

SYMBOLS OF COLOR IN NAVOI'S WORKS

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Annotatsiya: Ushbu maqolada Alisher Navoiy ijodida rang bilan bog'liq ramziy obrazlar yaratishning asoslari, o'zbek mumtoz she'riyatida tutgan o'rni, ado etayotgan vazifasi haqida to'xtalib o'tildi. Rang bilan bog'liq ramziy obrazlar o'zbek she'riyatining badiiyligini, jozibadorligini, ta'sir etish qudratini oshirishga xizmat qiladi. Alisher Navoiy she'riyatda rang ramzlari fikrni aniq, lo'nda va obrazli ifodalash vositasi sifatida misollar yordamida tadqiq etilgan.

Kalit so'zlar: O'zbek mumtoz she'riyati, ramzlar, rang bilan bog'liq ramzlar, qora, qaro kun.

Аннотация: В данной статье рассматриваются основы создания символических образов, связанных с цветом в творчестве Алишера Навои, его место в узбекской классической поэзии, роль. Символические образы, связанные с цветом, служат для усиления художественности, очарования и воздействия узбекской поэзии. В поэзии Алишера Навои цветовая символика изучалась на примерах как средство ясного, лаконичного и образного выражения мыслей.

Ключевые слова: узбекская классическая поэзия, символы, цветовые символы, черный цвет, черный день.

Annotation: This article discusses the basics of creating symbolic images associated with color in the works of Alisher Navoi, its place in Uzbek classical poetry, its role. Symbolic images associated with color serve to enhance the artistry, charm and impact of Uzbek poetry. In Alisher Navoi's poetry, color symbols have been studied using examples as a means of expressing ideas clearly, succinctly, and figuratively.

Keywords: Uzbek classical poetry, symbols, color symbols, black, black day.

We know that the heart of Navoi's works does not contain evil - there is no ignorance. Navoi's poetry elevates a person and leads him to love. Teaches all the virtues of the world. Only when a person has a sense of beauty in his heart does he create and do his work beautifully and perfectly.

Art, especially poetry, has evolved from time immemorial in connection with symbolism. Therefore, it is difficult to imagine a poetic image, its essence, poetic work, content and idea without symbolism.

Symbolism, especially color-related symbols, is the most ancient means of artistic thinking, and modern poetry gives these means a special meaning, a special luster, and conveys the spiritual world of our time, the cries of its delicate heart. z tarovati serves to reflect with its splendor. Because the use of poetic symbols, their appropriate and skillful use allows each artist to express the spirit of the time, the dreams of the people, human experiences in a concise, meaningful and moving form. In this way, the symbol enhances the artistic and aesthetic value of the poetic observation. The connection of the symbolic image with color, on the other hand, serves to make the artistic expression deeper and more impressive, to arouse in the fans of poetry the extraordinary wonder and delight that the poet expects.

In our classical literature, which is based on folklore in terms of its experience of expressing both artistic, formal and poetic content, we find beautiful, mature examples of symbols associated with colors. Yusuf Khas Hajib's Qutadgu Bilig, Mahmud Qashqari's Devonu lug'atit turk, and Ahmad Yugnaki's Hibat ul-haqayiq have many images, paintings, and depictions of nature.

Ahmad Yassavi through the refinement of the centuries-old truths in black and white through the proverbs underlying colors:

The world is mine, the world is mine,

The carcass is like a bird, and it sinks into the abyss.

Mullo. those who are muftis, those who make false claims

Those who blackened the white entered the throat¹ [Yassavi A.Hikmatlar.-T,: Literature and art.1991, -256 pages]

Or

Oppressed by oppression, hurt by orphans,

I saw his hand behind his back in the black-faced mashar. [Source]

The "black and white" in the verses is a symbol of the wicked, the evildoers, who ridicule the good and the bad, who deceive the truth, who distort the truth, and who live only for their own benefit. All their impure deeds are summed up in a black symbol. The "black faces" are a symbol of the tyrants and filthy rulers who look down on orphans.

Their abominable vices, which are not typical of perfect man, are given the epithet "black."

The ancient religious symbols of the people about colors are widely used in the works of great figures of our classical literature, including Alisher Navoi. His lyrics, especially his poems, are full of black symbols:

Luckily for me, my face was dark that day

My heart was pounding with tears. 2 [Navoi Alisher. Gazals.-Comments.-T.: rainbow, 1991, p. 35]

Although the exaggeration of the day from the grief in the verse is used in the form of an exaggeration, if we look at the "black day" in the form of a compound, it is a symbol of grief from the tragedy of love. is coming.

I'm sorry to hear that.

