

# Navai's Lyrics: A New Stage of Eastern Literature

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Abstract: This article discusses Alisher Navoi's lyricism, the poetic arts used in it, and the rich experience of Turkish poetry, as well as the innovations it brings in content and form. Also, the general and specific aspects of lyrics by Navai, the founder of Turkish classical poetry, poetic devices, and the poetics of the divans of the poet are discussed in the article. The poetic devices that existed in Turkish poetry before Navai and the poetic devices that entered the literary arena through Navai's lyrics are analyzed separately. Navai's lyrics are analyzed not only from the point of view of the breadth of the topic or its ideological perfection, but also in terms of originality of expression, demonstrating that the idea has a vital root. The development of classic lyrical genres and the role of Alisher Navai are also covered in detail. In particular, the fact that Alisher Navai used about 100 poetic devices and 16 lyrical genres in his divans is evidence of the wide scope of his poetic world.

## 1 INTRODUCTION

Nizamiddin Mir Alisher Navoi is an artist of words who created the spiritual image of the Turkic peoples with his timeless works and his unique geniusness in the world history. The great poet and thinker Alisher Navoi created his immortal works in his native language, earning world's cultural treasures and spreading his fame worldwide. Alisher Navoi, with his great creativity, literary and scientific works and beautiful human qualities, prevailed over all politics, subjugated the supreme judge - Time - to his will, gifted the world the Power of Words, the supreme world miracle, and its beautiful expression in Uzbek. They are the undeniable truths. Therefore, the children of mankind, who feel a constant need for spiritual inspiration, try to enjoy more of the life wisdom embodied in Navoi's immortal lines. The study, research and interpretation of this great creation began during the lifetime of Navoi, and during the past five centuries. Many scholars and artists engaged in the art of words. They have studied Navoi's legacy in various forms.

Navai's lyrics are not only rich in their ideological depth and breadth of themes, but also in their elevated literary qualities, which express the originality of pure ideas. Alishir Navai mastered not only learning of rich experience of Arabic, Persian and Turkic

poetry, but also, he raised the most leading aspects of the existed traditions to a higher level. Importantly, he enriched literary treasure of Eastern poetry with beautiful masterpieces. Navai's lyric poems are an example of harmonized ideas of humanist thinker and the skills of a talented artist. Therefore, the characterization of Abdurahman Jami and Mirza Babur is a fair assessment, devoid of any exaggeration.

In the history of our national classical poetry, the elevation of lyrical genres to a new level is undoubtedly connected with the work of Alisher Navoi. At the time when Navoi started his creative career, in Uzbek literature, genres such as qasidah, ghazal, masnavi, tuyuq, and fard of the lyrical type were developing as poetic forms, and genres such as qit'a, rubai, musamman, tarkibband, tarji'band were in the stage of formation.

## 2 LITERATURE REVIEW

One of the main features of Navai's lyrics lies in the unique expression of the core idea, which is the essence of a poem. And this, in its turn, is seen in choosing the appropriate genre for each idea and in determining the format of the main goal's entire expression.

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Even the main part consists of 7, 9, 11 bait poems among Navai's ghazals, each of them was chosen according to meaning [O'zbek adabiyoti tarixi. (1977):35]. For instance, a smaller metric unit was chosen for the expression of a romantic theme, big sized ghazals were chosen for the expression of philosophical and social themes.

The most of the qit'ahs, which play an important role in the poet's divan, are two baits and one can meet even the qit'ahs the content of which is equal to ghazal size (7-11 baits). Thus, Navai approaches to the problem of a poem's size in an creative way and wrote according to the general specific regulatory requirements for content and poetic genres. Navai's innovation in the composition of a lyric poem and his tremendous service in the development of lyrics are of great importance.

