



IMAGE, CONTENT, AND ARTISTIC ALTERATIONS IN NAVAI'S POEMS

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Received: 28 th May 2023	The spiritual and moral image of "someone" in Navai's poems is considered and the connection between the content of the poetic text and the nature of the artistic image is given by examples.
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The artistic image is a unique and specific category of literature that reflects to the life realities vividly and impressively. The image's nature is determined by the literary text content, way, and expressive method. The content of a certain text, the topic's scope, the meaning's border, and the power of aesthetic impact react to the image features in some ways. The image does not always obey the strict and stable theoretical rules of literature. A poetic image doesn't have stability but it is a literary phenomenon that opens the way to changes and updates depending on the poet's intentions and feelings. It is not befitting of literary rules to create an image from any word or phrase voluntarily by the poet. He should rely on the existing reality, the people's views of his or certain time, and their spiritual interests, and lives.¹ In this way, depending on the period and conditions, the content of the poetic image is enriched. The poetic image is considered the primary tool in understanding the poet's worldview and spiritual world. The environmental influence, that is, various cultural, spiritual, and moral issues of social life play an important role as factors that shape the specific principles of the image. Abstraction is inappropriate to the image's essence because based on accuracy – concreteness. Therefore, elevating a word to the status of an image can show not only the artistic the poet's skill or the peculiarities of his ability to perceive the world figuratively but also his attitude to the events of his time and contemporaries, his deep life conclusions. For example, we can take a word – somebody. In the explanatory dictionary of the Uzbek language, this is explained as follows:

1. It is used instead of words that clearly indicate a thing, a person or an event, a feature about them, a sign.
2. It means that the amount of a feature or event, process is very excessive, at a high level.
3. It is used instead of words that are contrary to morality and considered shameful.²

In addition, the people often use such words as somebody, someone, some, anyone, anybody, and other. This word often expresses generality, plurality, and uncertainty. These meanings show us that the word - "somebody" has an extremely significant place as the basis for the emergence of the "somebody" image in Uzbek classical poetry. It can be cleared of our observations about "somebody" used in Ali-shir Navai's poetry.

Some opinions have been expressed in literary studies about Navai's short poems belonging to the "somebody" series. Literary critics like R. Arzibekov,³ I. Hakkulov,⁴ and M. Khudoyorova⁵ wrote their various ideas about the "somebody" image which was used in Ali-shir Navai's poems in different ways. It is also worth "somebody" that detailed research of the short poems represented by "somebody" not only gives an idea of the historical period and social life of Navai's time but also provides a wide opportunity to reflect his personality, spiritual and moral image. In the second half of the 15th century, there were many wrong things in the controlling of the kingdom, which were

¹ Hakkulov I. In front of the chained lion. - Tashkent: Yulduzcha, 1989. - P. 127 (Haqqulov I. Zanjirband sher qoshida. – Toshkent: Yulduzcha, 1989. – B. 127.)

² An explanatory dictionary of the Uzbek language. 5 volumes. (O'zbek tilining izohli lug'ati. 5 tomlik.)

³ Orzibekov.R. Subgenres in lyrics. - Tashkent: Literature and Art, 1976. - 162 p. (Orzibekov.R. Lirikada kichik janrlar. – Toshkent: Adabiyot va san'at, 1976. – 162 b.)

⁴ Hakkul I. Aware yourself with perfect profession. - Tashkent: Youth Press, 2021. - 174 p. (Haqqul I. Kasbi kamol o'zni tanishdir. – Toshkent: Yoshlar matbuoti, 2021. – 174 b.)

