

## FOLKLORE IN THE GHAZAL POETRY OF ALISHER NAVOI

*Sharipova Laylo Furunzuyevna**f.f.f.d(PhD), associate professor**Haydarova Dilshoda Muzaffar kizi**BukhDPI master's student*

**Annotation:** This article is dedicated to the ghazal poetry of Alisher Navoi, and is devoted to the praise and curse used by the thinker in his works, as well as to the disclosure of their hidden meanings. Social and political problems are highlighted through folklorism. The article is devoted to a complete review of ghazals.

**Keywords:** Alisher Navoi, ghazal, praise, curse, lover, mistress, love, love.

**Annotatsiya:** Ushbu maqola Alisher Navoiy g'azaliyotiga bag'ishlangan bo'lib, mutafakkir o'z asarlarida qo'llangan olqish va qarg'ish hamda ularning yashirin ma'nolarni ochib berishga bag'ishlangan. Folklorizm orqali ijtimoiy-siyosiy muammolar yoritilgan. Maqola to'liq g'azallar sharhiga bag'shlangan.

**Kalit so'zlar:** Alisher Navoiy, g'azal, olqish, qarg'ish, yor, mashuqa, sevgi, muhabbat.

**Аннотация:** Данная статья посвящена газели Алишера Навои, мыслителя, аплодисментам и ругательствам, использованным в его произведениях, и их скрытому смыслу. Социально-политические проблемы освещаются через фольклоризм. Статья посвящена полному обзору газелей.

**Ключевые слова:** Алишер Навои, газель, аплодисменты, проклятия, любовник, любовница, любовь, привязанность.

## INTRODUCTION

The development of the folklore genre is inextricably linked with the creators of each era. Because folklore, which has been honed for centuries, is the result of the incomparable creativity of the people. Poets and writers are responsible for passing on the heritage from generation to generation. The use of folkloric art by creators in their works is associated with their own spiritual world. In this way, beautiful examples of folklorism, which is a component of folklore, are created.

## LITERATURE REVIEW

The term folklorism was explained by Sharipova L.F. in her monograph "Folklorism in Uzbek Poetry of the 70s-80s of the XX Century". "Often, creators widely use folklore materials to reveal the current problems of their time, illuminate the modern spirit, and increase

expressiveness and popularism. For this purpose, folklorism is formed from the skillful incorporation of folklore material into the structure of an artistic work.”<sup>1</sup> Each type of folklore has its own function. If we look at the art of "praise", poets use it to describe the praise of the beloved, the beauty and charm of the beloved. The "curse" type is used to express the oppression and oppression inflicted by the beloved, the moments of separation. The transformation of proverbs and sayings into folklore is a complex plot in itself. Proverbs and sayings can embody a very broad reality in lyrical genres, concisely, and in connection with reality. In the theory of literary criticism, there is a kind of artistic art of proverbs. We can see that proverbs are brought into some changed forms by poets in order to produce poetic meter or rhyme. Despite the changes, the content of the proverb is completely preserved. "A proverb or saying, when used exactly, creates simple folklorism. When a proverb or saying is used in some way, it creates a processed simple folklorism."<sup>2</sup> We can see that Alisher Navoi skillfully used various types of proverbs in his poetic and prose works. Through folklorisms, the thinker was able to prove the vices and shortcomings of the people's life. At the same time, he was able to show the feelings of the lover and the beloved. The poet's method of using proverbs in ghazals is unique, because he viewed proverbs not only as simple moral and life advice, but also as a means of revealing their deep spiritual, philosophical and poetic meanings.

They say that behind the wall there is an ear.

