality of his works were studied on a scientific basis.

4. Completion of poems and ghazals dedicated to the poet. Ghafur Ghulam not only wrote poems dedicated to Navoi and created an immortal image of him in art, but in some of his poems he used the image of heroes in the works of Navoi and the poet as a means of confirmation. The poet has skillfully continued the creative traditions of some of Navoi's poems.

Ghafur Ghulam's poems "Alisher" and "Alisher on the tomb of Alisher" are directly dedicated to the interpretation of the image of Navoi. In his poems dedicated to Navoi, Ghafur Ghulam puts forward his views on the greatness of literature, art and the art of speech. In his poem "Alisher" his respect for Navoi, the eternity of the poet's work, the fact that for centuries his creative heritage has been a spiritual treasure, the pride of the people are sung with pride.

Yuksak tog'oralab o'kirgan sherning

Na'rasiga tengdir aksi sadosi.

Besh yuz yil yangradi tog'day vatanda

Buyuk Alisherning asriy nidosi [Ghafur Ghulam.T.2, 1984: 143 p.]

It is no coincidence that the poem begins with these verses. Indeed, the echoes of the great poet's works are likened to a lion roaring through a high mountain, and the greatness of Navoi and the infinity of the poet's work are exaggerated. It is an artistic expression of the poet's masterpieces echoing in thousands of hearts and the immortality of Navoi's works.

Ghafur Ghulam, who describes Navoi and his unique work from different angles, gives unique metaphors and expressions. In the poem, "When Alisher Mushtari shines in the Uzbek sky like a star", "Flood, alone in the wells, proud as a monolith, a granite statue", "Like a hateful eye in a golden cane" The poet's unique image is embodied in the uplifting verses, such as 'Idi karachug'. Navoi was alone in the "storm" and "hurricane". The pride of his struggles and the steadfastness of his aspirations are also due to the fact that his work is indestructible and respected like the apple of his eye. To shake the pen for a thousand years, to be proud of the ancestral teacher who was lucky enough to shine in the Uzbek sky like a Customer Star, is also to strive for the air of this lofty place. It is this aspiration that has made Ghafur Ghulam's work last forever.

When Ghafur Ghulam was in Afghanistan in 1964, he wrote a series of poems called Herat. The poet did not choose to visit this place in vain. At the heart of this is the poet's sense of kinship, boundless respect for his teacher, inscriptions inspired by the poetry of Alisher Navoi.

There is a desire to weigh the sultan on the artistic and aesthetic scales of the sultan of ghazal property. Ghafur Ghulam finished his ghazal "On the tomb of Alisher Navoi" to the tune of Navoi's poem "Aylab":

Dilim ravshanligin hissini yo'lida oftob aylab,

Mazoring boshida ta'zim ila turmakdaturmen sarhisob aylab,

Qulog‘ing so‘z eshitmas bo‘lsa ham qalbdan xitob aylab,

Vatandoshlar salomin necha jildli bir kitob aylab

Navoiy deb Musalloga kelibmen intixob aylab.

[Ghafur Ghulam.T.3, 1984: 323 p.]

Apparently, after the rhymes at the end of the verses, such as "sun", "summary", "address", "book", "choice", the word "moon" is repeated, and the position of the radius is reached. It reinforces the rhythm of thought and emotion, and provides an inextricable link between each verse.

This poem reveals the important reasons for the poet's visit to this sacred place.

First of all, this is Ghafur Ghulam's heartfelt message to the poet Navoi. Secondly, it is a feeling of indebtedness to the blessed soul of the genius Uzbek poet. Thirdly, it is our responsibility to convey the blessed greetings of our compatriots who have been enlightened by Navoi's enlightenment for centuries.

Ghafur Ghulam's attitude to Navoi's work is even more evident in his hymns to his poems.

It is well-known that it is a very responsible job to connect a poem with a poem, and a poet must be able to deepen the meaning of the poem, adapt it to life and time, while deeply feeling the content of the poem. As the literary critic R. Majidi noted, "Muhammad's connection served to expand the poet's creative sphere, to increase interest in the works of advanced poets of the past, to capture their creative traditions and to convey their progressive ideas to the people." [Majidiy R., 1963: 89 p.]. We can see the confirmation of these ideas in the example of Ghafur Ghulam's connection to Navoi's radiant ghazal "Tun bila tong".

Night and Morning is the 363rd ghazal in Navoi's Badoe 'ul-vasat.

Ghafur Ghulam Navoi composes 21 lines of poetry, adding three lines to each byte of this 7-byte romantic ghazal. Approximately all the bytes of the poem are unchanged. The poet logically continues Navoi's views in the poem and expresses thoughts and feelings in a unique way.

Mening qarog‘imu oning jamoli tun bila tong,

Mening zavolimuni oning kamoli tun bila tong.

