
TRADITION AND CREATIVITY IN THE IMAGERY OF THE SOUL AND SPIRIT IN THE POETRY OF ALISHER NAVOI

Ibotova Madina Otabek's Daughter

Teacher Of Bukhara State Pedagogical Institute, Uzbekistan

ABSTRACT: The article interprets the issues of tradition and creativity in the image of the soul and spirit in the lyrical legacy of the great poet Alisher Navoi. The analysis shows that the poet used these concepts in the system of love and soul, body and soul, and achieved creativity.

KEYWORDS: Alisher Navoi, ghazal, tradition, creativity, soul, spirit, body, love, lover.

INTRODUCTION

It is known that Alisher Navoi raised Turkish poetry to a high level both ideologically and artistically. The poet enriched Turkish poetry not only with the world of themes and feelings, but also with the world of images. This can be seen in the images of soul and spirit in ghazals. In the lyrics of the great poet Alisher Navoi, especially in his ghazals, symbols of soul and spirit are widely used.

How did Alisher Navoi use his own artistic traditions to describe the soul and spirit in his poetry? Questions may arise as to whether the poet remained in the shell of that tradition in describing the soul and spirit or was able to approach it creatively and develop the image of the soul ideologically and artistically.

In fact, in the interpretation of the mysteries of love, wisdom, fidelity and perfection, religion and faith, there are instances of Navoi being influenced by the words and views of "Turk Piri". In particular, in the interpretation of true love, Navoi wrote verses in harmony with Yassavi's wisdom.

In his true love, he is always ready to sacrifice his life and the world. In his four poems, "You can't know the secret of love without dying", "If you fall in love with the truth, die alive", "True lovers who sacrificed their lives", or:

"Ishq yo'lida jon berganlar jononadur,

Jondin kechmay, jondan xabar bilmang, do'stlar",- There are many verses like In the poet's work, the expression "to die" not only means soul - life, but also worldly passion.

Alisher Navoi also created images in harmony with "Turk Piri":

Ul quyoshni istasang, jon berki, erur bandi roh,

Topmas ulkim, bo'Imag'ay Iso masallik fard ani .

The symbol of the Sun-Truth, the poet exclaims "If you want to reach the truth, don't spare your life" with the line "if you want the sun, give your life...". If the soul is not interceded, the truth

cannot be reached. We can observe the ideas of sacrificing one's life for the sake of love, of getting rid of one's life and worldly desires, even in classical artists up to Navoi.

The image of love "with soul" can be seen in Atoyi's poetry, which is not surprising if it had an impact on Alisher Navoi's work.

Sevgani usruk ko'zung birla labingni jon ila,

Piri mayxona Atoyi ollida bo'ldi murid.

The poet loves the drunken eyes of his lover so much that even the "a tavern keeper" can't love him like that. The phrase "a tavern keeper" in the verse should be understood as a person who spreads enlightenment and discusses the secrets of truth between lovers.

So, when we look at the views of the soul used in the poetry of Alisher Navoi, it includes the creative achievements of the Turkic poets of his time and the advanced representatives of the Persian-Tajik poetry, from folk oral works, the effect is felt.

According to Imam Ghazali, "...soul comes in two meanings. First: the soul is an invisible body, the source of which is the pores of the physical heart. From there, it spreads throughout the body through the beating veins. The process (movement) of the soul in the body; the flow of life rays from the heart to all parts of the body, such as feeling, seeing, hearing, smelling, is like the light flowing from the lamp in the corners of the house. The second meaning of soul is as follows: The soul is a knowing, perceptive divine blessing in man." The second meaning of soul refers to the concept of soul.

So, when the soul - the divine gift - finds a place in the body, it acquires the power of life and starts to move. When the body made of ordinary soil acquires a soul, it becomes a human being, the ruler of the universe, God's "caliph" on earth.

The movement of the body, its place in life is determined by the soul. Because the soul (spirit) controls a person. In the literary literature, the lover is often expressed in the form of the body, the body, the lover, the soul. That is, just as a body has no essence without a soul, life without a lover has no meaning.

Xullasin xunoblig' jon rishtasidin qildi charx,

Bo'ldi jonlar joni, vah-vah, ul parivash paykari.

By describing the poet as "the soul of the soul", the poet managed to increase the effectiveness of the stanza.

We read in one of Navoi's ghazals:

Ul malohat ganji hajrida buzug' maskan manga,

Uyladurkim, jondin ayru yuz yarolig' tan manga.

In estrangement, even beautiful and attractive places look like ruins and "depraved places" to the eyes of a lover. It is like a "dead body" separated from the soul. Or:

Dema hijronimda chekmaysen fig'onu nola ko'p,

Jism aylarmu fig'on, bo'lg'on nafas jondin judo?

The lyrical hero turns to his lover and says: don't moan and whine a lot about me. It is natural for the body to mourn when it is separated from the soul. As the body needs the soul, so I need you.

Similarly, in another stanza, the lover says to his mistress:

Firoqing ichra qolg'ach, o'lganimga qilma hayratkim,

O'lumdin o'zga ish yo'q, jismga jondin judolig'din.

In this verse, the body is a lover and the soul is a lover. As a result of the separation of the body from the soul, there is nothing for it but death.

When Alisher Navoi depicted the soul in his ghazals, he creatively used and developed the traditions that existed before him, the images from the works of poets such as Yassavi Bakirgani, Ibn Sina, Rumi, Pahlavon Mahmud, and Lutfi.

In addition, the great poet expresses with great artistry that the soul (spirit) encounters various relationships in the life of a person and falls into such situations as illness, weakness, hardship, sadness, horror in the sufferings of love and migration.

REFERENCES

1. Navoi. Badoye' ul-bidaya. MAT. Volume I. - T.: 1987.
2. Navoi. G`aroyib us-sig`ar. MAT. Volume III. - T.: 1987
3. Ghazali Muhammad. Kimyoyi saodat. -T.: "Rainbow". 1995.
4. Hayot vasfi. -T.: Gafur Ghulam Literature and Art Publishing House. 1988.