In that space, the wall will not die until the eye reaches it.<sup>3</sup>

In this ghazal, we can see that the words of the proverb have been interchanged. This has created a simple folklorism that has been reworked. "There is an ear behind the wall" is considered to be the original form. The ghazal is written in the mahzof meter with the rhyme scheme - V - - (foilotun foilotun foilotun foiloun). If the poet had quoted the proverb exactly, he would not have been able to meet the requirements of the meter. Navoi had a certain purpose in using this proverb. If we pay attention to the general content of the ghazal, the lyrical hero, seeking hope from his beloved, seeks a place of refuge, away from the gaze of friends and enemies. The lyrical hero even doubts himself and says that only his heart knows his destination. When the lover is suffering from the pain of the pilgrimage, he cites the proverb "There is an ear behind a wall", suspecting that someone will hear him and that he will not speak out of his mouth. He explains that he will obey any condition of the lover, fearing that the secret will be revealed. Behind all this, the lover is afraid of losing the love of his lover.

I saw a hidden place, love said to reveal my secret,<sup>4</sup>

A house where theft does not remain hidden is a house where I am young.

---

<sup>1</sup> Sharipova L.F. Folklorism in Uzbek poetry of the 70s-80s of the 20th century - Tashkent: "Fan", 2011, p. 19

<sup>2</sup> Sharipova L.F. Folklorism in Uzbek poetry of the 70s-80s of the 20th century - Tashkent: "Fan", 2011, p.41

<sup>3</sup> Alisher Navoi Complete Works. Badoyi' ul-bidoya.-Tashkent: "Fan", 1987. p. 563

<sup>4</sup> Alisher Navoi Complete Works. Badoyi' ul-bidoya.-Tashkent: "Fan", 1987. p. 263

This ghazal uses the 15th-century form of the proverb “A house where children do not remain secret.” If we approach the content of the proverb, it says that it is not permissible to say everything in front of children, and that cold hearts compare everyone to themselves and expose secrets. In the ghazal, Hazrat Navoi skillfully uses this proverb and wants others not to know about the mental state of the lover. The next ghazal is also written in the ramal meter, which is used in significant works in Turkish poetry, or rather, in the mahzuf meter, - V - - (foilotun foilotun foilotun foilun). Alisher Navoi illuminates the inner world of the hero through the part “A house where theft does not remain hidden”. The lover's love also suffers from the fact that it cannot remain hidden for a lifetime, and that this secret can be revealed childishly. The lyrical hero suffers greatly from the loss of his beloved. He endures difficult situations, saying, "My beloved has poured stones on my head." We can find beautiful examples of metaphor in the ghazal. He compares his beloved to a gulag, and his lover's heart to the Kaaba. He calls every beloved who is separated from his beloved to his embrace. It is as if his heart is the Kaaba of lovers.

## DISCUSSION

Folklorism is a form of expression of folk oral creativity, traditions and customs in art, in which the ancient beliefs, spiritual heritage and values of the people are renewed in the process of creating a work. In his ghazals, as well as in his literary work in general, Alisher Navoi used many elements of folklore and transformed them into a new artistic form. In Alisher Navoi's ghazals, great importance is attached to describing the inner world of the people, their spiritual and moral state. Navoi, on the one hand, put forward mystical and philosophical ideas in his works, on the other hand, the oral tradition, customs, and ordinary events and situations of everyday life of the people gave their ghazals a special meaning. One of the main distinctive features of folklore is the reflection of deep meanings through symbols, motifs, and images that can be seen in the language of the people, their expressions, and ancient legends. This is the basis for the abundance of folklore elements in Navoi's ghazals. Some of them help the people describe their values, grace, and elegance.

Many folklore motifs, symbols and images are found in Navoi's ghazals. For example, themes such as "Patience", "Happiness", "Love", "God" were widely used in ghazals. These motifs are one of the most important elements not only of mysticism and philosophy, but also of the oral creativity of the people. In addition, folk heroes, legendary and mythological images, parables and sayings are also widespread in Navoi's ghazals. Each of them reflects the views, values, way of life and spiritual needs of the people. Navoi's ghazals also reflect folk customs, traditions, changes in nature in spring and summer, relationships between people in all aspects of life and social situations. Navoi presented in his ghazals elements characteristic of the language, culture and worldview of the people, such as folk games, life events, dynamic and mystical meanings. Navoi, especially in his lyrical and philosophical ghazals, combined the applied and oral expressions of the people with high art. In these ghazals, one can find wisdom transmitted by the people for many centuries.

