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THE SPIRIT A SYMBOL OF FLOWER AND A LYRICAL HERO

Abstract: In this article, special attention was paid to one of the most used images in Alisher Navoi's ghazals - flower and cypress. In it, it is thought that the flower is not only a means of artistic representation, but also has a knowledge and mystical meaning and is widely used in symbolic meanings.

Key words: Navoi, flower, cypress, thorn, nightingale, ghazal, devan, mysticism, symbol.

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Introduction

It is known, that the great figures of Eastern poetry used the image of flowers in poetry in order to increase the effectiveness of their works. The flower played an extremely important role in giving the work, especially elegance and delicacy. By using flowers in different ways, the image of beauty and sophistication in the human spirit and situations has gained brightness.

Alisher Navoi's work can be viewed as a complex, perfect lesson, which is adapted to the truths of Islam with attention to content, and many concepts of the theory of Sufism's unity of existence are transferred to the artistic text. They are embodied in the essence of the poet's mystical works, books on religious topics, a series of epics, and many individual poems that entered his lyrical collection.

Materials and Methods

Mental state of Honest, his inner experiences, the stages of exhaustion, the heartaches [12: 3-4; 12-20.] of the soul who lived in Khokdon Gharibistan [4: 112.] since time immemorial, the heartaches were written in the following ghazal, which was included in the "Gharayib us-sigar" collection, with the help of traditional images, concepts, symbols and reforms. In the poem, we are listening to the moans of the heart, striving for its ideal, striving for its Creator, endlessly confused by beauty. The hero of the poem, which is

written in the size of traditional 7 byte, has priority to reach the vase of cypress and flower.

*Butmadi gulshan tavofi birla bag'rim yorasi,
Bermadi o'tumg'a taskin sarvu gul nazzorasi.*

*Bir zamone sarvu bir dam gulga ko'p qildim
nazar,*

Bo'lmadi ul sarvi gulrux furqatining chorasi.

*Gul bila sarv istabon gulshan sari mayl aylamas,
Dashtdin ul sarvi gulruxsoraning ovarasi.*

*Qaddi hajrida har ohim dudi sarvedur baland,
Yuzidin ayru guledur ko'kragim har porasi.*

*Sarvu gul maftuni bo'lmakim nigoru zeb uchun,
Sindurub har dam uzar oni falak makkorasi.*

*Sarv o'qdur, gul tikan, bog' ichra to ko'z ollidin
Borg'ali ul sarvi gulruxning qadu ruxsorasi.*

*Ey Navoiy, sarvu guldin kechki, qaddu yuzidin
Bor emish yuz yilchilig' yo'l sarv ila gul orasi.*
[5:628.]

Flower is one of the bright and widely used images of Eastern literature, which is formed from the root "gulzor, gulshan, gulistan", "gulroy, gulzor, gulyuz", "gulgun, gulrang, gulnor, gulira'no", "gulgasht, gulbong, gulfishon, many words such as

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rose, flower leaf, flower season, flower spring" lead the artistic image. Similarly, a number of compound nouns such as "sarvkomat", "sarvi suman", "sarvi sanobar", "sarviboy" created from the word "sarv" created complete landscapes side by side with flowers.

According to Sufiy literature, both images embody symbolic content and are often seen as complementary entities [9:513.] In fact, just as the flower represents divine beauty in the mystical language, it also carries the symbol of Muhammad (s.a.v.). For this reason, the expressions "vardi Muhammadi" or "flower of Muhammad" are often found in classical literature. On the other hand, since the cypress symbolizes unity (unity), and the flower represents kasrat (plurality), it is necessary to understand the unity hidden behind kasrat in the words "cypress flower"[10:62.]

So, let's look directly at the first byte of ghazal. It uses relative nouns that combine similar concepts: gulshan, bagir, yara, ot, sarv, gul. In this case, the word "gulshan" is a garden with flowers, a garden, a flower garden, and it naturally symbolizes the absolute conquest and opening of the soul, the turning of the soul's heart to enlightenment and gnosis.

*Butmadi gulshan tavof¹i birla bag'rim yorasi,
Bermadi o'tumg'a taskin sarvu gul nazzorasi.*

Comment:

The wound of my heart did not end with gulshan worship,

The sight of the cypress flower did not comfort me.

