

THE ISSUE OF THE IMPACT OF ALISHER NAVOI'S WORK

Fayzullaeva Rayhon Abdullaevna

Great Teacher Doctor of Philosophy in Philology (Phd)

Karshi State University, Karshi, Uzbekistan

rayhon.fayzullayeva@mail.ru

ANNOTATION

This article analyzes the late 19th and early 20th century Khorezmian literary circles, including Muhammad Rasul Mirzo, who followed Navoi in his poetry.

Keywords: ghazal, tatabbu, tahmis, school of skill, salaf, follower, devon, poetry.

INTRODUCTION

Alisher Navoi's work was based on the rich traditions of Oriental literature and had a significant impact on the literature of the later period. At the same time, the poet's contribution to the development of genres is invaluable.

The 15th century was a special stage in the development of tazkirism. During this period, two works were created as tazkira: "Tazkirat ush-shuaro" (Davlatshoh Samarkandiy) and "Majlis un-nafois" (Alisher Navoi). According to the Samarkand state, Hazrat Navoi led the creation of the work "Tazkirat ush-shuaro". At the suggestion and advice of the Samarkand poet, he began to compile a tazkira and successfully completed it. Speaking about the work of the Navoi state, Navoi says in Majlis un-nafais.[1] This is the service of the Samarkand state was highly praised during the period. In his turn, Davlatshah Samarkandi writes about Alisher Navoi in his memoirs: During the jubilee of this great emir, the remembrance of his humoic hymn is famous in many countries of the world, and the splendor of his virtue and the perfection of his high devotion have spread all over the world ...” After some information about Navoi, Tazkira said, “I have a mulammah verse recited by Kamina in this Amir's hymn, some of which is in Turkish and some in Persian. Because the dhikr of the Sukhanvars was mentioned in this tazkirah, and the slave did not have the strength to include himself in the ranks of the Fazils. (Therefore) this great amir struck the hymn. These verses are from that poem.” From this it is clear that the work of Alisher Navoi was highly valued in his time. The role of the poet also played an important role in the development of tazkira.

Although centuries have passed, the tradition of following has continued, and under the influence of the works of Hazrat Navoi, beautiful examples of our literature have been created. The end of the XIX and the beginning of the XX centuries in the Khorezm literary environment was a period of preservation of traditions of followers, in general, following the great predecessors, creativity under the influence of his works. Such literary follow-up and creative influence are reflected in various paintings. In particular, the artists gathered around Muhammad Rahimkhan II, inspired by the works of great predecessors, as well as contemporary poets, created beautiful examples of tatabbu'navism, naziranavism.

Tying tatabbu and tahmis to the ghazals of a great poet like Alisher Navoi naturally requires rejuvenation with strong skill. Munis, feeling the same responsibility, shakes his pen at the level of Navoi's skill. Follow in his footsteps and create innovation, further his thoughts was

able to express it more deeply. In turn, this goes through a great skill school for Munis. His philosophical worldview played an important role in the development of artistic and aesthetic thinking.

After Munis, it is difficult to imagine Ogahi's work without the influence of Navoi's genius. In this regard, Ogahi scholar E. Ochilov gives the following information: "Alisher Navoi's influence on Ogahi's work is great. He learned a lifetime from this great predecessor of his, was influenced by him, followed him, wrote taboos in his ghazals, and tied muhammas. In particular, more than 30 out of 90 poems of the poet are connected with the ghazals of Navoi, and the rest are connected with the ghazals of Jami, Saadi, Fuzuli, Komron, Amir, Bedil, Ravnaq, Munis, Ghazi, Roji, Feruz and others.[2]

Of the 84 muhammas compiled in Tawiz ul-ashiqin, 31 are muhammas related to Navoi's ghazals.[3] In this divan Ogahiy Alisher Navoi's "Oyo", "Arzimas", "Andin", "Aylab", "O't", "Oyna", "Netay", "Bila", "Tut", "Yor ölmagay", "Qildilo", He has a lot of muhammads and nazirs, which he connects to his ghazals, which he sang on radishes such as "Kokiling". For example, in addition to linking Navoi's ghazal to the Namangan dialect with the radif "Kildilo", sources say that similar radifs such as "Ettilo", "Ayladilo", "Boldilo" were also written. [4]

In the works of poets of this period there is a mutual harmony and similarity. In particular, in the poems of Muhammad Rasul Mirza's office, like his contemporaries, he often refers to romantic themes, glorifies human feelings, emphasizes the ideas of enlightenment and justice.

