

Impact Factor:

ISRA (India) = 4.971
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
ПИИИ (Russia) = 0.126
ESJI (KZ) = 8.997
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2020 Issue: 08 Volume: 88

Published: 26.08.2020 <http://T-Science.org>

QR – Issue



QR – Article



Sirdaryokxon Utanova

Institute of Uzbek Language, Literature and Folklore
of Academy of Sciences of the Republic of Uzbekistan
Doctor of Philological Sciences, Senior researcher

COLOR AND ARTISTIC MASTERY IN THE POEMS OF ALISHER NAVOI

Abstract: This article examines the relationship between the colors and the poetic arts used in the ghazals of the unique poet of the 15th century Turkic poetry Alisher Navoi. It examines in detail the important role of colors as one of the means of ensuring the artistic perfection of lyrical works. The researcher proved that the texts with the participation of color and art served to expand the range of themes of the poet's poems, to deepen the idea put forward in the ghazal, and most importantly, to reveal the psyche of the lyrical hero.

Key words: color, Navoi, poetic art, lyrical hero, poetic skill, metaphor, symbol, red, yellow, green.

Language: English

Citation: Utanova, S. (2020). Color and artistic mastery in the poems of Alisher Navoi. *ISJ Theoretical & Applied Science*, 08 (88), 87-91.

Soi: <http://s-o-i.org/1.1/TAS-08-88-21> **Doi:**  <https://dx.doi.org/10.15863/TAS.2020.08.88.21>

Scopus ASCC: 1208.

Introduction

Only works that are able to convey a high idea and deep content in a beautiful artistic form will take its right place in the treasury of world literature and live forever. The reason for the universality and eternal life of the works of the great artist Alisher Navoi is that he perfectly expressed the ideas of social significance.

In a literary work, both the truth and its means of expression take on an artistic character. Poetry is the result of pleasure and excitement, which influences a person's spiritual world through enjoyment. The main factor that stimulates pleasure is art [13:21]. Therefore, for hundreds of years, there have been sciences that have guided and programmed the theoretical and practical work of Eastern classical poetry, which consisted of "ilmi bade", "ilmi aruz" and "ilmi qofiya (rhyme)". Of these, "ilmi aruz" deals with the issues of rhythm in poetry, "ilmi qofiya" deals with the problems of harmony in the last syllables of heavy verses and lines, that is, rhyme problems, "ilmi bade" studied the artistic means and methods in poetry.

Based on the requirements of these sciences, when evaluating the work of this or that poet, this or that work of art, the essence and scope of socio-

political, philosophical-ethical, enlightenment-educational problems reflected in the idea expressed by the artist, at the same time special attention was paid to such issues as the diversity of the applied poetic arts, their logical substantiation, their role and importance in revealing the content of the work. In Navoi's words, the work of a true poet is to "ma'oniy xazoyinidan javhar termak va el fayzi uchun nazm silkiga vazn berkmak" (give very beautiful meanings in poems and rhyming beautifully for the happiness of other people) [5:26].

There are many and varied artistic means in the poetic treasury of classical literature of the East, "the immortal work of the great poet" Khazayn ul-maoniy "is a mirror of the classical lyric poetry of the East, an exhibition of artistic means used by artists ..." [18: 218]. In Navoi's ghazals we see not only a complete set of poetic arts, but also their active role in the realization of the poet's ideological and aesthetic intentions.

It is known that in the works of Alisher Navoi there are thousands of unique examples of art, which are an important factor in the poet's art. Poetic art bytes created through colors also make up the majority. This accounts for about a quarter of the ghazals created in the poet's poetry with the

Impact Factor:

ISRA (India) = 4.971
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 0.126
ESJI (KZ) = 8.997
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

participation of the literary arts. In the science of poetry, these arts are classified as spiritual, verbal, and when both come together, they are mixed arts.

In the works of Alisher Navoi, the allegory, which is one of the spiritual arts, is relatively numerous. The following is a vivid example of the allegory of a girl wearing a beautiful red and yellow dress in the image of a "flower" to which the lyrical protagonist refers:

Sarig', qizil alvon bila xil'atlarining, ey gul,

Ra'nolig' erur, ulki libosingda ayondur [7: 211].

