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## FROM THE HISTORY OF STUDYING ALISHER NAVA'S LYRIC POETRY

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### ABSTRACT

*Alisher Nava'i's lyric poetry has been studied in Uzbekistan and abroad. The process of studying the literary heritage of the poet in Uzbekistan began in the thirties and forties of the last century on the occasion of the five hundredth anniversary of Nava'i. Research on Nava'i's poetry was conducted mainly in two directions: theoretical research and textual research. The article provides information on the beginnings of theoretical research. M.Shaykhzoda, A.Hayitmetov, Y. Ishakov's fundamental research aims to study the lyrical hero of Nava'i, used poetic arts, the characteristics of the genre (genres of ghazal, qit'a, tuyuk, fard), the characteristics of the subject and the main images. After independence, Nava'i scholars studied religious themes in the poet's poetry (ghazals praise be to Allah and prophet), they conducted research within the framework of Nava'i's Sufi views. Nearly a hundred years of research have given rise to the science of Nava'i studies.*

**KEYWORDS:** *Ghazal, Nava'i Studies, Diwan, Nava'i Lyrics, Lyrical Hero, Genre, Image, Poem, Poetics.*

### INTRODUCTION

While the study of Nava'i's lyrics began in the 1930s, it was conducted mainly in two directions. The first direction was the textual examination of the poet's works. At the same time, the literary critic Hamid Suleiman worked on the preparation of an academic edition of "Hazoin ul-Maoniy" and a scientific critical text. The first theoretical researches on lyricism can be observed in the scientific works of academicians Oybek, E. Bertels, M. Shaykhzoda and A. Hayitmetov.

In general, to express the study of Nava'i's poetry from the point of view of the laws of art began while the poet was still alive. His contemporaries such as Jami, Lutfi, Babur, Sayyid Hasan Ardehir, Pakhlavon Muhammad gave him a neutral and objective assessment.

The emerge of the science of fundamental Nava'i studies can be divided into two historical periods: pre-independence and post-independence scientific research.

**The main part.** Maksud Shaykhzoda's research and a series of articles on "Nava'i's lyrical hero" is the first and special stage of pre-independence scientific research. Although the research is based on the "Gharoyib us-Sighar", it contains general theoretical views on Nava'i's lyric poems. The study provides theoretical insights into the identification of the poet's lyrical protagonist, some poetic methods of lyricism, the distinctiveness of the Eastern Diwanian tradition and the Nava'i diwans, and the role of science bade in the study of classical poetry.

As in all diwans, the "main organism" of the "Gharoyib us-Sighar" is the ghazal, the scientist assesses his creative skills as follows: "The main and first characteristic of Nava'i's ghazal is its logical structure, the birth of one moment from another". In the poems of the poet, the principle of creating a perfect event, a lyrical situation with a plot, that is, the principle of evolution is also felt in the development of the image. In a deeper understanding, analysis and study of the essence of Nava'i's lyrics, Maksud Shaykhzoda dwells in detail on the contrast and contrast of spiritual arts, and quotes unique examples of the poet's lyrical monument.

Prof. A. Hayitmetov's fundamental research of a monographic nature called "Nava'i lyrics" was also one of the important steps in Nava'i studies. The scholar conducted research on the genre features of Nava'i's lyrics, the features of the creative method, the topics addressed in the ghazal, which is considered the most active genre and the characteristics of the main lyrical images. In particular, the issue of determining the true chronology of the poems included in "Hazoin ul-Maoniy" was scientifically concluded by Doctor of Philology Hamid Suleiman – Both Maksud Shaykhzoda and A.Hayitmetov confirmed that the manuscripts copied while Nava'i was alive were not written in the four seasons of his life. In addition, the study of the genre features of Nava'i's lyrics is considered a key issue in the study of the creative lyrical heritage. Therefore, the monograph notes that the genres of qit'a, fard, sokiynoma, chiston, problem, rubai, tuyuk were enriched with new features in the poet's lyrics and developed in all directions. The genre of ghazel is also specifically mentioned. Poet who wrote ghazals before Nava'i's Sa'di, Hafiz, Lutfi, Otoy, Jami, Khusrow Dehlawi followed the literary traditions of the time, his incomparable success in ghazal writing was reflected in the weight, theme and specific new details. Maksud Shaykhzoda describes the lyrical hero as Nava'i himself, while A. Hayitmetov focuses on the main characters, the lyrical hero - the admirer, the beloved, the poet himself, the sheikh and other characters.

