

Description of Folk Games in the Ghazal's of Alisher Navoi

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Abstract. *The article analyzes the artistic depiction of the folk game of ghazal from the collection "Garaib us-sigar" by Alisher Navoi. Navoi's artistic mastery is revealed through the example of the depiction of folk games.*

Key words: *Alisher Navoi, ghazal, folk games, lyrical hero, symbolic image, poetic depiction, poetic meaning, symbol.*

Introduction

The past and rich everyday life of our people are also vividly reflected in the poetry of Alisher Navoi. [1] In particular, in his poems we also encounter images of folk games. One of such games is the game "qabaq / Oltin qabaq" (Pumpkin / Golden Pumpkin), which was widespread during the poet's time and was played with great interest by many people at various holidays and celebrations. In the following ghazal of Navoi, we encounter a detailed description of this game:

*Chobukekim, har taraf maydon aro aylar shitob,
Barqi lomi'dur samandi, gardi andoqkim sahob.*

*O'qi rashkidin erur ko'ksum aro ko'nglum qushi,
Ul kabutarkim, qabaq ichinda qilg'ay iztirob.*

*Otsa o'q ul qoshi yo yuz pech urar jon rishtasi
Kim, manga hirmonu aning o'qig'a yetkay tanob.*

*Nogahon otqaymu deb bir o'q qabaq shakli bila
Boshi ustiga kelur maydonda har kun oftob.*

*Ul quyoshtin boshqa kim otqay qabaq, vah ko'rmaduk
Axtari sa'deki, har dam zohir etkay bir shihob.*

Jon berurmen qayrilur chog'da ko'rub belida pech,

O'lsa tong yo 'q ulki, joni rishtasig 'a tushsa tob.

*Kimki sarkashrak, havodis o 'qig 'a ko 'prak hadaf,
Ushbu holatni qabaq ahvolidin qilg 'il hisob.*

*Ey Navoiy, chun o 'qi har dam falak mayli qilur,
Sen oti gardiga qoni ' bo 'lki, bordursen turob.*

The prose description of the ghazal:

1. The horse of the rider galloping in all directions in the field is like a shining lightning, and the dust is like a cloud. [2]
2. My heart, in fear of his arrow, is like a dove sitting in a shell, suffering.
3. When he shoots an arrow from his bow, I despair, and my soul twists its thread, hoping that his arrow will not hit me. [3]
4. Even the sun, in the form of a shell, appears in the field above his head every day, hoping that he will shoot an arrow at me unexpectedly.
5. We have not yet seen one who shoots ahead of the sun (yor) like the star of happiness, which emits a ray from itself every time.
6. Don't be surprised if I die when I see his back bent when he turns, because it is natural for a person who is caught in the rope of life to die.
7. The more arrogant a person is, the more he will be exposed to the arrows of the world, if you want to know this, look at his previous situation.
8. O Navoi, his arrows are directed towards the sky, you should be content with the guard that rises from his horse's legs, because you are standing on the ground.

Literature Analysis and Methodology

Before proceeding to the analysis of the ghazal, it is necessary to briefly provide information about the game "Qabaq" written in it. It is known that in ancient times there were a number of games played on horseback (while standing on a horse). Chavgon and "Qabaq" are among them. Researcher R. Murodaliyev noted that throwing the "Golden Qabaq" was one of the traditional games played at wedding ceremonies of the Turkic peoples of Central Asia. In fact, we also find this game in the folklore of neighboring Turkic peoples. The epic "Golden Qabaq" in Uzbek folklore was studied by Prof. M. Jurayev [4].

Discussion

Alisher Navoi uses the details of this game as artistic material in his ghazal, building the image of the lover and the state of the lyrical hero on the basis of this game. In the ghazal, Navoi depicts the beautiful lover - *Mahvash*, riding a horse and immersed in the game of "qabaq".

Describing the light as a skilled rider, his horse as lightning, and the dust rising from his hooves as a cloud, the poet likens the lyrical hero's bird of love [5] to a dove trapped inside a pumpkin in the game of "zabaq" and engulfed in anguish and despair:

*O 'qi rashkidin erur ko 'ksum aro ko 'nglum qushi,
Ul kabutarkim, qabaq ichinda qilg 'ay iztirob.*

Meaning: My heart, in fear of his arrow, is like a dove sitting in a shell, suffering.