Navoi interpreted them in a new way, with a new meaning, and thus enriched the elements of folklore with his art. In Navoi's ghazals, the themes of praise and curse are often considered the main means of expression used in their ghazals, as well as in poetic culture. Each of these two

words is associated with a certain meaning and idea, and let's see how they are used in Navoi's ghazals:

## RESULT

In Navoi's ghazals, praise often expresses love, spiritual elevation, goodness and beauty. Through praise, Navoi glorifies his beloved people, their beauty, spirituality, wisdom and virtues. In this, the beauty and dignity of the beloved are expressed. Praise itself has aesthetic and positive properties, often reflecting the poet's sincere love for love and beauty. For example, Navoi, in his love ghazals, praises the face, eyes, and expression of his beloved, praising them. Thus, praise is used as a means of showing beauty and spirituality, the highest qualities of a person. For example, we can see the following verse:

The angel remained, not the description of the sky,

The moon shone with its beauty, not the image of the moon.<sup>5</sup>

This ghazal is written in a romantic spirit and describes the beauty of the beloved as the image of the moon. The beloved is so beautiful that the angel is stunned by her beauty. The ghazal is dedicated to describing the beauty of the beloved from the beginning.

Curse, on the other hand, is used to express negative, harmful or bad situations. In Navoi's ghazals, curse is often used to express love problems, betrayal, unpleasant events and condemnatory thoughts about people. Curse is often expressed through love and qualities that are contrary to love, betrayal or bitterness. Some of Navoi's in the ghazals, cursing can be used to show anger, unpleasant situations, or hatred towards a certain person. This, of course, can be related to the poet's mental state and social events. This ghazal fully confirms the above ideas.

Oh my God, this patient is very anxious,

Since you know everything, how can you tell me?<sup>6</sup>

He condemns injustice, oppression, or betrayal through cursing. In Navoi's ghazals, praise and curse reflect two different emotional states. Praise reflects the poet's desires for beauty and goodness, while curses reflect negative and unpleasant situations that are against him. Through these two-tone words, Navoi tries to express his inner world, social relations between people, and the principles of love more broadly.

## CONCLUSION

Alisher Navoi's ghazals do not simply contain meaning. They contain both social and divine issues. Navoi is a person who paid special attention to the issue of youth. He strongly condemns betrayal, greed, fraud, and unfaithful people. He is a great poet who can delicately describe the spiritual experiences of a lover and a beloved in his ghazals. It encourages young people to

<sup>5</sup> Alisher Navoi Complete Works. Badoyi' ul-bidoya.-Tashkent: "Fan", 1987. p. 31.

<sup>6</sup> Alisher Navoi Complete Works. Badoyi' ul-bidoya.-Tashkent: "Fan", 1987. p. 31.

become perfect people. For this reason, it takes the heroes of the work to the highest peak of perfection. It is a sacred place that teaches the wisdom of living in the presence of the perfect, taking lessons from the perfect, and that the essence of life is love. For this reason, this place is a favorite place for young and old.

## REFERENCES

1. Sharipova L.F. Folklorism in Uzbek poetry of the 70s-80s of the XX century - Tashkent: "Fan", 2011.
2. Alisher Navoi Complete works. Badoyi' ul-bidoya. - Tashkent: "Fan", 1987.
3. B. Tokhliyev Studying literary works with commentary. (On the example of classic literature samples). - T: 2013.
4. V. Rahmonpov Brief dictionary for Uzbek classical literary works. - T: "O'qituvati", 1983.
5. Ubaydullayeva O. Methodology for studying classical works with commentary in literature lessons. Interpretation and research. Scientific Methodological Journal. Issue 10, 2022. Page 170
6. Lapasov I. Educational Dictionary of Classical Literary Works. - T: "Teacher", 1994.