

The Artistry of Alisher Navoi's work "Nazm Ul-Javohir"

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Abstract: This article is dedicated to the research of rhyme arts used in Alisher Navoi's work "Nazm ul-javohir". In it, The work "Nazm ul-javohir" is rich in rhyming arts such as sa'j, tarse', izdivoj, e'not, zulqofiyatayn (double rhyme), rhyme with tajnis and rhyme with tanosub, rhyme with tazod, rhyme with ishtiyoq, rhyme with takrir. It is revealed that it is also rich in artistic means and this shows Alisher Navoi's poetic skills in enhancing the artistry of the work.

Keywords: artistry, sa'j, tarse', izdivoj, e'not, muassasa, zulqofiyatayn.

Rhyme is an important component of poetry, and in our classical poetry it is considered as one of the main factors of art. Therefore, in our classic literary studies, a special field that studies rhyme has emerged – the science of rhyme. Regarding the importance of rhyme lessons in learning the science of poetry, Sheikh Ahmed Tarozi in his work "Funun ul-balog'a" considers rhyme as a pillar that holds the structure of poetry and expresses the following opinions: "Bilgilkim, majmui ulamo va fuzalo mazhabinda ahli tab'g'a qofiya ilmin bilmak muhimdir. Zeroki, tab'ning natijasi she'rdur. Va she'ring asli qofiya. Va qofiyasiz she'r mumkin ermas... Va zurafo baytni xaymag'a nisbat qilibturlar va qofiyani sutung'a. Ya'ni xayma sutun birla barpoydir" [6, 3].

In the science of rhyme, the main attention is paid to the melodiousness and attractiveness of the words chosen for the rhyme, the deep meaning and its relevance to the topic, its place in revealing the essence of the idea raised in the work. After all, "rhyme is one of the important means of attractive and impressive reflection of socio-ethical ideas and deep philosophical observations expressed in poetic works" [7, 195].

Regarding the rhyme of "Nazm ul-javohir" rubai, many opinions were expressed both in his time of Navoi and in Navoi studies of the later period. In particular, the famous historian of his time, Khondamir, writes in his work "Makorim ul-akhloq": "In the Turkish translation of "Nasr ul-laoli", two hundred and sixty rubai's wrote nazms, all four verses of which have the same rhyme and the same radif. Apparently, nobody before ul hazrat had never recited a rubai in Turkish before, and all four verses rhymed and radified" [5, 50].

The translators of the work, M.Fakhriddinov and P.Shamsiev, add to this remark, "It is known that several Uzbek poets wrote rubai in the Turkish language before Navoi. But Khondamir seems to have exaggerated to a certain extent here, it seems that he wants to say that Navoi created the most beautiful rubai", they commented [5, 50].

In this regard, Y.Is'hakov makes the following conclusion: "Most of the quatrains in Lutfi's divan are written in ramal bahr. But there is no doubt that they were an important stage in the formation of the classic rubai genre in Uzbek written literature. It is clear that the poems of Hafiz Khorezmi, which were discovered recently, were not known to Navoi. So, Navoi is considered the founder of the classic rubai genre in the history of Uzbek literature" [3, 79].

Summarizing the above opinions, it can be concluded that rubai as a genre existed in Turkish literature even before Navoi, but it was not widely popular as a notable genre. Alisher Navoi, on the one hand, enriched this genre formatively and founded the taronayi (musarra') rubai, on the other hand, he created a blessing in this direction and raised it as the most important genre after the ghazal.

In this article, the structural method was used as the basis for the study of the work "Nazm ul-javohir", and the relationship between the rhyming arts used in the work and the creative poetic intention was specially studied.

In the study of classical literature examples, it is of particular importance to understand the art based on traditional canonical criteria and the functional specificities provided by it. Therefore, the artist's skill is manifested in the ability to express deep content in a beautiful form.

One of the reasons for the beauty of Alisher Navoi's work is that it is a miracle of art as well as a spiritual encyclopaedia. In particular, the rhymes of the great writer's work "Nazm ul-javohir" are unique not only in their brilliance and charm, meaningfulness, in accordance with the content and tone of the work, but also in the fact that they have been turned into an element of artistic arts.

One of the rhyming arts characteristic of "Nazm ul-javohir" is the art of **tarse'**, and the great poet himself defines it in the following way in "Muhokamat ul-lug'atayn": "*Tarse' san'atikim, matla'dan o'zga baytda bo'la olmas, ul qasidaning agarchi mustaxraj matla'i rostdur, ammo asli matla'da avvalgi misraning bir lafzida taxalluf qilibdur...*" [2, 31]. According to Navoi's opinion, this art is based on making every word in the verse harmonious, and it is usually used in the matla', i.e. the first verse, of ghazals and odes. As a proof of the author's opinion, he cites the matla' of an ode written by the Persian poet Salman Sovaji (1310-1376) and, in turn, notes that one word in this verse (obi – mushki) violates the rule of the art of tarse'. After that, many people of the pen have tried to write a response to this matla', but many of them did not achieve their intention, and he proudly says that he wrote a response to the classic matla' with the following verse:

"Bu matla'ga tatabbu' qilg'on ko'p suxanvarlar va nazmgustarlar chun muqobalada debdurlar, lat yebdurlar. Bu faqirning matla'i budurki, bayt:

*Chunon vazid ba bo'ston nasimi fasli bahor,
K-az on rasid ba yoron shamimi vasli nigor".*

In fact, this stanza, which was written as a response to Sovaji's stanza, is particularly noteworthy in terms of the preservation of the rhyming form, as well as in terms of the narrating and melodiousness of the words in it.

