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THE IMAGE OF THE BELOVED IN ALISHER NAVOI'S GHAZALS AND THE PROBLEMS OF ITS REPRODUCTION IN TRANSLATION

Abstract. In this article, the literary-aesthetic, mystical nature of the image of the beloved, which is actively used in Alisher Navoi's work, especially in his poetry, is studied. Some stanzas with this word in Alisher Navoi's ghazals were selected as objects for the study of the problem posed in the article. In order to further analyze the essence of the image, examples were taken from Navoi's ghazals in Persian and the works of other poets who created in this language. Special dictionaries are used for the review of mystical terms. Also, the art of quoting is skillfully used in Alisher Navoi's Turkish and Persian ghazals.

Key words: Alisher Navoi, artistic creation, artistic image, mysticism, lore, tarso, ghazal, Muhammad, Jesus, Yusuf, Khizr, Nimrod, perfect man, love, Persian ghazals, Zullisonayn, death, poverty, prophet.

Абстрактный. В данной статье исследуется литературно-эстетическая, мистическая природа образа возлюбленной, который активно используется в творчестве Алишера Навои, особенно в его поэзии. Некоторые строфы с этим словом в газелях Алишера Навои были выбраны в качестве объектов исследования поставленной в статье проблемы. Для дальнейшего анализа сути образа были взяты примеры из газелей Навои на персидском языке и произведений других поэтов, творивших на этом языке. Для обзора мистических терминов используются специальные словари. Также искусство цитирования умело использовано в турецких и персидских газелях Алишера Навои.

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Ключевые слова: Алишер Навои, художественное творчество, художественный образ, мистика, предания, тарсо, газель, Мухаммед, Иисус, Юсуф, Хизр, Нимрод, совершенный человек, любовь, персидские газели, Зуллисонайн, смерть, бедность, пророк.

Annotatsiya. Mazkur maqolada Alisher Navoiy ijodida, ayniqsa she’riyatida faol qo‘llaniladigan mahbub obrazining adabiy-estetik, tasavvufiy mohiyati o‘rganilgan. Maqolada qo‘yilgan muammoning tadqiqi uchun Alisher Navoiy g‘azallaridagi shu so‘z ishtirokidagi ayrim baytlar obyekt sifatida tanlangan. Obraz mohiyatini yanada kengroq tahlil qilish maqsadida Navoiyning fors tilidagi g‘azallaridan va shu tilda ijod qilgan boshqa shoirlar asarlaridan misollar olindi. Tasavvufiy atamalarning sharhi uchun maxsus lug‘atlardan foydalanilgan. Shuningdek, Alisher Navoiyning turkiy va forsiy g‘azallarida iqtibos san’atining mohirona qo‘llanilganligi xususida fikr yuritilgan.

Kalit so‘zlar: Alisher Navoiy, badiiy ijod, badiiy obraz, tasavvuf, irfon, tarso, g‘azal, Muhammad, Iso, Yusuf, Xizr, Namrud, komil inson, ishq, forsiy g‘azallar, zullisonayn, fano, faqrlik, payg‘ambar.

Introduction

In our classical literature, which has a thousand-year history, the issue of artistry has always been in the center of attention of poets. When talking about the potential of this or that creator, attention is focused not on what he describes, but mainly on how he describes it. In particular, the skill of using poetic arts in literary works has been evaluated as one of the main aspects of artistic artistry in all centuries. Repeating the verses of the great Navoi, each of which expresses a worldly meaning and a universal feeling. Each time we read again and again, we are filled with excitement and excitement, each time we read a new line of these diamond lines. we discover its edges, we are surprised to see new meanings emerge. Navoi's verses come into our lives from childhood, with the first reading

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books. We For the first time, we recognize the great poet as a wise teacher who said, "If you are a scientist, the world is yours." we learn as teachers. Then, during adolescence and youth, Navoi teaches us the lesson of love and loyalty. We copy and write passionate love verses in our notebooks and add them to our first love letters. Over time, the great Alisher appears before our eyes as a philosopher, teaching us a lesson in life teaches us about his joys and sorrows and pleasures expands.

