

Interpretation Of Navruz In Navoi's Work

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Abstract – There are a number of traditions formed by our ancestors in ancient times and preserved for thousands of years, which, despite all obstacles, are becoming more and more firmly ingrained in the way of life of new generations. One of such living, ancient and young, beautiful traditions is Navruz. It is based on man's attitude towards nature. The history of the origin of Navruz dates back to very ancient stages of development of society.

Keywords – Interpretation, Navruz , Navoi's Work.

I. INTRODUCTION

Navruz is a common holiday of the peoples of the East, including Central Asia. During the years of independence, due to the high attention paid to the restoration of historical memory for self-realization, attention was paid to the study of these ceremonies and holidays. Because every ceremony or holiday, which embodies the most ancient traditions of our people, is valuable, first of all, because it reflects the centuries-old way of life, culture, beliefs of our ancestors, expands the historical understanding of young people, has a spiritual and aesthetic impact on their upbringing. Navruz has a special place in this system of sacred values. It is valuable for its ability to provide information about changes in the nature of our people, mythological notions about the calendar, ancient religious beliefs, the unique way of life and culture of the ancients.

II. LITERATURE REVIEW

The holiday of Navruz, which promotes only noble ideas, has been valued and passed down from generation to generation for centuries due to its strengthening and development of the spiritual spirit. Therefore, the concepts associated with Navruz are interpreted not only in folklore, but also in classical and modern literature. After all, the study of the interpretation of Navruz, which is deeply ingrained in the life and psyche of our people, is very relevant and has scientific and practical value.

III. ANALYSIS

The interpretation and depiction of Navruz has been one of the main themes in the works of classical poets. This includes Umar Khayyam's pamphlet "Navro'znoma", which contains traditions, events and legends related to Navruz, Narshahi's "Buxoro tarixi" (History of Bukhara), Abu Rayhan Beruni's "Qadim xalqlardan qolgan yodgorliklar" (Monuments from Ancient Peoples), Firdavsi's "Shohnoma", Mahmud Kashgari's "Devonu lug'otit turk", Yusuf Khosos. Hajib's poem "Bahor Madhi" in "Qutadgu bilig",

Khorezmian verses, Nosiriddin Rabguzi's ghazal, Haydar Khorezmi's epic "Gul va Navro'z" (Flower and Navruz), Alisher Navoi's "Tarihi muluki ajam", Hafiz Tanish Bukhari's "Abdullanoma ("Sharafnomai shohiy ") can be formed.

The creation of special epics, many poems and ghazals, Navruznamas dedicated to Navruz in Uzbek and Persian-Tajik literature requires the study of their artistic features. If the peculiarities of the artistic interpretation of Navruz by classical poets are studied in comparison with its interpretation in folklore, the possibility of a deeper understanding of the aspects of oral and written creativity expands. However, this issue has not yet been specifically studied in our literature.

In Uzbek folklore, T. Mirzaev and M. Juraev have identified a number of important scientific and theoretical information about the traditions and folk sayings associated with Navruz.¹

The books of G. Gafurov, U. Karabaev, M. Sattor, A. Ashirov also contain some comments on the style and purpose of Navruz, its tradition.²

J.Eshonkulov and Sh. Turdimov created a collection of proverbs, songs and poems about spring called "Navro'z Nashidasi", which includes classical poetry such as Mahmud Kashgari, Rabguzi, Umar Khayyam, Alisher Navoi, Babur, Ogahi, Furkat, Muqimi, as well as representatives of modern lyric poetry. They included poetic works dedicated to the anthem of Navruz and Spring [3.206].

Alisher Navoi's 1486 scientific-historical work "Tarihi muluki Ajam" gives special information about the tradition of celebrating Navruz and its connection with the name of the legendary king Jamshid. It is hard to believe that one cannot see until one sees. And they say ani chihil minor. When this building was finished, the world gathered salotin and ashraf and akobirin and celebrated in a moment. At that time, the belief in the sun was in full view, he sat on the throne in the building, proclaimed justice to the world, and laid the horse of that day, Navruz. And the reign of his reign was up to seven hundred years ..." [10.196].

Thus, Alisher Navoi, relying on ancient legends and written sources created before him (mostly Firdavsi's "Shohnoma"), says that the holiday of Navruz was celebrated by the noble ruler Jamshid. The poet emphasizes that Navruz is the spring equinox, the tradition of celebrating it dates back to ancient times, to the time of the semi-legendary king Jamshid.