Also, Alisher Navoi acknowledged that no one has written a rubai based on the art of tarse' among the artists who have lived and created since the time when Khalil ibn Ahmad explained the rules of poetry, and he also praised his talent in this regard notes that he was able to demonstrate:

*Ey rui tu kavkabi jahon oroye,
V-ey bui tu ashhabi ravon osoye,
Be mui tu, yo Rab, chunon farsoye,
Gisui tu chun shabi fig'on afzoye.*

All this shows that tarse' art had a special place in Navoi's work. In particular, in the preface of the work "Nazm ul-javohir" there is a rubai that reflects this art:

Bir zarrani mehri zarfishon vasf etmish,

Bir qatrani bahri begaron vasf etmish,

Bir xastani Isoyi zamon vasf etmish,

Bir bandasini shohi jahon vasf etmish. [1,133]

Here, the poet Husain Boykaro expresses his modest attitude to the respect shown to him in the work “Risola”, and the written definition and description. In it, is said about the sun that gives light to the whole world had praised a small particle, the sea that has no shore had praised a drop, the Jesus of the age, who can heal any pain and find a remedy even for death, had praised a sick person, the king of the world had praised a weak servant. Navoi humbly calls himself “zarra”, “qatra”, “xasta”, “banda”, and Husain Boykaro “mehri zarfishon”, “bahri begaron”, “Isoye zamon”, “shohi jahon” and this at the same time, he creates unique examples of *istiora* art through beautiful allusions. It is noteworthy that the words used by the poet to describe himself and Boykaro are in harmony with each other. Navoi’s use of simple words in his description gives a modest tone to the expression, and his use of Persian additions in the description of the ruler gives the expression a luxurious spirit.

Another art that enhances the charm of rubai’s tone is the art of **izdivoj** based on the juxtaposition of rhyming words. This art is effectively used in the 5 rubai of “Nazm ul-javohir”. This can also be seen in the following rubai example based on the hikmah of Hazrat Ali “Himmat ul-mar’i qiymatuhu”, i.e. “A person’s himmat determines his value”:

Himmat elining garchi xulq kisvati bor,

Charx atlasidin vale biyik rif’ati bor,

Beqiymat erur ulki biyik himmati bor,

*Garchi nechakim **himmati** bor, **qiymati** bor.* [1,178]

From the first word of rubai, attention is focused on the essence of the issue. According to the thinker, if a person’s morals have the so-called himmat of character dress (kisvat), that is, if a person is from the people of himmat, then he has a higher and greater rank than the sky. The third verse summarizes the above points: “*Beqiymat erur ulki biyik himmati bor*”. Here, the word “beqiymat” does not mean “worthless”, but means “priceless”, “incomparable”, and the meaning of the verse is “Whoever has great himmat, his price is unparalleled”. In the last stanza, the content of hikmah is expressed, and it is emphasized that the value of a person is determined by his himmat, the poet created a perfect example of the art of izdivoj by juxtaposing the sentences “himmati bor” (“has himmat”) and “qiymati bor” (“has value”).

The art of izdivoj can be observed between rhyme and radif. According to the hikmah of Hazrat Ali “Sururuka bid-dunyo ghururuka” (“To be proud of the world is arrogance”), in each verse of the following rubai, you can see the rhyming between rhyme and radif:

*Ganj uzra ayog’ingg’a **murur** o’ldi **g’urur**,*

*Gulgasht eta gulshanda **huzur** o’ldi **g’urur**,*

*Dunyo soridin sanga **surur** o’ldi **g’urur**,*

*Bu barcha **g’urur** o’ldi, **g’urur** o’ldi **g’urur**.* [1,154]

Another of the rhyming arts used in “Nazm ul-javohir” is **e’not**, in which “the poet collects words whose sounds are not necessarily repeated before the narrator in the rhyme” [4, 22]. The words “murur – surur – g’urur” in the rubai with radif “O’ldi g’urur” that we discussed above produce the art of e’not. However, the words “borur” and “qolur” can be rhymed with the word “g’urur”. But the four sounds of the words in the rhyme, which consist of five sounds, increased the musicality of the verses.

All four verses of the following rubai based on the hikmah of “Bashoshat ul-mar’i atiyamatun-soniyyatun” (“A person’s gentleness [after charity] is the second gift”) use the art of e’not:

*Ehsonki birovgga siyratu **son** keldi,
Ashkoli spehr oldida **oson** keldi,
Ehson har necha zebi **inson** keldi,
Ehsonda tarab **ikinchi ehson** keldi. [1,140]*

Here, too, the repetition of the “-on” part consisting of the *raviy* and the *ridfi asliy* in the rhyme was sufficient. However, Navoi chooses the words “son – oson – inson – ehson” in which the “-son” part is repeated and provides strong musicality.

