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EXPRESSION OF IMAGES RELATED TO NATIONAL TRADITIONS IN A.NAVOI'S WORK

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Abstract:

Background. *It is known that the customs, traditions, material and spiritual riches of the Turkic peoples belong to the great poet A. Thanks to Navoi's sharp intellect and artistic thinking; it has become an immortal property of our spirituality. Therefore, the creative heritage of the great poet is important not only as a work of art, but also as a unique historical and ethnographic source of culture of life of the Turkic peoples, including the Uzbek nation. This article examines the works of Alisher Navoi, depicting the way of life, culture, socio-political, theological and mystical worldview of the Turkic peoples, and even the ancient mythological ideas and some of the customs and rituals associated with them. The traditions of the poet's lyrical, lyre-epic works are an important source for studying the history and spiritual world of the Turkic peoples.*

Methods. *In the article A. In order to clarify the place of folk traditions in Navoi's lyrical heritage, comparative-typological, analytical methods were used.*

Results. *In the works of Alisher Navoi, a special place is given to the depiction and interpretation of plates related to the way of life, culture, socio-political, divine and mystical worldview of the Turkic peoples, and even ancient mythological notions and some customs and rituals associated with them. Such works of art, which are recorded as "ethnographic folklorisms", have played an important role in enhancing the national and realistic spirit of the poet's works, their artistic impact.*

Conclusion. *Navoi's works contain valuable artistic details related to the way of life and customs of the people, which can provide important information in the study of the history of life of the people of that period.*

Keywords: *ethnography, ritual, tradition, love, lover, lyrical hero.*

Introduction The works of the thinker and poet Alisher Navoi are important not only as works of art, but also as a unique historical and ethnographic inscription of the culture of life of the Turkic peoples, including the Uzbek nation. The great poet chooses from the traditions formed among the people as a metaphor for those who lived in his time, and through them creates beautiful images, thus giving the life of the period in realistic lines. In this regard, the well-known Navoi scholar Nathan Mallaev: "Alisher Navoi did not write a special work on the history of the XV century, the customs and traditions of his people. However, if he collects and systematizes the "scattered" facts, information, descriptions in his works, he will create a very valuable historical and ethnographic source. Therefore, the heritage of Navoi is valuable in terms of studying the ethnic development of the Uzbek people " [2,49].

Ethnography is a set of features of the life, culture, customs of one nation or several peoples in the territory [11,456]. While some literary studies have argued that "interpretations of people's lifestyles, rituals, customs, traditional views, and beliefs used in the text of written works should be regarded as" literary ethnographies, "[10,12] the term "ethnographic folklorisms" [1,14] was used. In our opinion, it is better to call literary events "ethnographic folklorisms", which are the motivation of the concepts and traditions of a particular people, or any detail related to them in a particular work of art, the description and interpretation of a particular artistic style. .

A. In Navoi's works there are many examples of cultural and everyday life of the poet. One of them is the custom that in the past the rulers of the state, the emirs, had their own personal seals. Such seals are usually in the form of a ring with an inscription or name written in the Arabic alphabet on its eye. Or the image of something in the eye of the ring. This custom, which had a

tradition in the Middle Ages, meant that letters and orders prepared by officials were to be authentic.

A. In his works, Navoi gives a wide space to the image of rulers, statesmen, in which he skillfully uses the detail of the "official ring" to reveal the status of the hero, his place and position in socio-political life:

There is always a picture to be written in Chun nigin,
Who has seen a letter like a bud in a vegetable [6,327].

In the first verse, the poet is referring to a picture of writing a letter to a ring (nigin) that is present in the people, while in the second verse, he compares the lover's permission to a bud. Sabza, on the other hand, figuratively meant the eyebrows and the eyebrows. The poet further developed his idea and gradually likened the lover's eyebrow to the writing inside the nigin (ring). Of course, the basis of the poet's resemblance goes back to folklore. Recall that in the epic "Ravshan" Ravshan's life changed when he read the name "Zulhumor" in the eye of a ring given to him by his grandmother Yunus, a descendant of fairies. He felt Zulhumor written on his forehead and set off in search of his wound. With a thousand hardships, however, they reach Zulhumor. It is also noteworthy that in his poems, A. Navoi uses the words yor + nigin + in his poems, as if in the epic "Ravshan" about the grandson of the beloved epic hero of the Turkic peoples Gorogly. In general, it is understood that the poet is referring to the religious belief that human destiny is in fact based on the writings of God.

