



Some Comments Concerning Navoi's "Sakinama"

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Abstract

This article discusses the poetic features of the great thinker Alisher Navoi's book, in particular, the content of the poetic text of the art used in the book, the position of the great poet in revealing the worldview and characteristic aspects of his artistic skills.

Keywords: *Sakinama; Bowl; Boda; Talmeh; Baroati Istiglal*

Introduction

In literary studies, it is noted that "in the Eastern classical art of the word, the art of a literary work was considered the primary condition". It was important not only to say something new in literature, to express your opinion, but also in what form, with the help of what artistic arts to reflect this new statement" [Achilov, 2011:42]. In particular, let's take the surname of Alisher Navoi. In the work of the great poet, the harmony of thought, feeling and tone is manifested primarily in the beautiful expression of poetic images. In the works of Navoi, including in the "Sakinama", there are many and variously defined manifestations of figurative harmony. The poet does not limit himself in harmonization only to external signs of things and phenomena, such as color. Effectively uses each feature in its place, taking into account all their aspects - task, environment and time [Rustamov, 1979:172]. In the early bytes in sociinoma Band, beautiful examples of thanosuba art were often created, bringing concepts similar in content, such as saki, jom (bowl), may. Origins,

Soqiyo, jomi jahonbin olgin,

Ichiga bodai rangin solgin. [Navoiy, 2011:692]

In bytes, the characters saki, jom, boda formed a mutual proportion. "One of the features of Tanosub art is that, writes the scientist Y.Ishokov, - it often comes in combination with other poetic arts". That is "the correct implementation of a number of arts is directly related to the requirements of Tanosub" [Iskhakov, 2014:210]. "Jami jahonbin", that is, the Jami symbol indicating peace, also refers to the legendary Jami of the ancient Iranian ruler Jamshid. This is the art of the Talmekh. Expression "Jom" in combination with the adjective "jahonbin", "boda" in combination with the adjective "rangi" is an

adjective. It seems that several artistic and visual means and arts are intertwined in the bytes addressed to saki.

The Main Part

According to "Al-mujamu", the art of the talmekh "is more acceptable than the stretching of speech in the eyes of the owners of puberty" [Iskhakov, 2014:198]. In the first paragraph, the poet reflects on the past of the world, on how to know every minute of it, arguing his conclusions with the names of historical and mythical heroes known in the literature of the peoples of the East. This way of expression is not accidental, of course. This feature is noticeable in a number of Persian sakinamas created before Navoi. It is obvious that the mythical and historical characters depicted in Firdousi's "Shakhsname" lived longer than ordinary people and witnessed royal celebrations and magnificent jamshids. Fierce battles took place on the path of the transitory desires of the world, in pursuit of the crown, throne, ornaments. However:

Ham Kayumars ila Hushang qani?

Ikkiga toj ila avrang qani!

Qani Jamshidu Afridun oxir,

Birini qo 'ydimu gardun oxir!

Ne Kayoniy boru ne Sosoniy,

Ne Skandar dog 'i ne Ashkoniy.

Qolmadi Rustam ila Som dog 'i,

YAzdijurd o 'tتيyu Bahrom dog 'i. [Navoiy, 2011:683]

"The artistic value of Navoi's lyrics, the specifics of the poet's poetic skill, his specific sides are even more concretized in his art of using the means of image" [Iskhakov, 1983:105]. It is noteworthy that in the sociome, when applying talmekh art, importance was attached to a certain order, sequence of thoughts and content of the questions posed. In the first paragraph of the work, the names of more than 10 historical and legendary personalities who are given using talmekh. The poet argued his views by the fact that he originally bore the name Kayumars. According to legends, Khushang was the grandson of Kayumars and was the heir to the kingdom. Thus, the sequential ordering of the names of Kayums and Khushangs in a certain byte is directly related to ancient myths and legends, historical data, and their content, which were popular back in the days when Navoi lived. But the poet, citing the names of mythical heroes, relies on the principles of expressing reality, vitality and accuracy. Therefore, the combination of the content of the artistic image with the textures of the poetic worldview, the mental and emotional world is able to convince the reader of the truthfulness of the events covered in the work. That is, if the views on the mythical heroes who have become Talmudic in the sociome are compared with the data in the "Tarikhi muluki Ajam", then the essence of the issue will become clearer.

The author of "Badoyiuu-s-sanoyiu" points out that in the art of baroati istihlal "the being of the word must be made to be worthy of the God by pointing to the Maqsud" [Husseini, 1981:252]. That is, in

this art, the creator begins the content of the work by means indicating its content. The opinions expressed in paragraph XIX are also disclosed through baroati istikhlol:

Soqiyo, tut qadahi sultoni,

Ichida rohi aning rayhoni. [Navoiy, 2011:697]

Rayhoni roh-it is known that rayhon is a muattar (with special smell), that is, a drink with a green tint. It is not by chance that the lyrical hero asks sokia for such wine, of course. In this paragraph, dedicated to one of the princes, it is emphasized that he is a Dervish man, prone to poverty. These thoughts are realized through a number of images-concepts, such as “gado“, “Dervish”, “khokvash”, “fakr”:

Tut angakim, ishi bo ‘ldi tamkin,

Oti Sulton, o ‘zi darvish oyin. [Navoiy, 2011:697]

Hussein Vaziy Koshifi wrote that Sufis, people of Dervish nature, wore clothes made of green material (suf - woolen cloth). Green is also considered the color of greenery and water and is a symbol of life and life [Koshifi, 1994:44]. Najmiddin Kamilov wrote that “the dervishes, although they were prominent aftodahols, dressed in gendarmes (khirka), but in boots, were enlightened, enlightened, noble and brave people. That is, in the eyes of humanist poets, common virtues, generosity, and human qualities should be reflected” [Komilov, 2009:162]. Makhtumkuli, the great poet of the Turkmen people, said in one of his poems: “If you see a Dervish, go and applaud him, there is no better gang than the God” and welcomed these qualities of dervishes.

