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**THE ARTISTIC INTERPRETATION OF THE SENSE OF WORTHINESS TO
THE MASTER IN NAVOI'S FAKHRIYAS****Otaqulova Sarvinoz Fozil qizi**

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<https://doi.org/10.5281/zenodo.20259985>**ABSTRACT:**

The article analyzes the master-disciple tradition and the artistic interpretation of the sense of worthiness to the master in Alisher Navoi's fakhriyas. It discusses the poet's creation in the spirit of following such figures as Khusrav and Jami, his presentation of himself as a worthy disciple of them, and his artistic views expressed on the basis of pride. In addition, Navoi's creative skill is revealed through examples of fakhriyas in various genres.

Key words:

fakhriya, master-disciple tradition, creative succession, artistic interpretation, Jami, Khusrav, saqiynama, qit'a, talmeh, tamsil, pride.

Introduction.

In his fakhriyas, the thinker and poet Alisher Navoi, while expressing pride in his own creative work, also addresses such issues as the artistry and fame of his works and the master-disciple tradition. This serves to broaden the thematic scope of the fakhriyas and to provide concise information about the creator's spiritual world and the important features of his works.

In particular, in his traditional fakhriyas, the poet mentions and glorifies the names of his masters, or writes poems in the manner of his masters and states that he has become a worthy disciple of them. In this way, along with the spirit of fakhriya, the idea of creative succession is also vividly expressed. Such examples of poetic pride reveal the author's creative path.

Literature Review.

The following fakhriya by Navoi supports this idea:

Demangiz bulbul Navoiyni, samandardekki bor,
Nazm ichra shu'layi Jomiy-u so'zi Xusraviy. [1. 493]

In most of his fakhriyas, the poet compares himself to the image of a nightingale and expresses his creative talent; however, in this example of poetic pride, he does not consider the nightingale worthy of his literary status. This time, the author likens himself to the samandar. The samandar is a bird that does not burn in fire, and in Navoi's work it is used as a symbol of immortality and love [2. 497]. As if predicting that his poetry, created in the manner of Khusrav and reflecting Jami's flame of love, would live forever in the world of literature, the poet places himself, as the creator of these poems, in the position of the image of the samandar.

This shows that the poet was able to skillfully select images that harmonized with the ideas he intended to express. By mentioning the names of Khusrav and Jami, he alludes to the fact

that he continued their creative path and, most importantly, created immortal works as a worthy disciple of his masters.

Research Methodology.

In the article, the texts of Alisher Navoi's fakhriyas were studied on the basis of contextual, comparative-typological, and artistic methods of analysis. The forms in which the sense of worthiness to the master is expressed in fakhriya examples, the criteria by which the poet evaluates himself, and the poetic devices that signify creative succession were analyzed consistently.

In the study, the content of the couplets was interpreted, and Navoi's attitude toward the master-disciple tradition was illuminated through such artistic elements as talmeh, tamsil, comparison, indirect expression, and self-reproach.

Analyses and Results.

In another fakhriya of this type, by stating that Navoi created poems in the manner of his masters, the feeling of pride appears in combination with the meaning of self-reproach:

Ey Navoiy, sen Xusrav bila Jomiy tavri

San'at-u rangin qo'y, so'zda kerak dard ila so'z. [3. 497]

It is evident that Navoi reflected a feeling of pride in writing poems in the style of his masters while continuing their tradition. However, he also reproaches himself by saying that he created poetic examples devoid of the pain and fervor found in the works of Jami and Khusrav. Through this, he emphasizes that style is one matter, while the essence and emotional power of poetry are another. The poet, who demonstrated his worthiness to his masters in terms of manner, expresses in a tone of self-reproach that he also strove to reach the artistry of Jami and Khusrav in terms of theme and content.

Navoi's pride, born of the sense of being worthy of his masters, appears in the XXII section of the saqiynama in a form expressed through the voice of a divine messenger:

Kimki, nazm ichra guharrez o'ldi,

Nuktasi mujiza angez o'ldi.

Lafzi jonbaxshi nafis anfosi,

Xosiyat anda o'luk ehyosi.

Sa'diy-u Xusrav-u Salman-u Kamol

Kim, edi har biri beshibhu misol.

Garchi charx etti barin mutavori,

Sen alar o'rnidadursen bori.

