

# ON THE LITERARY TRADITIONS OF NAVOI IN THE WORKS OF KHOREZM POETESSES

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**Abstract.** This article accentuates the influence of Alisher Navoi's work on Khorezm poets, notably Ullibibi Otayeva, Gavhar Ibodullayeva, and Shaira Shams. Ibodullayeva's mukhammas in response to Navoi's ghazal, "Sen Mening," exhibits harmonisation of form and content, while Shams brings Navoi's complex thoughts in "Dost" to modern readers. Otayeva refines Navoi's concept in "Nasoyim ul-muhabbat," seen in Ibodullayeva's "Boldim" and Shams's "Aylasa" ghazals. The poets' works echo the traditions of Uzbek literature and Navoi's pervasive influence. Their artistic expression reveals shared imagery, as noted in Otayeva's analysis of Navoi's ghazals and rubai in her work, "The Last Wish."

## 1. INTRODUCTION

Every nation's literature possesses unique characteristics throughout its developmental history and stages. A significant portion of our contemporary Uzbek writers have extensively studied our nation's literary past, incorporating the invaluable experience of our classical literature representatives into their creative research.

Talented artists have consistently distinguished themselves through their unique approaches and individual styles. However, a lofty talent cannot flourish if it deviates from the main course of grand art. When a writer endeavours to articulate his thoughts within the literary field, he cannot fulfil this task without acknowledging the priceless traditions of the past. Khorezm poets, for instance, approach classical traditions with positive intent. They adeptly weave the creativity of Uzbek classical literature representatives, notably the sultan of the word kingdom - Alisher Navoi, into their poems, gaining profound spiritual nourishment from this.

It is known that if a writer of takhmis adds three lines of his own ghazal to other ghazal verses penned by himself or another poet, it results in a mukhammas,

thereby creating a takhmis. Naturally, this process demands high-level thought and considerable artistic skill from the poet. Because the lines added to each stanza must align with the subject, the rhyme structure, as well as the author's style of the takhmis, the poetic style, and the artistic expression of the original ghazal's author, the ghazal's stanzas should be ideologically similar and artistically harmonious.

## 2. METHODS

The history of Uzbek literature reveals that writing verses connected to the ghazals of master poets has been key to mastering poetry. It is unsurprising that in contemporary Uzbek poetry, creators writing epics find this a useful experiment in crafting original ghazals. In citing below the mukhammas of Navoi's ghazal by Khorezm poetess G. Ibodullayeva, we deemed it fitting to include literary critic A. Haitmetov's observation: "Nowhere is devotion to writing mukhammas more evident than in Khorezm."

In this mukhammas stanza, the poetess's artistic flair is evident in her ability to summarise the opening verses and logically link them to Navoi's ghazal. Given the complexity of this process, G. Ibodullayeva

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utilised the subtle art of “internal rhyme” to enhance the verses' impact, replacing “mazkur” with “mansur”, “manzur”, “masrur” as an internal rhyme.

In this mukhammas, G. Ibodullayeva's verses aim to summarise, elucidate, and artistically justify the experiences in Navoi's ghazal. It is more challenging to comprehend the "bir-ikki so'z mazkur qil" (say a word or two) in Navoi's verses – a heart-warming expression of the lyrical hero. However, G. Ibodullayeva's verses render these more concrete. The image in the second and third lines is juxtaposed with the lyrical hero's psyche when meeting with a lover (i.e., visol). According to the poet's interpretation, drinking rose water (gulob) and seeing her smile will gladden his heart. In conclusion, we can envisage the joy that delights the heart of the lyrical hero. It's noteworthy that the mukhammas lines resonate with Navoi's spirit, crafting a beautiful creative example by harmonising form and content.

### 3. RESULTS AND DISCUSSION

Indeed, mukhammas is a quintain, a five-line poetic form with a unique rhyme scheme in our classical literature. The lines of the first stanza rhyme with one another (a+a+a+a+a), and subsequent stanzas rhyme in a similar manner, with the final line of each stanza echoing the end rhyme of the first stanza (b+b+b+b+a). The poems of poetess Shams satisfy these requirements of mukhammas rhyme.

