



## A STUDY OF ALISHER NAVOI'S LYRICS AND FOLKLORE

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### **Annotation:**

This article examines the scientific activity of the Navoi scholar Natan Mallaev, who studied nationalism in Alisher Navoi's lyrics. Concepts of folk rituals and customs used in Navoi's ghazals are analyzed. Their study by a scientist is covered.

**Keywords:** lyrics, folklore, folk songs, ghazal.

In the field of literary studies, there are not many scholars who have studied the influence of folklore on written literature. Most scientists who have studied both fields prefer to stay in one direction, focusing on that field. Doctor of philology, professor Natan Murodovich Mallaev is a scientist who thoroughly knows the history of classical literature and folklore, created an excellent textbook on the history of Uzbek literature, and deeply revealed the folk foundations of Alisher Navoi's work. Although the scientist has conducted comprehensive researches such as analysis of lyrical works, theory of literary genres, "Khamisa" epics, literature of brotherly nations, Alisher Navoi and folk oral creativity form the basis of his scientific direction.

The analysis of Alisher Navoi's lyrics and the classification of his works in literary studies are also applied to the examination of the works of other poets. That is, if Navoi's work, which perfected all genres with its high-level expression, served as a tradition and example for poets, these analyzes will also serve as a template for researchers. In this sense, the researches of Natan Mallaev, who thoroughly studied the issue of Alisher Navoi's work and folklore, can be a basis for investigating the issue of nationalism in the works of Uzbek writers, and for any researcher to form his own scientific research methodology.

As noted, the issue of Alisher Navoi's literary heritage and folklore forms the basis of the scientist's scientific activity. The scholar's monographs such as "Alisher Navoi and folk art", "The folkloric basis of Navoi's art" are the product of those researches. Alisher uses almost all of Navoi's works to search for nationalism in Navoi's work. The work "Folk-like basis of Navoi's art" is a continuation of the scientist's large-scale research "Alisher Navoi and folk oral art", which focuses on the analysis of lyrical works, epics and prose works for proof. In the works of scientist Navoi, he identifies





the passages and places where the customs, traditions, and customs of the people of that time are mentioned. It tries to prove that those concepts are present in the life of the people and Navoi used them in order to open a poetic task. Of course, the scientist was not in Herat. Because he knows the Persian-Tajik language well, he looks for evidence from the right sources - the works of Navoi's contemporaries, who provide information about the life of the 15th century. He studies information from the works of Zayniddin Vasifi, Husayn Vaiz Koshifi.

It is known that interpretations have changed over the years based on the demand of the times. It is no secret that during the period when the scientist lived and worked, literature was subject to classism and sociality, and in the science of literature, nationalism, expression of ordinary people's life, and issues related to people's life were analyzed in a very lofty, utopian way. In most cases, N. Mallaev's interpretations do not come from lofty ideas. The basis of nationalism in the scope of scholarly research comes from the folk life of the 15th century, customs, traditions, and folk concepts, and even today, researchers can easily check the nationalism in the work of poets based on these criteria.

"Alisher Navoi is an artist who knows the language, soul and customs of his people, is closely connected with them, and is a popular artist. He is not a poet who greeted the "fairy of inspiration" in his studio and waved his pen, but a genius artist who matured and matured in the cauldron of a complicated and turbulent life" (4, 48). He looks for the places where people's life is expressed in ghazals as a source of these thoughts.

#### **Clothes:**

O'zbaki **gulnori to'ndin** kuydum, ammo o'lturur,  
**Lemui terlik** aning ostidakim jonon kiyar ("Navodir ush-shabob").

Sarvig'a tortib **qabo**, cho'kkon quyoshqa soyabon,  
Chobukim bo'yida **shirdog'**, boshida **qalpog'idur** ("Favoyid ul-kibar").

**Alocha hoshiyalik to'n** kiyib ul rashki pari,  
**Ol etuk** birla xirom etsa, erur kabki dari ("Badoe' ul-vasat").

Although the different types of clothes found in Navoi's lyrics served to reveal the image and spirit of the lyrical hero with their distinctive colors, they are significant because they represent the national clothes of their time. In his ghazals, scholar Navoi provides extensive information about "seasonal types, material, color, style, etc." of clothes, even some of them exist today.