In the nineteenth chapter of the epic "Saddi Iskandariy" on the rightness, the poet emphasizes that the justice of the king is in his rightness, and once again refers to the tradition that the rulers had a written ring. The poet's wisdom in the ring "Truth" - "If you are right, you will be saved" explains in this detail that the king was the motto of the just rule of the whole country:

Nigin birla ul bo`lsa masnadnishin
Anga "Rosti rasti" etsa nigor

The following verse also contains another tradition related to the way of life of the people:

- a) transfer from one place to another;
- b) a word in the sense of narration, story, narration.

The word "will" in the verse indicates that the original meaning of the narration corresponds to the content of the byte. It is still the custom of the people to ask a sick person where he or she will be buried if he or she dies. This custom was also practiced during the Navoi period. The poet sometimes used this habit, which existed among the people, in order to clarify and describe the crisis of the lyrical hero. So, according to the content of the above verse, the lover is afraid of hajj. He asks his mistress to fix it. It is as if the people asked the patient for his will, that is, his last wishes.

It is often the case that Navoi skillfully used the existing traditions of the people to confirm his opinion in giving the status of a lover. We know that in the public, a patient with a serious condition is dripping water with a cotton ball into his mouth. In the following verse it is observed that the poet is referring to this custom. The main purpose of this is to convey the state of love in exaggerated images:

If you find a new soul, your lips will live,
They drip cotton and water into my mouth [6, 368].

In classical literature, the lips of a lover are described as "water animal" - "water of life". The lips of a lover are like a source of life for a lover. In the verse, the lover (patient) finds a new life because of the lover's lips, as in the case of a drop of water with cotton in the mouth of a dying lover.

The following image also refers to the habit of dripping water with a cotton ball into the patient's mouth, which served an artistic function to create an exaggerated image. That is, the lover is mentally ill. The wound in his heart "drank water" from his lover's "cotton stalk". It is like a patient drinking water with fluff.

Illness in the mouth of the patient, cotton paikonidine,
There is a patient who drinks water with fluff [3, 472].

A. The ethno-folklore materials in Navoi's works are very remarkable for their ability to provide detailed information about the worldview, way of life and human relations of the Turkic peoples. In particular, our people have a tradition of respecting the guest, putting everything in front of him, which is one of the most beautiful traditions of the Turkic peoples. The following byte draws attention in the same way:

When I throw it away, let the wool be finished,

That is, I opened the khan in front of the guests on all sides [3, 268].

The word *junun* used in the verse is madness, insanity, trade; finished - spot, mark; board - a piece of felt; hail - group, gang, ball; khan means tablecloth. "Birth board" means "a stain left by burnt felt", while figuratively it means "falling in love" in the heart of a lover. That is, a stain appears in the heart where love falls. And the lover who falls in love with her is happier than that, so she writes a table for the guests.

The following verse also describes one of the customs shown to the guest - giving him gifts:

Why will be the period of drawing a gift to a guest

Thanksgiving is upon us, which means the holiday season is in full swing. [6,32]

It was part of one of Navoi's ghazals. The ghazal describes an event related to the miracles of Muhammad (peace and blessings of Allaah be upon him). It says, "Let's be a host at the right time, dear guest." The poet justifies the honoring of the Noble Messenger of Allah with "his gift" (giving him the status of a prophet) through the "picture of the time" - the custom of giving a gift to a guest.

From time immemorial, our people have a tradition of wearing a tunic at weddings and celebrations as a symbol of gratitude to the relatives and teachers of the host. This tradition continues to this day. The poet skillfully refers to this tradition in the following verse:

Navoi cried and commented like a candle,

He has a ton of true lovers at the lunar feast [3,104.].

She is a lover. Ashiq's (Navoi's) description of his condition with tears is like a candle burning and melting. The lover, who has described his situation truthfully, wants to wear a tunic at his mistress's party. The purpose of wearing a tunic is to attain the favor of the lover.

In the labyrinth, I imprisoned my heart,

Why to hand over a lifeless hand to the dust [3,275]

A beautiful image is created in the byte. The lover, who was burnt in the pilgrimage, equated himself to the earth (*khoki*). He imprisoned himself in the dungeon. The feeling of the soul is equated with the death of a person. We know that in classical literature the soul is glorified, the humanity of man is determined by his possession of the so-called treasure of the soul. The "hibis" of the soul is the death of the body of the lover. In our nation, the dead are buried. A. Through this ritual, Navoi was able to vividly depict the feelings of the lyrical hero.

In Giyosiddin Khandamir's work "Makorim ul-akhlaq" A. There are stories that describe the qualities of Navoi's gentleness and kindness. One of these stories is about a pigeon and the other is about an ant. Khandamir writes: "One winter, when he was serving in the just Sahibkiran Marv, the pink shelter of the greats of the world, while he was serving in his heavenly abode, a musician flew into his tent several times and there was no one to touch him. dried and laid eggs ...