Shaira Shams treats friendship as a critical social and ethical attitude in this mukhammas. As she expresses her views about those who cannot distinguish friend from foe, or good from evil, she resonates with the proverb, "A foolish friend is worse than a cunning enemy." Indeed, some people view friendship as a mere title, focusing not on the person but on the position and wealth they possess, whereas true friendship relies on emotional and spiritual closeness alone.

Although Navoi's ghazal perfectly portrays the scenery, Shaira Shams endeavours to enrich it. Between the stanzas, there is an interconnectedness, an internal logical harmony. Indeed, expanding upon the thoughts and ideas in the ghazal is the mark of a great writer, and in this sense, the poetess sought to broaden the image of the spiritual state in her verses.

Shaira Shams has striven to simplify, explain and interpret Navoi's complex thoughts and ideas for

today's readers. By crafting mukhammas, the poetess drew inspiration from her distinguished predecessors, learning and honing her artistic skills. She also aspired to offer readers insights into Navoi's genius and assist them in understanding the great thinker. After all, more than five centuries separate Navoi's era from our own, which is evident in the evolution of literary language and thought.

Shaira Shams' verses are replete with rhythm and rhyme, in harmony with the theme and idea of Navoi's ghazal. Ahmed Tabibi offered a beautiful depiction of this unity among artists.

Mukhammas, according to him, is a superior poem, universally appreciated. When the words of two poets merge, they form the eye of meaning. Poems with meaning are as delightful as sweets. Mukhammas is a sweet poem, its words rich and savoury.

Many perspectives on this have been put forth in Eastern poetry. Atullah Husayni in his work “Badoye' us-sanoye” specifically discussed the art of tazmin. He suggested that a verse or two taken from another artist through tazmin “must be very popular”, recognisable as another's work [Atullah Husayni(1981)]. According to Husayni, such borrowed verses aren't considered plagiarism. As he noted, even Navoi borrowed verses with good intentions, enabling Uzbek readers to enjoy them.

In studying the works of Khorezm poets, we observe that their poems do more than imitate the ghazals of master artists. They subtly refine the ideas presented in our great poets' works, imbuing their poems with deeper meaning. For instance, in Navoi's work “Nasayim ul-Muhabbat”, there's an opinion that ill-gotten wealth impedes spiritual and human development. U. Otayeva enhanced this viewpoint in her poem with exquisite artistic flair and poetic language.

It is widely acknowledged that the depiction of any artistic image serves to illuminate truths related to human life. In this context, the image conveyed through the art of talmeh - Solomon's seal - is interpreted in historical sources as an invaluable symbol of dominion over demons, animals, wind and water. Losing Solomon's seal would presumably lead to the dominance of demons on earth, and consequently, a surge in human vices such as deceit, hypocrisy, adultery, and hostility. U Otayeva's phrase “as if Solomon's seal had been lost” alludes to this. The poetess underscores that the world of anyone

who "consumes dubious sustenance" will upend; that some have feasted on this food unknowingly, reluctantly, or with indifference, and yet some remain untouched by it. She suggests that for these individuals, the sun may never rise. The author concludes her poem by stating, "There are people who have never tasted it." This line resonates with the wisdom that "this world is built by good people." Indeed, despite the presence of miscreants causing people to live with narrow minds, shallow hearts, and impoverished souls, astonishingly, there are also those who have achieved spiritual maturity, consume halal food, and, in the words of our elders, they "hold the world".

Ullibibi Otayeva artistically analysed Alisher Navoi's ghazals and rubai in her work "The Last Wish", emphasising her inspiration from the literary legacy of the wordsmith.

In the works of our classical literary figures, there is no instance of full and consistent adherence to the tradition of the formal divan established during Navoi's era. In contemporary Uzbek poetry, we witness the revival of this fading tradition in Shaira Shams's divan "Samandar". This work was conceived in the divan tradition, with the radif of ghazals arranged in a strict order depending on their ending letters. This methodical approach clearly supports our perspective. Furthermore, in line with divan-creating tradition, the work begins with a prologue.

