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THE COORDINATION OF COLOR AND CLOTHES IN LITERAL IMAGE (IN THE EXAMPLE OF GHAZALS BY ALISHER NAVOI)

Abstract: The article discusses meanings of colors in ghazals by the great poet of Uzbek literature, Alisher Navoi in the coordination of various clothes. Certain colors used as a symbol deepened the meaning of the poem in which the lyric hero's clothes were analyzed to play a great role. Likewise, literal features of the poet are expressed with some examples.

Key words: Navoi, color, clothes, symbol, fetish.

Language: English

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Introduction

The lyrical hero is the epitome of the culture, era, morality, philosophy and spiritual world of his time. Any lyric character of other poets in Uzbek literature was not equal with the one of Navoi in the situation where he or she encircled all his / her surroundings. More than 60 kinds of clothes which are worn by men and women were given as examples. They are **abo**, **ablaq**, **abrishim**, **volo**, **dalq**, **dabbog'**, **debo**, **diklay**, (sometimes "dakla", "dekla"), **doroyi**, **elak**, **yopuq**, **javshan**, **janda**, **joma**, **jubba**, **jul**, **jiba**, **zarkash**, **iskun**, **kapanak**, **katon**, **kish**, **kejim**, **ko'ktemur**, **lihof**, **loya**, **moshob**, **muraqqa'**, **os**, **oltoyi**, **parand**, **parniyon**, **pashmina**, **po'stin**, **pesa**, **rido**, **sayfur**, **saqarlot**, **sinjob**, **tanpo'sh**, **tiyin**, **to'rqa**, **o'rmak**, **xirqa**, **xil'at**, **xafton**, **shol**, **shirdog'**, **qoqum**, **qumosh**, **qabo**, "harir", **hulla**, **yopuq**, **chakmon**, **chopon**, **chorqab** and so on.

Materials and Methods

There were a number of adjectives describing the hero's position and his / her mood. For instance, in order to make a shape the mood of a beloved who was in trouble in separation, the poet used the following word combinations "sariq hulla", "xazoniy kivat",

"sarig' libos", "sarig tun". You can see them in this poem:

Ul sarig' to'nlug' turganda ta'zing'a tik,
Shu'lakim, xoshokni kuydurgali bo'lg'ay biyik.
[2. 227.]

Yo. Ishoqov wrote in his book called "the poetry of Navoi" which was devoted to the poet's lyrics: Moreover, the abovementioned couplet is typical to be an example of the art "tamsil" likewise, it was proved that in the first line of the poem a beloved girl was ready for bowing and a real occurrence happened in the latter one. [7. 127.] the man who was in sorrow about separation was compared to be made to fall in love more by a beloved girl in a yellow robe. The word "Biyik" has its dictionary meaning like "big, great, steep"

Ey Navoiy, **kisvati** gar obgundur, ne ajab,
Bu yaqindurkim, bo'lur suv ichra durri shahvor.
[3.137.]

This is other different description: the clothes of the beloved girl were in water color. For this reason its name was "kisvati obgun". He was not surprised at her dressing so because "durri shahvor" was not also

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on the ground but it was in the water. It can be said that her appearance was taken into consideration in that poem.

Hullayi kofirgun ul xil'ati xazro uza,
Sabzai jannatqa go'yo tushti rahmatdin qirov. [1. 343.]

The appearance of the girl who was dressing in a green (xazro) robe with white (kofirgun) silk underwear was drawn an analogy with white hoarfrost leaving on the grass of the paradise.

Sometimes clothes of women and girls amazed people with their various glutei shining colors. It is not difficult to realize in this following couplet that such gilded clothes expressing seven colors in the rainbow have a long history:

Yetti rang debon zarkordin,
Mukallal qilib durri shahvordin [3. 312.]

The poet emphasized that "**Debo**" was a delicate silk dress and was decorated with seven colors. At that time pearls were attached on it.

Navoi described a certain appearance of the moon in order to express the beauty of the beloved.

Mehrig'a ko'kta shafaq xo'p ermas andoqkim manga,

Moviy terlik uzra ul oyning **qizil shirdog'i** xo'p. [4. 40.]