⁵ Khudoyorova M. The continental genre in the poetry of Ali-shir Navai: Filol.fan.b.f.doc.diss.. - Tashkent, 2022. - 156 p. (Xudoyorova M. Alisher Navaiy she'riyatida qit'a janri: Filol.fan.b.f.dok.diss.. – Toshkent, 2022. – 156 b.)

the obstacles on the way of the country development, according to the great poet and it made him upset like a supporter of improvements by the reason he criticized those people who caused the decline of social and cultural life, whether they were important men of their time or ordinary people. This is clearly confirmed by the short poems belonging to the "somebody" series. According to Professor I. Hakkul, "... "somebody" who is from among ordinary people and "somebody" of the politician or official category are completely different. You can't find any similarities in their facelessness, scheming, and stubbornness."⁶ It is true. However, somebodies who are criticized in Navai's poems not only officials but also representatives of various fields and classes. He exposed their flaws openly.

We can face with a question like: "Was Navai afraid to mention the names of those somebodies in his poems? Literary critic R. Arzibekov writes about this: "It was difficult to publicly expose some representatives of the upper class and influential people's cruelty and point out their naughty features." Therefore, Navai found this method and used it successfully for denouncing some contemporary officials, hypocrites, their inhuman and immoral defects."⁷. The short poems with the image of "somebody" were one of the unique discoveries of Uzbek classical literature, in particular, Navai's work. The great poet combined mild sarcasm and sharp irony in his poems and exposed the flaws inherent in the character and behavior of people of different classes in the society. In our opinion, Navai, who bravely criticized the rulers of his time (Remember Abusaid Mirzo) in his poems (for example, the poem beginning with "The king of whole world treasure is the dragon..." or the poem "Somebody! You are burning the people..." (in Devoni Foni) he was never afraid to mention the name of some rich man, priest, a corruptor and secretary of his time.⁸ On the contrary, there were so many such people that all their negative characteristics were typified and generalized by means of the image of "somebody".

Navai's short poems in "somebody" series can be classified according to their content as follows:

1) The short poems where "somebody" is condemned like gossip, slanderous (for example, in short poem with the title "Somebody built up his palace gossiping, denouncing and ruined with this instrument of corruption");

2) The short poems about scheming or selfish "somebody" who creates discord among people (for example, in short poem with the title "We have somebodies, who serve as obstacles to every business here but praise foreign affairs");

3) The short poems where a stingy, greedy, and self-interested "somebody" are reprimanded (including the short poem with the title "Ashkhab's hoof⁹ is described as iron and "somebody's meanness is also similar to metal because he doesn't know what to do good things for others");

4) The short poems about irresponsible, stupid, ignorant "somebody" (for example, in the short poem with the title "There is somebody in among secretary who comes to work only to spent vainly his pen's color that is make his face black");

5) The poems about hypocrites and liars (for example, in the short poem with the title "There is somebody who shows himself well-behaved externally but he is shameful person internally");

6) The short poems are about violent, oppressive "somebody" (for example the poem with the title "Somebody complains about the cruelty of others if all was in his hands no one would escape of his palm).

For the proof of the above points, let's pay attention to this stanza entitled "There is somebody in among secretary who comes to work only to spent vainly his pen's color that is make his face black":

*Some secretary writes a letter like this,
He should be removed from his position.
It is better to paint in black your face,
It's needed to split your head as a pencil.
It should be connected from black to black,
He should be passed from the sharpener too.*

Falon kotib ar xatni mundoq yozar,
Bu mansabdin ani qo'parmoq kerak.
Yuzin nomasidek qaro aylabon,
Qalamdek boshin dag'i yormoq kerak.
Qarodin qarog'a beribon uloq,
Qalamravdin ani chiqarmoq kerak¹⁰.

"In the explanatory dictionary of the Language of Navai's Works" the word "strange" is interpreted as a fault,

⁶ Hakkul I. Aware yourself with perfect profession. - Tashkent: Youth Press, 2021. - 68 p. (Haqqul I. Kasbi kamol o'zni tanishdir. - Toshkent: Yoshlar matbuoti, 2021. - 68 b.)

⁷ Orzibekov.R. Subgenres in lyrics. - Tashkent: Literature and Art, 1976. 24 p. (Orzibekov.R. Lirikada kichik janrlar. - Toshkent: Adabiyot va san'at, 1976. 24-bet.)

