



## INTERPRETATION OF SOME MYSTICAL CONCEPTS IN THE SHORT POEMS OF NAVOI

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### Abstract:

This article highlights the analysis of the mystical terms in the short poems of Alisher Navoi.

**Keywords:** Genres: Short Poem (Qit'a), Fano, Fard, Arif.

### INTRODUCTION

The lyrical genres differ from each other in its ideological and artistic nature, rules and the attitude to life in the classical literature of the East. Alisher Navoi's work also has a special place in the development of lyrical genres. In particular, a short poem genre (consists of two, three or more couplets) has gained a full place in our classical literature as an independent genre, especially among other lyrical genres in terms of art, is a direct result of Navoi's mastery.

### MATERIALS AND METHODS

This fact is emphasized in almost all studies devoted to the analysis of poetic genres. The poet defined in one of the descriptions of the short poems:

*Mundoq muqattaotkim, men yig'misham, erur,  
Har biri hadiqai xirad aylar uchun farog'.  
Majmuin o'yla kishvare anglaki, sathini  
Hikmat suyidin aylamisham qit'a-qit'a bog '. [1:732]*

In fact, if we imagine the short poems of Navoi as a whole, a country of the gift of intellect, thought, and meaning, the poet attributed its level to a separate garden and flower garden irrigated with the water of wisdom and wisdom. Therefore, the topics in them are divided into different categories. Short poems where mystical concepts and truths are illuminated in one of them. Their number is relatively higher in the Devan Gharoyib us-Sighar (Wonders of Childhood). It is well known that mysticism and Sufism are the main, but at the same time complex issue of life. The short poem defines the following:

*Kimki o'z luk imoratin buzdi,  
Bo'ldi naqdi fano aning muzdi,  
Ul imoratni buzmayin solik  
Bo'la olmas bu naqdg'a molik [2:719]*

Through these lines, the path of the sect was expressed as the outcome of righteous man must achieve in which is called upon to destroy the "building of identity." The destruction of that "building" is the overcoming of lust. Those could understand who are aware of the secrets of Sayri sluh. Also, a follower who is aware of the teachings of the sect can easily understand the content of the following idea about the " Foniyi mutlaq" and "the ultimate goal" - the great goal:

*Foniyi mutlaq o'lmayin solik,  
Anga yo'qtur umidi maqsadi kull.  
Qora tufroqg'a sinmagan qatra,  
Andin imkoni yo'q ochilmoq gul. [3:706]*

One of the strict requirements of the genre fano is to attain a state of abandonment in which, in the language of the sect, is called the perfection of one's profession. Navoi mentions in "Navodir ush-shabob":

*Ey falak, aytkin ul soliki atvor qani,  
Faqr atvori aro koshifi Asror qani?  
Tashlab o'z lukni fano bodiyasin qat'etgan,  
Ushbu yo'l holidin ogoh-u xabardor qani? [4:677]*

The discovery of the discovery of Faqri fano is to rise to the status of slavery to Allah, which is the level of professional perfection. Here, the poet compares the staying in the middle of nowhere is being inability to going into the bathroom and going out unclean:

*Kamol et kasbkim,olam uyidin  
Senga farz o'lmag'ay g'amnok chiqmoq.  
Jahondin notamom o'tmak biaynih,  
Erur hammomdin nopok chiqmoq. [5:677]*

It is not easy to achieve spiritual freedom and perfection by oneself. In this way, the guidance of a talented and well-educated follower is needed:

*Ey ko'ngul,tan taxtasin bu qa'ri yo'q girdobdin  
Istasang sohilg'a chekmak,bilki,bu oson emas,  
Piru iste'dod-u tavfiq o'lmasa bo'lmas bu ish,  
Kimdururkim bag'ri bu hasratdin oning qon emas? [6:707]*

Those who have achieved great success in love and enlightenment are also considered to have divine grace are called *arif*. Both in works devoted to mysticism and in mystical literature, the word Arif is mentioned a lot. [7] Navoi, on the other hand, compares it to the sea in his short poems dedicated to the Arif, emphasizing that one of its most important features is its default:

*Erur orifqa ganji Fayz etsa,  
Ishi dam urmayin ani yoshurmoq.  
Quyosh aksi tushib Daryo ichinda,  
Ne mumkindur aning suyin toshurmoq. [8:678]*

Navoi also points out enlightenment and knowledge in other works, such as *Nasayim ul-muhabbat* and *Lison ut-tayr*. However, none of them eloquently elaborates on the essence of enlightenment and the image of enlightenment as in the above verses.

