

THE PLACE OF LETTERS IN THE STRUCTURE OF ALISHER NAVAI'S EPISTLES

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Abstract: Examples of letters are also included in Alisher Navoi's masterpiece "Khamasa." Particularly noteworthy in this regard are the love letters that form part of the artistic structure of the dastans "Farhad and Shirin" and "Layli and Majnun." The article explores these letters and their compositional functions within the epic.

Keywords: love letter, artistic structure, lyrical hero, addressee, addresser, metaphor, epithet, allegory.

Introduction

Letters play an important role in Alisher Navoi's epic poem "Khamasa". This is especially true in the epic poem "Farhod and Shirin", where Farhod's letters to Shirin and Shirin's letters to Farhod continue the traditions of the letters in the epic poems of Nizami and Dehlavi. The epic poem "Farhod and Shirin" is a new and original work of this genre in terms of its structure, images, and artistic features. Because there were no other works of this nature before Navoi. The letters served to express the inner experiences and feelings of the characters in the epic. In particular, in Shirin's letters to Farhod, her passionate love for Farhod, her boundless devotion, and the pain and suffering she was suffering, are expressed in fiery verses: "*Shirinning nayi kilki shakarrezlik, balki sahifayi kofurig'a mushkbezlik qilg'oni va hajr qaro shomi mushkidin ro'zgori tiyra bo'lub, ul royiha yabusatidin dimog'i za'fi quvvatin va sudoi shiddatin va nomus rardalari nofasida ishq g'ammoz mushki isin nihon asramoq suhbatin raqam urg'oni va Farhod o'qub aning sunbuli mushkinidek rechu tobodin esi ozg'oni*" [2, 405].

The Main Part

It is clear from this prose text that Shirin wrote his sweet words with a reed pen, a sugar-pourer, on a "*sahifayi kafur*" - a white paper covered with musk - and it becomes clear that he had written a letter:

*Aning hamdi bila bu nomayi dard
Ki, soldi dahr aro hangomayi dard.
Vafo ahlini qilg'on mazhari qahr,
Solib komig'a hijron jomidin zahr* [2, 405].

Shirin's letter of sorrow, according to tradition, begins with praise to the Creator. It is known from the plot of the epic that the love of Shirin and Farhad was overshadowed by Khusrav and his son. Therefore, when Shirin says "*vafo ahli*" ("the people of loyalty"), she means herself and Farhad. That is, the "mazhari qahr" - anger, anger, which was inflicted on them, reflects the fact that this love was poisoned by the cup of hijran - they were in hijran, separated. In this, it is observed that metaphors such as "the letter of sorrow", "the people of loyalty" - Farhad and Shirin, "*hijron jomi*" ("the cup of hijran") - separation vividly express Shirin's love pain.

*Nedur ahvoling, ey zori g'aribim,
Visolim davlatidin benasibim
Chekardin g'am tog'in holing nechukdur,
Bu yukdin jismi chun noling nechukdur* [2, 406].

The above verses reflect the content of asking about the well-being of a letter: "*zoru g'arib*" - in this case, Farhad, and "*g'am tog'i*" - in the sense of separation. Shirin's passionate

love for Farhad is evident in the letter. Because she is worried about Farhad. She worries about how he is carrying the burden of separation in his body.

*Qatiq g'urbat aro holing ne erkin,
Achiq furqatda ahvoling ne erking'
Firoq ichra nechukdur jismi zoring,
Ne yanglig' to'lg'onur o't ichra toring [2, 406].*

"Qatiq g'urbat" and "achiq furqat" refer to the state of exile. These are not just separations. That is why the poet uses the adjectives "qatiq" (hard) and "achiq" (bitter).

*Sochim fikrida tunlar aylasang pech,
Qarorurmu jahoning tun kibi hech
Qoshim mehrobini yod aylagan dam,
Yangi oydek bo'lurmu qomating xam [2, 406].*

"Sochim fikri" is a symbol of love in this. That is, the lover feels that his beloved's hair is full of thoughts - love - at night. Shirin asks Farhad about this and whether his world - the bright world - will not be "qarorurmu" - dark like the night in his memory. The poet also makes his own metaphors. Didn't the lover, thinking about his beloved's eyebrows - her beauty, think of her and become like the new moon? Farhad's bent state from love is likened to the new moon.