Mening kuyuk mahim, oning hiloli tun bila tong,

Mening firoqimu aning visoli tun bila tong,

Bu nav' dahrda yo‘q ehtimole tun bila tong.

In this poem, the pain, condition and experiences of the lover due to the separation are described through the symbols of night and morning. The night represents separation, and the morning represents the vision. All the symbols, expressions and metaphors in the poem are aimed at poetically expressing these experiences. The inner content of the verses is full of mystical views. As the literary critic N.Kamilov noted: "According to the philosophy of mysticism, man consists of two opposite bases - matter and spirit. Therefore, it combines the features of these two principles ... Man, who is made up of spirit and body, is called the boundary between the divine world and the physical world, and is likened to the dawn. Because morning is also the boundary

between night and day. Just as the darkness disappears in the morning and the sun shines, so the human soul must gradually leave the darkness of the body - the darkness, and move to the world of pure spirit, the world of light "[Kamilov N. 2009: 25 p.]. The views expressed are directly relevant to this assumption. In the first verse of this proverb, the lyrical protagonist is the mirror of the soul, and the beauty of the eyes is inseparable from the eternal unity, the hopeful Islam at the foot of the Creator, as well as the state of the slave who feels "decline" and "perfection". the devotion of the lover to the lover is inseparable. Therefore, no matter how far the distance between the two is, the attention and respect for the quality of the person is drawn in proportion to his level of spiritual height, regardless of the lover's state of mind or body. It ensures that the poet's thoughts depend on Navoi's thoughts and feelings. By repeating the word "mine" at the beginning of the band, the anaphora is used as a means of artistic expression, further enhancing the melody of the verses.

The poet tries to convey to the people of his time the endless suffering in his awake heart:

Nechuk tushuntira oldim buni gumon eliga,
Hamisha ishqni qilguvchi imtihon eliga,
Ki birni ikki deyib bo'lmag'ay zamon eliga
G'arib zulfu yuz erasmukim, jahon eliga
Ko'runmamish bu ikining misoli tun bilan tong.

[Ghafur Ghulam.T.3, 1984: 343 p.]

Apparently, Ghafur Ghulam, who is trying to express his language, does not intend to admit some mistakes. The color of trade that clings to the heart of the poet, who has not the slightest doubt that the place of darkness is replaced by light:

"The pupil of the eye," sometimes the "pupil of the eye," sometimes the "moon [sometimes the blood]," and in some places the "nightingale." All this gives an idea of the scale of the grief in the heart of the lyrical protagonist. Interestingly, the poet concludes that the lyrical "I": the way to face the dawn is to shake off the world:

Kimki qayg'u qo'lidan yaqoni qutqordi,
Jahon ishiini etak silkimak-la bitkordi,
Qarong'u kecha yurib subhidam tomon bordi.
Biravki, tongu tunin boda birla o'tkargay,
Yaqinki, bo'lmag'ay aning maloli tun bila tong.

[Ghafur Ghulam.T.3, 1984: 343 p.]

If we look at the last paragraph of the hymn, it is clear that this is not the only solution. After all, as Navoi said, "Desperation is a remedy for pain," the remedy of great love is to see despair as a remedy.

Qilolmadim qaro tun, nurli tong zavolin kashf,
Nafas-nafas o'tayotgan umrning uvolin kashf,

Siyoh haqqi bu Mirzo, qog‘oz jamolin kashf,

Navoiy etmadi zulfu yuzing visolin kashf,

Valek erur g‘aming ittisoli tun bila tong.

[Ghafur Ghulam.T.3, 1984: 343 p.]

In our opinion, it is no coincidence that the hearts of Navoi and Murid Ghafur Ghulam are connected with the symbols of night and morning. After all, a bright morning is a product of a ruined night. On the contrary, night is a being that begins at the point of dawn. In the face of this eternity, life is short and fleeting. However, the value of the momentary life given to a person is measured by the degree of reward and reward achieved through action. Therefore, the human being should spend every breath in the path of good deeds and keep his heart as pure as white paper from the dust of the material world.

It is clear that Ghafur Ghulam, who measures the value of life with the value of the moment, does not regret the loss of the lyrical hero's life. But after this decline, a bright morning begins.

Our observations show that Ghafur Ghulam was a leading scholar of classical literary heritage, especially Navoi's work. His literary-critical articles, lectures, and masterpieces based on in-depth analysis treated Navoi's traditions with respect. In his poetry, the poet dedicated poems to Hazrat Navoi and created his image. The great poet continued the Navoi tradition creatively, tying takhmis to his poems. The study of Ghafur Ghulam and Navoi will undoubtedly help to identify the sources of the poet's work, to understand the peculiarities and artistic features of his works.

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