Alisher Navoi's famous epic "Xamsa", the largest epic "Saddi Iskandariy" also mentions the celebration of Navruz:

Ki bu sur erur olamafro'z ham,

Xususan erur fasli Navro'z ham.

On this basis, the poet emphasizes that the good and the bad of the year are known from the coming of spring, and that when a new ruler comes to the country, there is much hope from the illuminator of the world.

Rabguzi started the tradition of writing ghazals about Navruz in classical poetry. In his ghazal dedicated to Navruz, he sees that with the advent of Navruz, a person's emotions are aroused by the awakening of nature, the joy and passion of seeing cabbage covered in greenery and flowers, the signs of Navruz: the beginning of the day, the melting of snow and ice, the pleasant spring

¹ Navruz. (Songs, legends, customs and myths associated with Navruz). Compilers: T.Mirzaev, M.Juraev. - T.: Fan, 1992. - 100 p.; Jo'raev M. On the ethno-folklore analysis of the "Red Flower" festival // Uzbek language and literature. - Tashkent, 2003. - Issue 4. - B.13-19. Also: Navruz holiday. - T.: Fan, 2009. - 230 p.

² G'afurov G'. In customs - the heart of the people. - T.: Young Guard, 1986. - P.171-186; Qoraboev U. Holidays of Uzbekistan. - T.: Teacher, 1991. - 190 p.; Mahmoud Sattor. Uzbek customs. - T.: Fan, 1993. - P.28-32; Ashirov A. Ancient beliefs and ceremonies of the Uzbek people. - T.: Alisher Navoi National Library of Uzbekistan Publishing House, 2007. - 276 p.

wind the spread, the hills covered with crimson tulips and tulips, the return of birds that have flown to distant hot lands in winter, the cold days end and the warm days begin:

Kun hamalga kirdi esa keldi olam navro'zi,
Kechdi bahman, zamharir qish, qolmadi qori, buzi.
Kun kelu ming ko'rki ortib tirilur o'lmish jahon,
Tong badizlab naqshi birla bezanur yer yuzi.
[The day has come and the world Navruz has come,
The winter is over, the winter is over, there is no snow left.
The dead world will be resurrected in a thousand days,
This is the place where the morning is decorated with patterns.]

Rabguzi's experience of ending ghazals about Navruz was later successfully continued by Atoi, Gadoi, Lutfi, Alisher Navoi, Babur, Ogahi, Muqimi and Furqat. The ghazals created by them about Navruz attract more attention with their artistic embodiment of the poetic traditions of folklore and written literature.

Atoi's ghazals, "Kel, ey dilbarki, bo'ston vaqti bo'ldi" [1,250], Gadoi's "Ey, jamoling suvratu ma'nida xurram navbahor", "Nakhati navro'zdin bo'ldi mashomi jon latif" [2.277-283] were written in a mystical spirit "Sharif Ayyom". Appreciating this holiday, the idea was put forward that every moment should be used productively, that the New Year should be filled with pure intentions and new desires, and especially that the cup of the heart should be filled with the purity of May, the light of Allah.

It should be noted that in the pre-Navoi period, there were only a few ghazals dedicated to the Navruz hymn. The great poet further developed the tradition of creating Navruz poems.

In the great poetic heritage of the great Uzbek thinker and poet Alisher Navoi, there are more and more paintings depicting the Navruz and spring flower festivals, the charming nature of spring, its unique beauty and vitality. The poet describes spring, spring and Navruz, in which Khorezmi's "Muhabbatnoma (Love Letter)" takes a unique approach to interpretation and depicts his beloved beautiful lover with Navruz (spring) symbols. In particular, Khorezmi writes:

Pari ruxsorlarning ko'rkaboyi,
Yuzing navro'zu, qoshing bayram oyi.
[The beauty of Parisian spirits,
Navruz on your face, add a holiday month.]

Just as the face of the Khorezmian spring resembles the holiday of purity Navruz, and the eyebrows resemble the crescent moon on the eve of this holiday, so in Alisher Navoi the spring of the spring is celebrated:

El yangi oy ko'rdiy men ko'rmadim qoshing hamin,
Elga bayram bo'ldi, ammo bizga bayram bo'lmadi.
[Public saw the new moon and I didn't see it.
Public had a holiday, but we did not have a holiday [7.448].

IV. DISCUSSION

Alisher Navoi also likens the dark hair of the beloved to the night, the beautiful white figure to the day, and on this basis points to the changes in nature that take place in Navruz: an equal day. In the third verse of one of the ghazals in the Badoe ul-vasat divan of the Khazain ul-Maoniy College, the poet describes the pleasure of seeing that the black hair of the earth is equal to his stature as follows:

Vasli aro ko'rdum, teng emish bo'iyu sochi,
Tun-kun teng ekan zohir o'lur, bo'ldi Navro'z
[I saw Vasli between, equal breastfeeding neck and hair,
As the days and nights seem to die, it is Navruz [7.161.].]