*Chu mujgonim g'amidin chiqsa ho'yung,
Bo'lurmu bir tikon har tora mo'yung
Qarog'imni taxayyul aylagan chog',
Xayoling shaxsi o'rtarmu yangi dog' [2, 407].*

Mujgon - eyelashes, the eyelashes of the lover. It is a symbol of external beauty. Khoy comes in the meaning of sweat [3, 671]. In the love of the eyelashes of the lover, sweat appears on the forehead of the lyrical hero - the lover. Every hair of his hair pricks the lover's heart like a thorn. When he thinks of Shirin's eyes - the gaze - of Farhad, it is meant.

*Yuzum hajrida to'ksa ko'zlarining suv,
Quyosh ruxsorig'a boqqung kelurmu
Ko'zung la'lim g'amidin to'ksa qon yosh,
Bo'lurmu la'l ul qon birla har tosh [2, 407].*

Shirin feels that Farhad is suffering from her longing and expresses this in her letter as follows: that is, the lover Farhad wants to look at Shirin's face with the sun's light when tears flow from her eyes in the heat of the day. Farhad wants to say that Shirin's red face turns into the color of a ruby when she sheds bloody tears in grief.

*Maqoming tog' yo sahrumu erkin,
Yoningda bistaring xoromu erkin...
Sharafdin bo'lg'on ermishsen Sulaymon,
Mening birla unutmahdu paymon! [2, 408].*

Usually, every letter has a conclusion. Indeed, this letter also has such a content. Expressing her true love for Shirin Farhad, she compares his status to a desert thirsty for mountains and water, and his condition during hijra is compared to a bed of thorns. Prophet Solomon has been a metaphor in this. That is, "Solomon - (as) is one of the prophets mentioned in the Quran, a just and wise ruler, the son of David (as). Solomon ascends the throne at the age of 13. He is well-educated, and is more knowledgeable than his father in making decisions in every matter. According to the narration, he ruled over the entire world of humans, jinn, animals, and birds. Even the flying winds are at his disposal, and he can take them to any place he wants in an instant" [6,475]. So, this indicates that Prophet Solomon was a well-educated, famous king.

If we take into account the fact that the addressee asks the addressee how he is, then in this case, Shirin asks her beloved Farhad how he is. Her sad appeals, such as “*zori g’aribim*”, “*visolim davlatidin benasibim*”, reflect the heartache of a lover who has longed for her lover but has not been able to reach him. Shirin deeply feels that Farhad has carried the burden of exile, separation, and separation on her shoulders. These experiences show her readiness to sacrifice herself for Farhad.

Farhad begins each of his letters with praise to Allah. This also has this characteristic. In the above lines, which reflect feelings of loyalty and devotion, she says, "You have earned the reputation of the Prophet Solomon, and even if I cannot be your wife like Bilqis (*Bilqis* is the beloved wife of the Prophet Solomon), I am ready to be your concubine" [6, 475]:

*Nigoro, mahvasho, iffat panoho
Jahon mahvashlariga podshoho!
Sanga haddim yo’q, o’lmoq nukta pardoz,
Tilarmen tillaringga aytmoq roz.
Nedur ko’yung aro itlarlarga holat,
Farog’at birladurlar yo malohat.
Kecha ul ko’y aro qilg’onda faryod
Qilurlarmi bu itgan itni ham yod [2, 418].*

addressing them with the words: “When those dogs gathered, would they remember me, when they drank water, would they remember my tears, when they bowed their heads to that threshold, would they leave a place for me too, knowing the suffering that befell me from the accident, would they share their nights mourning my condition, when they tied their necks, did they know that there were a hundred chains around my neck? Among them, there was a helpless, mangy dog like me, and even if he were to die like me, his eyes would be fixed on seeing your face.” Navoi created the letters of Farhad and Shirin so touchingly and skillfully that the words are arranged in a row like pearls. Each sentence in the letters complements the other. Farhad, moved by Shirin’s letters, would lose himself every time he read them. The letters of these two lovers were delivered to their owners by a “*jonli kabutar*” - Shapur. The epic also contains letters full of passion. For example, the cunning Sheruya’s letter to Shirin contained the following words:

