

**THE ARTISTIC VALUE OF ALISHER NAVOI'S WORK
(ALISHER NAVOIY MUSAMMATLARINING BADIYIY QIYMATI)**

Meliboyeva, Shahnoza Yormatjon kizi

Kokand State Pedagogical Institute, 2nd Year Master's Student,

Uzbek Language and Literature

ABSTRACT

The article reveals the artistic value and literary appeal of Alisher Navoi's poems based on comparative analysis. There is probably no one who is not familiar with the work of Alisher Navoi, who has not heard one of his verses at least once. He left a very rich and valuable legacy. Navoi's heritage is distinguished not only by the variety of genres, but also by its artistic value, which distinguishes it from other artists before and after him. Alisher Navoi was able to find and use the word in its place and was able to make the word sparkle in every way. That is why the works of Navoi's pen have not lost their value over the centuries. Navoi skillfully continued the tradition of musammat like other genres. Below we will briefly consider the artistic value of Navoi's paintings.

Keywords: "Khazayin ul-maani", "Garayib us-sigar", "Navodir us-shabab", musammat, mukhammas, musaddas, takhmis, tashbeh and tazad.

There is probably no one who is not familiar with the work of Alisher Navoi, who has not heard one of his verses or verses at least once. He left a very rich and valuable legacy. Navoi's heritage is distinguished not only by the variety of genres, but also by its artistic value, which distinguishes it from other artists before and after him. Alisher Navoi found and used the word in its place and was able to make it shine in every way. That is why the works of Navoi's pen have not lost their value over the centuries. Navoi skillfully continued the tradition of musammat like other genres. Below we will briefly consider the artistic value of Navoi's paintings.

Alisher Navoi created in such types of musammat as muhammas, musaddas and musammat. It has 10 mukhammas, 5 musaddas and one musad. 3 of the 10 mukhammas are dedicated to Maulana Lutfi, and the remaining 7 are based on the poet's own ghazals. Out of 5 musaddas, 2 are dedicated to Lutfi, one to Husayni, one is based on the poet's own ghazal, and the other one is based on the poet's own inspiration. 3 muhammas, musaddas for the first "Gharaib us-sigar" department of "Khazayin ul-Maoni" school; 3 mukhammas, 1 musaddas in "Nawadir ush-shabab": 2 mukhammas, 2 musaddas in "Badoe ul-Wasat" book: 2 mukhammas, 1 musaddas and poet's single book were included in "Favoyid ul-kibar" book. We can see this in the table below:



Navoi's first mukhamma, included in Garayib us-sigar divan, beginning with "Halqayi zulfungda konglum bolgali jon mahrami..." consists of 7 stanzas, 35 verses, and this mukhamma is a reference to Lutfiy's ghazal. The second "Ohkim, tarki" "I fell in love, my soul fell in love..." The verse beginning with "... The third chapter, which begins with the lines "Ishq otidin jismi zori notavonim ordading..." consists of 7 clauses and 35 lines. It is an approximation of the poet's own ghazal. "Masnadi husn uzra takim kormisham ul shahni..." is the first mujhamma to be included in Nawadir ush-shabab devan. It has 5 stanzas and 25 verses. It is an adaptation of Navoi's Lutfiy ghazal. The second mukhammam included in this divan begins with the line "Oh kim, volih men ul sarvi khiromondin judo...", 7 stanzas and 35 verses. This mukhamas is also the poet's interpretation of his own ghazal. The poet's takhm to his ghazal, which begins with "Bolmagai erdi jamaling muncha zebo koshki...", consists of 9 stanzas and 45 verses. The first verse included in the "Badoe ul-wasat" book begins with "Sharbati yukhyil izam erni mayi nobindadur...", 5 paragraphs, 25 verses. It is similar to Lutfiy's ghazal." How long, O moon, separate from me..." The beginning of the poem is 7 paragraphs and 35 verses. This poem is a quote from the poet's own ghazal. The quote that begins with the words "Jilva keridi dahr aro many husni behamto yugit" taken from the last divan "Favoyid ul-kibar" is a quote from Navoi's own ghazal. It is written in the ending method and it consists of 9 stanzas, 45 verses. The last one, the Tenth verse, begins with "Look at me, you didn't do a hundred thousand jafomu to my heart!". 6 stanzas, 30 verses. it is the poet's interpretation of his poem.

