

"DEVONI FONIY" - A MASTERPIECE

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ANNOTATION

This article analyzes Alisher Navoi's adaptations to Amir Khusrav Dehlavi's ghazals in the collection "Devoni Foni". It demonstrates the artistic significance of the adaptation tradition carried out by Navoi, his ideological and methodological approaches, as well as the creative connections between the two great poets. The example of adaptation reveals Navoi's place in Uzbek literature, its interconnection with the traditions of great Persian-Tajik literature, the culture of literary dialogue, and his attitude to spiritual heritage. The article serves to shed light on the scientific and practical significance of literary adaptations, and to provide a deeper understanding of Navoi's literary worldview through his practical work.

KEYWORDS: Alisher Navoi, Amir Khusrav, Divani Fani, tatabbu', ghazal, literary dialogue, artistic tradition, spiritual heritage, Turkish and Persian literature, methodological analysis.

АННОТАЦИЯ

В статье анализируются обработки Алишером Навои газелей Амира Хусрава Дехлави в сборнике «Девони фоний». В статье раскрывается художественная значимость традиции адаптаций, осуществляемых Навои, его идейно-методологические подходы, а также творческие связи двух великих поэтов. На примере адаптаций раскрывается место Навои в узбекской литературе, его взаимосвязь с традициями великой персидско-таджикской литературы, культурой литературного диалога и его отношение к духовному наследию. Статья призвана раскрыть научное и практическое значение литературных адаптаций, а также глубже понять литературное мировоззрение Навои через призму его практической деятельности.

КЛЮЧЕВЫЕ СЛОВА: Алишер Навои, Амир Хусрав, Дивани Фани, татаббу, газель, литературный диалог, художественная традиция, духовное наследие, турецкая и персидская литература, методологический анализ.

Alisher Navoi builds the meaning of two verses of Khusraw Dehlavi in the shell of one verse, combines them in one verse and achieves compactness, creating a wonderful picture. If you pay more attention, the artistic skill of both poets, their artistry are even

more clearly manifested in these verses. In both texts, a clear emphasis is placed on the word "fire", and around this word (word) the hero's state is revealed, and the deep aspects of the general image become clearer. For example, Dehlavi gives various qualities of the hero through the word "fire", and this very word is also useful in describing the description of the friend. "Fire" is a face, a face, fire - eyes, fire - water, eyes - water, fire - sun, fire - light, fire - sigh, etc. Dehlavi and Navoi uses both the methods of contrast and attribution with the single word "fire", that is, fire is contrasted with water in Dehlavi, because these words are inherently contradictory to each other. Navoi uses the word "fire" in two places of his text and achieves complete success in describing the hero's state around this word. Note: fire and sigh, fire and moon, fire and sky, fire and veil, fire and face, moon and face, moon and veil, face and veil, because fire and sigh, fire and sky acquire meanings that are compatible with each other. Now the beauty of the beloved is fire, the face of the beloved is the moon, fire and moon - the face of the beloved, the face of the beloved is the moon, fire - the face is hidden inside the veil, that is why the lover. So fire - the face of the beloved, the face of the beloved is the moon, fire - sigh, the lover's sigh is fiery, fiery, veil and sky, veil and fire, veil and face, veil and The moon, fire, face, the moon is covered by the sky, this is a reference to the monstrosity of the sky, and moreover, with his fiery song, he wants to go against the sky - time, and more precisely, he comes out. This same feature is also clearly visible in the tenth verse of Dehlavi, where the poet skillfully uses the contrasts of night and fire, night and sun, morning and night, and the lover burns with the desire to set the sky on fire with his song.

Amir Xusrav:

On dam ki mepo'shi qabo, maxrom, az bahri xudo,
Po'shida dor az chashmi mo on qomati cholokro (1– 29).

Alisher Foni:

Aftad ba mardum sad xatar go'yad maloyik alhazar,
Har so' ki sozi jilvagar on qomati cholokro (2–10).