Qaysining ma'razidakim, kirding,

Jonin olding demayin, jon berding.

Har nekim aylading o'truda savod,

Aylading har birining ruhini shod.

Shodlig' tarkini tutma oxir,

Ham bu g'amingni unutma oxir. [4. 500]

Suhayli gives Navoi the quality of a creator who scatters pearls and highly evaluates his works as miraculous, life-giving, and capable of reviving the dead. On the basis of the artistic device of talmeh, he mentions the names of accomplished poets such as Sa'di, Khusrav, Salman, and Kamol, and describes Navoi as a worthy successor and disciple in their place.

The word "ma'raz" in the fifth couplet functions as a tamsil for the works produced by the poets mentioned above through talmeh. The general meaning of this couplet is that Navoi entered into the works of his masters and gave them renewed life, that is, he created works in the manner of the great creators who preceded him. In the following couplets, encouragement

and spiritual support are expressed for him to create alternative works in response to the creations of his spiritual guides, to gladden their souls, and to remain steadfast in this work.

This fakhriya included in the saqiynama may be regarded as a unique form of traditional poetic pride that embodies the poet's status as a worthy disciple of his masters and is expressed indirectly, through the voice of a divine messenger. In this case, the role of the divine messenger is performed by the spirit of Shaykhim Suhayli.

Navoiy nazmig'a boqsang, emastur
Bu uchning holidin har bayti xoli.
Hamono ko'zgudurkim, aks solmish,
Anga uch sho'x mahvashning jamoli. [5. 525]

This qit'a by Navoi is noteworthy because praise and pride appear in a combined form. At the beginning of the qit'a, the poet praises his masters, while in the last two couplets he also expresses his own pride. In the first couplet of the above passage, the author states that his poetry is not free from the creative paths of Dehlavi, Shirazi, and Jami, thereby alluding to the continuation of their tradition.

In the second couplet, through the artistic device of tamsil, the poet gives the comparison "like the reflection of three beauties in a mirror" as an example of the idea expressed in the first couplet. In this example, the mirror represents Navoi's poetry; the three moon-faced beauties represent the three accomplished creators; and the reflection of the beauties in the mirror symbolizes Navoi's continuation of the creative paths of all three poets and his writing of poems in their manner.

In another type of the thinker-poet's fakhriyas, he expresses a feeling of pride in his creative work by comparing himself with other poets. In Khazoyin ul-maoniy, fakhriyas of this content are few in number, amounting to only two throughout the entire divan. One of them is a fakhriya in which the poet compares himself with Sakkoki and expresses his superiority over him, while in the second Navoi uses the talmeh of Sayyid Jamoliddin as a comparison and expresses praise for his poetry as follows:

Darsi ishqingni Navoiy, uyla der ushshoq aro
Kim, degay ilm ahlig'a Sayid Jamoliddin hadis. [6. 71]

This fakhriya of Navoi is expressed indirectly. That is, lovers compare the poet's lessons of love, namely his poems on the theme of love, on the basis of tashbeh, to the famous creator and teacher Sayyid Jamoliddin preaching hadith before the people of knowledge. This indicates that the love poems are devoted to divine love and therefore acquire a pure and sacred meaning like hadith.

Sayyid Jamoliddin, presented as an exemplary figure in the fakhriya, was Jami's relative; Navoi specifically notes that he was a seeker of knowledge and taught at Jami's madrasa inside the city. Thus, the poet's main purpose is to reveal that poetry, sounding like a lesson of love and loving devotion, is a symbolic expression of divine love. For this reason, he appropriately uses the name of a creator who, as a teacher, provides divine instruction. In this fakhriya, along with demonstrating creative mastery in a particular direction, the feature of expressing one's own pride through comparison with another poet is also observed.

Conclusion.

In Navoi's fakhriyas, the sense of worthiness to the master is manifested in various artistic forms. In one instance, the poet glorifies the names of masters such as Jami and Khusrav and proudly mentions that he created in their manner; in other instances, he approaches the same issue of worthiness with great responsibility and even reproaches himself. In the examples of the saqiynama and qit'a, this spirit becomes even deeper through indirect or symbolic

expression. Thus, in Navoi's fakhriyas, the sense of being worthy of the master is interpreted not as simple imitation, but as an integral expression of creative continuity, artistic succession, and spiritual responsibility.

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