⁸ Khudoyorova M. The continental genre in the poetry of Ali-shir Navai: Filol.fan.b.f.doc.diss.. - Tashkent, 2022. Page 59. (Xudoyorova M. Alisher Navoiy she'riyatida qit'a janri: Filol.fan.b.f.dok.diss.. - Toshkent, 2022. 59-bet.)

⁹ ASkhab is a white, beautiful, and courageous horse.

¹⁰ Ali-shir Navai. A complete collection of works. 10 volumes. Volume I. - Tashkent: NMIU named after Gafur Ghulam, 2011, page 721 (From now on, when referring to this publication, the volume and page will be indicated in parentheses. - M.A) (Alisher Navoiy. To'la asarlar to'plami. 10 jildlik. I jild. - Toshkent: G'afur G'ulom nomidagi NMIU, 2011.721-bet (Bundan keyin mazkur nashrga murojaat qilinganda jildi va sahifasi qavs ichida ko'rsatiladi. - M.A)

that is, who writes down text with a lot of mistakes, a lie. The second part of the title ("his pen's color, that's, makes his face black") is a vivid example of artistic expression. However, it has two meanings: one of them is to smear the black pen on the face, and the second is to reveal guilt and show an ugly face - shameless. In classical literature, this is called the art of iyhom. Right from the title, we can understand of the title that Navai held a mirror to officials who had poorly mastered secretarial science, and who look at their work very irresponsibly.—When you want to envisage an image of "some secretary" more clearly it is enough to pay attention to the ideas in the chapter "About Secretaries" given in "Mahbub ul-Qulub". Then the matter becomes completely clear.

There are some opinions in "Mahbub ul-Qulub" which related to the secretary who writes letters with beautiful handwriting: "The secretary who writes his letters with splendid handwriting can provide the reader with calmness and delights". What if he has very beautiful handwriting, but he writes letters without negligence? It is known that dots are also important above or below the letters of the Arabic alphabet: a single inattention of the secretary can damage the original meaning of the word or the content of the letter, for example, the word *habib* – friend can be read as *habis* – naughty, and the word *muhabbat* can be read like labor. The great poet has a very harsh attitude towards the secretary who makes such mistakes – he blames him: "My dear friend, makes many mistakes and he will suffer from the disease of paralysis. He writes a "habib" like "habis" without pay attention to dots and "love" (*mukhabbat*) into "labor" – a curse to such an illiterate secretary as you". As for the bad, miserable, illiterate secretary, the content of the above stanza also can be like the addition of Navai's views: "The place of a bad secretary be as old as a pencil box; his head and face be black as a pencil" (9, 466). What do you think will be the punishment for such a secretary? Navai announced a harsh sentence on such unscrupulous secretaries in his poem. According to the poet, he should be removed from the position of secretary, that is, he should be expelled, besides, he should be blackened in front of the people like a letter full of mistakes written by him, and his head should be "cracked" as if the tip of the "pen" had been cut off. That's all? No! For this "black" act he must be severely punished and expelled from the country. A secretary's mistake can distract the reader from the truth, cause a misunderstanding of the essence of the letter, and negatively affect his mood. Therefore, the lyrical hero of the poem does not spare such a secretary – he blames him with the bitter language of criticism. We can see several artistic arts that were used in a mixed way in the poem. For example, if the art of *tanosub*¹¹ was created based on the mutual proportionality of the words like "kotib" (secretary), "khat" (letter), "nameh" (letter), "kalam" (pencil), the art of *ishtikok* and *takrir*¹² were used by creating the basic words: "karo" (black) – "karodin" (from blackness) – "karogha" (to blackness). In addition, using simile: "nomasidek" (like nameh or like a letter) was created *tashbekh*, and an expression like "kalamdek boshini yormok" (to crack his head like a pencil) was utilized art of *tashbekh*, and the formative word: "kalam" gives opportunity creating the art of *tajnis* because it has two meanings: one of them is a writing instrument and the second of them is country. The high artistic expression and the depth of the meaning increased the aesthetic poem's effectiveness which belongs to the "somebody" series and helped to reveal the great poet's goal.