The poetry of the protagonist also cited three main characteristics: "... he is, firstly, a fiery lover, secondly a rind, a drunkard, and, thirdly a poet-thinker, about life and being, about science and art, when he is overwhelmed by the sufferings of his lover and fails. a thinker, intellect person, a person who writes poems about it."

There are some considerations in the research of Shaykhzoda and A. Hayitmetov, which we have seen above. In particular, when Shaykhzoda writes about genres, we don't see a qasida on the divan. He said: Nava'i did not consider official poems worthy of a lyrical diwan (although it is

known that he wrote several poems about Bayqarah). However, A. Hayitmetov emphasizes that the poem "Hilaliya", which is present in almost all manuscripts of "Badoe ul-vasat", is a very original and least studied genre. Of course, this comment is correct for the Shaykhzoda's object of study, "Gharoyib us-Sighar", but its general character shows that the phrase "unworthy" is problematic. Ishakov's first study was dedicated to the "First Diwan" composed by Nava'i's fans and was called "Alisher Nava'i's first lyrics". In it, for the first time, the ideological and artistic features of the first lyric were analyzed, and the poet's attitude to the lyrical traditions of his time was determined. These helped to understand the essence of Nava'i's work. After all, the observation of his complex creative path, which he traversed before his ascent to supreme, focuses on the fact that the first manifestations of humanity were manifested in his very first poetry by studying each stage. The scholar's work "Nava'i Poetics" provides a detailed analysis of the poetics of genres and the poetics of artistic imagery of the work "Hazoin ul-Maoniy". In the history of classical literature, the development of lyrical genres and their rise to a new level is directly related to Nava'i's work, each genre is its own object of image, one genre can not perform the function of another genre. In the section "Some methods and means of poetic image" analyzes the specific description of the content of the poem on the basis of stylistic and compositional means.

Y.Ishakov also addresses the subject of ghazels such as Shaykhzoda and A. Hayitmetov, and in contrast to them, ghazels on a romantic theme are divided into descriptive ghazels, descriptive-type ghazels, discussion-type ghazels, descriptive ghazels, and plot-based ghazels.

The literary critic summarizes his opinion on the poetics of Nava'i's ghazals as follows: "through his ghazals, Nava'i demonstrated in practice the various possibilities of this genre; Nava'i's ghazel's is distinguished by its large number in the history of ghazel; ghazels are created in different weights of aruz; their integrity and perfection in content and form is a special phenomenon; the individual biographical basis plays an important role in the ghazels. The scholar divides the main styles of medieval Uzbek poetry into Turkic, classical, high or Nava'i style. Brings the Nava'i style as a completely new phenomenon, consisting of a synthesis of the most characteristic features that are unique to all styles. He argues that its emergence is influenced by such factors as the philosophical and social essence of lyricism, pathos, internal evolution of genres, dynamics.

Nava'i scholars of the independence period paid attention to the little-studied aspects of the poet's work. N.Kamilov, I.Hakkulov, A.Abdukodirov, Dilorom Salohiy, S.Olim, K.Mullakhojaeva and other scholars based on the mystical aspects of the poet's poetry, the symbols of Sufism, imposed prohibitions. In particular, N.Kamilov's analysis of Nava'i's works on the basis of mystical and sectarian ideas, commentaries on ghazels, I. Hakkulov's series of articles "Return to Nava'i" on some topical issues of Nava'i poetry, analysis of ghazals, qit'as, rubai, comparative analysis of Dilorom Salohi's ghazel texts, researches on the gradual development of the poetic style of the poet, K. Mullakhojaeva's researches on meaning, symbolism and art, expression of Sufi views in hymns of praise and praise are among them.

## RESULTS AND DISCUSSIONS

Throughout the history of the study of Nava'i lyrics, attention has been paid to the following aspects:

- The issue of lyrical heroism in Nava'i poetry was considered. It turned out that Shaykhzoda and Hayitmetov had different views.
- The genre features of ghazals, qit'as, tuyuks, and rubais from the Diwans were studied.
- The themes and images of the most active genres used by the poet were described.

## CONCLUSION

In short, during almost a hundred years the history of the study of Nava'i's lyrics has led to the formation of it as a fundamental science, expanding the scope of research. The object of study shifted from general to specific, and different interpretations emerged. Today, studying Nava'i is facing new interpretations of the poet's lyrics and the correction of errors in the publication.

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