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SYNTHESIS OF NAVAI'S SYMBOLS IN CHULPAN'S POETRY

Abstract: The article analyzes the creative experiences of Chulpan on the renewal of lyrical traditions of Navai. Ruboiy, gazelle and mukhammas of two poets have been scientifically based on comparative analysis.

Key words: Tradition, renewal, poetic symbol, sun, comparative analysis.

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Introduction

Chulpan has made a great contribution to the development of Uzbek literature and culture through his poetic and unique poetry, bright stories, high-quality translations, dramatic dramas, and his social activity. Chulpan did not stop his creativity for a moment even though his short life span was fierce enough for almost 40 years. He entered the history of our literature primarily as a poet, as a poet of the New Age poetry. The reason why Chulpan's poetry had risen to such a height was primarily to learn from the great Navai creativity in creating poetic images that would give them a new meaning and a new spirit. An article titled "500 years (to the Uzbek scientific community)", written by Chulpan, also points to his profound reverence for his great literary heritage in Alisher Navai. "The service of Navai in the literature and language of Chigatay is very great," wrote Chulpan. – This day's new Uzbek literature and its simpler language, in my opinion, are different from those of the Chigatay tongue. Although some people want to further aggravate the situation by capturing one or two syllabic writers from our long-time writers and poets from Navai, the Navai promotes a high profile in Uzbek language and literature. Famous Ottoman writer Shamsiddin Somibek put Fuzuli, the greatest representative of Ottoman literature, after Navai. This shows that Navai gained a unique place in not only the literature of the Uzbek nation but also in the literature of the general public"[5.20].

Materials and Methods

Sometimes, in the literature, Chulpan's "Great Indian" article says: "Let me talk a little about myself: Let me read Navai, Lutfi, Boykaro, Mashrab, Umarchon, Fazli, Furkat and Mukimiys: same, same! It is another thing – is looking for innovation "[5, 33] as a proof, and the principle of trying to completely dismantle the poet from the classic literary tradition. In fact, it is not. The quote from the article about Navai also confirms our opinion. Chulpan was a talented person. The above statement is based on the necessity of enriching and updating this tradition, not in terms of discouraging or denying its great traditions. "This day's new Uzbek literature and its simplicity, I believe, they are different from those of the Chigatoy Speech," suggests that not only poetic characters, but also the language of art, suggest that Navai is a teacher. In this article, we will try to analyze the poet's poem in terms of renewal of Navai Poetic Logos.

In Chulpan's poem "In periods of love", we read the following lines:

*Go'zallarning malikasi ekansan,
Buni sening ko'zlarindan o'qidim.
O'qidim-da, istiqbolim qushiga
Xayolimdan oltin qafas to'qidim. [4.79]*

It is clear that the idea of the future is not only for Chulpan, but also for all the people who lived at that time. It is true that the people of the nation have suffered a great deal of pain. The golden cage of the poet's dream of the future bird is a bright evidence of that. If you read these lines, it will be remembered in the ruboiys "Oltun qafas ichra gar qizil gul butsa,

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Bulbulg'a tikondek oshiyon bo'lmas emish"[1,573], which begins with Alisher Navai's "G'urbatdag'arib...". Yakubjon Iskhakov – the scientist which learned Navai as example, he writes about this ruboiy: "The basic philosophical conclusions or thesis, and the basis of which it is based on the real details is unique to a number of rubies, which, in turn, peculiar to their semantic structure" [3.82]. It is clear that even though Chulpan's poem is written in barmak, while the Navai's rubai is already written in aruz, these two poems combine the symbol of the "golden cage" and the artistic interpretation of philosophy embodied in it (the social in Chulpan). Chulpan understands the oppression as a stranger's appearance. By the way, the prospect wants a bird, the queen of beauty. It is also remarkable that "Istiqbol" is in line with "independence". The expression of the "golden cage" in the essay of this poem is also reflected in the memory of the nightingale: "*Alamzada bulbul yig'lab kechalar, Alamingning so'ngin tamom etmadi*". It is well known that Chulpan brought the spirit of the spirit in the great poetry of the "golden cage", "nightingale" in the great poetry, and gave a new meaning to the traditional image. In Chulpan's poem "Beautiful", the Star, Moon and Day images also show the effect of lessons learned from Navai poetry.