The bird of my heart is the heart of sorrow.1 [Navoi Alisher.Ghazals.-Comments.-T.: rainbow, 1991, p. 35]

Or:

The smoke of the oppressed ahin made my life,
Let the cruel tyrant see you. 2 [Source]

The adjectives "black" in these verses are a symbolic representation of grief at the generalized level.

A description of human beauty, a hymn of pure emotion, is descriptive in nature. In one group of ghazals, as Navoi scholar Yakubjon Ishakov admits, the experience goes hand in hand with the description. In such poems, the symbolism is strong, and the color of the mistress's dress creates a mood in the poem associated with this color. For example, note the following bytes in Navoi's first lyrics:

Black dastor mountain chirmadi mohim,
I have a headache.

Or consider the following verses from the poet's youthful lyrics:

How yellow is the color of tears on my face in the morning,
Ki dressing carrot talx ul carrot sweet.

In the lyrics of old age, one can see that the symbolism of color has increased due to the diversity and richness of experiences.

Red, yellow, green,

Red, yellow, and green on all sides. [Navoi Alisher.Ghazallar.-Sharhlar.-T.: kamalak, 1991, p.35.]

A description of human beauty, a hymn of pure emotion, is descriptive in nature

Regarding the symbolism associated with the colors in the last verse, Yakubjon Ishakov admits that the color of his mistress's dress evokes a mood associated with this color in the poem1 [Ishakov Yo. Navoi poetics.T.: Science, 1983, pages 58-59.]

In his analysis, Jamal Kamal interprets it as a “landscape of truth” 2 [Kamal J. “Red, yellow, green” // Gazelles, commentator. -T., 1991, p.138.].

Ishakov's confession is close to the truth, as he said: "Navoi's work is a treasure, everyone will reach out to him and take as much as he can ...". Because the truth is the truth. It should be the same color, not different colors. Furthermore, “in the ideological and artistic structure of a real poem, something is always a mystery, a pearl of meaning is hidden. Even the most intelligent poet has limited ability to analyze. Because no matter how hard he tries, he can't comprehend the metaphorical meaning of the word with all its tones and colors. Because a poem that can combine several symbolic meanings at once is a real poem. Navoi's ghazal is a bright proof of this claim [Hakkulov I.Parim, if I fly // Ghazals, comments.-T., 1991, pp. 147-148.].

One of the characteristic features of Navoi's poetry is the symbolic use of colors. This method has its own legitimacy and is found in Uzbek and Persian-Tajik lyrics before Navoi. [Ishakov Yo. Navoi poetics.T .: Science, 1983, pages 124-130.].

Navoi devons have several gazelles of each color, and according to the method of application, Yakubjon Ishakov divides them into three groups:

1. A certain situation, to exaggerate the mood. In this case, the protagonist of the work directly describes his experiences through various poetic means, and in the poem the image goes from beginning to end in one color.

For example:

My body made a baby stone black sartosar black,
That's the decent thing to do, and it should end there
(N.Sh.36)

2. A number of poems are created under the influence of real events, in which the scenic image plays a key role, but the colors in the poem are symbolic:

Har hazon bargi erur zoriki dahr.ozoridin,
The nights were as yellow as mine.
(N.S, 468).

3. In a group of poems, the mistress appears in a dress of the same color from the beginning, and each color symbolically represents an ominous state of the lyrical hero:

Black dastor to chirmadi mohim,
The smoke clung to my head.
I'm so sorry to hear that.
I have a living ...
My eyes are wide open, that is, O Navoi,
The dark blue is gone.

(F.K, 404)

In general, each color used in Navoi's ghazals serves to symbolize a certain state of the lyrical hero.

We know that in classical lyricism, the image does not have to be completely rediscovered, but by discovering new aspects of the traditional image, it is possible to renew the poetry, to give it a new spirit, a new freshness. Therefore, in the classical lyric genres, it was very difficult for the artist to demonstrate his skills and create attractive, timeless works. Simple imitation, with simple repetition, no poet could take his rightful place in the blossoming of classical lyricism. This is especially true when using color-coded symbols.

List of used literature

1. Yassavi A. Proverbs.-T.: Literature and art. 1991, p256.
2. Navoi Alisher. Gazals.-Comments.-T.: rainbow, 1991, p. 35.
3. Navoi Alisher. Gazals.- Comments.-T.: rainbow, 1991, p.35.
4. Ishakov Yo. Navoi poetics.T.: Science, 1983, pages 58-59.
5. Kamal J. "Red, yellow, green" // Gazelles, commentator. -T., 1991, p.138.
6. Hakkulov I. My wing, if I fly // Ghazals, comments.-T., 1991, pp. 147-148.