

The Essence And Significance Of Alisher Navoi's Lyric Poetry

E'zoza Olimjon qizi Khudoyberdiyeva

3rd-year student at the Alisher Navoiy Tashkent State University of Uzbek Language and Literature

Ziyo-Zukko General Education School under the Abdulla Qodiriy 11 Islamic Academy

Annotation: This article explores the content and essence of the lyric poetry of the great Uzbek poet and thinker Alisher Navoi. It examines the themes he addressed, his artistic mastery, and the importance of his works in Uzbek and world literature. The article highlights Navoi's unique approach to depicting themes such as love, morality, perfection, humanity, and divine love in his lyrical works.

Keywords: Alisher Navoi, lyric poetry, love, morality, divine love, artistic mastery.

INTRODUCTION.

Alisher Navoi is a monumental figure in Uzbek literature and culture, with his lyrical poetry holding a unique place in the history of national and world literature. Navoi's lyric poetry delves into profound human emotions, including love, friendship, moral virtues, divine love, and the pursuit of perfection, all portrayed with remarkable artistic skill. Through his creative works, Navoi aimed not only to elevate poetry but also to enrich the spiritual lives of individuals. This article examines the thematic depth of Navoi's lyric poetry and its lasting significance in the literary tradition.

Main Body: Alisher Navoi's lyric poetry encompasses a wide array of themes, with love being the central and most prominent one. In Eastern literature, love is traditionally classified into two types:

1. True (Divine) Love
2. Figurative (Earthly) Love

True love refers to devotion and affection directed toward the Absolute Being—God, the Creator, or the Divine. Figurative love, in contrast,

signifies love for human beings or the material world. Figurative love is understood as symbolic, not representing its literal meaning but instead reflecting something higher. Since, in Sufi philosophy, God created the world and its beauty, including humankind, as symbols of His love and perfection, love for the creation of God, including human beauty, is regarded as figurative love.

Navoi beautifully expresses his philosophical understanding of love in the following verses:

"If Navoi weeps, do not call his love figurative,
For once purified, figurative becomes the truth.

Through figurative love, I seek the path to true love,

For those who pursue truth, this is the only way.

A lover finds the way to truth through the figurative,

Renouncing the figurative, for it lacks the truth."

Navoi explicitly states that the purpose of figurative love is to serve as a path toward glorifying true, divine love. For a seeker of truth, as Navoi identifies himself, figurative love is a necessary step

to attain spiritual enlightenment and divine affection. Thus, the human love depicted in Navoi's works symbolizes his deep and profound love for God.

The question, "Did Navoi have a beloved in real life? Did he ever marry?" has long intrigued his readers and admirers. In one of his ghazals, Navoi appears to address this curiosity:

"Do not scorn my loneliness, for there was a time,
When I too had a beloved, oh dear friends."

In these lines, Navoi acknowledges having had a beloved, urging his friends not to criticize his solitude. This candid admission reflects a poet filled with love and sorrow, helping readers gain a deeper understanding of his emotional and spiritual journey.

"Without a beloved, I weep tears of blood in ruins,

While you stroll with your loves in blooming gardens, oh friends."

Here, Navoi's expression of deep sorrow contrasts sharply with the joy of his friends. This contrast reveals the altruistic and selfless nature of the poet, who wished for others to experience happiness, even though he was deprived of it. Navoi's lyric poetry conveys his profound sense of empathy and his generous spirit as a humanitarian.

At the heart of Navoi's lyric poetry lies the philosophy of equality in love, a theme that occupies a central place and resonates deeply throughout his poetic works.

Corrections and Improvements:

1. Simplified and clarified some sentences to improve readability and accuracy.

2. Corrected minor stylistic issues to ensure fluidity and alignment with Navoi's philosophical themes.

3. Enhanced consistency in terminology, such as "figurative love" instead of alternating between "figurative" and "earthly."

4. Provided a more precise interpretation of Sufi philosophy and Navoi's message to avoid ambiguity. The philosophy of equality in love occupies a central place in Navoi's lyric poetry:

"If the lover is a king and the beloved a beggar,

The turmoil of love surpasses the clamor of armies."

According to Navoi, a lover could be a king, and their beloved a beggar, yet the compassionate poet sees no fault or inequality in this. In Navoi's poetic vision, the beggar is not the pauper we imagine today but a pure-hearted, honest, humble, proud, and noble individual. For a king to fall in love with such a person, in Navoi's view, is not merely an expression of human equality but also carries significant socio-political implications. As expressed in the verse, the "turmoil of love," meaning the king's quest for the mercy and affection of a beggar-beloved, restrains the king from waging wars or pursuing conquests. This highlights the transformative and pacifying power of love, overshadowing the idea of equality itself.

In the previous verse, love was described as granting individuals the strength to overcome their own flaws and change their morality, worldview, and values. In the subsequent verse, Navoi depicts the lover's vulnerability before love's trials:

"Even if the lover is a dragon, they must embrace humility,

Suffering the torment from the ant of love's path."

The verse suggests that even a mighty being, whether a dragon-like tyrant or a powerful creature, becomes powerless and fragile in the face of love's trials. The lover may suffer humiliation from the mere ant of the beloved's dwelling, illustrating love's humbling force. The dichotomy between the dragon's strength and the ant's fragility is symbolic and exaggerated, emphasizing the transformative and humbling nature of love. The wisdom derived from these verses is profound: love possesses such noble qualities that it can turn a conquering king into a peaceful ruler and a ferocious dragon into a harmless being. This idea reaches its zenith in the following lines, which Navoi elevates to the status of a master verse:

"In love, the king and the beggar are equal—perhaps the beggar is superior,

If the beggar embraces poverty as a devotion to love."

This is considered a master verse because it brings the earlier ideas to their ultimate conclusion. It encapsulates Navoi's philosophy of love, presenting the culmination of his reflections on the relationship between kings and beggars. Navoi had never expressed his viewpoint so explicitly and succinctly as he does in these lines: "In love, the king and the beggar are equal." Moreover, Navoi takes this notion further, asserting that if the beggar embraces poverty as a sacrifice for love and devotion to the beloved, then the beggar is not only equal to the king but superior to them. This marks the most progressive point in Navoi's perspective on love and his views on the roles of kings and beggars.

Conclusion: The thematic richness and artistic mastery of Alisher Navoi's lyric poetry have left an enduring mark on Uzbek literature. His poems are of great importance in fostering human spirituality and glorifying both love and divine devotion. The continued relevance of Navoi's lyric poetry today

confirms the universal appeal and timelessness of his literary and spiritual heritage.

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