

Table Of Content

Journal Cover 2
Author[s] Statement 3
Editorial Team 4
Article information 5
 Check this article update (crossmark) 5
 Check this article impact 5
 Cite this article 5
Title page 6
 Article Title 6
 Author information 6
 Abstract 6
Article content 7

Academia Open

Vol 6 (2022): June

DOI: 10.21070/acopen.6.2022.4727 . Article type: (Art and Humanities)

Originality Statement

The author[s] declare that this article is their own work and to the best of their knowledge it contains no materials previously published or written by another person, or substantial proportions of material which have been accepted for the published of any other published materials, except where due acknowledgement is made in the article. Any contribution made to the research by others, with whom author[s] have work, is explicitly acknowledged in the article.

Conflict of Interest Statement

The author[s] declare that this article was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

Copyright Statement

Copyright © Author(s). This article is published under the Creative Commons Attribution (CC BY 4.0) licence. Anyone may reproduce, distribute, translate and create derivative works of this article (for both commercial and non-commercial purposes), subject to full attribution to the original publication and authors. The full terms of this licence may be seen at <http://creativecommons.org/licences/by/4.0/legalcode>

EDITORIAL TEAM

Editor in Chief

Mochammad Tanzil Multazam, Universitas Muhammadiyah Sidoarjo, Indonesia

Managing Editor

Bobur Sobirov, Samarkand Institute of Economics and Service, Uzbekistan

Editors

Fika Megawati, Universitas Muhammadiyah Sidoarjo, Indonesia

Mahardika Darmawan Kusuma Wardana, Universitas Muhammadiyah Sidoarjo, Indonesia

Wiwit Wahyu Wijayanti, Universitas Muhammadiyah Sidoarjo, Indonesia

Farkhod Abdurakhmonov, Silk Road International Tourism University, Uzbekistan

Dr. Hindarto, Universitas Muhammadiyah Sidoarjo, Indonesia

Evi Rinata, Universitas Muhammadiyah Sidoarjo, Indonesia

M Faisal Amir, Universitas Muhammadiyah Sidoarjo, Indonesia

Dr. Hana Catur Wahyuni, Universitas Muhammadiyah Sidoarjo, Indonesia

Complete list of editorial team ([link](#))

Complete list of indexing services for this journal ([link](#))

How to submit to this journal ([link](#))

Article information

Check this article update (crossmark)



Check this article impact (*)



Save this article to Mendeley



(*) Time for indexing process is various, depends on indexing database platform

Artistic Feature of Alisher Navoi's "Farhod and Shirin"

Fitur Artistik "Farhod dan Shirin" Alisher Navoi

Hayitov Shavkat Ahmadovich, dildora@gmail.com, (1)

Associate Professor(PhD) of Uzbek Language and Literature department Bukhara State University, Uzbekistan

Sayidova Shahriza Sohibovna, davlataliabduvaliyev@gmail.com, (0)

Textual Studies and Literary Source Studies Faculty of Philology Bukhara State University, Uzbekistan

⁽¹⁾ Corresponding author

Abstract

Hazrat Alisher Navoi's epic "Farhod and Shirin" discusses many topical issues and universal issues related to the long past, life and future of the XV century. The poet skillfully used the arts of classical poetics, such as tazod (antithesis), talmeeh, tashbeeh, tanosub (the art of proportion), mubolaga (hyperbole), and metaphor, to illuminate these issues and interpret goals and ideas. In Farhod and Shirin, the artistic means of expression served to give a vivid, effective expression of the ideas expressed in the epic, to convey the images clearly and vividly, to ensure the verbal elegance and eloquence of the masnavi verses. The article draws important scientific conclusions by examining the interrelationships between the arts and the imagery in Farhod and Shirin.

Published date: 2022-06-30 00:00:00

Introduction

According to the scientific works of S. Erkinov and F. Nabiyev, doctors of philological sciences, who created a special study dedicated to Alisher Navoi's epic "Farhod and Shirin", Alisher Navoi used more than sixty poetic arts in "Farhod and Shirin". We are far from claiming to know all of this, to determine its place in the play. We will confine ourselves to a few spiritual arts in the second epic of Alisher Navoi's "Khamsa" and to define the place and function of these spiritual arts in the play.