(Definition: Oh flower (to a girl), the colors yellow and red on your dress mean that you are beautiful)

In another byte, **an allegory** is formed by the resemblance of red lips to a ruby, and the hair on a lip to a green inscription. In the verse, ruby lips are like Jesus who gives life to the dead, and green hairs are like Hizr, who gives a share of the wine of love and referring to people that lived in the past in a poem is creates the art of **talmeh**, in addition to this the beauty of the girl (be loved one) is emphasized in a special way in the combination of several arts, by complimenting (**iltifot**) the artist that he will be without light in front of the green hair (tuk) and telling him not to touch these colors:

La'lu xattining Masihoyu Xizrdin ori bor,

Ey musavvir, sunma qo'l shingarf ila zangorg'a [6:365].

(Definition: Her red lips and hair on her lips are like Jesus and Xizr, Oh artist, don't touch these colors (more clearly: don't change their colors)

In the following verse, the lover's life-giving lips and the freshly grown grass-like hair are so well-proportioned on the face that it is as if prophet Iso (Jesus Christ) and Xizr, who live next door to each other, are referring to the poet's allegory and talmeh:

Ajab yo'q, sabzai xat soyasida jonfizo la'ling,

Munosibturki, bo'lg'aylar Masihu Xizr hamsoya [8:542].

(Definition: There is nothing that amazing than your lips in shadow of its hair on it, they are like Iso (Jesus Christ) and Xizr live next door to each other

Bilal is a historical figure. He is an Abyssinian who was appointed by the Prophet Muhammad (peace and blessings of Allaah be upon him) as a muezzin (caller to prayer) because of his sharp and beautiful voice. The lyrical protagonist is reminiscent of Bilal, who was walking on the banks of the Kawsar spring in the gardens of paradise with the red lips of her mistress and the black (dark black) mole on her lips:

Ravzada kavсар qirog'inda hayol etmish Bilol,

Yuz aro lab, lab uza shabrang xolingni ko'rub [6:53].

(Definition: Your black mole on your lips, reminds me Bilol who is walking on the banks of the Kawsar spring in Paradise)

The lover's eyes became dim as he shed tears in exile. The beauty of the beloved is the sun. The sun's rays are abundant. Let me enjoy the light of your face so that I may be able to see your beauty. Here he reminds the rules of zakat ¹ (**talmeh**):

Chun yuvdi ko'zlar savodin ashk, yorut yuz ochib,

Kim diramsiz elga boy el farzdur bermak zakot [3:80].

(Definition: My eyes are very tired and feel dim, come and show your face, give the light. It's duty of the rich to give zakot (alms prescribed Islam) to the poor)

The vitality and artistic value of a work is measured, first and foremost, by its ability to be a means of knowing reality, a tool for shaping human thoughts, feelings, and worldviews. As a proof of the idea expressed in the first line of the byte, Atoullah Husseini described the art of **tamsil** based on the example of a life event in the second line as follows: "... this (tamsil) is also an allegory, but the example of this allegory is whenever poet wishes, he quotes a few words that have a different meaning, and turns them into an example of a thought with a definite purpose, and expresses his opinion with that example" [16: 220].

Alisher Navoi also compares the state of the lover with the events of the daily life of our people, as if adults calm down a crying child with different interesting things in various colors, that is, the yellowing of the face, the shedding of bloody tears mean he is fall in love and make him feel relaxed:

Ko'ngulni qon yoshu gohi yuzim bila ovuturmen,

Sarig' -qizil bila andoqqi, xalq tiflin ovutmish [1:182].

(Definition: I relax by shedding bloody tears, as if, people calm children down with yellow and red things (different sweets/ things)).

In the past, when our ancestors saw the new moon, they involuntarily closed their eyes in joy [15:97]. The poet's lyrical protagonist, on the other hand, opens his eyes even more with joy when he sees her **mushkin** (black) eyebrows.

Yangi oy ko'rgach xaloyiq ko'zni yummoq rasm erur,

Lekin ochildi ko'rub mushkin hilolingdin ko'zum [3:329].

(Definition: When a new moon appears, people enjoy and close their eyes, but I open my eyes with joy when I see your black brows)

In the verse, the art of **tazad** and **irsoli masal** (giving proverbs as examples) are used by means of

¹ Zakat - (Arabic - purification, giving alms) - alms given from property and income, good. [9: 656]

Impact Factor:

ISRA (India) = 4.971
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHII (Russia) = 0.126
ESJI (KZ) = 8.997
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

the phrases "to close one's eyes" (to die) - "to open one's eyes" (to recognize) and referring to the traditions.