#### **Family rituals.**





It is known that the traditions of wedding and mourning are well described in epics. For example, at Iskandar's wedding, he gives examples such as "jon kardashim yor-yor", "munglig' boshim yor-yor", and Iskandar's "Berib do'stlardek aduvsig'a osh" during the mourning of Mallu, the king of Kashmir.

Usually, a person who visits a cemetery places a small stone on the grave of his loved ones and lights a candle. Using this custom in his romantic lyrics, Navoi created the following beautiful image by likening the stars to a soft stone and the moon to a candle:

Yuzida ter fitnasidin bo'lsam ajab emasdurki, marqadida

**Ushoq tosh o'rnida xayli nujum, oy anda sham'i mazor bo'lg'ay.**

(Favoyid ul-kibar)" (4, 59).

Although the pictures and rituals performed by the people in their daily life were transferred to the lyrics in order to fulfill a certain task, they are still important because they can give an idea to the people of today about the traditions of the people's way of life during the Navoi era.

"There is a custom to celebrate the birth of a loved one or the news of a loved one. Navoi writes using this convention:

Vah, ne kun bo'lg'ayki, ul g'oyib safardin keldi deb,

Istabon mendin **sevinchi**, o'tsa har yondin xabar. (Badoe' ul-vasat)" (60).

Among the Uzbek people, this tradition has been preserved until now. When a long-lost person is waiting, when a child is born, a **suyunchi** is given to the person who brought the very happy news. (when we were young, our brothers returned from a military trip, the person who brought the news was given a **suyunchi**).

### **Treatment.**

In the Uzbek people's customs and views, the mirror has a special meaning. Covering the face of the mirror, sending brides a mirror in their dowries, etc. In this place, the natural property of the mirror is used. "The people have a custom of holding a mirror to their mouth to distinguish between the dead and the living: if the mirror becomes cloudy with breath, the person is alive, if it is not cloudy, the person is dead." For example, an example from "Farhad and Shirin":

Ikisin og'zig'a tutqonda **mir'ot**,

Nafasdin hech asar yo'q erdi, hayhot (4, 61).

The people themselves are doctors, sages, things invented by the people are preserved for centuries and absorbed into national everyday life.

It is known that Navoi uses different colors in his lyrics depending on the type of illness, regularly uses natural objects (such as quince, limu, hazan, za'faron) depending on the client's mood. The colors of these objects help us to imagine the



state of the lover and the beloved, the sufferings of love, the beauty of the soul in artistically colorful, lively lines.

The scientist was able to carefully discover the ghazals that convey the same concepts. It is said that the lover's color is yellow due to the pains of the yor, and he is sick or ill, and the claim of this disease is that the lover wears a yellow dress in examples such as "Yaraqon kasali sorig' jins qilur, turfa ko'rung", "Sud emish ko'z tushsa asfar jinsi sori, vah, qani / Sarvi nozimkim, sorig' gul bargidin kiymish qabo..." he identifies the ghazals about the condition of a lover who is suffering from the pain of love, and analyzes the folk concepts in them.

"Kahrabo, feeding fish in the place where the patient is, it was considered a measure against jaundice. As if the patient's jaundice - the patient has passed to kahrabo, fish; he will be cured. Navoi emphasizes the "healing power" of kahrabo and fish, pointing to Masih:

Ey Masiho, urma dam ul ko'zda sufrat daf'ig'a,

**Kahrabo** keltur quyoshtin, hut burjidin **balig'**. (Navodir ush-shabob) (4, 63).

Kahrabo (amber), also called **qahrabo** in Uzbek, is a rare yellow substance. According to history, in the distant past, a resinous substance was released from a pine tree, and after centuries it remained underground or under water and hardened. Amber was called electron by the ancient Greeks because of its attractive electrical charges, and the word electricity comes from amber. Amber yellow, flowing in color, people wore it around their necks and believed it was a cure for diseases. It is also used in today's medicine. It can be seen from its role in the ghazal that people used amber for this purpose during Navoi's period.

