



## DESCRIPTION OF NAVRUZ IN LYRICS OF ALISHER NAVOI

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<b>Received:</b> March 1 <sup>st</sup> 2023 <b>Accepted:</b> April 3 <sup>rd</sup> 2023 <b>Published:</b> May 10 <sup>th</sup> 2023	This article analyzes the word Navruz used in Alisher Navoi's lyrics and the related concepts embedded in the people's life. According to Navoi's creative plan, the function, place of use and meaning of the word Navruz in the lyrics are explained. His artistic skill in describing the lyrical hero was considered on the basis of his ghazals. Based on the analysis, the poetic function of the word Navruz is revealed.
<b>Keywords:</b> <i>holiday, devan, ghazal, lover, lover, artistic analysis.</i>	

In the cultural lifestyle of the peoples of the East, seasonal spring holidays have played an important role in the lives of the peoples who have lived in Movarounnahr and Khorasan since ancient times. From March 21, which is the geographical day and night equinox at the beginning of spring, the earth warms up and it is possible to spread the source of sustenance on the earth. In Persian, this day is called Navruz - new day. There is also a strange meaning in the definition and description of Navruz by poets in Turkish and Persian literature. The definition of spring occupies a large place in the works of Alisher Navoi. In his lyrical and epic works, the poet, who has not duplicated anyone else in the depiction of nature, has expressed the spring season and the processes that take place in spring nature with great skill. Comparing life to four seasons, the poet describes spring, summer, autumn, and winter in epics "Khamasa" and ode "Fusuli arbaa". Applying the changes of nature in the spring season to his lover, he finds the most beautiful similes in the description of the spring, compares them, and creates exaggerated images that even the flowers in the garden are embarrassed in front of the spring. The word Navruz was used many times in Navoi's poetic and prose works. For example, in the work "Tarihi Muluki Ajam" dedicated to the history of the kings of Iran, the origin of Nowruz holiday is related to the history of King Jamshid: "*Ul vaqtkim quyosh nuqtan e'tidoli rub'ig'a tahvil qilib erdi, ul binoda taxt ustiga o'lturub, adolat siyt va sadosin olamg'a muntashir qildi va ul kunning otin Navro'z qo'ydi*" [5, 3]. Of course, the connection of Navruz with Jamshid has also reached the "Avesta" and "Shahnoma" in the legends and myths spread among the Persian and Turkic peoples. Nowruz holiday is used in the works of Navoi in the sense of sharing goodness, awakening, expectation of newness, as a concept that is more embedded in people's life. In addition to Navoi's epic and prose works, this word also performs a certain function in the lyrical heritage. For example, it is used in several places in the "*Garaib us-sigar*", "*Navodir us-shabab*", "*Badoe' ul-wasat*", "*Favoyid ul-kibar*" devans, which are part of the "*Khazayin ul-Maoni*" collection.

Usually, in Navoi's works, nature is not presented in its pure state. As a result of the artistic thinking and creative skills of the master of the art of words, he looks like a lover. The most accurate scenes in nature are depicted in words in bright colors. "In order for everything to be beautiful in the work of art, for the creator to reflect the best and most beautiful aspects of nature, he must capture and describe the moments of this beauty that have matured and matured" [7, 139]. We can say that he nature and human spirit, the mutual harmony (harmony) in the rotation of the universe, which require each other and influence each other, and the organic movement between them has a special meaning. we can say. After all, in the poet's poems about nature, the world finds its unique analogy in a person, or on the contrary, a person opens up through suitable analogies in the world around him. In this sense, the word Navruz appears as a compliment and a request of a lover to his lover. In the ghazal beginning with the verse "*Who needs a word with pain in a meeting*" from the book "*Garayib us-sigar*", the word Navruz is used to express the same concept:

*Kimga bir majlisda ohu dard ila so'ze kerak,*

*Mundog' o't yoqmoqqa avval majlisafro'ze kerak* [1, 336].

According to its spiritual interpretation, the word Navruz means the beginning of a new day. In the same ghazal, the poet directs the beginning meaning of the word to **yor**. Who needs words full of sorrow and pain to speak in a meeting, for that, first of all, there should be a *malaksiymo yor*, which heats up and burns this meeting. Because people's pains can be ignited when they see the shore, the meeting of lovers is heated by the grassy gaze of a careless lover, words from pain turn into sighs. That is, a place is needed for the beginning of such a meeting. Ghazal continues to be **voqeband**. The letter *z* in the ghazal rhymes served as the *raviy* letter. The choice of the word navruz, similar to the letter *z* in the words *so'ze, majlisafro'ze, jigarso'ze, siyahro'ze, navro'ze, dildo'ze, kulovuze,*

*donishomuze*, in the rhymes, has achieved harmony in the development and content of the events in the ghazal. Although the word Navruz is used only once in the ghazal, it more clearly expresses the meaning of starting a new process in the content:

*Ko'yungga har kun borib har dam ko'ray dermen seni,  
Menga har kun bayramu har lahza navro'ze kerak* [1, 336].

Spring is the month of celebration, friendship, coming together of the heart, together with nature, people's dreams, emotions, pleasure to live increase, awakening of sleepy souls, the season of living. Seeing the shore every day gives a lover the strength to live anew every day, it gives him a new life, just like Navruz is the beginning of a new day. The word "Navruz" in the ghazal can be said to be the key word in revealing the meaning of the entire ghazal. It is the waiting, the beginning, the new day, the waiting for the bridegroom, and the sprouting of love in the lover's heart that are all related to each other. Seeing the beauty of *Yor* is also a holiday, a joyful day.

