

An Example of Signal Art or Collaborative Creation in Navai's Work

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Abstract: Navoi made significant contributions to all genres of poetry in the literature of the Sharq. He brought a new spirit, meaning, and content to them. His innovations in the field of ghazal writing are of great importance. It is known that in the period before Navoi, the leading theme that was prominent in Uzbek ghazal writing was the theme of love. In general, the definitions given to ghazals in the scientific literature of that period talk about the fact that this genre was mainly on a romantic theme and that they depicted the relationship between the lover and the beloved. In addition, the images of the rind and the arif gradually began to appear in Uzbek ghazal writing. Persian-Tajik ghazal writing had achieved considerable success in this regard, and the images of three main lyrical heroes - the lover, the rind, and the arif - were prominent in it. It is precisely these qualities that permeated the work of Babur that is a separate topic.

Keywords: Juz, Andin mystic views, verses of the Holy Quran, praise, wasf, commentary.

Introduction: In world literary studies, the study of the work of Alisher Navoi has a history of more than five hundred years, during which thousands of scientific works were created in the countries of the East and West, and the role of the scientific and creative heritage of the great poet and thinker in the history of world culture was highly appreciated. It was substantiated that the writer's unique poetic and epic works, as well as his historical and prose works, are great monuments of world culture and literature. During the years of independence, Alisher Navoi's beautiful lyrics in two languages (Turkic and Persian-Tajik), his works promoting high humanistic ideas, were studied quite deeply, in detail, and perfectly in Uzbek literary studies, but the study of the poet's prose works was not carried out sufficiently consistently. Indeed, "it is necessary to show respect and reverence to the memory of our ancestor Alisher Navoi, to study his sacred heritage, and to pass it on intact to our young generation" [1.113]. Therefore, the study of the artistic aspects of the texts of Alisher Navoi's works and the specific features of the poet's prose style based on modern scientific principles is one of the urgent tasks facing our science.

Literature review

The article thoroughly examines the theory of artistic creation in world and Uzbek literary studies, the interpretation of religious-educational, national and universal problems, in particular, monographic studies and scientific articles dedicated to Navoi's work. Also, references were made to the literature indicated in the comparative typological analysis of Navoi's work.

Thanks to independence, a new direction has emerged in the study of Navoi's work. New interpretations of the poet's works were created. His poems and prose works are being repeatedly researched. Scientific research and articles dedicated to the depiction of mystical truths in Navoi's work have been published. In recent years, research and articles by N.Komilov, I.Haqqulov, A.Abduqodirov, E.Ochilov, N.Ramazonov, S.Olim, K.Mullaxo'jaeva have presented many new information and opinions on this issue.

METHODOLOGY

The study of religious and educational ideas in the poetic and prose works of Alisher Navoi in harmony with the philosophical and Sufi views of Zahiriddin Muhammad Babur and his time, as well as the interpretation of references to verses and surahs of the Holy Quran in the poet's work, was studied. Also, the scientific and theoretical views of such literary scholars

as Oybek, Shaykhzoda, Izzat Sultan, P. Shamsiev, Yo. Iskhakov, A. Khaitmetov, S. Ganieva, M. Mirzaahmedova, A. Khaitmetov, Kh. Yakubov, I. Hakkulov, S. Olimov, D. Yusupova, N. Bozorova serve as a scientific and methodological basis for the research.

RESULTS

Since the creation of the garden of literature, its roots go back many thousands of years. Its strong roots, as they took root, became more refined and gained the love and attention of the people. Even after centuries, the study of Navoi and Babur's works has not lost its fundamental meaning and essence. Specifically, when discussing the great thinker and genius of poetry, Hazrat Mir Alisher Navoiy, it is impossible not to look at his scholarly and literary views, which have been a spiritual and educational legacy in the history of our people.

We know that Alisher Navoi served as the prime minister in Herat, in the court of Husayn Bayqara. Much of the poet's work has been broken in the development of the court literary environment and its ascent to great heights. At that time, lyrical works related to Sufi concepts and religious terminology were created in the court literary environment. True, similar rare works were created in our classical literature before, but we can see that it reached great heights during Navoi's time, particularly in Navoi's work.

