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## THE SPIRIT OF NAVAI IN THE POETRY OF MATNAZAR ABDULHAKIM

**Abstract:** This article examines the influence of Alisher Navoi's work on the poetry of the famous Uzbek poet Matnazar Abdulhakim. On the basis of many examples, the common aspects of M. Abdulhakim's poetry with Navoi are studied. On this basis, the specific aspects of the poet's skills are studied. As a result of his observations, the author expresses certain conclusions on the issue of tradition and innovation in the poet's work.

**Key words:** Poem, poet, verse, lyrical character, tradition, originality, literary influence, commonality, artistry.  
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### Introduction

The influence of Alisher Navoi's work on the development of many poets in Uzbek literature is incomparable. The creative heritage of Hazrat Alisher Navoi is a priceless spiritual treasure of all Turkic peoples.

Literary scholar Abdurasul Eshonboboev's article "Navoi's work and literary influence" says: "Alisher Navoi's work appeared on the ground of rich literary traditions of Eastern literature and, in turn, was able to effectively influence the development of the literature of the next period. It is known that Navoi left a significant legacy not only in the Uzbek language, but also in the Persian language (Foniy in Persian). ["Eastern Star", 4:29]

The influence of Hazrat Alisher Navoi is visible in the work of the talented Uzbek poet Matnazar Abdulhakim. It certainly goes back to the distant childhood of the poet. Matnazar Abdulhakim remembers his childhood like this: "I started reading the works of classic representatives of our literature very early with the help of my father. The regular visits of Orzu Domla and Mahbubi Domla, who are poets who have a significant voice in the Khorezm literary environment, my father's classmate, and the lessons I received from my father, Mullah Abdul

Hakim, did not go unnoticed. "My father, besides reading religious books in Arabic and Persian, was a great fan of poetry and a man of understanding". [M. Abdulhakim, 2:87]

Not everyone can confidently say that who understands the poet Navoi was a man about his father. The reason is that, as we mentioned above, it is not easy to fully understand Navoi's creative heritage. Our great poet Matnazar Abdulhakim was fortunately brought up in such a family and matured in such a literary environment.

Trying to reflect on how much the poet was satisfied with the creative ocean of Hazrat Alisher Navoi, the influence of Alisher Navoi on the work of Matnazar Abdulhakim was observed in the following directions:

1. M. Abdulhakim's poems dedicated to Alisher Navoi.
2. Poems written under the influence of the content and ideas of Navoi's works.
3. Verses referring to Navoi's poems.
4. Effective expression of thoughts and feelings through the names of the heroes of the poet's works.

There are many poems written by Matnazar Abdulhakim dedicated to Alisher Navoi. We can clearly see his great love and respect for Navoi in the

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poem "Invitation" written by his friend Khurshid Davron.

Why don't you shake the ground?  
Let's not shake the blue.  
Don't hang around too much, go  
We will go to Hazrat Navoi. [M. Abdulhakim, 1:94]

It is not for nothing that Matnazar Abdulhakim made this offer to his friend. The poet, in his own words, is one of the poets who managed to go to Navoi, the creators who were lucky enough to fully understand and research his creative heritage. Matnazar Abdulhakim Navoi, appreciating his creative heritage and reading, excitedly says, "Let's go, my friend, **to great happiness**". [M. Abdulhakim, 1:121]

Another poem of the poet that is close in content to the poem "Daavat" is the poem "Reading Navoi":

I came out with a thousand efforts,  
I climbed this peak for forty years.  
"You are not a poet. Come back!"  
That's how the verdict was read.

I've won a thread on Tegram  
The world is sad to see,  
To come back down to earth  
Another forty years...at least. [M. Abdulhakim, 1:176]

Matnazar Abdulhakim Alisher Navoi's creativity reaches a high peak. The poet Navoi, who has struggled to reach this peak for forty years, feels humbled by his genius and comes to the conclusion that "you are not a poet". Indeed, there is a creator, a researcher who understands Navoi, who feels weak and small in front of his greatness. At the end of the poem, the poet notes that it will take another forty years to descend from this peak. So, he looks at the whole environment, life, and all other examples of creativity from such a height, he evaluates.