The contrast of the moon and redness of the sun increased the sensibility of the symbol, and give a sense of excitement to the feeling it created. A blue underwear (терлик) and blue (осмон), red shirdog' and redness of the moon could give charm to the image of hers.

Different - color appearance of the moon depended on her clothes. Having been embarrassed to see the beauty of the beloved in a well - suited, surprisingly beautiful, red, black and blue dress, the moon became redder, sometimes turned black with envy, but it was blue with being desirous.

Qizil yoxud **qora yo ko'k** to'nung har bir mavzun,

Nechukkkim, **oy libosi** ham **shafaq**, ham **kecha**, ham **gardun** [1. 203.]

The beloved tried to hide her face with the sleeve of her dress but it could not be obstacle, contrarily, it caused her to be more charming, it is not surprising because clouds are not able to cover the sun.

Qizil ko'nglak yengin orazg'a yopsang vajhi yo'q voqe',

Quyosh ollida ko'rmaydur kishi gulgun bulut mone' [1. 203.]

At beginning of the article we said that the red color, clearly must be told, a red silk dress had a positive effect in the relation between a man and a woman. However, this color did not always express good mood, position and aim all time as well as all situation. A red costume of the king and sultan indicated anger and indignation, even bloodshed. Navoi said so about it:

To'kti qon **gulgun libosun** kiygach ul xo'plar shahi,

Qon to'kar emish **qizil to'n** kiysa, beshak, shohlar. [3. 136.]

The word "xўб" means "beautiful" so we can understand this word combination "xўблар шoхи" like "the king of beauty" When he was in red costume, in people's mind, he became a murderer of the beloved. Why? Because, according to ancient traditions, there was bloodletting when kings wear his red robe. the historian informed about it in his work called "Ajoyib ad-dunyo": "... Turkish people called their kings like "xokon". His throne, crown and waistband were made from gold. Turkish people had silk clothes. According to the legend, their kings seldom met with their people. There was a day when people built special great fire to express their respect for their king. When the king looked up at the fire above, the priests began praying for their king and a great figure rose up at that time. If it was in a red image, there would be abundance, white meant drought, red indicated bloodletting. Yellow was illness, black prophesied the death of the king and a long journey. Alisher Navoi may not have been aware of this information accurately but he heard of them in the legend.

The following ghazal beginning with matla' of Mashrab indicated us that Navoi inspired greatly his young generation who were in creative work.

Zebo sanamim **gulgunu zebo** yasanibdur,
Qonimni to'kar, buki **qizil to'n** kiyinibdur. [9. 185.]

According to Islom conviction, martyrdom is thought to be a great status At God. A martyr is buried without shroud, it may be said, with his / her clothes. One of the kings, Sulton Alp Arslon and his soldiers were in white wears when they started a battle besides, they put white cloth on their horses. Intending to be a martyr, they started the battle. In the following lines of the couplet by Navoi, a lyric hero said that he intended to be a martyr and to be buried with his clothes which were in blood because of his beloved's fascinating eyes and quite beautiful dress. The word combination "ma'hudi kafan" was used like "a usual shroud in tradition", in short, a corpse was expressed to be wrapped up with a white cloth as usual in the second line.

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Loladek qonliq libosim birla dafn aylang meni-
Kim, shahidi ishq ma'hudi kafang'a kirmadi. [1.
437]

Or:

Shahid o'lsam **libosi lolagun** sarvi ravonimdin,
Yasang qabrim uza mile, bo'yang **gulrang**
qonimdin. [3. 383]

We analyzed some couplets in which clothes and colors were expressed in the above-mentioned lines but we shall look through the whole ghazals in the following lines:

To'rt rangi muxtalifdin **hullakim**, jonon kiyar,
To'rt unsur **kisvatidur** go'yoyokim jon kiyar,

O'zbeki gulnori to'ndin kuydum, ammo
o'lturur,

Limuyi terlik aning ostidakim jonon kiyar.

Ikki yonimni shikof aylapturur bu rashkim,
Ikki yonidin shikofin bog'lamay **qapton** kiyar.

Gul bila **savsan** katon yanglig' bo'lur mahtob
aro,

Ko'nglaki **gulgun** elak chun savsani kattoni
kiyar.

