

AUTONOMOUS GHAZALS OF ALISHER NAVOI

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ABSTARCT:

The relevance of this article is that Autonomous ghazals of Alisher Navoi. Just as Hazrat Mir Alisher Navoi arranged the Turkish ghazals in a beautiful order, he also skillfully created the Persian ghazals and referred them to the judgment of the readers.

KEY WORDS: ghazal, Persian, scientific, well, carry

INTRODUCTION:

Alisher Navoi's Persian ghazals have long been known to the scientific community and A number of scientific researches and researches on "Devoni Foni" have been carried out in this regard. As a result of the efforts and scientific research of Hamid Suleiman, a well-known textologist in the world of literature, after the preparation and publication of Devoni Foni, fanism was formed as a separate branch of Navoi studies and came to the attention of literary lovers. The names of S.Aini, A.Fitrat, A.Sadi and O.Sharafiddinov, who carried out the first researches on "Devoni Foni" in Uzbekistan, deserve special mention. To this day, Foni's poetry has been analyzed mainly from the point of view of comparative literature, and the issues of tradition and innovation, art and unique novelty in his poems have been analyzed by various scholars and referred to the judgment of scholars. Alisher Navoi, as a great artist of words, who continued the tradition of tatabbu, skillfully responded to the ghazals of Sheikh Saadi, Amir Khusrav

Dehlavi, Abdurahman Jami, Mavlono Shahi, Khoja, Makhdum. We can learn a lot about this from the scientific works of A. Shomukhamedov and S. Satiboldiyeva. The beautiful ghazals of Navoi-Foni, written without following anyone (the poet himself used the words "mukhtara", "invention" in relation to them) have not yet been delivered to the general public with detailed information. As an infinite ocean, our literature is gaining ground on the stage. If the artistic features of these ghazals, the scope of the subject, the poet's artistic skills are fully studied, we will have the opportunity to get a full picture of Foni's place and position in Persian literature and the ghazals of Persian ghazals. We will undoubtedly believe in its uniqueness. In Devoni Foni, 95 ghazals are mentioned as "mukhtara" or "invention". We, in turn, can study the autobiographical ghazals into 3 groups according to the scope of the subject, namely, rindona, ashiqua and orifona. Let's take an excerpt from his authentic ghazal on the subject:

G`ayri xunob nayoband ba chashmu dili mo,
Goyiyo ishq ba khun kadr muhammar gili mo.

Translation:

Love has covered our mud with blood,
Because in our hearts and eyes we can find
nothing but ugliness.)

In this verse, the poet used very beautiful analogies, that is, he used metaphors: he covered our mud with blood, and in our hearts and eyes we could find nothing but blood (bloody water).

In order to use such beautiful analogies, it is only necessary to master Navoi's word-finding skills.

Focusing on the second verse:

Az rahi ishq guzashtan nashud, ey piri tariq,
So far no one was able to send in the perfect solution, which is not strange.

Translation:

O priest of the sect, it is impossible to cross the path of love, because the ruin of drunkards may have been our destination.

Addressing the priest of the sect, the poet emphasizes that it is impossible to escape from the path of love, because it is the address of the ruin of the drunkards. The ghazal is written from beginning to end in a rindona way, illuminating the reader with sufficient artistic means.

(A.Navoi "Devoni Foni" Volume V, Book I "Tashkent" Fiction Publishing House-1965, pages 18-19).

Let's take a look at the next romantic poem:

Ba`di umre k-afkanad gardun ba ko`i o `maro
Sayli ashki shodmony mebarad z-on ko `maro.

Translation:

When my age goes somewhere, when the wheel throws me into its street, the flood of tears of joy flows from that street. It is obvious that Hazrat Navoi was a unique word artist not only in Turkish, but also in Persian. .

Let's take a look at the beautiful scenery in the next verse:

Kohi body oyad garon dar kaffai ishqam zi gham,
Kohi Farhodash if one so `nihy, one so' maro.

Translation:

If you put Mount Farhod on one side of my love scales and me on the other, my body, which is as yellow as straw, will be heavy.

Alisher Navoi, as always, puts love first, puts poet Farhod on the scales of love, and poetically expresses the fact that his body, which is as yellow as straw in the pain of love, is heavier than a mountain, and amazes the people of art puts.

In short, one of the factors that ensures the integrity and logical consistency of Foni's ghazal is the fact that each ghazal is based on a specific deep idea, symbol or detail, and is based on the means of artistic expression. Thousands of scientists, independent researchers and literary critics are still studying the ideological and artistic features of Foni's ghazals and presenting them to scholars.

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