There is such "some" and "somebody" among ordinary people who, wherever he is, no matter what happens – always hurry to be present in conflicts, but never satisfied with anything or anyone – he always stirs up trouble and war between others. He loves to watch as others argue with each other or he wants to discuss with everyone. In the following section about him:

He is interested in other's lives so much
Some people love conflicts very much.
Who can't put a pea to a meal of men at all,
Someone dislikes someone else's cooperation
There was no pun he would be a spoon in it.
Let his face be the blackness of the pot.

Falong'a ajab hol erurkim xaloyiq
Ne qilsa alar birladur mojarosi.
Sola olmas el oshig'a bir nuxud, gar
Tuzulmas aning birla ul el arosi.
Qazon yo'qki, ul anda kafiz emastur,
Ki bo'lsun yuziga qazonlar qarosi.

It is known that "some" has a bad habit: he doesn't like what people do, and no matter what the topic of conversation is, he always argues with others whether he understands or not. He can never help to people. Navai expressed it like this "El'ning oshiga bir nuxud" (even though he never put a pea in people's meal), that is, he is far from doing good things in his life to others because he doesn't feel warm senses to the Nation. Usually, the opinions depicts in poem are proved by giving an example of a life event (it is called art of *tamsil art* - M.A). "Don't be a spoon in the pot" in this poem allowed creating of the *irsoli masal* with the expression widely used by the people. Another expression of the curse "let the face be black" in the form of "let the face be black" has gained the influence of the thought. The moral image of "some" or "somebody" can be described more vividly by means of the correlation of certain words in the poem: "mojaro" (conflict), "el oshi" (people's meal), "nukhud" (pea), "kazan" (pan), "kazan

¹¹ *Ishtikok* is a literary art with which you can express words with the same stem.

¹² *Takrir* is a literary art that means repetition.

karosi" (black of pan). It is typical of Navai's poems in the "somebody" series to incorporate proverbs or wise words of people into the content of his poem based on the possibilities of figurative thinking. "*Ashkhab tuvoghi berkligin temurga o'xshatkonidek o'zini ham berk ekan jihatidin temurbo'z debtur*" (Ashkhab's hoof is described as iron and "somebody"s meanness is also similar to metal because he doesn't know to do good things for others) – analysis of the above poem with this title gives us a full opportunity to express such an opinion.

Somebody is dark, mysterious as hell,
He has a lot of evil in his mind but,
Impossible to know his intention at all,
The people call him Temurboz.

Faloning sarxun otiki gar erur berk,
Qilur **ta'vil** aqli nuktaomuz.
Ki go'yo niyati mahkamlig'idin
Aning otini debturlar Temurbo'z. (2, 702)

On the basis of an internal logic, a counterpoint can be made to point to the real essence of the matter. In the "Explanatory dictionary of Navai's Works" Ashkhab is interpreted as a white, gray horse. The people of the time likened the hooves of "somebody" to iron because he rode the horse that was very mature, firm, and strong. However, the horse owner is "**ta'vil**" – an evil person who is very good at twisting the word to a different meaning, getting out of the critical situation easily without getting himself into trouble. It is impossible to know what kind of person he is, about his purpose or thought, that is, "somebody" who does not reveal any secret or his intention. In the last – fourth byte of poem, the idea is beautifully expressed by mean of tajnis art: "Aning atin debturlar Temurbo'z". That is, the horse of "somebody" is called "Temurboz" – iron, steel. Another meaning of the verse: people called "somebody" himself "Temurboz". At this point, the strict meaning of the word temurboz (iron) should not be overlooked. It is known that among the people there is a widely used proverb "A pet and its owner should be similar to each other's character otherwise it would die suddenly." This content has been skillfully inculcated into the poem, and the flaws in the nature of "somebody" have been humorously exposed.