That lover, the mahvash, is so beautiful that even the sun offers itself as a target instead of the pumpkin, and dreams of an arrow shot from the lover's bow towards him, for him it is an honor and

a happiness to be hit by the arrows of such a lover. This refers to the similarity of the shape of the sun and the pumpkin, the fact that both are round. In this, the sun shines every day above the head of the lover, as if, after all, my shape is also round, and the lover, [6]who is playing the game of "zora" (pumpkin), mistakenly thinks that I am "pumpkin" and shoots his arrow towards me instead of the "pumpkin". Even the sun is in love with such a mahvash:

Nogahon otqaymu deb bir o'q qabaq shakli bila

Boshi ustiga kelur maydonda har kun oftob.

Meaning: Even the sun, in the form of a shell, appears in the field above his head every day, [7]hoping that he will shoot an arrow at me unexpectedly.

Mahvash's skill in shooting from a bow is so high that we have never seen anyone who could shoot a "bulb" through him like a star of happiness that always emits a ray, says the poet:

Ul quyoshtin boshqa kim otqay qabaq, vah ko 'rmaduk

Axtari sa'deki, har dam zohir etkay bir shihob.

Meaning: We have not yet seen one who shoots [8]ahead of the sun (yor) like the star of happiness, which emits a ray from itself every time.

In the climax of the ghazal, Alisher Navoi traditionally draws social conclusions from life, everyday events. The more reckless a person is, the more often he is exposed to various events. If you want to see proof of this, look at the state of "qabaq", says the poet:

Kimki sarkashrak, havodis o'qig'a ko 'prak hadaf,

Ushbu holatni qabaq ahvolidin qilg'il hisob.

Meaning: The more arrogant a person is, the more he will be exposed to the arrows of the world, if you want to know this, look at his previous situation.

Because the "qabaq" was mounted on a long stick and was constantly moving from side to side, causing arrows to rain down on it from all sides. In one of the verses, Navoi creates a vivid picture of life using this symbol and image:

Gar egidur yog'ibon o'qu bog'lanib bo'yni,

Bo'lur qabaq yig'ochidek besh-o'ncha kunda nigun.

That is: if someone is crooked, a cork is tied around their neck and they fall down in four or five days like a piece of wood, with arrows raining down from all sides.[9]

In the praise of the ghazal, Navoi calls the world the sky, and himself the "khoki turab" - the soil under the feet of the world's horse:

Ey Navoiy, chun o'qi har dam falak mayli qilur,

Sen oti gardiga qoni' bo'lki, bordursen turob.

Meaning: O Navoi, his arrows are directed towards the sky, you should be content with the guard that rises from his horse's legs, because you are standing on the ground.

It should be noted that the images, metaphors and metaphors based on the game of gourd, that is, the artistic detail of the gourd, are also used in other works of Navoi. He writes in another ghazal:

Mehnat o'qidin qabaqdek qolmisham afg'on aro

Kim, bukun chobuksuvorim yo'qturur maydon aro.

Or in another poem we come across lines like this:

Kim, sahargah chun qaboq maydonig'a otlansa shoh,

Ollida qilg'ay yasovulluqqa zohir jur'atin.

Results

As we have witnessed, the rich everyday life of [10]our people also serves as material for fiction, serving as an important tool in the improvement of artistic images and the effective communication of the expressed artistic intention through effective means.

Conclusions

In the game of "Qabaq", the center of a pumpkin is carved, a pigeon is trapped inside it, and the pumpkin is mounted on a long pole. While sitting on a horse, a bow is fired at the pumpkin from a certain distance without stopping it. The participant who breaks the pumpkin with an arrow and releases the pigeon without harming it is declared the winner.

There is another version of this game, in which a hoop is placed inside (in the middle) of a gourd and the goal is to pass an arrow through that hoop, and the player who manages to pass the arrow through the hoop is considered the winner. This version of the game is described in detail in the folk epic "Oltin qabaq", which is part of the Gorogli series of epics.

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