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STUDY OF THREE PORTRAITS OF THE GREAT POET OF THE MIDDLE AGES, ALISHER NAVOI

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ABSTRACT

The article is devoted to the historical and cultural study of three portraits of the poet Alisher Navoi, created in the last century by Uzbek artists V.Kaydalov, A.Adullayev and A.Mamatova.

KEYWORDS

Alisher Navoi, poetry, spirituality, people, language, scientists, portrait, art, works, personality, history, color, completeness.

INTRODUCTION

Having come upstairs to the second floor, along the front staircase of the State Museum of Literature named after Alisher Navoi, in the depth of the hall by the window one can see a magnificent portrait created by Vladimir Kaidalov in 1947. When we talk about the epoch of Alisher Navoi, we, first of all, should, in detail, focus on the personality of the poet himself.

Getting acquainted with the literary heritage of Alisher Navoi (1441-1501), which has a great enlightenment and

educational significance, which grows with every century not only in his homeland in Central Asia, but also far beyond its borders, we remember, first of all, with the gratitude of his teachers - thinkers and poets.

THE MAIN RESULTS AND FINDINGS

They had a decisive influence on his becoming as broad and deep-thinking person looking far ahead in the future. This is Mir Kasim Anvari - a poet who was very

appreciated by the people and pursued by the rulers for a sharp tongue, for the truthfulness of his work. We remember the poet-thinker Farididdin Attor, whose literary work was loved by the young Alisher Navoi, especially his book "Khikmatlar" - "Sacrament".

A disciple and admirer of the poetry of Alisher Navoi Khondamir, in the work dedicated to the great poet "Makorim ul-akhlok" - "Righteousness", brought an interesting episode from the poet's youth. Ninety-eight-year-old poet Mavloni Lutfi, who wrote in Turkic and Persian languages and was considered the king of the words of his time, after hearing a couplet from the mouth of a young, twelve-year-old Alisher Navoi:

While your face is open, there will be no tears in my eyes,

Until the sun goes down, there will be no stars in heaven...

He was so delighted with the perfection and harmony of the sound of the bait that he expressed his admiration for these words: "I am ready to give all my twelve thousand beits for this one couplet" and with these words he blessed the young poet". One can give an analogy, as two and a half centuries later, in Russia, at the final examination of the lyceum in Tsarskoe Selo near St. Petersburg, the famous Russian poet, ninety-year-old Gavriil Romanovich Derzhavin, blessed another great poet, Alexander Pushkin, for a literary creativity. Pushkin (1799-1837) mentioned it in his verse novel "Evgeny Onegin": "The old man Derzhavin noticed us and in the coffin going down, blessed". History repeated itself!

"So, the true poetry entered into the life of Alisher Navoi from childhood and forever, the future creator of brilliant artistic values, which, like anything that is beyond the power of even the all-powerful time, are

immortal" wrote in the foreword to the poems of Alisher Navoi, Academician Vakhid Zakhidov".

Many scholars who studied the creative heritage of Alisher Navoi at various times, hold the opinion that it was devoted mainly to chanting of earthly love. A prominent scientist - orientalist (turkologist, iranist), Evgeny Eduardovich Bertels (1890-1957), despite the criticism of scientists, argued in his scientific works, the truth and greatness of the Alisher Navoi poetry.

He cited the statements of Abdurakhman Jami, who compared the great poet Alisher Navoi to the biblical prophet Yusuf, whom the Lord bestowed enormous opportunities: power, wealth, talent, by virtue of which he could not deal only with love lyrics. Fifty thousand beyts - poems by the great poet Alisher Navoi, were dedicated to the Sufi love of God. The poet, by virtue of the depth of his thinking, the breadth of his outlook, outstripped his epoch for many centuries ahead in his views. The creative legacy of the poet called for the perfection of all spiritual, intellectual and physical qualities of man and this is what had, has and will have, the main importance in the future in the education and upbringing of the individual.

The lifetime portraits of great men, created in the East in past time by talented artists, were highly appreciated in the world of fine art. They are full of direct impressions of the artist from the portrayed personalities and truly reflected not only the character of the person, but also the environment in which they lived. These works often reproduced architecture, interiors of palaces, objects of applied art, mountains, valleys, parks and gardens, in which flowers and trees were cultivated. They served as a backdrop for portrayed personalities. These are miniature portraits of Shakh Bobur, created by Indian miniaturists. They include the portrait of the poet - the ruler of Herat

Khussein Baikara, who ruled it in the middle of the fifteenth century, performed by the brush of the artist Kamoliddin Bekhzod, as well as the portrait of Alisher Navoi, made by his disciple, Makhmud Muzakhhub.

Subsequently, in the middle of the twentieth century, a miniature of Makhmud Muzakhhub depicting a great poet inspired a number of Uzbek masters of fine art to create a whole gallery of images of Alisher Navoi.