The art of rhyming, similar in form to e’not, is the **muassasa**. Many examples of this art based on the *muassas rhyme* can be seen in the work “Nazm ul-javohir”.

*Yoringni tanir ishda mahorat ayla,
Diqqat bila holig’a basorat ayla,
Mukrim esa izhori bashorat ayla,
Judig’a ko’ra oni ziyorat ayla. [1,153]*

This rubai, which comes under the number 98 in the work, is dedicated to the expression of the hikmah of Hazrat Ali “Zir ul-mar’i ala qadri kiromihi” (“To visit a person depends on his generosity”). In it, the *muassas rhyme* is formed based on the harmony of the words mahorat – basorat – bashorat – ziyorat. Here, too, the poet could rhyme the word “ziyorat” with the word “saxovat”. But in such a case, muassasa art would not emerge. Because in order for the muassas rhyme to become muassasa art, it should consist of the same letters as the ta’sis, daxil, ishbo’.

In “Nazm ul-javohir” one of the most skillful rhyming arts is **zulqofiyatayn**, that is, the art of rhyming two words in verses of a verse. The rhyming type of zulqafiyatayn was created by consecutively quoting two rhyming words in verses 1st and 2nd of the following rubai, written on the basis of the hikmah “Adab ul-mar’i khairun min zahabihi” (“A man’s manners are better than his wealth”):

*Oltin-kumush etma kasb davlat kunidin,
Kim tortar adab ulusni nakbat tunidin,
Gar yo’qtur adab, ne sud oltun unidin,
Elning adabi xushroq erur oltunidin. [1,137]*

The art of zulqofiyatayn appeared between the 3rd and 4th verses in the following rubai, which is listed under number 202 in the work:

*Olimki, pisandadur xisoli bilgil,
Hilmin tan aro ruh misoli bilgil,
Komilda kerak hilm xayoli bilgil,
Kim, hilmdadur ilm kamoli bilgil. [1,170]*

Also, in the science of art, there is the art of **rhyme with tajnis**, which is based on the use of homonym words in the poem’s rhyme. This art is used in 3 places of the work “Nazm ul-javohir”. The following rubai based on the hikmah of Hazrat Ali “Ziyarat ul-habib il-harro’ ul-muhabbati” (“Visiting friends increases love”) is one of them:

*Har kimki habibing o’lsa evrul boshig’a,
Mahv o’l yuzig’a, jonni fido qil qoshig’a,*

Tosh ursa, ravoningni tufayl et toshig‘a,

Tajdidi muhabbat angla bormoq qoshig‘a. [1,153]

The word “qoshig‘a” is used in two places – in the rhyme of the 2nd and 4th verses of Rubaiyi, and it is “body part” in the first place along with the words “boshig‘a” (to his head) and “yuzig‘a” (to his face), expresses the meaning, and in the second place it means “next to”. In the poem, the wise poet put forward the idea of honoring a friend.

Qo‘yg‘uvchi bag‘irg‘a huzn dog‘i qariliq,

Solg‘uvchi g‘amu balo so‘rog‘i qariliq,

Tutquvchi to‘la fano ayog‘i qariliq,

O‘lmak xabarin berguchi dog‘i qariliq. [1,157]

This rubai was created on the basis of the hikmah “Shaybuka no‘iyka” (“Old age brings the news of death”), and in the rhyme of its first and fourth verses, the word “dog‘i” is used. Rubai is on the topic of “complaint about old age”, which has become a tradition in our classical literature, according to which, old age puts a stain of joy on a person’s heart, it brings “g‘am-u balo” (“sadness”) to a person. In the end, it is old age that fills the cup of nothingness and heralds death. It seems that the word “spot” is used in verse 1st in the sense of “burn wound” and in verse 4th in the sense of “again”.

In addition, the preface of “Nazm ul-javohir” skillfully uses the art of **sa‘j** (prose rhyme): “Azizu niyoz gulchehralari yuzidin bu nav‘ parda **ochar** va alarning zulfi sunbullarin chehralari gullari uzra **socharkim**, haq subhonahu va taolokim, insonni soyiri maxluqotdin **mumtoz** va majmui ofarinishg‘a sarvar va **sarafroz** qildikim: «Va laqad karamno bani Odama» karimasi andin **muxbirdurur**, «Va laqad xalaqno al-insona fi ahsani taqvimi» anga **mush‘ir**”. [1, 124-125]

In general, in the introduction, one can find many examples of such efforts, which are the product of great poetic eloquence.

The work “Nazm ul-javohir” is rich in rhyming arts such as sa‘j, tarse‘, izdivoj, e‘not, zulqofiyatayn (double rhyme), rhyme with tajnis and rhyme with tanosub, rhyme with tazod, rhyme with ishtiyoq, rhyme with takrir. This shows Alisher Navoi’s poetic skill in enhancing the artistic work. In short, the rhymes used in the rubai of “Nazm ul-javohir” are harmonious in terms of form and content, and give completeness to the poetics of the work.

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