Hazrat Alisher Navoi's works were known and famous during his lifetime. It is not wrong to say that the interest in Navoi's works, his study, and the analysis of his scientific heritage have been the object of research of any nation and any time. After all, Navoi's works do not get old even with the passing of time. The treasure of meanings embedded in the core of his works is renewed and rejuvenated year by year. Not only Uzbek scientists, but also Turkish scientists have conducted detailed studies and scientific research on Navoi's work.[1]

Analysis of literature on the topic

Professor Kamal Eraslan is one of the scholars who can be praised among the Turkish Navoi scholars. The merit of the scientist is that he defended his doctoral thesis "The text and features of Alisher Navoi's work "Nasyimul muhabbat min shamayimil futuvvat"" in 1970, and in addition to this work, he also wrote the treatise "Holoti Syed Hasan Ardasher" and "Pahlavon Muhammad". published.

There are many manuscripts of Navoi's works in Turkish libraries. The manuscript copied by Muhammad Darvesh Taqi in Herat in 1496-97 during Navoi's lifetime, which is kept in the library of Topqopi Revan palace, is important. Professor H. Sulayman, who brought a photocopy of this manuscript to Uzbekistan,

[1] Izzat Sulton. Navoiyning qalb daftari. -T.: G‘. G‘ulom nomidagi badiiy adabiyot nashriyoti, 1969;

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wrote: "Navoi himself saw this manuscript copied by Darvesh Muhammad Taqi, one of the leading calligraphers of Sultan Hussein's library. There should be no doubt, because this manuscript is a copy of the Kulliyat written by the poet himself, and there is a preface to the Kulliyat written by Navoi himself.

Research methodology

Alisher Navoi has a special place in the Turkish world. The mystic poet expressed mystical ideas and concepts with unparalleled artistry. First of all, classical literature, in particular, Alisher Navoi's art, is an expression of love for God Almighty and true servitude to Him. In fact, these works show the knowledge of the human soul and the achievement of enlightenment and ishqullah, but the presence of the Turkish spirit is important in these interpretations. Navoi widely used Persian and Arabic words in the literary language and, it is worth noting, legalized their use in the Turkish language. However, the Turkish image and interpretation was always a priority. First of all, Navoi sometimes refers to the Creator, Birubor Allah with the Turkic word Tengri.

In his lines, the poet created a perfect idea of the Creator, Man, love, lover, lover. Literature is always about achieving morals, especially behaving with the behavior of the Prophet (pbuh). Of course, this image of man's lover in the mortal world depicted God.

Analysis and results

Alisher Navoi described in the ghazal "The conflict of life and death" that the beloved of the lover is like a breathless person, his lips are like the dead. Can also give life, the lover who kisses these lips will find eternal life. Not only that. Jonah each of his lips has the power of magic, and in the work of magic they are very good. are an alliance. In short, the meaning of the first stanza of the ghazal based on this narration is as follows:

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"My soul, each of your lips is in the place of a soul in raising a dead man, they are both very good at it." they are true". In addition to the union of the word "jonon" in the verse, there is another meaning - soul to soul, soul to soul it also has the ancient meaning of getting. For example, in relation to those who have shown sacrifice in the war so it is said. Navoi was able to add this meaning to the ghazal: the two lips of a soul are the soul of a lover they argue with each other during dedication - one takes a life, the other gives a life. Yes, this is the place It is a natural thing for a person to have a strong and sincere love for his family. A soul in love he suffers so much in his mind that he forgets his existence, but the presence of the soul, brings him back to himself, revives him. This state of mind, contentment, at the moment of Visol is taken from the lips the taste of a kiss brings incomparable peace to the soul. Life meets life, no, no, united goes There is no difference between them: the soul becomes the soul, and the soul becomes the soul. That is: "My soul was satisfied with life to such an extent that I did not know which one was soul and which one was not - If there is a soul, where is the soul? If there is a soul, where is the soul?" The second is a direct continuation of the first stanza This is the meaning of the verse.[2]

Summary

In conclusion, A. Navoi is undoubtedly a propagator of his mother tongue and a supporter of the Turkish language. In the almost thousand-year development of the Turkish language, "no one is more or less fluent." The poet created in the Turkish language in all artistic genres and proved both practically and theoretically the breadth and variety of artistic, lexical, grammatical and stylistic possibilities of this language.

[2] A.Rustamov. Navoiyning badiiy mahorati. -T.: 1979;

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