As evidence of our opinion, references to verses and suras of the Holy Quran, the Hadith Sharif, written in a Sufi spirit, praising Allah and the prophets, constitute the core point of Navoi's work. In particular, the poet's works "Khazoyin ul-ma'niy," "Mahbubul-qulub," "Khamsa," "Majolis un-nafois," "Khamsat ul-mutahayyirin," "Munshoot" and others confirm our opinion.

Let's pay attention to Navoi's following rubaiyat:

Andin berikim, qoshimda yorim yo'qtur,

Hijronida juz nolai zorim yo'qtur.

Dasht urza quyun kabi qarorim yo'qtur,

Sargashtaligimda ixtiyorim yo'qtur. (Gharaib us-sighar, Ghazal 43, p. 731.)

What does the poet want to say? If we look at the use of the word "andin," it means "from a long time." It was as if she wanted to tell him that she hadn't been with him for a long time, that she had spent her whole life alone. But the verses convey not only this meaning, but, on the contrary, the image of Allah in place of the beloved, beautiful hints that Allah is one and only, and loneliness suits only Allah. (Surah Al-Ikhlās, verse 112, Allah is One)

The "juz" in the rubai is also filled with great meaning.

However, this word not only means part, share but also expresses the meaning of "one-thirtieth part of the Holy Quran." Thus, the poet here refers to the book of Allah, the Holy Quran. In the following lines, the poet also wants to say that he has no will in separation from his beloved, wandering like a whirlwind in deserts and steppes to reach her. The poet's general ideas and concepts around the main theme, accordingly, speak about the influence of love on the human heart, love and mortality, the charm and danger of the path of tariqat are poetically interpreted. Therefore, the verses of the rubai are united not by a direct chain connection, but by the commonality of rhyme, radif, theme, and tone. Praise, description, commentary, and mystical meanings are brought into the same stream.

In general, in Navoi, divine love is connected to various situations, and in each ghazal it is sung with a special freshness, new expressions, and stylistic style. Therefore, his ghazals are not exact repetitions of each other, but each one gives the reader special pleasure as a new work. The spiritual state in each station and address of Sufism, the difficulties of discovering these addresses, the striving for the presence of the Great God, longing and yearning, intoxication from the blessing of spirituality, the thirst for the vision of a friend whose heart is immersed in enlightenment, the anguish in moments of deprivation of him are repeatedly interpreted in each ghazal through various colors and tones, images and arts.

It is known that Navoi's works, their ideas and essence, had a great influence on the work of Zahiriddin Muhammad Babur. In particular, in Babur's lyrics, we can find many rubai in harmony with Navoi's rubai.

Ko'pdin berikim yor-u diyorim yo'qtur,

Bir lahza-yu bir nafas qarorim yo'qtur.

Keldim bu sori o'z ixtiyorim birla,

Lekin borurimda ixtiyoim yo'qtur. (Zahiriddin Muhammad Babur, Rubai 31, p. 53.)

The word "ko'pdin" in this rubai is synonymous with the word "andin" in Navoi's rubai. In the rubaiyat, Babur indicates that he has no beloved, that he is far from his beloved Homeland. More precisely, if mystical views prevail in Navoi's rubaiyat, then vitality and secularism prevail in Babur's rubaiyat.

Both rubais seem similar in tone, rhyme, and partially in content. However, if in Babur's poetry the depiction of life's truth is stronger, in Navoi, as mentioned above, the praise of Allah is stronger.

It would not be a mistake to say that Babur wrote the above verses, seeing Navoi as a person of his ideal, inspired by his skill.

CONCLUSION

One of the important issues is the study of Navoi's poetry based on modern principles, the study of Sufi views and allusions in the poet's work. It is noteworthy that the literary heritage of Navoi and Babur today serves as an important educational tool for our youth.

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