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JAMOLING MUS'HAF (MUS'HAF COUNTENANCE)

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Undoubtedly, Alisher Navoi is a great artist of words, who enriched the Uzbek classical literature with the world of various themes and contributed to the spiritual development of man. Themes of perfection, human divinity and dignity have a special place in the poet's work. One of them is the ghazals connected with the comparison of human beauty to mushaf (collection of books) in Navoi's lyrical heritage. It should be noted that poems on this topic are found in almost all of the works of the artist. The ghazal we are going to analyze below is given in the 232nd issue of the "Badoyi ul-bidoya" divan. The ghazal consists of 9 bytes.

Yuzungda zarvaraqhar yonki lutfi benihoyatdur,
Jamoling mus'hafida har biri go'yo bir oyatdur.

It is known that the Almighty created man, made him superior to all other creatures, and placed a crown of honor on his head. In particular, some hadiths have been created regarding his definition of divinity. In particular, "Allah created man in His own image. "Or its beauty is equal to the mushaf, the divine book. This is because the Mushafi Sharif reflects Allah's thoughts on the mysteries of the universe, the mysteries of the mortal and the eternal world, as well as his destiny on the face of man. Probably for this reason, the likeness of the human face to the mushaf is often mentioned, especially in the writings of the Huruf sect.

Influenced by this tradition, which was formed in the classical literature of the East, Hazrat Navoi created beautiful images. We can see this in the first verse of the poem. The poet points out that the divinity of man is reflected in his face, and likens his human face to a mushaf, and the members of his face to a verse. This is because in the history of our literature, letter forms have been compared to the parts of the face (eyes are simple, mimes are mouths, nuns are full of eyebrows or lom zulf is full of letters) and have created a separate book art.

It is well known that hair is a mystical term in literature in the sense of the mysteries of the world, the mysteries of theology and the attainment of them. In the next verse, Navoi identifies this term and its synonymous darkness and refers to the creation of man. In other words, even though a person's face is dazzling, his hair and misguidance are everywhere. Because the hair was a mystery, the evening was dark, and he needed a guide candle to find his way. That is why the light of the torch of enlightenment (guidance) served man:

Sochingda zarfishonchehrang zalolat shomida har yon
Tajallomash'alidin yorug'on sham'i hidoyatdur.

The poet continues his observations about the beautiful creation of man:

Yuzungda nil xoli ravza ichra nilufar shibhi,
Binafsha gulshan ichra yuzda nilingdin kinoyatdur.

Man is divine, with a nil spot on his face, which is like a lily (similar to a water lily) growing in a ravza (garden, paradise). In addition, the purple in the rose is a metaphor for the nil (surmachop) on your face (sarcasm, pitching, sneezing). The poet also emphasizes that the human face is the discoverer of beauty and secrets. However, in the next byte, the continuation of the facial expressions also addresses the issue of the mind:

Ko'ngul saydig'a ochma sunbulung domin, yuz ochg'ilkim,
Gul-o'q ochilsa, qayd etmakka bulbulni kifoyatdur.

Do not open the sunbulung (lover's hair) for the lover (hunting), because it is a trap for the lover. But you open your face, your face is equal to the answer to the total goals for the lover. The same consideration is supported by the parable in the second verse. That is, if a flower or an arrow opens, it is enough for the nightingale to record (enough). The nightingale's goal is to see the flower open, while the lover's goal is to reach the face.

The poet uses the name Layla as a talmeh to describe lover's face. The legend of Layla beauty is very popular among the people. However, Navoi expresses in the form of tajahuli arif (one of the literary verses) that there is no story to compare the beauty of his lover:

El ichra ko'pdurur afsona Layli husnidin, lekin
Sening husnungg'a tashbih etmak oni ne hikoyatdur?

The lover's heart is always full of blood when he is in pain, and because of the pain of love, he becomes bloodthirsty. The lover's statement of state of mind also captures the beauty of the outside world. In other words, if your face is pink (reddening of the face), pink is an infection of the blood of a lover (penetration, entry). The same reflections indicate the spiritual closeness of the lovers:

Ko'ngul qonin ko'p ul xunxorako'z ichti, emas, go'yo
Yuzung gulgunadin gulgunkim, ul qondin siroyatdur.

The Creator marvels at the power of Allah and His invisible work. Note that it is said, "Whoever is at the end of this fire, this fire is heresy (beginning, before)":

Dema, tush vaqtiul yuz kundinortuqtur, muniko'rgil,
Kim ulyondin nihoyat bo'lsa, buyondin bidoyatdur.

Continuing his philosophical observations, Navoi mentions his views on people, society, and the atheism in them in the following verse:

Erur bedod borinda tarahhumdo'stdin, yuz hayf
Angakim, shukr borinda ishi doim shikoyatdur.

Although there is cruelty (oppression, injustice) among people, the poet expects mercy from his friend and relative. But that friend's "case is always a complaint. "Thanksgiving is one of the most revered virtues in Islam. Navoi therefore calls people to gratitude in the byte.

Concluding his remarks, the poet said, "You gave Navoi your heart, one day you will die," because he is a buyer of love, affection, and soul. He is always ready to sacrifice his life for these aspects. Let us focus on the beauty of the parable as the basis of thought: its own benefit is the obedience (consideration) from the king to the citizen. That is, the mistress is the king, the lover is citizen. Of course, the king's benefit to the people is obedience:

Navoiyg'a ko'ngul berdingki, jonin olg'asen bir kun,
Erur o'z naf'ishahdin gar raiyatg'a rioyatdur.

Alisher Navoi is a great artist who sang about the divinity of man, his perfection, as well as his worries and anxieties. We have witnessed the same considerations during the above ghazal analysis.

In short, the ghazal, which began with the propagation of mystical ideas, ended with the socio-political ideas of the poet. These ideas promote human dignity, the interests of the people and their consent. These qualities are the main goal of our state policy.

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