



## STUDY OF ALISHER NAVOI'S LYRICAL HERITAGE (IN THE EXAMPLE OF "XAZOYIN UL-MAONIY")

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<p><b>Received:</b> February 20<sup>th</sup> 2023 <b>Accepted:</b> March 20<sup>th</sup> 2023 <b>Published:</b> April 26<sup>th</sup> 2023</p>	<p>In this article, the issue of studying and researching Alisher Navoi's lyrics is analyzed on the example of the book "Xazoyin ul-maoniy". The innovation introduced by the poet to the tradition of creating a devan and his opinions on strict adherence to it are mentioned. The poetics of lyrical genres in the "Xazoyin ul-maoniy" book are discussed in detail.</p>
<p><b>Keywords:</b> Image, devon, prologue, lyrical genre, poetics, moral-philosophical poetry.</p>	

Alisher Navoi's lyrical heritage is a new and high stage of Uzbek lyricism, incorporating the most advanced traditions of national and sister literature. The essence of Navoi's lyrics is the expression of philosophical and social views in a highly poetic form. For the first time, we see the direct connection of lyrics with the leading philosophical and social currents of the time in Navoi's work.

Navoi's lyrical hero is a complex type with rich spiritual and moral qualities. His spiritual world, important aspects of his character are vividly displayed in front of our eyes through his active attitude towards life and his time.

He is an intelligent scientist and political figure who can deeply feel the inner movement in the veins of life, the complex rhythm in the heart of the era. At the same time, he is not deprived of the joys and pains of love, the heavy mental anguish of being a mistress and traveling abroad. Therefore, in one place, he moans and groans while standing in the vortex of these human emotions, and in another place, he roars so much that it shakes the heavens and the sky.

The poet's sense of critical attitude to the existing environment, which began to appear in his youth, grew stronger over time in connection with his life experience, and finally, after deep discussions of various forms, he "bent the world to human interests and He came to the great conclusion that along with it, man must be recreated.

That is why these poetic masterpieces, deep in content, high in ideological pathos, and artistically perfect, crossed national and regional boundaries during the poet's lifetime and gained wide fame in Xurason, Movarounnahr, Asia Minor, and East Turkestan.

It can be seen how quickly Navoi's lyric poems spread among the people, that when the poet was 24-25 years old, several of his poems were collected by poetry fans and turned into a special collection. It is noteworthy that the first thoughts about Navoi's lyrics were expressed during his lifetime, and in them the essence of the poet's lyrical heritage was concisely but perfectly evaluated.

The opinion expressed by Lutfii about Navoi's famous verse beginning with "Orazin yapqoch" ("close face") can be said to be a preliminary assessment of the poet's lyrics in general.

Abdurrahman Jomiy in his work "Bahoristan" noted Alisher's unparalleled talent, his ability to write poetry in both languages, but he is more inclined to write Turkan, «*ba on zabo'i besh az vay va beh az vay kase she'r naguftaast va gavhari nazm nasufta*» (in that language (that is, in Turkish - Y. I.) no one could write more and better poems than him and could not compose the types of nazm).

In this one sentence, the most important aspects of Navoi's literary heritage, including his lyrical heritage (both in terms of volume, content and artistic form) are shown very skillfully. It is worth noting that Zahiriddin Babur, one of Navoi's young contemporaries, expressed his opinion about Navoi's poetry in "Baburnoma" exactly in line with Abdurrahman Jami's opinion.

Hakimshah Qazvini, in the appendix of the translation of "Majolis un-nafais", states that Alisher Navoi wrote poems with great skill in both Turkish and Persian languages, and concludes his opinion as follows: "No one could recite Turkish poetry better than him and couldn't do better than him."

In general, the opinions expressed about Navoi's work, including his lyrics, in the tazkiras compiled in India, Iran, Afghanistan, Turkey and Central Asia in the XVI-XIX centuries and containing Alisher Navoi's name can be summarized as follows: Alisher Navoi in both languages (middle (in Uzbek and Persian) skillfully finished poems. However, his taste was more inclined to Turkish poetry. No one wrote more and better poems in Turkish.