The poet's poetry, in particular, in his taboos, such themes as mysticism, romance, moral and philosophical, the description of nature and the seasons are mentioned. It is known that the works of the representatives of the classical literature of the East cannot be studied separately from the ideas of Islam. Suffice it to say that in the arrangement of the devon, first of all, praise is given to the gazelles. For example, Navoi's office "Navodur ush-shabob" begins with the following praise:

Зиҳи зуҳури жамолинг қуёш кеби пайдо,
Юзунг қуёшиға зарроти кавн ўлуб шайдо. [5]

For Mirzo, as well as for his contemporaries, in the creation of poetry, first of all, the influence of Alisher Navoi's poetry was very high, and in this regard, too, we see that he followed the path of Navoi. The first hymn of praise in his divan is similar to the verses of his great predecessor:

Зиҳи аввалки йўқдур аввалиға ибтидо пайдо,
Анингдекдурки, эрмас охириға интиҳо пайдо.[6:1]

It should also be noted that Ogahi's influence in Mirza's poetry was high. The following verses of the poet are in harmony with Oahi:

Зиҳи жонларға васлинг шавқидин айшу тараб пайдо,
Гаҳи дарди фироқинг хавфидин ранжу тааб пайдо. [6:2]

The theme of love occupies a leading place in Mirza's lyrics, as well as in the works of classical poets. As the poet writes romantic lines, he tries to portray his passionate, emotional moments. The agony of hijra tries to evoke the reader's joy and sense of humor by describing the sweet moments of the vision, the situations associated with romantic experiences such as a sweet conversation with a lover.

Сўрғали ҳолимни ул номехрибоним келмади,
Келди жон оғзимға Исонишоним келмади. [6:3.32^a ҳошия]

Also

Ул ойни меҳри то кўнглум уйи ичра мақом этмиш,
Кеча тонг отқуча кўзларға уйқуни ҳаром этмиш. [6:4.17^б]

At first glance, these examples are reminiscent of Navoi's ghazals. As mentioned above, Mirzo, along with other themes, is deeply influenced by the works of the great poet in drawing the image of pure love, divine love and real love.

Nourishing the Navoi spring, in general, enjoying its spiritual treasures, being influenced by its unique images can be found in the poems of the poet, which express the moral and philosophical ideas:

Даҳр гулзори фаноси оламиға арзимас,
Бодаси кайфи хуморининг самиға арзимас.
Терсанг ҳар неча шабобийят баҳори гулларин,
Бир хазон шайбонининг совуғ дамиға арзимас.
Тутма улфат ҳеч Мирзо кимса бирла бир куни,
Ойрилур чоғи жудолиғ мотамиға арзимас. [6:5.17^а]

This ghazal about Mirza's mortal world and the transience of everything in it is composed in harmony with the following verses of Navoi in the same line:

Гулшани иқбол хори меҳнатиға арзимас,
Бодаи гулгун хумори накбатиға арзимас.
Ҳар неча терсанг йигитликнинг баҳори гулларин,
Бир хазони шайбу оҳи ҳасратиға арзимас.
Кимса бирла тутмағил улфат, Навоий, негаким,
Айрилурда манга бўлган ҳолатиға арзимас.[7]

Of course, it would be wrong to connect Mirzo's poetry only with the works of Alisher Navoi. It should be noted that the poet enjoyed the creative spring of the great representatives of Eastern literature, as well as the influence of a number of other poets who have a worthy place in the history of Uzbek literature. This is especially evident in the depiction of natural landscapes in Mirza's poetry:

Қил, эй оромижоним, сайри саҳроким баҳор ўлмиш,
Қилиб ашжор зоҳир гул чаманлар лолазор ўлмиш. [6:6.17^б]

his poems are the fruit of inspiration from the works of great poets of his time, such as Munis and Ogahi.

CONCLUSION

It is no exaggeration to say that most of the works created under the influence of Alisher Navoi have become masterpieces of our literature.

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