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THEME OF LOVE AND LOVE IN ALISHER NAVOI LYRIC

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ABSTRACT

In this article, bright aspects, including artistic interpretations, characteristic of moral appearance of ashik (lover) and, particularly, the topic of love in the works of the uzbek poet Alisher Navoi are mentioned. The lyrical hero of the great poet, some thoughts about the history and teaching of his love have been revealed.

KEYWORDS: *Ishk (Love), Ashik (Lover), Classical Literature, Lyrical Hero, Ma'shuka (Lover), Talib (Pupil).*

INTRODUCTION

It is known that without the concept of work, our classical literature, including the creativity of the great thinker poet Alisher Navoi, can not be imagined. In this literature, it is interpreted as the embodiment of “the power that leads man to enlightenment, the holy fire that cleanses him from the material basis, the fire that burns the body of solic, and the fire that permeates his soul” [Komilov N, 2009:43]. For instance, in “Lison ut-Tayr” this truth is lit up as follows: “*Ishq barqi xonumonni kuydirur, Xonumon yo'qkim, jahonni kuydirur*” [Alisher Navoi, 2010:270]. Ishq (love) will open the way to love, and love will make full sense of life and pleasure, and deep understanding of the truths of life. A true lover is a true fan, a spiritual mature person who has no other purpose than the occupation, who dominates the lover in the whole being – in the spirit of soul. Therefore, in one of the sayings of the great thinker Ahmad Yassavi, true love on the way to the sect encourages the Taliban to such a love and says, “Do not be a hermit, do not be a slave, fall in love.” But the natural question arises, what is the basis of love, the lubricant of love? In this article we will talk about the history of the love story of the lyrical hero of the great thinker Alisher Navoi's “Garoyib us-sigar”.

In the Navoi gazelles, in particular, in the “Garoyib us-sigar”, the issue of love is often interpreted as a fate connected with the past. Even in the following verse, the lyrical hero turns to the "sheikh", who ordered him to find the courage to extinguish the fire of love, look for action, here's what he says:

O'charga ishq o'ti chora qil deding, ey shayx,

In this place, the "sheikh" - as a fictitious image, devoid of true love, unable to fully understand its meaning and essence. And the lyrical hero-ashik (lover) is the complete vice versa of the "sheikh": an impeccable embodiment, in which one can only find the purity of the soul freedom, the spirit honesty, the carnal nature from Love. Finding an event "Balo", which is the judgment of fate, is a work beyond the possibilities of the servant of love – the lyrical hero. In the enlightenment literature, the prom is the recognition of the slave of truth. Solik is a test sent to him in order to have good deeds and be faithful to himself, which means pain. The prom also indicates that the slave is close to the right. According to the hadis, "the most severe disasters are the prophets, and then the guardians" [Uludag S, 1995:92]. In the above verse, the question of the prom also expresses such meanings.

Well-known literary critic A.Khayitmetov wrote that "It is simply impossible to understand the image of a lyrical hero, that is, a lover and a poet in Navoi's lyrics, completely separated from each other. Because the soul of the lyrical hero receives warmth from the soul of the poet, his contemplation is fed by the poet's contemplation. When the main hero of this or that gazelle is the poet himself, such a work often acquires vital meaning" [Hayitmetov A, 2015:86]. And in poems on a romantic theme, the expression of vitality, truthfulness and social spirit often arise through the art of talmeh. In particular, by expressing the pure, sincere love of Farhad to Shirin, Majnun to Layli, Dilorom to Bakhram, Solomon to Bilkis, one can deeply understand the love of pleasure, soul, spiritual and spiritual state of the lover. But the history of the love of the lyrical hero in the poetry of the great poet, in particular in the "Garoyib us-sigar", again begins earlier, that is, the appearance of a man:

Odam o'lmishmen, ishq ahli menga avlod erur,

Yo'qsa yoshdin mencha kimning yuz sari atfoli bor. [Alisher Navoiy, 2010:176]

In classical literature, love is the basis of existence, the essence of life, the path of human perfection. The only goal for Ashik is also, in fact, this – Ishk. In "Farhad and Shirin", Farhad clearly and firmly answers the question of his friend Khusrav, "What is a profession in the universe to you", "Ishk is always my universe". In fact, for the sake of true love, in the valley of Ishk, "Majnun (willow)" is a magnificent status. Another sign of "Majnun" is involuntary. Mysticism says that the riddle has 8 stages, and in the last – the eighth stage the lover begins to live by the wishes of his beloved, completely abandoning his desires. In fact, in the heart of Love will always prevail. But the will of the lover, who rose to the status of Ishq, the whole being is subordination to love. Therefore, the lyrical hero:

Meni yozg'urmangiz qilsam sabuhiykim, azal subhi,

Chiqiptur ixtiyor ilgimdin-u ish ixtiyorimdin, [Alisher Navoiy, 2010:495] – says.