A special place in Navoi society is occupied by the istiora “Jami Kayoniy”. Thus, began the XX paragraph about the believer Mirzo, characterized by such qualities as “*Sharaf avjida mehri ikbal, Bogi davlat aro farhunda nihol*”, “*shoxlik Odamgacha zoti*”, “*nasab*”, “*gavkhari pok*” nobility in the human generation:

Soqiyo, jomi Kayoniy ketur,

Quti arbobi maoniy ketur. [Navoiy, 2011:698]

In this way, the poet pointed to the wisdom of the young prince, to the perfection of grace. Even in the next byte it is written: “*Tengri onchaki sanga berdi kamol*”. Also characteristic are the morals, band-admonitions, which the thinker told the hero of the poet's work:

Fazl kasbig ‘a ko ‘p o ‘lg ‘il mashg ‘ul,

Topmasun yo ‘l vale ollingda fuzul. [Navoiy, 2011:699]

The art of ishtikok, expressed in the words “fazl“ and “fizul”, further strengthened the influence of byte. “Ishtikok is not a simple word game, says literary critic Yo.Iskhokov, - not only because he believes that the change in the form of a word occurs with the need for content, but also because the formation of a new form generates a new understanding associated with the original meaning” [Iskhokov, 2014:53]. This can also be seen in the byte example above. Also , the name of the poet Mumin Mirzu is represented in art:

Boda kufri sari bo ‘lma mudmin,

Haqdin o ‘ldi laqabing chun Mo ‘‘min. [Navoiy, 2011:699]

A believer is one of the qualities of truth. In this place, it denoted a believer, a muslim, a person, and was also a significant noun. “Husnu jamalda was Yusuf Soni. Va latif taabi bor edi va nazmi bagoyat yaxshi edi” [Iravi, 2014:65], - he writes.

In literary studies, it is known that the art of returning two words or phrases quoted in the first line of a poem, with their replacement in the next, is called the *tardi*. As a result of *tardi*'s reflections, the word or phrase is not only emphasized, but their meaning is also updated. The following byte of *sakinama* also supports this:

Tengri qilsun senga tavfiq rafiq,

Ham qilur ishta rafiqing tavfiq. [Navoiy, 2011:699]

Because one of such creators is a poet. About the thinker, poet Tufayli it was reviewed in detail in “*Majolisun nafaos*”. Navoi wrote that he was “*fakirsheva va foniyyash va betakalluf va khushtaab*”, with “*muloyim taab*”. In *sakinama*, the writer’s “*way of madh*” was mentioned together with the high assessment of his *kasidas*. Besides, Tufayli was also criticized in the following way:

Kam demak so'zni hunar keldi mudom,

Sanga lekin bu erur aybi tamom. [Navoiy, 2011:704]

In this paragraph, the poet chooses a method of *iykhom* (persuasion) in introducing the name of a historical person to the reader:

To Tufayliy bila majlis qurayin,

Bir necha nukta anga etkurayin. [Navoiy, 2011:704]

It is explained in the dictionary that “Tufayli” the word “is not called, but the one who follows those who are called and goes to weddings.” There is also its pseudonym meaning in the above byte. In the XXIV paragraph devoted to the poet Bayani, the question “description” also means two: 1. Nickname 2. Definition, stating the meaning of *izhor*:

Tokim, ul jomi maoniy birla,

Surayin harf bayoni birla. [Navoiy, 2011:705]

The poet's attitude to the people of the era and the era is described more impactful and vivid, especially in the means of artistic arts. In the sacrament for this, more and more often resorted to the art of contrasting than others:

Kimki yorim edi tavri ahsan,

Bo'ldi jonimg'a qatiroq dushman. [Navoiy, 2011:712]

If the words “*yor*” and “*dushman* (enemy)” in this place are against each other, then in this verse the poet's thoughts are understood with the help of the words “*vafo*” and “*jafo*” contradictory meaning:

Bir vafo kimgaki men qildim fosh,

Yuz jafo o'truda erdi podosh. [Navoiy, 2011:715]

In another place, such an attitude was expressed to the people of the period through the formative words:

Kimki madhini dedi necha tilim,

Tiladi qilg'ay ani necha tilim. [Navoiy, 2011:715]

Conclusion

All in all, among the colorful poetic works of Navoi, the *sakinama* is distinguished by its vitality, the belonging of its heroes to a certain historical period and time, a vivid reflection of events. In particular, the beginning of each paragraph with artistic means, which refers to its meaning, the characteristics of the heroes of the work, the important role of poetic arts in revealing the spiritual world further increase the artistic status of the sacrament. This work makes it possible to know the poet's creative heritage, artistry, high aspects of his personality as well as the features of the time he lived and the historical period deeper and wider.

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