Oraz uzra sho'xlig'dinmu yopar **sanjobini**,
Yo'qsa **sanjobi** bulutturkim, mahitobon kiyar.

Har chubulg'an toridur sarishtayi izzu sharaf,
Eski sholekim, fano ko'yida bir uryon kiyar.

Gar Navoiy **jandasin** shoh oldi, tong yo'q,
chunki ishq

Poku beg'ashdur, gadoning **kisvatin** sulton kiyar.
[2. 132]

It is not mistake, without doubt, to call this ghazal like "**a dressing-room**" because there are descriptions of more than 10 wears like **hulla, kisvat, robe, limuyi, terlik, qapton, katon, kunglik, sinjob, shol, janda** whose colors are not similar to each - other.

This ghazal was originally included in the collection of "Navodir un-nihoya", then in "Navodir ush-shabob" of "Xazoyin ul-ma'oniy". It is true that the lyric heritage of the poet was full of colors and clothes and there were more than 30 ghazals which were created in the coordination of the two ones. However, it is a rare phenomenon not only in Uzbek ghazals but also in the east poetry history to create a lively portrait and image with a help of four colors and 10 different clothes at a time. For this reason researchers of Navoi poetry paid great attention to it. For instance, giving his opinion about this ghazal Yo Ishokov divided it 4 types (description, expression, praise and commentary). He stated that it was included in the type of ghazal of "Vasf" and preferred to give the first two-couplet example. N. Jumaxujav gave a

description of six things included in the ghazal which belonged to mahzuf of musamma with rama: **hulla** (an ornamented, fine fabric-sewn clothing), **o'zbeki gulnori tun** (a red robe made a cloth with pomegranate flower), **limuyi terlik** (a yellow underwear), **katon** (a cloth woven from string), **qapton** (an ornate robe), **sinjob** (a robe or cloak made of lynx and squirrel skin). The poet used the name of different clothing: **kisvat** (a clothing), **elak** (a light sleeveless wear), **shol** (a cloth woven from wool), **janda** (a clothing of dervishes).

To'rt rangi muxtalifdin hullakim, jonon kiyar,
To'rt unsur **kisvatidur** go'yyoyokim jon kiyor.

The first verse of this ghazal's matla can be interpreted in two ways, The beloved was dressed in four different colored ornamented delicate dress. "Four colors" in the ghazal can be imagined the coordination of any four colors because thousand colors made from the mixture of seven basic colors of the nature (**red, yellow, green, blue, white, black, light blue**) were used to describe the image. The latter one meant was that the beloved had in four different colored dress whose colors were cleared in the next couplets. In the second lines Navoi created his ghazal with a help of religious, philosophical outlook in which God made of the human by the means of four essential elements. The word "жон" in the ghazal was explained to give such meanings in the explanatory dictionary of works by Alisher Navoi: 1. Spirit, existence, life; 2. Body and eight different meanings. So the poet used the word "жон" as the meaning of "body". We know the body of the human-being was make up of four elements: soul (black), water (blue), fire (red), wind (yellow). the Greek philosophies, Empedokl and Demokrit stated that these four elements meant four essential colors and they indicated those ones: black, yellow, red, white (according to their imagine, the color "white" meant "water" but we used it like "blue, light blue"). Therefore, there are four colors which are contrast to one-another. Soul-wind, water-fire and their matched colors (black-yellow, red - blue) are concepts in the center of the couplet and the colors of the clothing which the beloved dressed are explained according to the concept.

O'zbeki **gulnori to'ndin** kuydim, ammo o'lturur,
Limuyi terlik aning ostidakim jonon kiyar.

We can not accurately describe what robe "O'zbeki gulnori to'n" was but there is no doubt that it was a delicate, beautiful and elegant one. Being much more attractive in robe made up of a cloth with a pomegranate flower the girl made her beloved fall in love because of her yellow underwear. Her beloved was so sorrowful in separation that it was difficult to

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distinguish between her dressing gown and his faded body in love.

Ikki yonimni shikof aylapturur bu rashkim,

Ikki yonimni shikofin bog'lamay qapton kiyar.