Dehlavi says "on qomati cholokro" – hide a beautiful figure from us, keep it hidden from our eyes, because it makes the lover impatient, condemns him to oppression. Navoi continues this very verse of the master, giving it vivid images and life scenes. There is life in the oppression of Dehlavi's hero, and Navoi gives the answer: if you show off your beautiful figure to everyone, as if you were not putting people in danger enough, you will even force angels to cut their collars! Both verses cited as examples above are distinguished by their real and logical foundations in every respect. Alisher

Navoi sometimes Amir Khusrav Dehlavi байтларининг чинакам мафтунига айланади, бу “идрок” қофияли байтлар мисолида кўринади.

Amir Xusrav:

Hargiz labe nadhi ba man v-ar bo'saye go'y bizan,
Oyam chu nazdiki dahan, rah gum shavad idrokro (1–29).

The content of Khusraw Dehlavi's verse amazes with its depth, Alisher Navoi refrains from repeating it and strives to discover other aspects of its content.

Алишер Фоний:

Бояд ки масти **фан куни** дайри муғон **маскан куни**,
Гар боядат **равшан куни** ойнаи идрокро (2–Б.10).

No matter how much intoxication and worldliness you make your hero Alisher Navoi's motto - "It should be a day of drunkenness, a day of death, a day of madness," but keep your mind clear, do not lose your mind - If you must, be a clear day, a window of understanding." But to be fair, just as Dehlavi's couplet stunned Navoi, it also encompasses the entire being of the ghazal khan. The second line of Dehlavi's couplet contains noble thoughts about love: "My heart is so close to the mouth, my heart is so lost in understanding," after all, there is no better definition of a sign of incomparable love, a sign of true love. In both ghazals, special emphasis is placed on the detail of "taryok":

Amir Xusrav:

Jonam chu raft az tan burun, vaslam chi kor oyad kunun,
In zahr bigzasht az fusun, zoye' makun taryokro (1– S.29).

Alisher Foniyy:

Oniy dar in dayr olam chun muhlkat shud zahri g'am,
Chun murshid jon baxsh dam z-o' no'sh kun taryokro (2–B.10).

Taryok is a symbol of joy, merriment, and freedom from sorrow. Through taryok, Navoi wants to escape from the “everyday sorrow” – the world, its sorrows, and its tricks. This idea resonates in both verses, and even the verse of Khusraw sounds like the end of the ghazal. Navoi understood this well, so he gives the detail of “taryok” precisely in the ghazal’s praise. This similarity in meaning and content, image and stylistic affinities, harmonies, and sometimes similarities in purpose and thought are often found.

The above ghazals describe the suffering of a lover, the suffering of separation, the indifference, indifference, and oppression of a beloved. In fact, the lover's sufferings are the sufferings of the time, the sufferings of the emigration are the sufferings of the time, the indifference of the lover is the indifference of the time and environment, the

indifference of the lover is the indifference of the era, the oppression of the lover is the oppression of the world and circumstances. Both ghazals are notable as beautiful examples of internally rhymed ghazals (ghazals with rhymes) that have benefited from the invaluable treasure of multifaceted folk creativity. The internal rhyme is implemented in this order: sitam - dam - gam, aston - rawan - tavon, kaba - god - mo, kin - din - talqin, din - zin - zamin, afrukhti - sokhti- omukhti, man - bizan - dahan, burun - kunun - fusun, hob - atob - suhtab, has - pas - bas (Dehlavi), kajkulah - kah - batah, hatar - alhazar - jilvagar, body - heshtan - man, world - nihan - varahan, fan - maskan - rashan, alam - gam - dam (Faniy). There is no internal rhyme in the verses. This ghazal by Khusrav Dehlavi also attracted the attention of Abdurahman Jami:

Har dam afro‘zy chu gul ruxsori otashnokro,
Shu‘la dar xirman zany mushte xasu xoshokro (4– S.124).

Navoi also attributed this tatabbu to Jami's ghazal of Khusrav Dehlavi:

So‘ziyam to barfuro‘zi ro‘i otashnokro,
Sozi otashgirai on shu‘la in xoshokro (2 – B. 34).

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