Let's consider some of them. One of the first portraits was created in the postwar period by the artist Vladimir Kaydalov. These were hard years for the country, when it healed the deep wounds inflicted by the war, but in general the people experienced a big inspiration from the victory over fascism in the Second World War. On this emotional wave, this portrait was created by the master. In December 1941, in the besieged city of Leningrad, the great scientists and orientalists gathered in the Hermitage, under the chairmanship of Academician I.A. Orbeli, to mark the anniversary of the great poet Alisher Navoi. His verses and poems were heard under the arches of the Hermitage, which are still relevant today. They sang the love of life, friendship, the human mind and its victory over the forces of darkness.

Understand the people of the whole earth: enmity is a bad thing,

Live in friendship among themselves - there is no better destiny.

In the world, at different times and in different countries, great people lived, creating and suffering, with an steadfast faith in the bright future of mankind. The poet Alisher Navoi was one of them. The portrait by V.Kaydalov reflects the image of the poet who could express the following thoughts in words of full faith in the possibility of harmonious development of

mankind: "Darkness will be shined with light, you believe in it and be steadfast".

The portrait was created in a multilayered classical manner with oil paints. A great love for the person depicted is felt in it. Alisher Navoi sits at the carved polygonal table, there are books and writing materials on it. It painted in a soft, warm color. Wine-colored, velvet robe with large folds at the knees and at the elbow bend is the dominant spot of the picture, it is very delicate in color. The most remarkable thing in this portrait is the face of the poet, it seems to irradiate goodness and light from within. The poet's view on the portrait rushes far ahead, as if he saw something beautiful and fascinating. According to Uzbek scientists and artists, this portrait is the most fully reflecting the personality of the great poet, although it must be admitted that it is different in character from the lifetime portrait of the miniaturist Makhmud Muzakhhub.

The next portrait of the poet Alisher Navoi is a portrait of the artist Abdulkhak Abdullayev, written in the 80-90 years of the last century. This portrait is also the property of the State Museum of Literature named after Alisher Navoi of the Uzbek Academy of Sciences. Master of Fine Arts, he was one of the leading portraitists of Uzbekistan of his time and it was natural for him to appeal to the image of the poet.

The artist made many variants of the portrait of the poet, not all of them are of equal value and equal in merit of the painting, but the great creative work done, eventually resulted in a portrait that became a milestone in the fine arts of Uzbekistan. On a rectangular, elongated canvas, a portrait of the poet was created, with hands folded on the staff. He is depicted in the holiday, palace clothes. Dissonance to the general harmonious light-color solution of the

image of the poet is a tightly painted face with a harsh expression.

As you know, the poet was a friend and adviser of the ruler of Herat Khussein Baikara and often left the palace to adjust conflicts and popular unrest that arose in the country. Apparently, the subsequent verses were written by Alisher Navoi, after his unexpected return to the palace:

When the morning dawns the earth,

The palace of the king has a vile form:

as if the warrior host died on that field,

getting drunk bodies spread out ...

Hardly wake up, they rush again

takes the last from the poor ...

Treasury is filled and at the night

Again, and noise and din and lavish feast...

These ruthless lines are taken from the poem "Hayrat ul-abror" - "Confusion of the Righteous". It is the first of the poems "Khamsa" - "Pyatiritsa", in which the nationality and truthfulness of the exposition were the indispensable conditions for the creation of this work. First of all, it is this condition that makes literature and art as a whole useful and effective. If literature and art are deprived of the truth of life, will they be able to enter the treasury of human culture and spirituality?

Ghazel is not appreciated, even though sonorous,

When it is meaningless.

If the word burns with the heat of Truth,

It will turn a stone into water.

These words serve as a program document and are an obligatory rule for creative people familiar with the poetry of Alisher Navoi and brought up by it, creating something new and beautiful. The poet recognizes only such a ruler who serves the people and the Motherland, rejecting the idea that the rulers is the Supreme Being's anointed on earth:

You is like your slaves in everything -

In appearance and in your essence.

One had to have great courage to write these lines, being the most trusted adviser of the ruler in the 15th century. Besides aesthetic value, the portrait of Alisher Navoi, created by the master Abdulkhak Abdullayev, is also valuable for revealing the spiritual world of the great poet. Times and morals have not changed much and the attitudes of enlightened people to these morals do not change. The artist's views were similar to those of his great ancestors.

In 1995, the image of Alisher Navoi was created by the artist Aziza Mamatova. A realistic portrait, as many people understand today, it can not be called a good and well-written portrait. Most likely, this is a paraphrase to the lifetime portrait of the great poet painted from nature by miniaturist Makhmud Muzakhib at the end of the fifteenth century. The same hunched shoulders, the same wise look and pensive face expression. The clothes and the background of the portrait are made in the same color.