H. T. Zarifov not only analyzes the ideological and artistic essence of Navoi's rubai in his article "Rubaiy", but also makes original comments about the specific characteristics of the genre of rubai, national literary factors that are the basis for its emergence and development in Uzbek literature. . In his voluminous article called "Lutfiy and Navoiy", the role of Uzbek poetry traditions in the development of Navoiy's poetry, in particular, Lutfiy's ghazal, which is the peak of Uzbek lyrical poetry before Navoiy, is discussed. Expresses serious opinions about the influence on Navoi's work, tries to define the important manifestations of this influence in a certain way.

Y.E.Bertels in his monograph "Navoi" provides information about the manuscripts of Navoi divans (including the Persian divan), and compares them. At the same time, he reflects on the important aspects of Navoi's Turkish ghazals, gives a detailed analysis of some ghazals, and makes special comments about the essence of Navoi's poems.

The articles "About some poetic methods of Navoi's lyrics" and "In the artist's studio" of M. Shaykhzoda can be said to be the first positive results in fulfilling the important task of studying the poetics of artistic images in Navoi's lyrics.

Oybek two articles on Navoi's poetry are also dedicated to revealing the main essence of the poet's lyrics. In them, Navoi's ghazals are examined against the background of eastern ghazals, and the important elements that make up the ideological content of these ghazals are discussed.

A.Hayitmetov's monograph "Lyrics of Navoi" analyzed in detail the rich lyrical heritage of the great artist. The main genres of the poet's lyrics, his ideological foundations, and main images were consistently examined in special chapters, and important points were made about the relation of Navoi's lyric poems to oriental lyrical principles.

N.M.Mallayev in his article "On the ghazal in Uzbek literature and the role of Navoi in its development" commented on the important factors that were the basis for the development of Navoi's ghazals and a number of features of Navoi's ghazals.

A.Abdugafurov's monograph entitled "Satire in Navoi's work" devoted to the analysis of satire and humor in the works of the great writer, includes the poet's poetry, especially his ghazals and poems.

In the interpretation of some issues related to the poet's poetics in A. Rustamov's work "Navoi's artistic skills", in addition to "Xamsa", lyrical poems were also referred to. In some of the works mentioned above, some issues related to Navoi's poetics, in particular, some aspects of genre poetics are analyzed to one degree or another.

The large-scale work of Ustoz Shaykhzoda, dedicated to the poetics of the artistic image in Navoi's lyrics, remained unfinished. The need for a special work that regularly creates an idea of the main aspects of Alisher Navoi's poetics is still not out of the agenda.

It is known that the enrichment and perfection of Uzbek lyric poetry in terms of genre is directly connected with the name of Navoi. In Navoi Divan, on the one hand, we see a new development of lyrical genres that have their own traditions in Uzbek poetry, and on the other hand, Persian literature has its own strict laws. We will have the opportunity to observe the life of some genres that existed but did not appear in Uzbek literature (or Turkish literature in general) or did not develop as much.

Therefore, on the basis of a systematic analysis of the main lyrical genres in terms of their relationship with literary patterns and traditions, it is our main task to determine their internal dynamics and position in the literary process, and on this basis to show Navoi's role in the history of the development of lyrical genres.

Navoi's innovativeness in the field of poetics can be clearly felt from his creative attitude to the tradition of creating a divan.

Alisher Navoi wrote the preface for "Xazoyin ul-maoniy". This preface is a thorough scientific treatise in all respects and helps to understand the most important aspects of Navoi's lyrical work. In it, the author, the attitude of his contemporaries to his poems, the existing divans and the reasons for their occurrence and their characteristics, his contribution to the development of various lyrical genres, in short, a concise and bright overview of his entire poetic work draws a picture. Navoi writes in the preface of this devan about the naming of the four devans: «...*Avvalgi devonnikim, tufulyat baxori gunchasi- ning ajib gullari va sigar gulzori bogchasing garib chechaklari bila orosta bo'lub erdi, «G'aroyib us-sig'ar» deyildi. Ikkinchi devonnikim, yigitlik oshuftalig' va shabob oluftalig' yozi va dashtida yuzlangan nodir vaqoye' bila piyrosta bo'lub erdi, «Navodirush-shabob» ataldi. Va uchinchi devonnikim, vasat ul-hayot mayxonasida ishq bila shavq paymonasidin yuzlangan bade' nishotlar kayfiyatini yozilib erdi, «Badoye' ul-vasat» ot qo'yuldi. Va to'rtinchi devonnikim, umrning oxirlarida yuzlangan ishq dard-u ranji foydalarikim, jonso'z oh urmoq va jon topshurmoqdurkim, onda sabt bo'lubtur, «Favoyid ul-kibar» laqab berildi».*