First of all, it should be noted that Navai's wonderful idea that each poem should be an integral work with a logical sequence from beginning to the end in proportion both to content and form, was stated about ghazals, but it applies to all lyrical genres. If one addresses to any genre of the poet's divan he can see bright expression of his aesthetic principles in them. Secondly, Navai's meaningful idea is of general character, and while writing a poem an idea may appear in different aspects according to the author's own style and content [Boltaboyev H. (2004):67]. As an example one can see in Navai's poems, i.e. in ghazals. It is interesting that the peculiarities of Navai's ghazals and bright examples of his innovations attracted even his contemporaries and had a positive impact on their work. For instance, Zakhiriddin Mukhammad Babur, a true fan and researcher of Navai's works, in his "Baburnama" gave a general remark on the poet's literary heritage and in his work about aruz (a kind of Turkic poetic rhythm), he highlighted Navai's poetic skills. Some of Navai's ghazals are poetic depictions of the lyrical hero's experiences.

Such ghazals which begin with misras (verses) as "Kecha kelgumdur debon ul sarvi gulro' kelmadi" (Having shown her will to come, my mistress that flower failed to come.), "Havo xush erdiy o'llimda bir sadah mayi nob" (The weather was nice and I had a glass of soft wine), from the early divan, are the evidence that this feature was developed from early days of writing ghazals by the poet [Mallayev N.M. (1976):73]. The features of such styles as the integrity and poetic description in Navai's ghazals are also reflected in his landscape poems. However, such poems do not show a specific plot, but the poet uses a consistent description of the natural landscape as a specific background for the expression of his

intentions, and the consistency of purpose is also reflected in the poetic style.

It is known that one of the factors that ensures the integrity and logical consistency of Navai's ghazals is the fact that each ghazal is based on a specific idea, detail or character (in the broadest sense) and all the possibilities of the image mobilization for a clear and consistent expression.

The aim is to clarify the idea and ensure consistency in the imagery to perfect the composition and maintain the natural flow within the poem. The occurrence of this feature is manifested in different ways in each poem, depending on the nature of the object of depiction (in one poem a consistent description of the features associated with a single subject, in another a description of related events in order to show the essence of an event, etc.).

Another important aspect of Navai's ghazals is that life highlighting took an important position in them. In this regard, it is clearly seen that many of the poet's ghazals were created on the basis of real life impressions. The ghazals of this kind are directly related to certain periods of the poet's life and are distinguished by the uniqueness of the style, the vitality and seriousness of the ideological pathos. In such ghazals, the personality of the poet is reflected very brightly. Indeed, the natural uniqueness of poetry is explained by the extent to which the personality of the creator is manifested in it.

It should be noted that while some of the poetic methods in Navai's divan existed in pre-Navai Uzbek lyric poetry, some were primitive, some were not existed, and is accounted to be a novelty for Uzbek poetry. We can observe a similar scene in poetic characters and expressions.

It is known that all genres were not formed in pre-Navai Uzbek lyrics period. Ghazal (love lyric), qasidah (ode), masnavi (rhymed couplet) and tuyugh (a Turkic quatrain) had their own forms. Common conclusion is that in the matter of genres Navai's attitude towards an existing form is of absolutely creative and on some matters is critical (written in the prologue of Badoye ul-Bidoya) [Alisher Navoiy. (1997):30]. He introduced innovations into the structure of the work, retaining the most important of the general or basic features of the structure of the genre - those that do not hinder the artistic development of the idea. As a result the rules of existed genres let Navai go beyond the boundaries. That is why Navai created new and perfect models of such genres as ghazal and soqiynama (a lyrical genre in the form of a masnavi in Eastern classical literature). Also, some genres of early Uzbek

literature had been developed and reached internal perfection.