Hazrat Navoi's work is an infinite ocean, in this ocean there are many wonderful and precious pearls. It is no coincidence that a great writer is called a word artist. Because in the sea of his priceless thoughts, we are attracted by the pearls of words.

Literature review

The peculiarities of Uzbek classical literature are also determined by the subtlety of the artistic means that emerge from the heart of poetry. The mastery of the poet is also determined by the uniqueness of the poetic arts he uses, and the extent to which he generalizes the aesthetic function of literature. Alisher Navoi's works are especially noteworthy in this regard. Because from small continents to large Khamsa epics, such great examples of art can be found many times. One of the important factors in the art of the epic "Farhod and Shirin" is the skillful use of artistic means by the great artist.

The role of artistic means in ensuring the artistic perfection of the epic "Farhod and Shirin" is invaluable. Here are some of them:

Tashbeeh. Tashbeeh is one of the most common arts in Oriental literature, meaning simile. It is the art of equating two things or concepts according to the real or figurative relationship between them. The art of tashbeeh serves to embody the person, object or concept depicted in the eyes of the reader more clearly and attractively, to reveal the spiritual image of the symbols of the work, and thus to convey the poet's idea to the reader.

The art of tashbeeh is based on the following four elements:

1. Mushabbah is something or concept that is likened to something.
2. Mushabbah bih is the same thing or concept as it is.
3. Vajhi Shibh is the reason for the analogy.
4. Vositai tashbeeh (customary shibh) is a means of simulation.

Analysis

Alisher Navoi in the epic "Farhod and Shirin" creates beautiful examples of tashbeeh. Below are some of them.

Magar vahm adhamidur tez raftor ,

Ne adham , jardai Shabdez raftor . (3 , 5)

Here, while depicting the pen, the poet likens it to a running black horse, with its vivid footprints and the fact that it leaves a black mark. Continuing his thoughts in the next verse, Khusraw points the pen to Shabdez, Parvez's horse. In the next verse, it seems as if Navoi has changed his mind, but the idea is strengthened and the pen rises to a higher level.

Dema Shabdez , bir qushdur xushovoz ,

Qanotsiz aylabon har sori parvoz . (3 , 5)

In this verse, Alisher Navoi expresses the meaning of mubolaga (hyperbole) " (Arabic for "return", which in poetry is the poet's idea expressed in the previous verse or byte, as if returning from the pictorial means used, the method of quoting or clarifying a preconceived notion. 10.47) creates a beautiful example of tashbeeh. In the above verses, the creator who likened the pen to Shabdez's horse seems to have changed his mind in this verse, and now Navoi admits that the pen is like a pleasant bird, that it can fly everywhere without wings.

Shaba minqoridin har sori zohir ,

Valekin ul shaba sochib javohir . (3 , 5)

While describing the pen, Navoi does not forget the letters that are scattered from it, and in the above byte the letters written in black ink look like precious black beads. In this verse, another aspect of Navoi's artistic mastery is revealed. Navoi describes the existence of such a power in the word as if the letters written in a pen are like a black bead stone, ie "Hajarul aswad", we know that this stone is located in the Kaaba and we do not encounter such a stone in any corner of the planet. It is narrated in a hadith that when Ibrahim (as) was building the Kaaba, his children asked Ishmael (as) to bring a special stone. No matter how much Ishmael searched, they could not find any other stone and returned to their father and said that they could not find any other stone. Then they noticed a white stone inside the Ka'bah that was different from the others, and when they asked their father what kind of stone it was, they said that Gabriel had brought it from Paradise" (11,214). Another hadith states that the stone of Hajar al-Aswad was originally white and turned black due to human sins.

The great poet writes:

Tutib gavharlari yaksar jahonni ,

Nechukkim x ayli axtar osmonni . (3 , 6)

In this verse, Alisher Navoi uses the art of tashbeeh as well as the art of husni talil (euphemism) (Arabic for "beautiful proof"). Husni talil (euphemism) is the art of giving a poetic reason for an event described in a literary work (10.27). Navoi notes that the words occupy all parts of the world like incomparable, precious pearls, and in the next verse the words seem to occupy the world, as if the sky were covered by stars. In addition to likening the words to the stars in the reader's imagination, he justifies his point by saying that the words cover the world just as the stars cover the sky.