Therefore, the compassion inherent in the nature of the Most High, and the tenderness which is an innate quality in him, demanded that he leave this tent unopened until he opened that musical chick and raised his children. Accordingly, he ordered Hodja Hasan Bakhtiar to keep an eye on the tent and to collect the tent only after the music had been blown away "[12.156].

It is condemned by the people to break the bird's nest and harm it. Even very mild-mannered people are characterized by the quality of "not hurting the music." So, it is no coincidence that Navoi chose the story of music in order to emphasize the quality of kindness and compassion inherent in nature.

A. Navoi skillfully referred to the ancient custom of "not harming the bird" formed on the basis of mythological beliefs of the people in the cult of birds (sponsorship) in the following verse:

What is it like to set fire to my body?

To take a bird without a picture and cut it in half [3,306].

From the interpretation of this life story, it is clear that Hazrat Navoi, who was gentle and kind by nature, was well aware of the traditions of the people based on a religious attitude to the world of birds, and encouraged others not to be indifferent to it.

It is known that a large part of the poetic heritage of the thinker and poet Alisher Navoi is lyrical poems. They often describe the problems of love. In the poems of the poet, it is observed that words and phrases related to the rituals of mourning are often used to express the impossibility of the lover, his depressed mood, his body bent from the pain of love, his crushed heart, his sorrow. This indicates that love is a matter of life and death for the lover. In particular, the 399 th ghazal of the "Favoyid ul-kibar" divan contains the following verses:

Black dust to covered my face,
There is a smoke coming from my head.
I mourn for him,
I have witnessed a dark life.
My eyes are wide, that is, O Navoi,
The king wore a black cloak in mourning [6, 272].

Prose statement: A black handkerchief is wrapped around Mohim's head. Smoke billowed from my head. I am also mourning to be in harmony with him. This is evidenced by my dark life. O Navoi, my eyes were black. The mourning king (eye) wore a black cloak.

In the bytes quoted, the words "dastar, dud, ro`z`gor, ko`z, to`n" came with a black quality. Of these, only the compound "black car" was used in a figurative sense.

Literary scholar I. Hakkulov writes in his article "On the Interpretation of Black Again": "Of course, it is not easy to argue about colors and their symbolic meaning. Because colors are connected not only with the ancient views of a nation about the world around it, socio-cultural life, customs, rituals, literature and art, but also with cosmogonic, mythological, religious and divine concepts and ideas. Also, with the change of people's worldview, living conditions, religious way of life, their attitude to colors, their goals have changed and sometimes completely renewed"[14, 45]. In this article, the scientist discusses the black color A. The essence of Navoi's work is emphasized, and the positive qualities expressed in "black" are highlighted through analysis. Approving the scientific views of the scientist, A. In the above verses of Navoi, it can be noted that the custom of wearing a black cloak during mourning (mourning) served to describe the unpleasant events of this color in the Turkic peoples. The following bytes can also serve as a confirmation of this idea:

Grain smoke is inside black clothes,
It's like mourning for the people of love.
That is, a mad lover,
It is as if the unbelieving human being [6, 26].

The connection of black to the mourning ceremony and the custom of wearing black in mourning can also be seen in the following verse:

The middle butterfly, O candle, then what hang,
Crying black mourning handkerchief [5. 249].

Meaning: O candle, what is the use of burning a propeller? It is as if the people were dressed in black in mourning, mourning and mourning.

In the byte, A. Navoi sought to depict the burning of a lover like a butterfly at work by illustrating the custom of the people wearing black in mourning and weeping.

Along with traditional images and images, A. Navoi's lyrical heritage includes Navoi's specific "findings". This, of course, testifies to the great poet's artistic taste and high skill. In such images, A. Navoi appeals more to the traditions of the people. Including:

To the living is the letter of love in me, my friend,
If I die, my mother will die on the stone of my grave [3, 343].

Meaning: O wife, while I am alive, the letter of love is within me. If I die, write it on my tombstone.

We know that Turkic peoples have a custom of placing a stone on the grave of a deceased person. The poet quotes this custom in the above verse for confirmation of thought. The following continent of the poet also mentions the custom of placing stones on the tomb:

Shaho, you killed the ore,
Javohir's greed is exposed.
Chu is dead, what a hanging, shed mother
A small stone on the tomb [3,636].

In this continent, where the moral-didactic idea was put forward, the idea that the king should be just was put forward. What is the use of placing a stone on his tomb after the death of the king who took the life of the people in the lust of jewels, - says the poet.

Our people have a habit of rushing to share the good news with their loved ones, and this is still the case today. Gifts were given to the bearer of the good news. This is called joy. The reference to this tradition also served as an artistic expression of the ideological intention of some of A. Navoi's verses.