In the education and training of the Murshid, the soul of the honest who has achieved the status of Enlightenment by fulfilling certain requirements of the Sharia and Tariqat is wounded. Although he circumambulates the gulshan seven times in order to cure him, the mud of the lake cannot heal his wounded heart. When Jilla built, her heart burning in the flame of love could not be comforted. Even by looking at cypresses and flowers. After all, the cypress tree, which reminds of the fair, flawless height of the man, and the flower, which reminds of the rosy face of the beloved, should comfort the lover. But it didn't happen, the reason for this becomes clear in the next verse.

Bir zamone sarvu bir dam gulga ko'p qildim nazar,

Bo'lmadi ul sarvi gulrux furqatining chorasi.

Although I looked at a cypress and a flower again and again, that cypress could not be a remedy for the hardships of my separation from the cypress. Here, "one time", "one breath" is a merciful breath consisting of the favor of the Most High.

*Gul bila sarv istabon gulshan sari mayl aylamas,
Dashtdin ul sarvi gulruxsoraning ovorasi.*

The True Lover, who has taken up the trouble in his desire to get hold of his rich, flower-faced lover, does not enter the gulshan in the sarvigul pilgrimage, because the fire of love burning in his heart has already turned the gulshan into a desert.

*Sarvu gul maftuni bo'lmokim, nigoru zeb uchun,
Sindurub har dam uzar oni falak makkorasi.*

Those who seek the status of real love, who are sincere in their intentions, who seek the pleasure of God, who hope for the intercession of Muhammad, peace and blessings of God be upon him. , that is, it breaks the heart and breaks the leaf-shaped heart like the leaves of a cypress flower. In the verse, it is warned that any hard-hearted person on the path of fraud will be thrown into the absence and abstraction by the sharp wind and storm of time. Symbols of flowers and cypresses found in each byte connect the ghazal verses as a composite chain, both in form and content, and the poet's use of them in each byte hides a certain aesthetic intention. Forever lover - yearning for the beauty of God, his feelings of longing for his beloved friend and prophet of the end of time Muhammad, may God bless him and grant him peace, are reflected.

*Sarv o'qdur, gul tikan, bog' ichra to ko'z ollidin
Borg'ali ul sarvi gulruxning qadu ruxsorasi.*

*Ey Navoiy, sarvu guldin kechki, qaddu yuzidin
Bor emish yuz yilchilig' yo'l sarv ila gul orasi.*

In the last bytes, the poet begins to speak about the artistic interpretation of eternal truths. Above, we talked about the fact that the cypress refers to the oneness of God in the educational sense or to the honest of unity with the original source of wealth, and the flower is the appearance of grace and pleasure.

The poet urges him to abandon the flower, which is likened to the face of the cypress, which symbolizes the incomparable happiness of the cypress, which looks at the tall, straight stature of the river. In other words, the possessor of infinite beauty - with Allah Almighty, his beloved prophet, gul, who embodies purity in all aspects, warns that it is not easy to meet Muhammad, peace be upon him, and to enjoy his conversation. The reason is clear: it is a honest that accumulates in fierce struggles to overcome the lust after consuming a lot of riyazat-u in statuses and stages such as demand, love, forgiveness, and enlightenment - The flower lover must endure even more trials until he reaches his final destination. To find God's approval, to achieve the will is to achieve the love of his beloved friend and messenger,

¹ Tavof – haj yoki umra amallaridan biri bo'lib, Ka'bani yetti karra aylanishdir.

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Muhammad s.a.w., and this is a process that is equal to more than a hundred years of self-struggle, purification of the soul, and the rise of the state of knowledge.

Conclusion

Such mental scenes described in one ghazal are reflected in many more poems of Navoi in different forms, images and symbols. Studying them brings the reader to a spiritual closeness and consensus with the author, along with a better understanding of the content of the poet's poems. The beautiful allusions in the text, the beauty combined in the flower and the cypress make the reader from indifference to alertness, it leads from an ordinary student to a master, from a seeker of knowledge to an observer, to a servant who prepares his mind and soul for the eternal journey.

So, in Uzbek classical poetry, the image of a flower and its symbolic meanings played an extremely important role in giving the work a lyrical tone and delicate content. Especially in the poetry of Alisher Navoi, the characteristics of artistic symbols are more clearly manifested. The image of a lover, his inner world, and the passions in his heart are impressively and attractively expressed with the help of artistic methods.

It is known that the image of a flower is used both in folklore and in written literature (poetry). It is interesting that in folklore, the lover is compared to flowers in beauty and grace, while in classical poetry, it is said that flowers get their beauty and freshness, color from the lover's pale face, cheeks, white lips, black eyes, musky hair and letter.

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