Navoi's judicious use of the art of *iyhom* in the following verses, which speak of the objects of the universe, including the moon moving in the sky on a dark night, helped to clarify the content and form an attractive shape of thought, as a result of which readers of these bytes feel excitement. That is, 1) the moon is - the moon in the sky, 2) the moon- is the moon-faced girl.

*Oy halokimga tutub motam kiyib tundin qaro,
Orazi sayli bila ahli azo kirdor etar [7:121].*

(Definition: The moon is black than the night feeling my pain, I want to see your face with all my body)

The transfer and diagnosis of human features to the moon has also increased sensitivity. It should also be noted that the trinity of *lyrical hero - the moon - the lover* in the last two verses is important in the figurative expression of the most delicate experiences of the poet's heart, giving the reader spiritual and aesthetic nourishment.

Sometimes the art of *iyham* is used in conjunction with the art of *husni talil*, *tajohuli orifona*. For example,

*Sarig' qog'azmudurkim so'zi hajrim ayladi
taxrir,*

*Va yohud shu'la tushti sahfaq'a ul so'z etib
ta'sir? [7:99]*

(Definition: Was the paper itself yellow or my words made it turn into yellow?)

in the following verse, he puts himself in ignorance (*tajohuli orifona*): "Was the paper on which the words about separation and pain turned yellow, or did it turn yellow when it was affected by these words?" expresses our astonishing content. "Word" is used in both verses in two senses: word and fire, which we consider to be an example of the art of *iyham*.

In the art of *iltifot* (compliment), the poet changes the person of the speech during the narration. It gives variety to the speech, saves it from being boring, and draws the reader's or listener's attention more strongly, making it more enjoyable. Atoullah Husseini said: "The reason for the beauty of *iltifot* is that when a speaker conveys a word from one style to another, ... he attracts the listener more to listen to that word, increases his enthusiasm and increases the pleasure of hearing it" [16: 198]. Patterns of *iltifot* can be found in the works of almost all poets. Significantly, they are often derived from one of the characteristic features of a lyrical hero's lover - colors.

For example, Lutfi's lyrical protagonist turns so yellow in the hope of seeing his beloved one's magical black mole that even the straw is invisible in front of his yellow face. That is why he addresses to her, "Oh, flower" - with a flower face:

Donai xoling tamannosida, ey gul xirmani,

*Qil nazarkim, chexrai zardim yoshurdi kohni
[11:279].*

(Definition: My yellow face can even hide the straw, oh my flower, show me your black mole).

Sakkoki's lyrical protagonist, on the other hand, sees his lover's as a savior who gives the red color to his yellowed face and life back to his hopeless body, and therefore compliments (*iltifot*) her, "Oh soul (*Ey jon*)".

*Sening la'lingdan o'ftonib qizarur la'l qon ichra,
Hasad etur mening yuzim ko'rubon za'faron, e
jon [14:11].*

(Definition: Your red lips can even make the ruby ashamed, oh my soul, when I see you my face turns into yellow)

Navoi, on the other hand, who in every verse of a ghazal compliments (*iltifot*) "soul", "body", "liver", "heart", address to the "eye". The middle of the eye is black, the perimeter is white, and there is a constant flow of fluid on one side to keep it moist. There is a logical connection with the natural structure of the eye in that it is referred to as "ey tardomani (always wet) yuzi qaro (face black)". That is to say, because of the beautiful darkness in you (refers to the eye), the "balou vahshat (bad things)" has begun to happen in the heart and in all my organs.

*Ko'zga chun dermenki, ey tardomani yuzi qaro,
Sendin o'lmish telba ko'nglumning balou
vahshati [8:403].*

(Definition: I say to that eye, oh "tardomani", face black, all my sorrows, in my soul, are because of you)

In the following verses, the art of *hyperbola*, *allegory and tajohuli orifona* (knowing something but showing that not aware of anything) comes together. It is a hyperbola to say that the lyrical protagonist thinks of his lover's red lips day and night and shed tears, and finally the tears turned to blood. The comparison of the lip to the ruby is an allegory. But he himself did not know: was everything red from the thought of your lips, or from my bloody eyes? This is *tajohuli orifona*.

*Anglamon ollimdadur la'ling hayoli muttasil,
Yo oning shavqidin oqqan ashki ol ollimdadur
[1:132]*

(Definition: I can't understand I see everything in red, is it because I all the time think of your red lips or because of the bloody tears I shed thinking of your lips?)