In the next verse, Alisher Navoi describes his mentor Khusrav Dehlavi, noting that no one in the world has ever shared a diamond like Dehlavi in a sugar-sprinkling Hindu.

Kishi mundoq bo'la olmay guharrez ,

Magar ul hinduyi zoti shakarrez . (3 , 7)

While depicting Khusrav Dehlavi, Alisher Navoi uses the art of mubolaga (hyperbole) and tashbeeh side by side to embody the description of his teacher in beautiful lines.

Ne hindu , to'tiyi shirin maqol u,

Ne to'ti , bulbuli sho'rida hol u. (3, 7)

In this verse, Navoi seems to have changed his mind, but the idea becomes stronger and Dehlavi's description grows. No, don't call him a Hindu, call him a sweet parrot. In the next verse, don't call it a parrot, but call it an oblivious nightingale. "

Dehlavi's definition is reinforced in the following verses in the same way.

Bo'yig'a nazm solg'on xulla axzar ,

Dema to'ti , degil Xizri payambar . (3, 7)

In this verse, Alisher Navoi describes his masters in the combination of four different arts in creating the image of Dehlavi. In the first verse, Dehlavi wears a green silk cloak. It is known from the sources that Hizr had green fur on his clothes. Imam al-Nawawi states in his book Tahzibul Asma wa Lughat (narrated in al-Bukhari's book Al-Sahih) the fur shook green behind him." The word Hizr also means "green" or "blue". In this verse, Navoi Dehlavi's poem beautifully proves the existence of a green silk cloak through the prophet Hizr. He was one of the righteous servants whom Allah blessed with mercy and knowledge. In Navoi's view, Dehlavi, like Hizr, was endowed with knowledge by Allah.

Do not call him a parrot in the verse, the art of mubolaga (hyperbole) by saying that he is not a prophet of Hizr, and talmeeh by remembering the Prophet of Hizr (look in, Poetry or prose refers to famous historical figures, historical events, legends 41).

In the next verse, Alisher Navoi likens Dehlavi's poem to a spring cloud; "bu bulut el boshiga duru-gavharlar sochadi" said:

Savodi nazm anga abri bahori ,

Bo'lib el boshig'a gavhar nisori . (3 , 7)

Bukun ul pilu , bu hindu erur bil ,

Kichikroq bo'lsa ham, lekin erur pil . (3, 8)

At the same time, the poet praises Nizami and praises Khusrav Dehlavi, who was able to respond to him.

Continuing his thoughts, the poet likens Nizami Ganjavi to a great elephant, although Khusrav Dehlavi is smaller (he points out that he wrote Hamsa after Nizami) an elephant. He looks small to people, but in any case, he is an elephant of the Indian forest.

Discussion

While describing his teachers, Alisher Navoi describes his contemporaries and teachers, Abdurahman Jami, with a special kindness.

Ikki pil o'lsa Xisrav yo Nizomiy ,

Erur yuz pil chog'lig ' pil Jomiy . (3 , 9)

In this verse, Nizami and Dehlavi are compared to two elephants, and Jami is considered to be equal to one hundred elephants.

We also read Navoi's boundless love for Jami in the following verses.

O'zin xud bir jahoni bekaron bila ,

Kamolotin o'zidek bir jahon bil . (3 , 10)

In this verse, Alisher Navoi likens Jami to an infinite world, and his perfection to another world like himself. The world is infinite, and in its bosom are hidden treasures beyond the comprehension of man, mysteries known only to Allah, which cannot be understood by the human mind. Jami is the same in the eyes of Alisher Navoi, in his heart there are such treasures that people do not know what kind of treasure he is, because the knowledge of Mawlana Jami was perfected by Allah.

In the next verse, Navoi seems to have changed his mind, but this time he describes Jami's qualities even more:

Jahon yo'q , olami Kubro de oni ,

Jahonda maqsadi aqso de oni . (3 , 10)

Don't call it the world; it's the highest, the greatest world, the farthest and highest goal in the world. In this verse, the art of tashbeeh used in conjunction with the art of mubolaga (hyperbole) gives the reader a vivid picture of the immense greatness of the image of the perfect Jami.