“qapton” in the second line of the couplet was a robe worn after binding with a threat through the both sides and the beloved became much more impressive and grandiose in this clothing. It led her beloved to falling in love a lot harder and seeing that beauty he began to be jealous of even his eyes. Consequently, that distress destroyed him completely.

Gul bila savsan **katon** yang'lig' bo'lur mahtob aro,

Ko'nglaki **gulgun elak** chun savsani katton kiyar.

Let us imagine “kanop” (the green stalk plant) which is growing and wrapping itself around a flower in the moonlight. The sleeveless dress sewn from a cloth with flowers (елак) and “katon” woven from a thread (a green dress) are similar to the image which we imagined above. The elegant girl was in a fine green (савсаний) “katon” and a sleeveless red dress.

Oraz uzra sho'xlug'dinmu yopar **sanjobini**,

Yo'qsa sanjobi bulutturkim, mahitobon kiyar.

The completely different image were described in this lines of a couplet. The beloved fascinated her captive hiding her face with the sleeves of her dress as the few of clouds which sometimes appeared in the blue sky covered the moon.

Har chubulg'an toridur sarishtayi izzu sharaf,

Eski sholekim, fano ko'yida bir uryon kiyar.

This couplet was connected with the internal world of the hero. When was "a old shawl" worn in the ancient time? When the human gave up all opportunities of life devoting himself only to God he / she could be in this one. In their mind, this shawl was not woven from the thread but from the bonds of esteem. (the human loving God becomes a real respectful person at God) Researchers who learn Sufism stated that the person who chooses this way to live has to be in this clothing and explained why this shawl must be old. According to the scientist A. Kurbanmamedov, the desire of the person being in worshipping to wear in beautiful clothes is a great obstacle to reaching Allah because they intensify feelings of desire, greedy and nervousness and lead to satisfaction of the physical pleasure which make the human to avoid true truth. [8. 17.] Likewise, it was written on page 26 in the band "A'rof" of the holy book "Qur'on" so : "Human-beings, we sent you clothes to

hide your body, besides ornamented clothes but you must know that the best ones are for worshipping." Worship is the base of religion. The person who has real love for Allah gives up all impressive and grandiose ornaments and must be in casual clothing.

In the end we shall the last couplet of the ghazal:

Gar Navoiy **jandasin** shoh oldi, tong yo'q, chunki ishq

Poku beg'ashdur, gadoning **kisvatin** sulton kiyar.

Conclusion

Like other poets, Navoiy paid great attention to the distinctive feature of "eski shol", "xirqa", "janda" because they lead a real beloved to staying without bias. For this reason not only the impoverished but also kings, sultans had a feeling of necessity.

It is clear in the book "Satrlar silsilasidagi sehr" by N. Jumaxo'ja that the clothes of the ghazal belonged not only to the beloved but also the lyric hero especially, the clothes like "eski shol", "janda", "kisvat" written in the last two couplets . [6. 167.]

YO. Ishoqov indicated the description of several items (yog'liq, xil'at, maktub) of the poet's several ghazals and said that they performed the function of detail, emphasizing the peculiarity of poetry so he called it poetic fetish. [7. 59.] In each line as a lyrical hero, appearing in a new variety of colored dresses, the reader will be able to get acquainted with the rich spiritual image and the traditions of our ancestors who lived in the past. In several ghazals of the great artist, it is clear that the color symbolism is a necessary tool for the secret of women and girls in the 15th century and finding the artistic expression of the level of esthetical dress code. The state of love and affection will be understood in the couplets, first of all, by means of clothing that belongs to them. If the girl was going to have a feeling of happiness, negligence or to dress clothes which expressed her beauty, the contradictory clothing, therefore, spiritual state was specific for the beloved. However, this contradiction was a necessary thing to interconnect psychological states of the couple who are in love with each-other in the context of their relationship with the cause and outcome.

The clothing is the essential detail of the psychological image because it expresses spiritual state and happenings. In addition to this, its type and color indicate on what level the hero is in love. Therefore, in the lyrical style, the clothing and literal intent which its color describes in the image are the definition of the purpose. The internal essence of the image takes shape with the help of his / her clothing as well as its color, allowing its structure to be correctly understood with the intent of the author.

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