Here, in Mallaev's analysis, we see a form of expression specific to Navoi of the image of amber and fish in connection with the image of Masih:

"Religious legends say that Prophet Iso (Masih) had such miraculous power that he could heal the sick and give life to the dead with his breath. Turning Navoi to Masiho, you are not able to get rid of yellowness in the eyes, that is, a disease, amber and fish can be a remedy for this. But simple amber and simple fish are not enough. You are amber from the sun; take the fish out of the hut" (4, 63).

At this point, the scientist says that only he can fulfill this condition that the Masih flew into the sky. In the appendix, the scientist mentions that kah in the word kahraba means straw, rabo has the meaning of puller, puller of a yellow patient, Hut sign is the twelfth of 12 stars according to ancient astronomy, and Hut sign is a fish sign. As a result, Navoi's poetic discovery is revealed from the medical content of the ghazal, which delights the reader: yellow appears in the sick eye, the eye turns yellow, amber yellow is the color of the sun, hut is a fish. This is the figure of Masih who brings





amber and fish and claims the sick body of the lover. The details and images in the verses form such a sophisticated composition that the scientist uncovers and discovers the facets of Navoi's creativity through such examples. Before the eyes of the reader, the elements characteristic of the culture of the medieval man are embodied.

### **Practical art.**

The scientist looks for examples of folk practical art related to this art form - painting, embroidery, goldsmithing, etc., and cites the following ghazal in full from "Favoyid ul-kibar" as an example:

Yog'lig'in, eykim, tikarsen, igna mujgonimni qil,  
Naqsh etarda tori oning rishtai jonimni qil.  
Istasang torin qizil yoxud qaro qilmoqqa rang,  
Ko'z qarosin hal qilib, ko'zdin oqar qonimni qil.  
Gar desang har yon qizil gullar qilay nusxat anga,  
Ko'ksim ochib, toza qonlig' dog'i hijronimni qil.

In the ghazal, the process of making flowers near the buds, the shape of a fairy, and the process of embroidering poetry notes are fully expressed. In praise, the ghazal ends with the lines " Ey Navoiy, kimki bir yog'lig'ni tiksa yor uchun, Muzdi jonim javhariyu naqdi imonimni qil." Among the Uzbek people, the tradition of sewing a handkerchief, sewing a belt or a palak, sewing a sozana, embroidering it with colored threads, embroidering pepper, almond, etc. In Navoi's ghazal, he memorizes the process of embroidery. Sewing tools make movement similar to the spirit of a lover and connect the necessary details to their partner depending on the task: needle - a mujgon, embroidery thread - a soul link, black and red threads - a black eye and blood flowing from the eyes, a copy of a red flower - a bloody heart, the shape of a fairy - the soul of a lover, writing words on a scarf - like embroidering a poem of a poet.

The process, which is not noticed in ordinary reading, has found its vivid assessment in the scientist's definition: "This ghazal of Navoi expresses the lyrical mood of a lover, and draws a wonderful page of folk art through words. The ghazal is not only poetry, but a work of art in the broadest sense of the word" (4, 70).

Just as every poet has his verses, it is possible to single out the scholar's complete thoughts about Navoi's work: "Only he is equal to the works created by Navoi's pen. The works created on the basis of Navoi's epic are not based on the concept of "absoluteness", but on the concept of "relativity" (2, 240). "..., together with the monuments preserved by the people, it bequeaths the genius of creativity and artistic experience to generations and eras. As a result, the trace and spirit of the oldest folklore is preserved in the works of folklore created relatively later (4, 107-108)".





In general, N. Mallaev's observations to reveal nationalism in Navoi's work are wide-ranging. He showed with vivid examples the art of performing among the people and its expression in Navoi's works. The folk sources of "Khamsa" epics specifically study the development of epics in the form of stories before and after Navoi. The article published in "Literary heritage" magazine, which examines the prose narratives of the epics "Farhad and Shirin", "Layli and Majnun" created by Umar Baqi, has its value due to its scientificity and wealth of evidence.

It was continued by the successors of the school founded by the scientist, who was a drop like the eye of a spring advanced by N. Mallaev. Although in the research created by the scientist, there are concepts and interpretations specific to their time, they do not lose their importance due to the accuracy of the data, the sophistication of the analysis, and the wealth of new findings. It is our duty to appreciate the work of such prolific scientists, whom fate has given to the Uzbek people, and to give a fair assessment.

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