Alisher Navoi, commenting on the writing of the epic "Farhod and Shirin", describes it as follows:

Ham aylab subh savhamdin safo vom ,

Ham olib rang xomam ho'gidin shom . (3, 12)

That is, the morning was colored by my pages, by the tip of my pencil. The great word artist Navoi skillfully uses the art of husni talil and tanosub (the art of proportion) in this context, the student fully understands the idea that the artist is trying to convey in one reading.

In the following verses, he says that as he began to write the work through the art of tashxis (personification), Iqbal and Saadat accompanied him, making the world happy with their faces and congratulating the artist.

Hanuz etmay qalam yozmoqni odat ,

Eshikdin kirdi iqbol -u saodat .

Jahonni yuzlaridan shod aylab ,

Manga kirgach muborakbod aylab .

Falak yanglig ' biyik himmat bu bo'lg'ay ,

Quyosh yanglig ' arig ' niyat bu bo'lg'ay . (3 , 18)

Here the great thinker continues his thought through the art of tashxis (personification). As Navoi began to write this epic, the sky fell on his forehead, and the sun, knowing his intentions, recited the afarins.

In the next verse, using the art of parables, he equates each line he writes with gold, conveying his ideas to the reader in a clearer way through a popular proverb:

Agar tufrog ' tutsang bo'lsun oltun ,

Oqqizsang qatrayi hay durri maknun . (3 , 19)

In this verse, Navoi wants his hard work in writing the epic, every drop of sweat to turn into a big pearl and beautify the epic:

Gar imon elga rahmatdin nishondur ,

Va lekin chun alifsiz dur yamondur .

Agarchi shamsni oltun ko'rar his,

Vale chun shindin ayrildi bo'lur mis . (3 , 20)

In these verses, Navoi continues his thoughts through the art of book, that is, Navoi does not want to raise Khusrav to the level of the main character like his teachers, he claims that Farhod corresponds to the level of the main character in all respects, but completely denies the path taken by his teachers He proves to Navoi with beautiful examples that if his teachers do not have a pillar like an alphabet, it will be bad not thanks to the wind, and if his teachers do not have a support, it will turn into copper, not gold.

In Chapter XII, which describes Haqqani Chin, Navoi describes the Chinese king through the art of "tashbeeh and mubolaga (hyperbole)" as follows:

Shahi erdi muazzam xoni oning

Dema xoni oning , hoqoni oning . (3 , 25)

Alisher Navoi describes the kingdom and throne of the Chinese emperor through the art of tashbeeh:

Ikki olamcha mulki vus'at ichra ,

Yeti garduncha taxti rif'at ichra . (3 , 25)

Here the width of the king's realm is like two worlds, and the height of the throne is like seven heavens:

Sipohi yer yuzida qum hisobi ,

Ne qum, gardunuzaanjumhisobi.

This byte describes the khan's army through an extreme form of rhetoric. It is said that the khan's soldiers were as numerous as the grains of sand on the ground. In the next verse, the art of mubolaga (hyperbole) is used, as if the poet has changed his mind, but the thought is reinforced, and the reader is drawn to the fact that the armies are no longer as numerous as grains of sand, but as infinite and innumerable as the stars in the sky. We continue to communicate with epic bytes:

Tajammul onda Afriduncha yuz ming ,

Xizona mahzani Qoruncha yuz ming .(3,25)

Faridun, whose voice captures the world and recognizes the seven climates, and Qarun, whose treasures are unparalleled, are no exception. As we read the above verses, the fame of the khan of China is a hundred thousand times greater than that of King Faridun of Iran, and his treasures are a hundred thousand times greater than the treasures of Qarun.

The image of the Chinese palace is narrated in a unique and glorious way through the art of tashbeeh.

Uluvi dargahi gardun misoli ,

Qayu gardunki , andin dog'i oliy . (3 , 25)

His high tower is an example of heaven, perhaps even higher.

In this verse, too, Navoi creates a wonderful example of the art of tashbeeh.