*Ki ko’rmak bila husningni, ey hur,
Ul o’tdin ko’nglum andoq bo’ldi mahrur.
Menga andoqqi ul o’t soldi partav
Ne Farhod ul sifat kuydi, ne Xusrav.
Dalil istar esang, da’vo surubmen,
Ki ishqingda otamni o’lturubman.
Vafo qilmoq ila komin ravo qil
Visoling va’dasi aylab va’fo qil
Ibo qilmoqliging ham gar bilurmen,
Yaqin bil, ne qila olsam qilurmen! [2, 484].*

It is known from the plot of the epic that Sheruya falls in love with Shirin at first sight - her love brings warmth [3, 387] (love) to his heart. “*Partav*” means a work of light, light, radiance, brilliance [3, 504]. So, that warmth has set his heart on fire. Here, the poet refers to Farhad and Khisrawshah, wanting to show that Sheruya is more consumed by love for Shirin than they are. That is why he kills her father Khusraw, who is infatuated with Shirin - he commits patricide. Sheruya still expects love, loyalty, and peace from Shirin after all that he has done. However, Shirin, filled with sorrow at Sheruya’s harsh words, responds to him as follows:

*Dedi Bonuki: "Mahvash notavondur,
Mizojida takassurdin nishondur.
Agar zotig'a sihhat qilsa yori,
Erur o'z ilgida o'z ixtiyori.
Necha ul oydin ayru kishim yo'q,
Vale har ishki ul qilsa, ishim yo'q.
O'zi birla hikoyat qilmoq avlo,
Tamannoni rivoyat qilmoq avlo.
Chu oshiq johil erdi, ishq-qattol,
Sanam o'llig'a holin qildi irsol
Ki, bir ko'rmak bila husningni, ey hur,
Ul o'tdin ko'nglum andog' bo'ldi mahrur
Ki, andin shu'la chun jonimg'a tushti,
Qurushmoq tandag'i qonimg'a tushti.
Manga andoqki ul o't soldi rartav,
Va'dang birla qilg'aymen madoro" [2, 483]*

The above letter can be understood as Shirin's painful feelings: "Just as you fell in love with me, I fell in love with Farhad. Farhad, who died due to your father's injustice, was the leader of all lovers. He sacrificed his life for my love. I feel like a bird that has been slaughtered prematurely, having lost him. My wakefulness is due to his sorrow. The only one in the world like him has died in my love. Can my heart be at peace if I do not mourn for him?" [2, 487] she replies.

The epic poem "Layli and Majnun" in "Khamsa" also contains many love letters. While Layli is burning with love for Majnun, Zayd reaches Layli's tribe and delivers the news of Majnun to him. Layli hastily gives Zayd a letter for Majnun. The letter contains the following sentences:

*Ushbu raqamki, naqshi Chindur,
Bir xastag'a bir shikashtadindir.
Ya'ni meni zor muhtalodin,
Sengaki qutilmading balodin,
Ey ishq o'tida xasim, nechuksen,
Ey bedili bekasim, nechuksen?
.... Holing nedurur firoqim ichra
Fikring nedur ishtiyoqim ichra?
Sochingg'a yopushsa xor-u xoshak
Kim tortar ekin birin-birin pok?
Jisminki qonasa g'am toshidin,*

*Kim yovur ekin oni ko'z yoshidin?
Xoriki kafingg'a borur erkin
Kirpik bila kim chiqarur erkin? [4, 203]*

Conclusion

The above verses are Layla's letter to Majnun, "filled with pain". "A sick person", "a wounded person" are metaphors that describe Layli. The images of "*Ishq o'tida xas*" (like firewood in the fire of love) and "*bedili bekas*" (lonely, heartless) are a reference to Majnun. The lyrical heroine - Layli is an extremely devoted lover. She is ready for anything for Majnun.

It seems that letters have taken their place in the artistic structure of Alisher Navoi's epics and have performed a compositional function. At the same time, the image of the addressee and the addressee participate in these letters. In this regard, letters with a romantic content are sent and have a response character.

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