The poems written under the influence of the content and ideas of Hazrat Navoi's works are clearly visible in the work of Matnazar Abdulhakim. For example, in the poem "Sad smokes pipe sores" we see the line "Tunes measures of desperation". So, when a poet is helpless, he relies on one measure - singing, creating, writing. It seems to have found a solution to helplessness. Reading this line, we involuntarily recall this stanza of Navoi:

Navoi, don't say too many words,  
Helplessness is the solution to your grief.

As you can see, in both cases, helplessness seems to be the solution to the lyrical hero. Matnazar Abdulhakim, a regular reader of Hazrat Alisher Navoi's works, may have been inspired by this verse. We witness that Navoi's life philosophy and conclusions were passed on to Matnazar Abdulhakim.

In one of his ghazals, Matnazar Abdulhakim says to his lover, "I am a stranger in my country, let your mind be happy, let it be a homeland." At this point, we

remember the conversation between Farhod and Khusrav in the epic "Farhod and Shirin".

He said: "Where are you from?"  
He said: mad patriot is aware of rules.

So, a lover always feels like a stranger in front of others. Good for him and his imagination can be the homeland.

The following continent of Alisher Navoi is equally familiar to everyone. Although some do not know who its author is, they have heard it many times.

Who, how much do you train a puppy with a dog?

A dog will be, a donkey will be spotted, and a man will not be.

In Matnazar Abdulhakim's poem entitled "Prophecy", we come across this conclusion:

You are not a puppy, you are not a colt,  
Your future is different. [M. Abdulhakim, 1:211]

In the poem "Prophecy", the poet confidently looks at the growth of the young generation (or someone). He hopes for their future.

In the creative legacy of Matnazar Abdulhakim, we can find many verses referring to Navoi's poems. As an example, if we pay attention to Matnazar Abdulhakim's poem "Dictionary of Etymology", we will see this paragraph:

Sometimes softly as tongues die,  
Say my word that hurts in my heart.  
Crying over every dead word

You must say "Black Eye". [M. Abdulhakim, 1:245]

The poet reminds with great anguish that languages can gradually disappear and die, and emphasizes that Hazrat Alisher Navoi's ghazal beginning with "Black Eye" should be recited over each deceased word. A valid question arises here. Why exactly Hazrat Navoi's ghazal should resonate over the disappearing words? Why should the ghazal that begins with "Black Eye" sound? Let's remember the ghazal mat:

My eyes are dark, come and study  
Make a country like a people before my eyes.

Hazrat Alisher Navoi made good use of oriental artistic arts tardi aks (dark eye and near my eye) and tajnis art (mardum and mardumlig') in the Bait. This ghazal continues to surprise us and draw us to the treasure of meanings. "Black Eye" is one of the most unique ghazals not only in Navoi's ghazals, but also in classical literature. The poet rightly came to the conclusion that this ghazal should sound over the words that are disappearing in the poem "Etymology Dictionary". This testifies to the poet's immense respect for Hazrat Alisher Navoi and his view of Navoi as the founder of the Uzbek literary language.

Matnazar Abdulhakim effectively used the effective expression of thoughts and feelings through the names of the heroes of Navoi's works. Looking through the poet's poems, we witness such points and intersections. The proportionality of thoughts and

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expressions is clearly visible. Also, we can find many images and symbols used by Navoi in the epic “Khamisa” in the works of Matnazar Abdulhakim. For example:

I don't have a cypress in place of my Layli and Shirin,

Neither Farhad nor Majnun, no matter how much, I have no comparison.

[M. Abdulhakim, 1:298]

You can be loved, you can not be understood,  
Crazy as a madman, clear as Socrates.

[M. Abdulhakim, 1:283]

Wise, my companions, I am entering the tribe of Qays,

Turn back now you, this is where the desert begins.

[M. Abdulhakim, 1:295]

Where to get Farhad-Shirin every day,  
Where to get Layli and Majnun?!

[M. Abdulhakim, 1:325]

After reading the above, one gets the conclusion that Matnazar Abdulhakim is familiar with the characters mentioned in these lines, that he sees and meets them every day.

In a word, Matnazar Abdulhakim is a poet who was able to create his own identity based on classical literary traditions. Also, Matnazar Abdulhakim is one of the poets who made a worthy contribution to the development of our artistic and philosophical lyrics today. His creativity, his views on wisdom are distinguished by the depth of content. We believe that this priceless spiritual wealth will not suffer.

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