The great thinker-poet instructs in one of his poems: "Tengri Razzoq keldi ro'ziy uchun aylama o'zni xalq aro muhtoj". It is also a call to be content, to wear another crown of contentment so that no one feels the need from others. Navoi describes his path of *Naqshbandi* as "the way of satisfaction" on the continent, which he called "the revelation of the pattern of contentment and the beginning of the method of satisfaction" and explains the conditions of his education system one by one:

*Qanoat tariqig'a kir,ey ko'ngul,  
Ki,xatm o'lg'ay oyini izzat sanga.  
Desang shoh o'lay er-u ko'k basdurur,  
Bu bir taxt-u chatri rif'at sanga.  
Fano shu'lasida yoshur jismni,  
Kerak bo'lsa zarbaft xil'at sanga.  
Etar Lola butkan qoya qullasi,  
Murod o'lsa gulgun Hashmat sanga.  
Erur bas arig'nuktavu qon yoshing,  
Dur-u la'ldin zeb-u ziynat sanga.  
Desang xilvatim anjuman bo'lmasun,  
Kerak anjuman ichra xilvat sanga.  
Vatan ichra sokin bo'lib soyir o'l,  
Safardin agar bo'lsa mehnat sanga.  
Nazarni qadamdin yiroq solmag'il,  
Bu yo'l azmi gar bo'lsa rag'bat sanga.  
Damingdin yiroq tutmag'il hushni,  
Ki yuzlanmagay har dam ofat sanga.  
Bu to'rt ish bila rub'i maskun aro,  
Chalinmoq ne tong ko'si davlat sanga.  
Bu ohang ila bo'lg'asen Naqshband,  
Navoiy, agar etsa navbat sanga. [9:708-709]*

Ушбу қитъа қатор устоз навоийшунослар, жумладан, академик А.Қаюмов, фан докторлари О.Усмонов, Н.Комилов, И.Ҳаққул, С.Олим кабилар қатори бир неча хорижлик тадқиқотчилар томонидан ҳам шарҳланган ва талқин қилинган. Бизда улардан ошириб, бир нима дейиш даъвоси йўқ, албатта. Аммо шеърда бошданок маънавийни моддийдан (фано шуъласида ёшур жисми керак бўлса, зарбофт хилъат санга), моддийни маънавий ҳолатдан устун қўйиб (Етар лола буткан қоя қулласи мурод ўлса гулгул ҳашмат санга) нақшбандийликнинг тўрт асосий шарт ва талабларини шарҳланиши ўқувчини байтларнинг ҳам зоҳирий, ҳам ботиний маънолари устида кенг мулоҳаза юритишга рағбатлантиради.

This poem has been commented on and interpreted by a number of scholars who researched the works of Navoi, including academician A.Kayumov, O.Usmenov, N.Kamilov, I.Haqqul, S.Olim and several foreign researchers as well. We are not going to say anything more than those scholars investigations. However, the interpretation of the four basic conditions and requirements of *Naqshbandiyyah* in the poem from the very beginning, putting spirituality above material (fano shu'lasida yoshur jismni kerak bo'lsa, zarboft xil'at sanga) material over spirituality (Yetar Lola butkan qoya qullasi Murod o'lsa gulgun Hashmat sanga). Let's analyse the following byte:

*Vatan ichra sokin bo'lib soyir o'l,  
Safardin agar bo'lsa mehnat anga.*

Obviously, when a person travels to other countries, he faces various difficulties, heavy or light hardships. Therefore, it is not supported to go on a journey for the sake of material gain and worldly pleasures in Naqshbandi sect. When the Naqshbandis called the journey as a narrow homeland, they meant a journey from the bad behavior of man, from human qualities to good morals and angelic qualities, and to the attainment of moral perfection. It is also considered to be a journey from the people to the truth, and it is also called a journey of praise.

*"Hush dar dam" tushunchasining talqini berilgan:  
Damingdin yiroq tutmag'il hushni,  
Ki yuzlanmagay har dam ofat sanga,*

The purpose and truth of this verse are deeper and more exemplary, consciousness, and a breath. If a person can control his every breath wisely and protect himself from ignorance, he will be able to protect himself from all kinds of calamities. Based on this experience in Naqshbandi, Hayrat ul-Abbar emphasizes that nothing is worthless, and that it is necessary to be aware of the state of every breath:

*Jon bila sen to nafas imkoni bor,  
Qadrini bilgilki, nafascha ne bor.  
Har nafasing holidin ogoh bo'l  
Balki anga hush ila Hamroz bo'l...*

In particular, it was believed that breathing control was necessary for the lover, otherwise he would become impatient with the intensity of love. Moreover, the perfection of unity with the breath is considered in the form of tajrid and tafrid in the sect. Navoi writes:

*Ey Navoiy, anglakim, xush olamedur fardliq,  
Gar quyosh vaslin tilarsen, fard bo'l zarrotidin.  
Ul emastur fardliqkim, juftidin fard o'lg'asen,  
Fard uldurkim, mujarrad bo'lg'ay har zotdin. (6,513)*

The works "fard, fardlik" (Individual, individuality) is interpreted in dictionaries in a singular, singular, uninhabited, divorced context. According to Navoi, individuality is pleasant a person who aspires to the land of Allah should be able to avoid every particle. But this does not mean that even a couple can not escape from marriage. In the style of mysticism, "to be a tafrid mamluk, means that to give up the attributes that do not correspond to the glory of the truth, and to see Allah as a single and incomparable." [10:72]

## CONCLUSION

To summarize, the connection of Navoi's work with the teachings of mysticism, the study of the use of mystical ideas, meanings and symbols has expanded and intensified in an unimaginable way compared to the former Soviet era. The fact that Navoi's attitude and interest in mysticism was also related to the ideological and artistic requirements, possibilities, and theoretical principles of literary genres can be seen in the example of his continents. No matter what genre or meaning Navoi used, he always served the metaphor of truth and did not oppose the Hereafter to this world.

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