Before Alisher Navoi, famous poets such as Atoyi, Gadoyi, Sakkokiy, Lutfiy, Khafiz Khorezmi wrote in the field of Turkish poetry, most of them are mentioned by Navoi in his works. Atoyi's divan consisted only of poems in the genre of ghazals, while the surviving copies of Sakkoki's divan contained about 40 ghazals and 11 (according to some reports, 13) qasidahs. Gadoyi and Lutfiy's divans are characterized by a wide range of lyrical genres. If Gadoyi's divan includes ghazal genre along with mustazad, qasidah and qit'a genres, Lutfiy's divan includes genres such as ghazal and qasidah, tuyuq and fard besides ghazal and qit'a. In Khafiz Khorezmi's divan we can see a total of 9 genres of the lyrical type: qasidah, ghazal, mustazod, mukhammas, tarkibband, tarji'band, marsiya (oda), qit'a, rubai.

### 3 DISCUSSIONS

Thus, Navai's lyrics represent a completely new and elevated stage in the history of Eastern lyric poetry (even when considered purely in terms of genres). Consequently, it is not enough to rely solely on the legacy of Hafiz or a few Arab and Persian poets when making general judgments about medieval Eastern literature. It is necessary to consider, first of all, Navai's lyrics, a great achievement of Eastern poetry at the moment, neither limiting the term's meaning nor the highest peak of Turkic poetry.

Navoi set out with the goal of perfecting Turkish poetry across genres and successfully incorporated 16 genres in his divans. The introduction of some genres into Turkish literature is connected with Alisher Navoi, while the wide development of some genres is connected with the poet's literary activity.

Alisher Navoi's works belong to the period when poetic rules (canon) prevailed in Eastern, especially Arabic and Persian, literature. At this point, the science of poetics mainly covered three issues, each of which was considered an independent science: the science of aruz, the science of rhyme, and the science of poetry. In the poetics of genres, a word was spoken in the form of an appendix to the third part.

A number of categories that are specifically studied as indicators of literariness in the literary studies of the new period (although most of them are present in the literature of the East and even at a high level) are not found within this trinity of traditional poetics. Among these are a number of issues such as psychology, causality - determinism, depiction of

nature (landscape), drama, composition, space and time.

The literary value of Navai's lyrics and the facets of the poet's skills are more clearly manifested in the framework of their descriptive means and usage.

About 120 poetic devices are described in the work "Badoye us-sanoye" (Literary Devices), by Ataulloh Khusayni, which is considered a literary phenomenon in the poetics of the Eastern people. There are more than a hundred poetic devices in Navai's divans, which have become a consistent branch of the poet's literary system.

We have categorised the poetic devices used in Navai's lyrics into the following conditional groups, considering their nature in relation to their function within the poetic text:

1. Allegorical-symbolic image methods (allegory, metaphor, baroati istikhlat, irony).
2. Comparative methods (such as tashbeh, talmeh, laff and nashr).
3. Argument of the opinion (such as husni ta'lil, tamsil, irsoli masal).
4. Exaggerated image methods (exaggeration (tabligh, ighrakh, ghuluv), appeal).
5. Syntactic-stylistic methods (such as tarse, tardi aks, murabba).
6. Devices related to the internal and external states of the word (such as tajnis, iykhom, ishtiqaq, qalb).
7. Contrast (tazod, the art of contrasting).
8. Devices related to classical rhyme (hajib, radd ul-qafiya, rhyme with tajnis, zulqafiyatain, musajja, tasmit).

We would like to emphasize the following point: some of the poetic methods, used in Navai's divans, had been present before the poet in the Uzbek lyrics, while others are completely new to classical lyrics, and these new forms appeared through Navai's lyrics.

### 4 CONCLUSION

Navoi's lyrical legacy provides rich material for special reflection on such issues. Indeed, these poetic revolutions and concepts, although they bear relation to European literary studies of the new era, are specific categories for literary creativity in general, and hold direct relevance to the work of Eastern poetry and, in particular, its notable representatives like Navoi. Therefore, studying these issues in the context of Navoi's lyrics serves, on the one hand, to uncover new aspects of the poet's literary skills and innovation, and on the other hand, to identify Navoi's creative experiences, which are esteemed as the

zenith of medieval poetry. Ultimately, such studies assist in exploring the universal laws of mankind's thinking, transcending national and geographical differences.

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