



PERSIAN INTERPRETATION OF FINE ARTS

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ABSTRACT

Alisher Navoi's work, a classic example of Uzbek classic literature, is a great factor in the rise of the spiritual thinking of mankind. Not only the works of the poet in Turkish, but also his works in Persian, which are an incomparable example of the Zullisonayn tradition, are the cause of many studies. In this article, the poet's "Devoni Foni" Alisher Navoi's Persian heritage is looked at as an example of the analysis of his ghazals.

KEY WORDS

Devon, ghazal, fine arts, proportion, talmeh, tashbeh, husni ta'lil.

Introduction

Nizamiddin Mir Alisher Navoi, the great representative of Uzbek classical literature, the sultan of words, attracts the hearts of readers of many centuries with his diltartar ghazals in Turkish and Persian languages, as well as beautiful mukhammas and rubai.

Navoiyi's works of the epic type are a world. Lyrical works are also a separate world. We read them again and again. Every time we read, we discover new aspects of the work, our hearts are filled with excitement.

Zullisonayn is one of the ancient traditions in the history of Eastern poetry.

This tradition acquires a more beautiful and special charm in Navoi's work. He wrote his pen equally well in the Persian-Tajik language along with the Turkish language. In his Turkish works, "Navoi" used the pseudonym "Foni" in his Persian works. His ghazals in the Persian-Tajik languages became popular in the period when they were created. The reason for this is that the core of that poetry contains "various heart-felt words and heartfelt meanings". Devoni Foni, which is the great result of his artistic work in the Persian-Tajik language, is a collection of 1109 works such as preludes, odes, ghazals, musaddas, marches, rubai, problems, lugz, and their total volume is 6179 verses. There are copies of "Devony Foni" stored in 2 Paris, 2 Turkey, 2 Herat and 1 Tehran libraries. Of these, the Paris copy is considered the most perfect copy. Literary experts such as Hamid Sulayman, Abdugani Mirzaev, Rasul Hadizoda, Shoislam Shomukhammedov, Botir Valikhojhaev, Rahim Vahidov, Ergashali Shodiev, Alisher Shomuhammedov, Yaqubjon Ishakov conducted scientific research on "Devoni Foni". A talented poet from Kokand, Habibullo Said Ghani, translated Navoi's Persian ghazals into Uzbek.

While reading "Devoni Foni", we see that the ghazals in it are mainly divided into 2 types - independent and tatabbu ghazals. Among the ghazals, we can see that the ghazals of Khwaja Hafiz Shirozi are the most inspired, then the ghazals of several poets such as Sheikh Saadi, Amir Sheikh Sukhaili, Abdurrahman Jami. Navoi's ghazals in Turkish are well studied. But when it comes to his work in Persian, there is still a lot to be done. We tried to take certain steps with these in mind. The poet's Persian ghazals also cover various topics and ideas, and in the ghazals we can see the skillful use of the art examples that Atullah Husayni called "natural beauties" in a way unique to Navoi.

The following ghazal is one of the ghazals written in the traditional romance theme. It has the images of a lover and a mistress. The lover of the lyrical hero has such a beautiful and lively freshness that wherever she goes, flowers sprout, and the land turns into a meadow. Let's take the first stanza of the ghazal.

Зиҳи гулҳо зада чок аз ғами руют гиребонҳо,
Ки он чоки гиребонҳо расида то ба домонҳо.(1)

In Jamaling's grief, the collar of the flowers became entwined, and the stitches of these collars reached the hem.

The skill of the poet is that he creates a beautiful image by likening the collar of the flowers to the budding of the flower, and the seam to the hem to the opening of the flower and creates a wonderful example of HUSNITALIL..

Ба мулки боғ бозори чаман бин, каз гулу насрин,
Ки ин сайри ту ойин баста дасти сунъ дўконҳо.

Check out the chaman bazaar in the garden, they have decorated the shops with flowery prose for your stroll.

Набошад чун даҳанат бо дуру дандону лаъли лаб,
Зи гулбарг арчи ғунча лаб намуд, аз жола дандонҳо.