Or:

Yuz ochib birdurdi qad birla sochi teng erkanin,
Zohir o'lg'ondek tunu kun tengligi navro'zdin³
[He turned his face away and said that his hair was equal to his height,
Apparently, the equality of night and day is Navruz [5.409].]

Apparently, the poet was able to create not only analogies, but also the arts of proportion and parallelism, using the concepts of night / hair, day / white figure, Navruz / visol (rendezvous) on a parallel basis. In particular, in the following verses of the poet, we can be sure that Navruz is interpreted in the visual sense:

Kuyunga har kun borib har dam ko'ray, derman seni,
Menga har kun bayramu har lahza Navro'z kerak!
[I go to the sun every day and see you every time, I'll cure you,
I need Navruz every day and Navruz every moment! [5.303].]

People's appreciation and longing for Navruz was influenced by the good deeds associated with it. For example, on the days of Navruz, everyone said kind words to each other and wished them well. Anger is forgotten. Even the wars were stopped and everyone celebrated.

This was due to the magical-mythological notions of the ancients about the "first day". People looked at how to celebrate Navruz, the first day of the new year, which affects the life and productivity of people throughout the year. This belief is reflected in Alisher Navoi's folk proverb, which is embedded in the following verses written by his teacher Mawlana Lutfi:

Zulfi vaslin istasam ruxsori mehr afro'zidin,
Yo'q ajab chun yil kelishi **bilgurur** Navro'zidin.
Ko'zlarim uyi buzuldi ashki sayla anduzidin,
Men bu ko'z birla uyotlig'men jamoling yuzidin
Kim, kelur har lahzavu ul go'shaning bordur nami [6.495].

Or again:

Ulus chehrai olam afro'zidin,

³ . Navoi Alisher. A perfect collection of works. Volume XX. Volume II. Navodir un-nihoya. - T.: Fan, 1987. 409-p.

Bilur yil kelishin Navro'zidin ...

Indeed, on the basis of many years of observations, our people have tried to determine how the year will turn out, depending on which day of the week Navruz falls. Let's say that this year Navruz fell on a Friday. If Navruz falls on a Friday, there will be a lot of rain, a lot of cold, and the harvest will be abundant, even if it ends late; there will be plenty of blessings on Navruz on Saturday, and lots of winds in the summer; Sunday Navruz is expected to be less bad, more prosperous, more productive in cotton growing and more abundant in horticulture. If Navruz is expected on Tuesday, it is said that the welfare of the people will increase, farming will start early, the harvest will be abundant and the income will be good.

At the end of the year, the rainfall is expected to exceed the norm. In the year of Navruz, which falls on Wednesday, the harvest of melons, vegetables and fruits will be good. The harvest of legumes is also abundant. Precipitation is low and there is difficulty in harvesting grain. But if you work with efficiency. The result will not be bad. It is said that Navruz falls on a Thursday, the year is rich in treats, the moon and the sun are eclipsed, the number of diseases increases a little, but the end of the year is good and there is a blessing in agriculture.

The people's connection of Navruz with the notion of "first day" also gave rise to the applause of Navruz. This is why people wish each other "Let there be Navruz every day" and value it as a holiday of friendship and harmony.

Zulfu ruxsor ila kominga meni yetkursang,

Har tunung qadr o'lubon har kuning bo'lsun Navro'z! [8.162]

Influenced by such verses of Navoi written in the spirit of Navruz applause, later Babur and Ogahi also composed verses in this sense. In particular, Ogahi writes:

Iloho, har kuning Navro'z bo'lsin!

Hamisha toleing feruz bo'lsin!

In Navoi's interpretation, Navruz is not only the beginning of spring, the season of awakening, renewal and purification of nature, but also a symbol of divine love, interpretation of the power and miracles of Allah. At Navruz, at the beginning of spring, the poet praises the power of Allah as he observes the rebirth of dead nature, the growth and revival of dead trees. Addressing the reader as "my mind," he encourages people to acknowledge and believe in the miracles of his Creator:

Jamali vasf etarmen hamdamim ul gul'uz o'lg'och

Quruq shox o'ylakim zohir qilur gullar bahor o'lg'och! [6.96]

In general, in most of Alisher Navoi's verses, Navruz, spring, and the flowering season are sung as a holiday that brings joy, happiness, good mood, abundance, abundant food, health, and light to people:

Muvofiq kiydilar – bo'lmish magar navro'z ila bayram,

Chaman sarvi yashil xilvat mening sarviravonim ham [4.392].