The poet sometimes expresses his thoughts in a way that amazed and surprised. This is called *taajjub* (surprise). This art was also widely used in Navoi's works. For example, the following verse is skillfully used in conjunction with a *tashbex* (metaphor): if the point is approached logically, when Spring comes it is time to sing for nightingale but it might seem a bit strange when nightingales sing in Autumn. So, it also might seem a bit strange when a lover sings the song of love not when he is happy but when he is in pain.

Impact Factor:

ISRA (India) = 4.971
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 0.126
ESJI (KZ) = 8.997
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

Chehra sorg'org'on sari ortar ko'ngulning nolasi,

Bor ajab voqi' xazon faslida nolon andalib [3:31].

(Definition: As my face turns into yellow, my soul sings louder, as nightingale sings in the season of fall)

Most of Alisher Navoi's *metaphors* (*tashbex*) are based on simple things and events that occur in life, and this feature of the poet's work, along with giving publicity and populism to the work, creates a poetic response to the reader's simple means of life and life concerns. For example, the lyrical protagonist's condition worsens when he sees his beloved one's face as bright as the sun - as if in love, he is left in "black sorrow", as if the sun (*mehr*) rises and a shadow appears.

Yuzungga chun tavajjuh ayladim, qoldi qaro qayg'u,

Keyin tushgan kibi soya ko'rungach mehr o'trudin [7:363]

(Definition: I see your beautiful face and I left in black sorrow, as if the shadow after the Sun)

As the sun sets, the dawn turns red, and the sun looks more beautiful at dawn. This is similar to a flower-faced idol entering a red (*ol*) tent when it gets dark.

Tun aqshom uylakim bo'lg'ay shafaq ichra quyosh pinxon,

Kirar har shom ul gulchehra shodurvoni ol ichra [1:395]

(Definition: When it dawn, the Sun sets as my flower-faced idol enters a red tent)

Some of the artistic means in language are based on words that have a degree of commonality that affects the speaker, such as the pronunciation.

Alisher Navoi's lyrics also contain wonderful examples of this art. For example, below, the poet likens the yellow face of a lover to a garden which is in fall, and his two faces to two yellow leaves. The word "sari" is used to form a *tajnis*, "sari" in the first verse is *yellow*, and "sari" in the second verse is used in the sense of side.

Ko'rma sarig' bargu qil nazzora ruxsorim sari, Qo'y xazon bog'in, گزار qil za'faronzorim sari [3:416].

(Definition: Don't look at yellow leaves look at my yellow faces, don't seek a garden in fall, face to my side and look at me)

In one byte, nouns gathered under a yellow sign, such as *a yellow leaf, a yellow face, a yellow garden* (in fall) combine to help the reader feel the pain of the difficult days of the lover with the most delicate edges.

The art of *ta'did* also emerged as a result of a series of simple nouns in the byte. These nouns are grouped by color: her mole, hair on her lips (*labi ustidagi xati*), eyes and eyebrows - all **black**.

Qoradur xolu xattu ko'zu qoshing, Magar borini kuydurmish quyoshing [3:274]

(Definition: Your mole, hair on your lips and your eyes and eyebrows are all black (beautiful), however, your love is better than everything)

In the first line of the following verse, the set of nouns used in the poor stage of mysticism - the *ta'dids* - are distinguished according to the color symbol in the next line, that is to say, differentiated. Here the black shawl symbolizes winter (a garment made of black beaver skin) and the ashes mean *sinjob* (a garment made of blue lynx skin).

Faqr ko'yining qora sholi bila gulxan kulin, Topqali, billahki qilman qishu sinjob orzu [3:397].

(Definition: I don't wish to find a black shawl together with a bonfire and a garment made of skin)

The artistic value of Navoi's lyrics, the peculiarities of the poet's art are more clearly reflected in his range of means of expression and the ways of their use. Consequently, in Navoi's lyrics, on the one hand, we see the unprecedented development of poetic means that existed in Uzbek poetry before him, and on the other hand, we witness new methods and images that emerged only through the poet's lyrics. For example, although the following nouns (*ta'dids*) create a lyrical experience according to the black color of grief, curl, head, land, the black color in the next byte expresses 4 different meanings with its own and portable meaning:

Qaro qayg'u meni eltib qaro zulfining uchun har tun,

Qaro boshni tutib ovuch qaro yerga kirib tirsak [7:235]

(Definition: I'm in black sorrow, every night, by thinking of your black curl, I hold my black head (black hair) and put my elbows on black land)

That is to say, the lover is left in a difficult day in the longing of a *black curl*, who is more charming because of its darkness, and he holds the "black head" (a young man with black hair) in the grip of doubtful thoughts (*black sorrow*) that swirls at the beginning of the day and night, and he is left in silent holding his hands against the land (black ground).