Navoi's words, that is, the naming of devans, should be taken as conditional. Because when he divided the poems into divans, he did not mean their real chronology, but paid more attention to the spirit and style of each poem. As a result, many of the ghazals he wrote in his youth were included in his next three divans, and some of the ghazals he wrote in his old age are also found in his previous divans. Therefore, despite the fact that the number of ghazals written in different periods of Navoi's life differ from each other, the number of ghazals in "Xazoyin ul-maoniy" divans is equal (650).

Navoi's critical attitude to the existing traditions in the field of poetics of divan was formed in his youth, and he openly stated his thoughts on this matter in the preface of his first divan "Badoye' ul-bidoya".

Alisher Navoi says in this preface: "How many kinds of work I have in me, they are not seen in other ways. That's who he is," he says, and lists four original features of his divan. These features apply to the structure of the divan and its essence, the ideological basis and style of the poems.

First of all, existing divans are composed on the basis of 28 special Arabic letters, and poets "do not attack the four letters" typical for Persian and Turkish languages. "In this respect, the ul four letters of gold were drawn on silk with other letters of gold, and the ghazal was arranged in the order of thirty-two letters".

Secondly, «*har harf g'azaliyotining avval bitilgan g'azal bila o'zga g'azallar orasida uslub xaysiyati- din tafovut rioya qilmaydururlar. Muqarrardurkim, har amrda bir lahza haq subhonahu va taolo hamdidin yo rasul alayhissalom na'tidin, yo bu ikki ishga dalolat qilurdek bir amrdin g'ofil bo'lmog'liq noqisdur... Bu nav' xayol xotirg'a kelgan uchun har harf g'azaliyotining avvalgi g'azalni yo tengri taolo hamdi bila muvashshah, yo rasul alayhissalom na'ti bila mufattax yo bir mav'iza bilakim, bu ikki ishtin biriga dol bo'lg'ay, muvazzah qilindi.*

So, in Navoi Divan, each letter begins with ghazals in the character of hamd or na't, and this gives each group of ghazals in the divan a unique spirit of independence. The third characteristic of Navoi's divan is directly related to its subject area and ideological foundations. «*...Bu devonda hamd va na't va mav'izadin boshqa har sho'rangez g'azaldinkim, istimoj mahvashlarg'a mujibi sarkashlik va g'amkashlarga mujibi mushavvashliq bo'lg'ay, biror-ikkiror nasihatoro va mav'izatoso bayt ir- tikob qilindi...*». Here, the thematic-ideological breadth, philosophical, didactic and social aspects of the poems in the book are emphasized.

The fourth of the poet's remarks is directly related to the ghazal, which allows us to determine his critical views on the ghazal tradition and his innovation.

These comments of Navoi were stated in connection with his first book "Badoye' ul-bidaya". "Xazoyin ul-maoniy" was composed almost thirty years after that. Therefore, there is no doubt that in this work, which is considered a perfect complex of Navoi's lyrical heritage, all his plans regarding the poetics of the Devan were fully expressed. For example, in "Xazoyin ul-maoniy" special titles are placed at the beginning of all letters. Also, the continents are provided with special, artistically written titles that help to better understand their essence.

Another characteristic of the poetics of this divan is that its entire structure is built on the basis of the law of strict symmetry: the ghazals (2,600) that form the basis of the divan are distributed equally (650 each) to four divans; each rhyme or radif is given a poem in all divans (as much as possible, in the same amount and in the same place). Also, if the words appearing as radifs (especially Arabic words) belong to the same root, their grammatical order is also implied (for example: takhsis - special).

Thus, "Xazoyin ul-maoniy", which is considered a unique event in the history of creating a devan, is not only a true mirror of Navoi's lyrical heritage, but also a poetic encyclopedia that embodies all the qualities of Uzbek classical poetry.

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