From the memoirs of the artist: "In 1991, the national poet of Uzbekistan Rauf Parfi presented me the book of Alisher Navoi "Hamsa"- "Pyateritsa" in Russian in the translations of L.Penkovsky, S.Lipkin and V.Derzhavin with the words: "It's time for you to study world literature seriously". The book was comprehensive, eight hundred twenty pages long. When I started

reading the book, I was fascinated with these beautiful poems. "Pyateritsa" began with the poem "Hayrat ul-abror" - "The confusion of the righteous" in an excellent translation of V.Derzhavin. I was struck by the truthfulness of the poet, who lived in the 15th century and reflected the life and customs of various layers of the society of Herat city in this poem, which was so similar to the life of the people of our country at the end of the twentieth century. Perhaps the strength of great art is precisely that it is indestructible, which was actual five centuries ago, no less relevant in our time - the eternal struggle between light and darkness. I wanted to create the image of a great poet who looked so far ahead, working long and hard to ease the life of his people".

In the painting of the image of Alisher Navoi by the artist there is an appeal not only to the ancient Central Asian paintings of Panjikent, Afrasiab and Varakhshy, which was expressed in the integrity of the color spots, but also to the Russian iconography, in particular, to the "Trinity" - the work of the great artist Andrey Rublev. With the original of this outstanding work, the artist met during her university days in the Tretyakov Gallery, in Moscow in 1968. And, of course, she studied the miniature of Makhmud Muzakhib - a portrait of Alisher Navoi. This work was created five centuries ago by him from nature. It is the only lifetime portrait of the poet.

In the work of Aziza Mamatova, the poet is depicted sitting in a deserted area. Next to his feet a gazelle with pointed ears (a gazelle is a symbol of poetic inspiration in the East) laid. It seems that it is ready to jump up and disappear in the grove of plane trees. A young moon is shining on a clear evening sky, purple and golden carved leaves fly off white-trunked plane-trees dressed in autumn dress, quietly whirling. In the picture all the color spots are balanced, the lines are smooth and

singing, the silhouette of the poet is found. He sits in deep thought, folding his hands on the book. Hands are closed by the sleeves. In the East, the pulled down sleeves meant the completion of some great work. The poet, as though turning over the leafs of his difficult life and sums it up. Deep silence reigns in the work, when thoughts flow smoothly, calmly and a person prepares to meet with eternity with the consciousness of life well-lived.

For two and a half thousand years before Alisher Navoi, the legendary and wise Zoroaster expressed himself in the sacred book "Avesta": "The more I know, the harder it becomes for me". But, in the burden of cognizance, there are also their bright sides. They gave outstanding personalities like Zoroaster, Abu Ali ibn Sino, Alisher Navoi, Dante Alighieri, Wolfgang Goethe energy to create such eternal creations as "Avesta", "Canons of Medicine", "Mystical Treatises", "Khamsa" - "Pyateritsa", "Divine Comedy", "Faust" and many other great works. These works help to survive to mankind.

Oh, why am I not a friend with you, wine?

Caring and trouble are oppressing me for a long time ...

The more I look on this mortal world,

The more my mind is dark!

I wanted to know the nature of celestial bodies -

Not one are the secret for me now.

My coming to the mortal world, my departure to another world -

This is not fated to understand, alas.

"But Alisher Navoi did not give up ... his spiritual drama, however much it was strong and painful could not

prevent him constantly to seek, find, doubt, create and fight for high ideals" - wrote academician Vakhid Zakhidov. The great Latin American poet of the mid-twentieth century, José Martín wrote: "El Pueblo, qual pierde su lengua, pierde i su independensia" - "The people who lose their language lose their freedom." In this respect, the great merit of the poet Alisher Navoi, who wrote his "Hamsa" - "Pyateritsa" in the Turkic language.

Soviet scientists, introducing Uzbek terminology into the everyday life of science, suggested the language on which the "Hamsa" is written, to be called the Central Asian, Turkish, Muslim language. The scientist E.E. Bertels insisted that this language should be called Turkic or Old Uzbek, since after the death of the poet Alisher Navoi, the territory of Maveronnahr was conquered by the Uzbek khan Shaybani. In general, the primordial, indigenous population of this territory spoke the Turkic language. The conclusion of E.E. Bertels that the language of Alisher Navoi's poetry is preserved in Uzbek and Uighur language is interesting.

"Poets who wrote in their native, Old Uzbek language not only could speak Farsi, but often brilliantly wrote in this language". "Therefore, the merit of Alisher Navoi in the development of the Uzbek language is so great. He established the Turkic language in writing in his work, as the official language of the Uzbek state.

CONCLUSION

All three portraits were painted in different decades of the twentieth century by painters who were familiar with the work of the great Alisher Navoi. These portraits reflect the different facets of the poet's character and are very unlike each other in the style of the image, but a deep love for the poet's personality who left a huge literary heritage which is the spiritual

wealth of all mankind unites its authors, because the heritage of the great poet Alisher Navoi belongs to all who understand, loves and honors him!

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