Here the poet brings concepts that are close to each other such as mouth-mouth, tooth-tooth and lip, and the art of proportion arises. Even if a bud makes lips out of a petal or makes teeth out of the dew that gives special elegance to flowers in the early morning, it cannot be equal to your teeth like a pearl, your lips like a ruby. The pearl of the tooth and the pearl of the lips are shown through the art of description.

Чаман аз макдамат чок ёфта, н-аз боди наврузист.

Тахоррук дар шачарҳо, чилва дар гулҳою райхонҳо.

Beloved, it is not because of the arrival of Nowruz, but because the flowers are blooming and the trees are swaying, it is because of the pain of taking this step. In this verse, we can see a high example of the art of proportion through words such as tree, flower, basil, nowruz, chaman. The spiritual development of the ghazal in this way leads to the manifestation of divine love. This can be justified by quoting the images of Soki and Mughbakcha.

Лаби лаълу даҳан, эй муғбача, к-аз бода олудат,
Асираш ғунчаи дилҳофидояш жафҳари жонҳо.

It is known that usually mugbacha is attributed to the baby and the mother. So, O Mughbacha, you made your ruby lips even more colorful, that is, you made them "lilac", now the bud of my bloody tongue has become your prisoner, and this "jewel of my soul" is devoted to you.

Агар Фоний, ҳавои васл дорад, кай ачаб бошад,
Чу абраш охи оташбору оби чашму афғонҳо.

If Foni is missing your visa, then it is not surprising that he will sigh like a cloud, tears and smoke, he skillfully used the roaring type of exaggeration. At the same time, it is also observed that the fiery flame is likened to a cloud.

When we read Navoi's ghazals, we are once again convinced of his high skill. The following ghazal is a clear proof of this.

Васфи майро ба навиштан талабам чун коғаз,
Ранг бояд, ки кунам аз мон гулгун коғаз.
Нарасам шарҳ ба итмом агар з-онки шавад,
Шоҳи Тўби қаламу сафҳаи гардун коғаз.

If I want to paint the image of May on the paper, I need to decorate the paper with pink, that is, the paper will also be pink. If I were to write his commentary on the page of Gardun, the pen of the king of heaven from Tubidarakht would not be enough, the comments would not reach the end. Because this is the attribute of the divine May... The intoxication of the Sufi lover to the one and only creator, the attribute of the soul that is intoxicated in the hope of His vision...

Let's observe the following verses.

Варақи ол малиндор, ки аз шарҳи ғамам,
Ки ракам ёфта, ғарқ омада дар кун коғаз.
Соф кун сафҳаи дил з-он, ки шуд аз содадаме
Ганчнома зи пои ганчи Фаридун коғаз.

The poet's heart is so sad that the paper is covered with sadness. Usually, in classic literature, the heart is compared to a window, i.e. a piece of paper on which nothing is written. This gem is again that divine love.

Faridun is a righteous king, famous for the abundance of his treasure. The art of Talmeh is manifested by citing the name of Faridun.

Варақи сина зи лаълу алифе доғам хост
КазделиЛайли магар аз жониби Мажнун коғаз.
Бас, ки Фони, зи ғаму дарди дили хеш навешт
Нашавад ёфт агар болдаш акнун коғаз.

A person's heart and mind can be compared to a book. Every page of it is filled with a lover's fate and forced moans. In this verse, the lover says that his lover has a red spot on his tongue in anticipation of his fate, and that the leaves of his tongue are stained with red blood during his hajj. In the next verse, using the art of talmeh, he describes the names of Layli and Majnun. Here, Majnun writes his laments to his lover from the blood of his heart the story about how he wrote a letter to Laila is referred to.

At the end of the ghazal, when the poet concludes his thoughts, Foni says, stop, you have written so much of your heartache and sorrow, if you try to write again, you will not find paper, it means that the pain and sorrow are innumerable.

While reading Alisher Navoi's ghazals. we can clearly see the greatness of his vocabulary in the example of his Persian-Tajik works. His pen-gifted ghazals, tatabbu' and mukhtara', are not only Uzbek, but also Persian-Tajik literature of the second half of the 15th century. is a priceless treasure added to his treasury.

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