It is said that the coincidence of Navruz and Eid occurs every thirty-three years. So the poet is glad to have encountered such a moment. He emphasizes that the New Year (Navruz) and the holiday of Eid happened at the same time as another miracle of Allah. But the poet warns that not everyone is fortunate enough to attain this happiness, for which one must be pure:

Agar iyd istasang har dam, fano zaylini tut mahkam,

Ki, bir damda iki bayramg'a uchrar soliki foni [9.410].

Since the poet directly likened youth to spring, he wrote more poems dedicated to the Navruz hymn in the "G'aroyib us-sig'ar" divan, which was composed of lyrics created during this period. It is especially noteworthy that among them the beauty of the mistress, dressed in a spring (green and red) dress, is associated with mystical views about the manifestation of the divine beauty. By likening the beauty of the mistress to the flowers of spring, the poet is in fact glorifying the miracle and incomparable beauty of Allah. Because Alisher Navoi was also a mystical poet. Therefore, it was impossible to imagine and describe the beauty of nature and man from their creator. According to the poet's mystical views, according to the material world, being, nature, man seems to see the beauty of Allah in the mirror. Especially because of Navruz, the beautiful and pleasant changes that take place in nature, the beauties, the miracles that man cannot do, can motivate him to feel the power of God. In a word, God's grace is manifested in the beauty of nature and man. The whole being shines as its image, its splendor, its beauty.

In the "Navodir ush-shabob" divan, the poet follows the poetic traditions of classical poetry, invites to drink may (boda), which is a symbol of divine love, from spring flowers and drink it in his youth. That is why he praises Navruz as a holiday of love, a time of love, and uses the art of intimidation.

Bodayu ishq shabob ayyomiga fasli bahor
Pand ketsunkim - erur oshifalig'larning chog'i [7.423].

Ghazals about Navruz and spring can also be found in the "Favoyid ul-Kibar" office. It also often describes the owners of divine beauty.

Alisher Navoi's skill in selecting spring events, its beautiful plates and landscapes as a source to depict the image of his mistress in harmony with the nature of Navruz, served to increase the artistic value and ideological impact of his poems.

It should be noted that Alisher Navoi's poems about Navruz contain the image of a farmer, and it is said that "His martyr is a farmer, and his martyr is the whole world." Because farming will start in Navruz. Navruz is also called "Farmers' Day" or "Labor Day". Consequently, on Navruz, when day and night become equal and the sun passes from the hut sign to the bearer sign, the farmer begins to work in the fields. That is why there is a saying among the people: "The bearer has entered - the action has taken place." Aware of this, the great poet Navoi embodies the farmer in the image of a lover.

In Navoi's poems, Navruz and spring rain are equated with the legendary water of life - "animal ziloli", "water of life", which glorifies the miracle of reviving the whole being, its vitality, the creative power of spring. It is emphasized that spring, Navruz, flowers give people energy, high spirits, new hopes and joys. Even the mildness of the weather typical of the days of Navruz did not escape the attention of the great poet until it became vital and healing for human health, a cause for the lightening of the human spirit. The poet writes about this:

Ey yuzung bog'i nasimida havoyi navro'z,
La'li tojing bo'lub ul bog'da bo'stonafro'z.
[O Navruz in the garden of your face,
Lali is the crown and is the most beautiful tree in the garden [8.162].]

The unusual song of birds in Navbahor was also in the eyes of the great poet. In particular, Navoi landed on the cypress and sang about the nightingale, who was playing a crazy melody, as the ambassador of Navruz, as a bird in love, wandering in the divine beauty of the red flower.

Qo'nub ul sarv uza bulbul, chekib gul shavqidin g'ulg'ul,

Bu sarv uzra ochilib gul, anga terdin tushub shabnam

[The nightingale landed on the cypress tree, the flower blossomed,

It is a flower that blooms on the cypress, and the dew falls on it [4.393].]

In the verse, the poet created the art of musajja by creating an internal and external rhyme from the words bulbul / g'ulg'ul / gul.

V. CONCLUSION

In short, the great thinker and poet Alisher Navoi interpreted the miraculous and beautiful Navruz as meaning that the mortal, transient beauty of this world is not superior to eternal beauty, skillfully used as a distinctive artistic medium, symbolic image and emblem.

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