In the verses "*Zulfi vaslin istasam rukhsori mehrafuzidin, Yo'q ajab chun yil bilgurur navruzidin*" [1, 657] in the mukhammas from this divan, the meaning of feeding on the faces of the river before seeing the heart-burning waves of the river is directly indicated through the metaphorical thought in the next verse. In the second stanza, the sayings of the people, "The coming of the year is known from Navruz", "A good person is known from his face, the beginning of the year is known from Navruz" was incorporated into the content of the poem to prove the idea.

Navoi compares the calculation of the time Navruz when the spring day and night are equal to the height and length of hair, equality of hair and figure of *yor*. For example, given in the following three ghazals from "Badoe' ul-vasat" "*Vasli aro, ko'rdum, teng emish bo'yiyu sochi, Tun-kun teng ekan zohir o'lur bo'ldi chu navro'z*", "*Teng ko'rundi ko'zuma vasl aro qadu zulfung, Kecha kunduzni ko'rub teng, ani navro'z dedim*", "*Yuz ochib, bildirdi qad birla sochi teng erkanin, Zohir o'lg'ondek tunu kun tengligi navro'z din*" [3] he uses a wonderful day of nature in order to prove the good definition of the day. That is, if a dreamy lover looks at his mistress, he has the same height and hair. If we compare face and hair that the day is bright and the night is dark, then the hair corresponds to the night, and the face corresponds to the day. The primary meaning of the verses is to describe the *yor*, but these descriptions reveal the qualities of the *yor* through the most beautiful similes in nature. Comparisons are taken from nature, so that the scenery in the ghazal is transferred to a person with the colors and properties of the world in vivid colors. As a result, a harmony of nature and man is created, man is depicted as a monad to his beautiful place in the universe. If you pay attention, the ideas in all three ghazals are logically very close to each other.

Navruz is mostly found in ghazals ending with the letter *z* in Navoi's divans. The poet chooses the rhyme in accordance with the words with the letter *z*, and infuses the content of the poem with the same value characteristic. In the following ghazal from "Badoe' ul-vasat", although it is used with the same rhyme requirement, it played a leading role in conveying the meaning of the ghazal:

*Ey yuzung bog'i nasimida havoyi navro'z,  
La'li tojing bo'lub ul bog'da bo'stonafro'z.  
Zulfu ruxsor ila komimg'a meni yetkursang,  
Har tunung qadr o'lubon, har kunung o'sun navro'z* [3, 221].

In the ghazal, the face of the river is compared to a garden in spring, and the breeze blowing from this garden to the air of Navruz. He expresses wishes that if you take me to my goal with your permission and help, every night will be precious and every day will be Navruz. In this place, the poet does not ignore either the night or the day. *Kadr* night is the holy night of Ramadan. These verses have become embedded in people's life like aphorisms.

This ghazal from "Favaid ul-kibar" fully praises the spring season:

*Muvofiq kiydilar, bo'lmish magar navro'z ila bayram,  
Chaman sarvi yoshil xil'at, mening sarvi ravonim ham* [4, 424].

According to the compositional structure of the ghazal, the eventful ghazal develops gradually. The rhymes of nature, flowers in the garden, and the charmer with a rose are compared in a similar way. My sister, who is in harmony with nature, also dressed up, it's Navruz holiday, *chaman* cypresses wore a dress of green color, my cypress tall sister too.

*Chaman sarvi qolib hayron, mening sarvim qilib javlon,  
Aning shaydosi bir dehqon, munga shaydo bari olam.  
Chaman sarvi qolib bebar, mening sarvim bo'lub dilbar,  
Ani yel aylabon muztar, bu yeldin sekretib adham.  
Qo'nub ul sarv uza bulbul, chekib gul shavqidin g'ulg'ul,  
Bu sarv uzra ochilib gul, anga terdin tushub shabnam* [4, 424].

Even the cypresses in the field were amazed at the beauty of my cypress tree. *Chaman's shaydo* is a farmer, and this cypress tall boy has attracted not one, but the whole world. When a nightingale lands on a cypress tree and sings with joy, when a flower opens on these cypresses, and my heart falls from excitement.

*Qilib ohim sari parvo, buyon mayl etmading qat'o,  
Sabodin, ey qadi ra'no, bo'lur ham sarv gah-gah xam.  
Bu bog' ichra may, ey soqiyki, bormen asru mushtoqi  
Ki, anda sarv ham boqiy emas, gul ahdi ham mahkam* [4, 424].

You didn't care about me, even the figure of a cypress sometimes bends from the wind. And you did not know how to look at or take care of me. O gardener, I am sure that these cypress trees are not eternal, and the covenant

of the flower-faced *yor* is not firm. It seems that only the word holiday and Navruz performed the main task in revealing the meaning of the ghazal. The word Navruz served as a key word to describe the beauty of springtime colors.

In general, every word, concept, symbol, symbol used in Alisher Navoi's lyrics has its own place and function. They have found their poetic perfection in the poet's lyrics, and new aspects of meaning have opened up in new tasks.

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