Describing Farhod and his father's tariff, he likens Farhod to a pearl and his father to a pearl that keeps that pearl.

Valaddur ul duru volid sadafdur ,

Sadaf ya'ni otou dur xalafdur . (3 , 26)

The sufferings of the Chinese Hakan are described in a combination of the art of rhetoric and the art of tashbeeh.

Bo'lib ko'z yoshidin har yon guharposh ,

Guhardek ko'zga istab o'zga bir yosh . (3 , 28)

When she cried, the tears welled up in her eyes, and she wanted a baby to appear in front of her like a pearl.

Alisher Navoi describes Farhod's birth with special affection in the chapter "Farhod's song from the human shabiston to the flower of the body from the tongue of the pen nightingale".

Shabistonida tug'di bir yangi oy ,

Yangi oy yo'qki , mehri olamoroy . (3 , 28)

In these verses, which depict Farhod's birth, the artist uses a very charming art to tie the words in the verses into a pearl. The artist, who praised Farhod's birth by saying that he was born in Shabistan, uses the art of metaphor to call it the new moon. In the next verse, Navoi uses the art of mubolaga (hyperbole), as if the artist has changed his mind, but the thought is further strengthened. Here, too, Navoi uses the art of metaphor, calling Farhod a pity.

Ochildi bog'ida bir otashin vard ,

Demaykim vard , balkim shulai dard . (3 , 28)

In the above verse, too, Navoi creates a beautiful artistic image in a combination of adjectives, metaphors and the art of mubolaga (hyperbole). The artistic means at the heart of the image are very much in line with the essence of Farhod's image.

Ko'zida ashk selidan asarlar ,

Damida oh dudidin xabarlar (3 , 29)

In these Egyptians, Farhad's birth with love and his condition are described through the art of rhetoric. The art of allegory, which is included in both verses, draws the reader's attention to the fact that the hero of the epic was born with love.

As can be seen from the above verses, Navoi skillfully describes the birth of Farhod through a number of art forms in the creation of his image.

In Chapter XIII, where the epic is described as being named by Prince Farhod by the verdict of As-asmou tanzilu minas-samo, we read in the following chapter:

Bu na'v ermas ato qo'ymadi otin ,

Ki ko'rgach ishq aning pokiza zotin ,

Anga farzona Farhod ism qo'ydi ,

Hurufiy mahazin besh qism qo'ydi.

Firoqu , rashku , hajru , oh ila dard ,

Biror harf ibtidodin aylabon fard . (3 , 31)

In these verses, love is the art of tashxis (personification) Farhod's pristine and naming him. We see that the art of bookmaking has been artistically incorporated into the literary text in the formation of Farhod's name, taking the initials from the words "firoq(strangement)", "rashk(jealous)", "hajr(distance)", "oh(wail)", "dard(pain)".

The following verses also use kitobat (handwriting) art:

Qaddiga g'am yuki deb roz har dam,

Ki qilg'um bu " alif ni " dol " dek xam . (3 , 32)

The burden of grief is a metaphor. The byte is a delicate combination of metaphor and kitobat (handwriting) art.

Quyosh yanglig ' yorug ' rayi muniri ,

Vale andin yoruq mofi zamiri . (3 , 33)

In this verse, which attracts our attention, the thoughts and feelings of Farhod's image are described using the form of tashbeeh. According to Navoi, Farhod's thoughts are as bright as the sun, and his heart is brighter than the sun.

In the description of Farhod's image, Navoi also makes effective use of the art of takrir:

Demon kim ko'ngli pok u ham ko'zi pok ,

Tili poku so'zi poku o'zi pok . (3 , 35)

In the epic "Farhod and Shirin" the image of Bani under the pen of Navoi is described as follows:

Suv uzra gunbazi gardun hisobi ,

Anga soz etmak andoqkim hubobi .

Kelib har ne bino ul qilsa bunyod ,

Yiqilmoqdin falak qasridek ozod . (3 , 42)

In these verses, building a building on the water for Boni is as easy as creating foam on the surface of the water. In these verses, through the art of rhetoric and husni talil (euphemism), the idea is expressed at a high artistic level.