The word *mukarrar* means "over and over" and "again and again". The verbal art of the same name requires the use of a pair of words in both lines of the byte. There are many examples of this art in the works of Alisher Navoi.

Qaro- qaro mija xanjarlarin ititmak ishing, Hayot naxlini kesgan qiyo-qiyo boqishing [3:340].

(Definition: Your dark black eyelashes pierce the hearts of lovers, your glance cut the hope of living)

The lashes that pierce the heart of lovers like a dagger are not ordinary, but black. It is the life-giving views of the beautiful idol that cut them off from the hope of survival. In the paired repetition of the words "*qaro-qaro (black and black)*" and "*qiyo-qiyo (again and again)*", these words have a certain spiritual load and a positive stylistic color.

Impact Factor:	ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
	ISI (Dubai, UAE) = 0.829	PIHII (Russia) = 0.126	PIF (India) = 1.940
	GIF (Australia) = 0.564	ESJI (KZ) = 8.997	IBI (India) = 4.260
	JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

In conclusion, for Navoi, poetic arts have never been merely a means of demonstrating poetry. As a true innovator, he worked tirelessly to express all his

artistic skills, important socio-political ideas, noble ideas at a high artistic level.

References:

1. Navoi, A. (1990). *Badoye' ul-vasat*. V tom, (p.544). Toshkent: Fan.
2. Navoi, A. (1987). *Badoyi' ul-bidoya*. I tom, (p.724). Toshkent: Fan.
3. Navoi, A. (1988). *G'aroyib us-sig'ar*. III tom, (p.616). Toshkent: Fan.
4. Navoi, A. (1997). *Majolis un-nafois*. XIII tom.- (p.300).Toshkent: Fan.
5. Navoi, A. (1998). *Mahbub ul-qulub*. XIV tom.- (p.234).Toshkent: Fan.
6. Navoi, A. (1987). *Navodir un-nihoya*. II tom, (p.620). Toshkent: Fan.
7. Navoi, A. (1989). *Navodir ush-shabob*.IV tom.- (p.560). Toshkent: Fan.
8. Navoi, A. (1990). *Favoyid ul-kibar*. VI tom.- (p.568). Toshkent: Fan.
9. (2002). *O'zbekiston milliy ensiklopediyasi*. 3-tom. Gidrolfiya-Zebralar, (p.704). Toshkent, «O'zbekiston milliy ensiklopediyasi» Davlat ilmiy nashriyoti.
10. Ishoqov, Y. (n.d.). *Klassik adabiyot poetikasidan ma'lumotlar*. O'zbek tili va adabiyoti, 1970-1973-yil sonlari.
11. (1987). *Lutfiy. Sensan sevarim*, (p.279). Toshkent: Adabiyot va san'at.
12. Rahmonov, V. (1972). *SHe'r san'atlari*, Leninobod (Xo'jand), p.180.
13. Rustamov, A. (1979). *Navoiyning badiiy mahorati*. (p.21). Toshkent: Adabiyot va san'at.
14. (1962). *Sakkokiy. Tanlangan asarlar*. (p.11). Toshkent: O'zhdavnashr.
15. Sattorov, M. (1993). *O'zbek urf-odatlar*. (p.97). Toshkent: Meros.
16. Husayniy, A. (1981). *Badoye'u-s – sanoyi*. (p.398). Toshkent: Adabiyot va san'at.
17. Shayx, A. T. (2002). *Funun ul-balog'a*. O'zbek tili va adabiyoti, 1-6-sonlari.
18. Asarlar, S. M. (1972). *Olti jildlik*. 4-jild. Ustod san'atxonasi, (p.372). Toshkent: Adabiyot va san'at.

Impact Factor:	ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
	ISI (Dubai, UAE) = 0.829	ПИИЦ (Russia) = 0.126	PIF (India) = 1.940
	GIF (Australia) = 0.564	ESJI (KZ) = 8.997	IBI (India) = 4.260
	JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350