It cannot be said that the principle of generalization and typification was relied upon in the creation of the image of "somebody" in all the poems of the series of somebody. In the title of some poems, the image of "somebody" is given, which proves that "somebody" is a real, living person. Including:

"Somebody built up his palace gossiping, denouncing and ruined with this instrument of fornication"
*Somebody sold his palace,
No! He never built new one.
Did the strange things in two place,
He sold one and ruined the other. (3, 739)*

Фалони мардак ар сотти саройин,
Демаким, ул саройин яхши тузди.
Қилиб икки саройиға ажаб иш,
Бу бирни соттию ул бирни бузди. (3, 739)

It was written with hatred and regret about one person who gave in to the scandal of the poem – "some man". The great poet chooses a unique way to reveal his purpose using parallelism: he vividly expresses his attitude to "somebody" through the symbols and concepts of two palaces – one of them is sold, and the other was newly built. The evildoer has no interest in two palaces, that is, "He sold one and he destroyed the other." In order to better understand the content of the verse, it is appropriate to quote this "rebuke" from "Mahbub ul-Qulub": "The villain! Do no harm to good people, and it would be better if you were not among bad people. He may be weak in mind, but he is prone to lust if he is not strong in the path of Truth, but he is good in the path of the devil. (9, 512)

Do you think that Navai didn't suffer from "somebody" who was a master of a thousand tricks and evil things? The poet was not spared from the injustices of some people who hold the blade of oppression in their hands and are ready to sting their poison like a snake. (9, 456).

For the confirmation of our comments, we will pay attention to "Mahbub ul-Qulub" again: "It is a pain when you see how the unfaithful people of the era harm others! You are only able to curse them and cry for the oppressors of the time! No one burns in this fire like I do, even if it is the beginning of infidelity, no one suffers of it like me. There is a thorn everywhere in my heart because of some people's infidelity and shamelessness. If I start counting them Ayyub would lose his patience. There are so many of them that even Noah's life would not have been enough to count them. O My God! Give them mercy and conscience or give patience and tolerance to this poor people." (9, 456) In the following stanza, Navai embodies the artistic image of such oppressors through the image of "somebody":

A thousand injustices of some to me
I was surprised by my state anyway.
I am destroyed by his evil things.
If he tries to catch me, I am able to run away

Манга етса минг зулм неши фалондин,

Иложида ҳолимға ҳайрон қолурмен.
Жафо қилғоли қўйса вайронима юз,
Агар қавлай олмон, қоча худ олурмен.

The lyrical hero is surprised at his condition, not being able to find a solution to "somebody"s arrogance and carelessness. Stopping with "somebody", that is, equating with the ignorant is a difficult task, or rather, it is vain. One of our modern poets wrote about it in one of his poems, as if inspired by Navai:

*An evil man has no conscience or faith.
It's a shame to argue with him not okay.
Hit a glass on a stone or vice versa,
You know the glass breaks anyway!*

Нодон, жоҳил билан олишмоқ абас,
Зеро унда бўлмас сира андиша.
Шишани тошга ур ё шишага тош,
Алқисса: барибир синади шиша!

Even in the 15th century, there were so many such tyrannical somebodies too. Ali-shir Navai expressed that to argue with them only wasting of time and he depicted their character very well. We can see that his lyrical hero desperately tried to stay away of them, not to get close to somebodies. "If he tries to catch me, I am able to run away" – such lines can be example of our opinion.

In general, Ali-shir Navai enriched the imaging system of classical Uzbek poetry with "somebody" and he presented his attention to various spiritual and moral issues of the era, time, and social environment. He criticized the inhuman flaws of certain people categories, which stain the life of human society. Through the poems of the "somebody" series, the reader can find a deeper way to discover the great thinker's beautiful spiritual world and understand more about the essence of noble human qualities such as generosity, honesty, courage, and open-mindedness put forward in his immortal works. A feeling of hatred appears in our hearts towards "somebody", the feeling of familiarity with the heart and spiritual world of the lyrical hero brings the reader closer to Navai's personality.

Translated by Shakhnoza Rakhmanova