"Sabukhi boda" in Irfani poetry is a divine *fayz*, a delight of enlightenment *Irfan*, a symbol of pure work. And the dawn is the shining light of unity in the soul. Rind, that is, the "Sabuhi" of the lover, represents in the heart the horny beat of love, the first stage of love. Depriving one's self is the alienation of the desire which means the romantic fanaticism of the lover. Because, voluntarily, it is understood that one can get rid of one's own desires, thoughts - all from his will and begin to live with the lover's dream.

The great poet used a number of emblems such as may, jam, mayi vahdat, zarf, singon safal in his first gazelle in the "Garayib us-sigar". According to well-known scientist N.Komilov, "this gazelle has a software feature in a certain sense for the gazelles that come after it". That is, "a person who understands the meaning of this gazelle correctly finds the key to understanding other gazelles of the Navoi". Because "it reflected the main direction of the glorious poet's worldview, and he continued in the subsequent gazelles." The scientist explained that "in gazelle, the divine essence of the universe and the impulse of human pleasure, which he

realized, is expressed in heart” [Komilov N, 2012:14]. In fact, the image of may, which was used in Navoi's creativity, and its essence, was first and foremost revealed correctly and clearly in this gazelle.

Sen gumon qilg'ondin o'zga jomu may mavjud erur,

Bilmayin nafy etma mayxona ahlin, zohido. [Alisher Navoiy, 2010:17]

In classical literature, may, boda, wine, jam, glass are specific symbols that reveal the real and divine truths. They also generate different levels of love and admiration. For example, may “the victory of love” means to be “masti musrag'raq” with the sound of love [Sajjadi, 1332:302]. And the glass is the embodiment of a clean, unblemished soul, in which the love sun shines. Therefore, in the following verse, the lyrical hero – Ashik says that drinking a divine drink from the cup of love is a destiny for himself:

Qadah ichmak yozuq deb asru mardud etmagil, ey shayx,

Bu qism ersa azaldin, bejihatdur bizni yozg'urmoq. [Alisher Navoiy, 2010:316]

It is known that the doctrine of revelation or monotheism in sufism is based on the request of the Holy Quran Karim “Alastu bi-robbikum” – “I am not your Lord”. That is, in the surah A'rof, it is quoted that the Lord said, “Am I not your Lord?” to the question, “Are you the Lord of the spirits”, answered [Koran Karim, “A'rof”: 172]. According to the teachings of Vahdat ul-vujud, the whole life of mankind in general consists of the event of fulfilling that divines covenant and returning to the “old motherland”. According to professor I. Hakkul, the final stage of the vajd is “kamol and nihoya ” [Hakkul I, 2011: 56]. In classical literature, poetic combinations such as “alast khamri”, “alast bazmi” are also numerous there. This refers to the covenant between Allah and their spirits before the creation of man. In Alisher Navoi's poetry, the first foundation of the history of love, the spiritual roots, above all, is a direct connection with this – alast bazmi, alast maki, alast jami. For example:

Meni usruk ko'rubon jomim ushatma, ey shayx,

Kim, bu yanglig' meni mast etgan erur jomi alast. [Alisher Navoiy, 2010:77]

Sufi Ibn ul-Farid: “When we were drunk by Ishq wine to reach the Love even the grapes had not appeared yet”, – referring to the same content of May. Famous azerbaijanian poet Imadiddin Nasimi also refers to the above meaning of may in this poem:

Bu dunyo ma'mur o'lmagan,

Musoga ham Tur o'lmagan,

Bu obi angur o'lmagan,

Man ishqi jonon mastiyam [Nasimiy, 1985:151].

So the only reason for the fact that the lyrical hero – a lover, drinking the wine of divine love, who is a fortune-teller, experiences the fate of love, is the age of love. Therefore, for the first time, the happiness of love in the “azal subhi” welcomes him to the state of “abad shomi”, that is, spiritual presence, up to the full sham:

Tong emas bo'lsa Navoiy mast to shomi abad,

Kim, azal subhida bo'lmish qismati jomi alast. [Alisher Navoiy, 2010:88]

In this way, the unity, which is the drink from "jami alast", that is, the unity, the uniqueness of mayi ashik, pure love, and mastu mustag, is elevated to the status of pleasure and enjoyment. That is, having passed through the stages of enlightenment, one can truly become the owner of true perfection, able to feel deeply in oneself the pleasure of love.

It can be seen that Alisher Navoi's poetry, in particular, in the Devon of “Garoyib us-sigar”, is determined by the lyrical hero's deep perception of the pleasure of love, spiritual surury, first of all, the essence of man and his life and the basis of life. The examination of the history of love of the lyrical hero in the work of the great poet allows not only to understand the work and its peculiarities, but also to comprehensively understand the issues of self and identity in the work of Navoi, the teaching of fano and tauhid, as well as the characteristic aspects of the great poet's worldview.

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