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ALISHER NAVOI TRADITION IN THE WORK OF MUZZAMKHAN

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ABSTRACT

Tradition and skill are one of the factors that determine the longevity of literature. There is a creator of every age who has matured, intellectual qualities, who follows the creations of his predecessors, continues their most advanced traditions and strives to express himself, to have his say. Muazzamkhan's work is not without its events.

KEYWORDS: *Sufism, Boda (Wine), Literature, Lyrical Heritage, Aesthetic Thinking.*

INTRODUCTION

As he grew up in a creative environment, it has been repeatedly acknowledged in scientific studies that from an early age he was well acquainted with classical poetry of the East, in particular, Uzbek and Persian-Tajik literature. Muazzamkhan's poetry is saturated with the Eastern style of aesthetic thinking. In it we meet the traditions used by a number of artists such as Rumi and Alisher Navoi, Fuzuli and Mashrab, Nodira and Uvaysi. As a mature poet of his time, Muazzamkhan creatively used these traditions, combined them with the problems of his time, tried to seal the sorrow in a unique way.

When we compare Muazzamkhan's poetry with the works of other poets, this originality becomes even more vivid.

Relying on the active participation of Muazzamkhan in his creative research, especially Alisher Navoi, the teacher diligently and lovingly studies the lyrical heritage. For example, in the poet's ghazal "Every Hour":

The doctors said: "that the cure for estrangement is to die.

That's why I'm sick every hour

(Tabiblar aytdi: hijron dardini dorusi o‘lmakdur,
Aning-chun men bo‘libmen hajr ila bemor har soat)

This poet close to Alisher Navoi's lines:

If a person is suffering from separation,

His treatment will be either wine, or merging, doctor.

(Chorasi yo bodadur, yo vasl, yo marg, ey tabib,

Har kishikim topsa hijron dardidin bemorlig‘)

According to the sufism, "boda" (wine), "vasl" (merging), "Hijron" (estrangement) , "yor"(sweetheart) are concepts with symbolic meanings. Boda-the dream of the love of Allah, to achieve Vasl(merging), to become unique to the land of Allah. It is known that according to the sufism the ways to reach the will of Allah are different. For example, May, death, loss of consciousness can be avoided with Allah. Because to be born apart from Allah is to strive for the vision; Jalaliddin Rumi says:

Mo baroi vasl kardan omadem,

No baroi vasl kardan omadem

Alisher Navoi's byte talks about different ways to achieve this goal. According to the poet, this can be achieved only through death. Hijran is life. That is, man is separated from Allah while he is alive. In mysticism, death is a return to Allah. The representation of the verses of the Qur'an in afaq and anfus is interpreted as "death" and death is divided into general and specific. The first is the death of lusts and lusts. The second is to look at the whole being from the point of view of Truth, to attain monotheism. According to Junaid Baghdadi, "Sufism is that God will kill you and resurrect you. Therefore, the wisdom of resurrection with Allah is at the heart of "dying before death." In Alisher Navoi's verse, this is the philosophy of "dying before death", killing the lust and lust while still alive. Muazzamkhan, on the other hand, speaks of the only way to attain the guardianship of Allah.

Alisher Navoi is a poet who raised Uzbek mystical poetry to the highest level. Navoi's poetry is characterized by a deep, complex artistic philosophy, the richness of the image, the richness of the images, and at the same time, his poetry is so close to real life. Muazzamkhan's above lines are a simpler, more concise continuation of Navoi's creative traditions.

In Alisher Navoi, the cure for hajj is either boda, or vasl, or death, while in Muazzamkhan it is concluded that "the cure for hijrah is death." Without using the symbols of boda and visol, Muazzamkhan expresses his feelings in a special way in the second line, saying, "Because I am a patient with estrangement every hour." Muazzamkhan's:

I couldn't sleep on the night of your estrangement,

So tears flowed to my yellow face.

(Sani shomi firoqingda ko‘zimga kelmadi uyqu,

Aning uchun oqar xunob sariq ruxsor uza har su),

– Alisher Navoi's ghazal, which begins with:

Her promise of coming tonight that cypress-like belle didn't keep,

Looking forward to seeing her till early dawn I couldn't sleep.

I could've died of ghastly boredom but the stunner didn't come,

Feeling every moment nervous on my tiptoe I did creep

The same is true here: the situation expressed in both bytes is unique. Navoi's lyrical protagonist received, but his unfaithfulness condemned him to staying up all night. In Muazzamkhan, however, a general expression of estrangement is given. In this sense, time is clear and limited in Navoi's ghazal, and more general in Muazzamkhan.

Alisher Navoi wrote in one of his ghazals: These thoughts of the great poet may seem pessimistic to some. But according to Navoi, this mood purifies the heart, motivates a person to perfection. Muazzamkhan is also derived from this meaning in the above verse. The second verse of the verse makes it clear that this world is a test for the believer.

In terms of mystical terms, this world is a "dungeon". The dungeon is also used in the sense of body. That is, the fact that the soul entered the body from its celestial expanses like a narrow cage was likened to falling into a dungeon, and the word "prison" thus acquired a metaphorical meaning.

If they throw a scoundrel at you, and the arrow of slander pierces

your bosom like a pike, be patient.

(Sen sano et ta'na toshi gar yog'ilsa boshingga,

Tuhmat o'qi teshsa bag'ring misli paykon g'am yema.)

In the Muazzamkhan's poetry, inverted symbols to the "people of purity", "wisdom of the mind" are often encountered. These are: "kajrav" (crooked), "ignorant", "unscrupulous", "brave", and others. No matter how many "reproach stones", "the arrow of slander", that is, strangers from "wisdom of the righteous", your face before God is bright, - the poet appeals to him. Their schemings are not worth the grief.

Come, Muazzam, if you have hashed with a tesha, you will be the ground.

If they gossip, be silent and do not grieve.

(Kel, Muazzam, sen zamin bo'l, tesha birlan chopsalar,

Qil sukut gar qilsa dashnomi farovon g'am yema).

Attention is paid to the fact that the whole Gazelle is aimed at opening a poetic idea - the mood of a "stranger". The feedback around the same mood develops gradually and creates a distinctive set. Apparently, in Majestic poetry, internal activity is strong, and in this aspect it manifests itself one of the most remarkable features of Eastern poetry.

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