The buildings he built are as strong as a mansion. In this verse, it is said that the buildings built by Bani did not know what it means to collapse like a heavenly palace.

From "Farhod and Shirin" we read:

Surub yuz mahvash atrofida markab ,

Aningdekkim , qamar davrida kavkab , (3 , 45)

Conclusion

As we read the verses carefully, we see a wonderful expression of the art of tashbeeh and husni talil (euphemism). In this verse, the prince is surrounded by a hundred moons, as if the moon were surrounded by stars.

Farhod's unparalleled passion for learning a trade is skillfully expressed in Navoi's pen through the art of rhetoric:

An ingdek qildi xor o yo'nmog'in vird ,

Ki yuz Qoran , qoshida bo'ldi shogird . (3,47)

In the epic, Hakan's words to Farhod are noteworthy:

Uluming bahridin inson hisobi ,

Atorud shaklidur andin hubobi . (3,48)

In this verse, the image of Farhad is captivated by the art of rhetoric. "People believe that the star Atorud is something in the form of a bubble of water in front of the sea of your knowledge," said Farhod, noting that he was a rare talent who possessed many of the sciences of his time.

References

1. Alisher Navoi. Farhod and Shirin. Tashkent: Fiction, 1964. Porso Shamsiyev edition. -432b
2. Alisher Navoi. Farhod and Shirin. Tashkent: Literature and Art named after Gafur Gulom, 1989. The text of the epic was prepared for publication by Porso Shamsiyev. -592b.
3. Alisher Navoi. Farhod and Shirin. Alisher Navoi Complete Works 20 volumes, 8 volumes. Tashkent: Fan, 1991. Prepared by Porso Shamsiyev on the basis of scientific-critical text Suyuma Ganieva - 647 p.
4. Alisher Navoi. Farhod and Shirin. Tashkent: Teacher. 2006. Vahob Rakhmonov edition, in Latin. - 405b.
5. Annotated dictionary of the language of Alisher Navoi's works. 4 vols., 1 vol. Fan, Tashkent: 1983-656 p.
6. Annotated dictionary of the language of Alisher Navoi's works. 4 vols., 2 vols. Tashkent: Fan, 1983. -644 b.
7. Annotated dictionary of the language of Alisher Navoi's works. 4 vols., 3 vols. Tashkent: Fan, 1984. -649 b.
8. Annotated dictionary of the language of Alisher Navoi's works. 4 vols., 4 vols. Tashkent: Fan, 1985. -636 b.
9. A concise dictionary of Navoi's works. Prepared by Botirbek Hasanov. Tashkent: Fan, 1993. -375 p.
10. A. Hojiahmedov. Poetic arts and classical rhyme. Tashkent: Sharq.1998. -160 b.
11. Imam al-Bukhari. Al-jome as-sahih. Tashkent: Hilol. 2012. - 718 p.
12. Sh H. Depiction of king and great leaders in classic literature // International Journal on Integrated Education. - 2020. - p. 161-164.
13. Hayitov S. A. DREAM OF A PERFECT RULER // Theoretical & Applied Science. - 2020. - №. 1. - S. 459-463.
14. Sh.Hayitov. The genre of manokib and the problem of a perfekt human being // International Journal of Psychosocial Rehabilitation. ISSN. - S. 1475-7192.
15. Hayitov S. A. The altitude of maturity // Scientific reports of Bukhara State University. - 2020. - T. 3. - №. 1. - S. 167-172.
16. Ahmadovich H. S., Muminovna M. M. About Nisoriy Bobur And Humoyun // NVEO-NATURAL VOLATILES & ESSENTIAL OILS Journal | NVEO. - 2021. - C. 4753-4767.
17. Akhmadova U. Sh. Periphrase turlari va ularning matndagi yʻrni // Til, ta'lim, tarjima khalkaro journali.-Toshkent. - 2020. - T. 4. - S. 81-87.
18. Sh.A.U. Types of periphrases according to social-professional classification //The American Journal of Social Science and Education Innovations, ISSN. - S. 318-325.
19. Akhmadova U.Sh. PERIPHRASES IN THE UZBEK LANGUAGE // Crimean Tatar philology: problems of studying and teaching. - 2020. - no. 1. - S. 24-31.