It's well known that there are specific traditions regarding the portrayal of love, which is a dominant theme in Eastern literature. In the history of classic literature, every mature artist has contributed to the evolution of these traditions to some degree. Specifically, in Alisher Navoi's work, exploration of this theme reached its zenith. Uzbek artists have been significantly influenced by Navoi's poetry. Love is also the primary theme of Shaira Shams' poetry. It is no overstatement to say that Shaira Shams honed and polished her artistic potential at the Alisher Navoi art school, as she learned from Navoi's traditions and was influenced by his creativity. These influences are evident in her mukhammas based on Navoi's ghazals, her references to Navoi's characters in her poems, and in her interpretation of the master's various ideas and expressions.

Shaira Shams not only follows Navoi's work but also enhances his ideas with her unique insights and views. For Navoi, the most terrible feeling in the world is heartbreak; for Shaira Shams, it is the breaking of her pen, which symbolises her departure

from the creative world. Following Navai, quoting his work, and commenting on his ideas is considered a mark of maturity and perfection for not only all Uzbek classical poets who follow Navoi, but also for Shaira Shams, a writer in modern Uzbek poetry.

In Shaira Shams' ghazals, all human emotions and experiences surge with her impassioned rhythm and fervour. This is testament to an artist's heart brimming with emotion and sentiment, where every aspect of love reflected in poetry, both pain and joy, resonates in this sensitive heart and seeps into the layers of verse.

Indeed, the creator, feeling divine and human love in her heart, used her unique magic and skill to transpose it all into poetry.

Gavhar Ibodullayeva skilfully describes the life experiences chosen for the ghazal "Buldim". The ghazal opens with the author's lament, "How many days it has been difficult", and in the subsequent stanzas (II, III, IV, V, VI) she details her separation from her love, her suffering, and pain. She reflects on how she "seems to be a gibbet for herself" in her grief, and ends with verses in the seventh stanza that encapsulate the essence of the whole poem.

The final stanza of the ghazal evokes A. Navoi's verses: "So'zni ko'ngilda pishirmaguncha tilga keltirma, Va har nekim ko'ngilda bor – tilga surma", which means "Don't say a word until it's fully formed in your heart, And don't say everything that you have in your heart". Indeed, not all thoughts and words in a person's heart can be voiced. The unspoken words lying in the depths of our hearts are our secrets known only to us. Secrets are like breaths, unrecallable once exhaled. In this verse by A. Navoi, the primary meaning is to think before speaking, and secondly, it underlines the difficulty of expressing one's heart in words. The first two lines of G. Ibodullayeva's ghazal align with this second meaning. The secrets of the heart, unexpressed, are committed to paper, and paradoxically, they gain a voice, revealing the poem's melancholic essence. The ghazal concludes with a stanza that offers profound insight into a situation that might otherwise escape a cursory glance.

## 4. CONCLUSION

It is widely acknowledged that one of the defining characteristics of the art of speech is the nationalism and simplicity of its artistic form. Although Khorezm

poets operate under the influence of Navoi's literary traditions, this principle is mirrored in their poems. These traits are apparent in the artistic expression of the poets' work, including their thoughts and ideas, methods of image creation, rhythm, and rhyme. After all, as noted by literary critic Ibrahim Haqqul: "Oriental poetry is traditional poetry. It clearly adheres to inviolable rules, requirements, and conditions. Tradition fosters talent. Taste has a significant influence on the unveiling and development of an artist's potential" [Haqqul I. (1997)]. Indeed, there is no doubt that Navoi's traditions have had a significant impact on the work of Khorezm poets and have nurtured their talent. In general, in the works of Khorezm poets, one can appreciate the beautiful expression of their admiration for the great thinker Alisher Navoi and their respectful gaze towards invaluable traditions of the past, as well as a novel approach to these traditions. Therefore, it is difficult to envisage any creator's success in the world of fiction and the uniqueness of their literary works without the rich spiritual heritage, forged by masters over thousands of years, as well as the influence of traditional creativity.

After all, every artist achieves innovation as a result of their thorough study and development of the traditions of fictional literature, thereby contributing to the experience of the art of words. Among them, Khorazm poets, in particular Ullibibi Otayeva, Gavhar Ibodullayeva, and Shams, have enhanced their artistic skills through their profound study and mastery of the traditional features of classical poetry, following in the footsteps of their mentors.

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