"Subhidam mahmurluqtin turaqon dardi sare..." from the poem "Garayib us-sigar" has 9 stanzas, 54 verses, and it is the poet's confirmation of his ghazal. Dahr aro chun ghaqy khyk ishrat, ey rifiq..." is included in "Navodir ush-shabab", which has 9 sections and 54 verses. This composition was created by the poet himself. "Badoe' ul-wasat" contains two musaddas of Navoi, the first of which begins with "Jonim ortarga ul otluq chehra gulzori Halil..." and it is based on Lutfiy's ghazal in 7 stanzas and 42 verses. The musaddas beginning with the beginning of seven peoples is a tribute to Husayni and consists of 7 stanzas and 42 verses. written on the basis of 'azali. 7 paragraphs, 42 verses.

Alisher Navoi's unique poem begins with the line "Har taraf azm aylab ul shokhi sitamgor, ey kungul...". It consists of 7 sections and 56 lines. Musamman "o kungul" radifil.

The following artistic arts are used very much and well in Navoi musammats:

1. Praise.

Hajru, don't smoke like a madman.

Don't talk like a drunkard, talk too much.

(Don't talk like drunkards, smoking flour like madmen due to the grief of hijran and bereavement.)

The art of allusion in these verses is as follows. In these sentences, the lyrical hero is likened to lunatics and drunkards, and emphasizes not to smoke and talk too much like lunatics and drunkards. It is known from life experiences that a drunk person talks too much, a madman sighs incessantly.

2. Exaggeration:

a) tabligh;

Yes, my heart is overflowing with tears,

The eye also rained a lot of flowers.

(Indeed, many tears have flowed from the eyes of my heart, and the eyes have rained many pink hail (pink drops).)

In these sentences, the tears of the Lyrical hero are not white, but red like a flower, due to the fact that he is crying not only from his eyes, but also from his heart. Because the lover's heart was crushed and broken in love. This is an exaggeration that can be believed.

b) hook;

He doesn't have a mouth, don't tell me.

Don't pretend that the black spot is not visible.

(His mouth is so small that it cannot be seen if he does not speak, knowledge does not appear until he sees even the most subtle things (understands the essence))

This type of exaggeration in copper shows that the mouth of the Beloved is extremely small and that it is not visible until she speaks. This exaggeration does not happen in real life, but it can be imagined.

d) noise;

If you want to destroy the world that I rode out,

You brought your joy to the world.

(When you ride out, you destroy the world, and the sun of your face sets the world on fire.)

In the above verses, the fact that Mashuqa's face is extremely beautiful and destroys the world and sets fire to the whole earth when riding on a horse is expressed in a very beautiful way with the exaggeration.

3. Proportion.

Oh, the flower of Syria is a page from your notebook,

Vegetable basil, your letter will teach you a lesson.

(The drawing of your flower is a page from your notebook, Cabbage and basil will learn from your letter.)

In these verses, the words "notebook" and "paper", "sabza" and "basil" belong to the same nest, creating the art of proportion.

4. Husni Talil.

Love has destroyed me, you come out, O teacher,

What is the need of Lima in God's position Gabriel.

(Love has destroyed me, get out of the way, saba.

What is the need of Gabriel in the status of God?)

In the verses, the Lover is destroyed by the fire of Love to such an extent that he does not need an intermediary to communicate with the Beloved, and the example of "Gabriel is not needed in the position of ALLAH", the art of "Husni Talil" is created in a very beautiful way. came out

5. Talmh.

How much, the soul of Christ is the soulful word,

Or let Idris do it in Paradise.

(How many, the breath of Christ's life-giving word reigns,

Or let Idris finish in the glory of Jannat.)

We know that the art of talmeh means "giving an example".

6. Diagnosis.

O heart, you fell in love, my dear

I am more and more amazed by Kim's performance.

(Oh my heart, you loved it, it was my pleasure, and my admiration for watching it increased day by day.)

Tasbeh means "reviving", "personalizing". In this, the Heart is being revived, that is, the Heart is in love.

7. Tazad.

Did you not put my low body to the ground, oh tall cypress tree,

Did you not make me cry bitterly?

(Didn't you lower my body to the ground, O tall cypress tree?

(Didn't you make me laugh sweetly when I cried bitterly?)

The artistic art of tazad is "contrast". In these verses, the words low and high and the units of bitterly crying and laughing sweetly and smiling sweetly are contrasted with each other.

As a conclusion, it can be said that Alisher Navoi's paintings, like other works, are skillfully selected from a small element used in the paintings enriched with artistic means to large artistic elements. used knowingly and in place. It is not an exaggeration to say that the short passages presented in this article can be a vivid proof and example of this. I think we should not stop working and searching on the way to becoming.

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