Wow, what a day it will be when he disappears from the journey,
Wanting is my joy, if it is news from every side [6,122].

Any tradition is formed over the centuries and manifests itself as a reflection of the social, spiritual, religious worldview of the people. Their emergence depends on the fate of the whole nation.

It is known that in the oral and written literature of all nations, an artistic and aesthetic attitude to certain events is expressed through various objects. In particular, mirrors, fountains, trees, hair, carpets, etc. are often depicted in folk tales, as well as in classical and modern Uzbek literature.

It should be noted that the emergence of various traditions associated with a single mirror is based on science, which is closely related with the ancient religious beliefs of the peoples of Central Asia. As a result, the epic motifs that emerged in folklore were introduced into written literature, including classical literature.

In primitive times, people regarded the return of light in a mirror as an abnormal phenomenon. That is why those who treat the mirror as something mysterious and sacred. This led to the formation of various views on it among the people.

Hence, according to primitive notions, a mirror is not only an object that reflects the human reflection, but also an expression of the human spirit in the mirror. In addition, as a result of the view of the mirror as a magical object that gives light, happiness, joy, various traditions have emerged in many nations. In particular, in Turkic peoples, the custom of the bride and groom looking in the same mirror at a wedding is still alive today [9,30]. It is meant to add the spirit of the bride and groom.

In the lyrical heritage of the great thinker, the mirror is depicted in various goals and tasks. In particular, the mirror is a being, the universe (the mirror of the wheel), the perfect human heart, the soul, the love (the mirror of May), the sky, the sun, the face, the make-up, the means of exposing lies. There are such verses in the poet's legacy that the traditions associated with the mirror have found their artistic expression. It is known that among the people, a mirror was placed in the mouth to determine whether a dying person was breathing or not, whether he was dead or not [13,106]. If the surface of the mirror is sweating, it is clear that the person is breathing, and if he is not sweating, it means that he has stopped breathing and is dying. The fact that the great poet A. Navoi created beautiful artistic images by pointing to this tradition, which exists among the people, can be confirmed by the example of the bytes analyzed below:

Сипехри ойнагун гар дамимдин ўлди қоронғу,
Асар йўқ эмди дамимдин қўюлса оғзима кўзгу [5, 368].

"The clear sky was darker than my breath," he said. If a mirror is placed in my mouth, it is known that there is no trace of my breathing. "The words mirror and reflection are used in this verse. In fact, these two words are synonymous. In his verse, Navoi equated the clarity of the mirror with the clarity of the sky and used it

As a metaphor.

On this basis, it is said that the lover's breath of the rose from the ground to the sky, and his shield made the moon dark - the sky dark. The word "rest" in the second byte is used to mean breath. If the mirror is placed in the mouth of the lover, then there is no trace of breathing. While the poet described the mental state of the lover in such an exaggerated way, the tradition that existed among the people served as an artistic means for the realization of his purpose.

In short, the purpose of Hazrat Navoi's appeal to the national traditions of the great historical period is, on the one hand, to promote the imitation of them, and, on the other hand, to vividly depict the mental state of the lyrical hero. In this way he was able to express his socio-philosophical, divine-mystical, didactic views in an artistically impressive way.

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SAIKALI'S EPIC "BAKHROM AND GULANDOM" AND THE FOLK TALES

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Abstract:

Background. *This article is devoted to the study of the wealth of "Bakhrom and Gulandom" and folk traditions of the Uzbek poet Saikali, who lived in the XVIII century. Saikali is considered one of the poets that have a special place in the history of Uzbek literature. It is especially difficult to imagine his work without the genre of the poem. Among the extant literary heritage of the poet, the poem "Bahrom and Gulandom" stands out. "Bahrom and Gulandom" - a romantic poem love. The plot of the poem tells about the love of Bakhrom to Gulandom, about events based on the image of Gulandom's love Bakhrom. Some of the events in the story are characterized by episodes of Uzbek folk tales. The special relevance of the problem is determined by the effective use of oral folk art, in particular, in fairy tales, advanced traditions.*

Methods. *Despite the fact that the issue of the poem "BaKhrom and Gulandom" and folk tales was covered by a comparative method, the methods of psychoanalytic, structural, and historical-typological analysis were also used in its way.*

Results. *The question of the influence of advanced traditions of oral folk art on written literature is considered as a natural phenomenon. Because in all the works of art created by creators who lived in the past, you can observe folk achievements. This tradition continues successfully in the fairy tale "fringe and garland" polished. In particular, in the image of fringe, the main character of the poem, there are features inherent in the heroes of some Uzbek folk tales.*