For example, Navai's :

Yuzungdin anjum, anjumdin quyosh nur iktisob aylab,

Aningdekkim quyoshdin oyu oydin qiyrgun g'abro [1.30] –

lines and in his poem

Qorong'u kechada ko'kka ko'z tikib,

Eng yorug' yulduzdan seni so'raymen.

Ul yulduz uyalib, boshini bukub,

Aytadur: "Men uni tushda ko'ramen.

Tushimda ko'ramen –shunchalargo'zal,

Bizdan-da go'zaldir, oydan-da go'zal!" (4.31)

It is possible to observe the renewal of the poetic tradition between the lines. Naturally, in the poetry of Chulpan, unlike the Navai's byte, not only the expression of lyrical mood, social spirit was introduced.

Chulpan's "Kalandars love" was written in 1920. It is known that on September 1-5, the Eastern People's Congress will be held in Baku. Most of the poet's poems were written as a result of traveling trips. A full-fledged train arrived from the Turkestan convention. Representatives from abroad also came. Under the auspices of Chulpan there is an inscription "Baku, 1920". Poetry is written about love in traditional aruz, in hazaji musammani solim.

Muhabbatningsaroyikengekan,
yo'lniyo'gotdim-ku,

Asrlik tosh yanglig' bu xatarlik yo'lda qotdim-ku [4.60].

The meaning of the gazal is romantic, tone - fluent, painful. But, "centuries stone", "dangerous way", and "sting" is far more than romantic. The title of "In the old order" after the title shows that it was created in creative ways, both in terms of poetic characters and classical poets. In particular, the term "love palace" refers to the essence of the poet's way of life with love. The love dialectic exists in harmony with the concept of visual and separation, joy and pain. In Navai, there are lots of metaphors such as the tower of loyalty, the tower of beauty, the tower of night, the tower of moon, the tower of world, the tower of sky and the Chulpan can not be uninfluenced by such a way of expressing such lifestyle.

Imorat tarhidur na'lu alifdin har taraf ko'ksum,
Vafo qasrin qo'parsang, bu binolar uzra devor et [1.85].

The metaphor "the tower of loyalty", which Navai used, is deeply ingenious. As difference in the meaning of the metaphors "the tower of loyalty" and "Palace of Love" there is also mutual harmony between them.

In addition, the content of the phrase "Century stone", in particular the stone's poetic symbolism, also suggests the formation of Navai with folk language. In a few gazelles of Navai, the stone was transformed into a unique poetic symbol, indicating the greatness of the image in describing the lyrical heroic spirit. For example, you can specify the following byte:

Qatraqonlargartomarko'ksumgaurg'antoshdin,
Zaxmdindur demakim, qonyig'lar ahvolimg'a tosh [1.205].

These examples have undoubtedly influenced Chulpan's thinking. At the same time, such lines confirm the idea that Chulpan's poetry was built on the basis of the symbols of Navai's poetry.

Karashmadengizinko'rdim,
nanozlikto'lqinibordir,

Halokat bo'lg'usin bilmay qulochni katta otdim-ku.

By analyzing this byte, Prof. Begali Kasimov writes: "Karashma is a spicy, pleasant act of kindness to be loved for someone else. The poet compares it to the sea. The beautiful sea, according to the author, is not stormy or calm. Light shaking position. As the smoker threw himself into the sea and took the man down to his inner circle, the cheerful actions of the clerk bewitched the laughter and made it endless. It is clear that poetry is a combination of these spiritual and material situations that are inherent in our classic literature. At the same time, there is acknowledgment

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of the deceitfulness, even its slightest suffering"[6,445]. This analysis of the scientist undoubtedly plays a crucial role in today's reader's understanding of poetry. However, comparative study of the poetic symbols used by AlisherNavai and Chulpan can also give a deeper understanding of the meaning of poetry. In Chulpan's poetry, every poem can be regarded as a poetic perfection as a result of enjoyment of the great Salafistschool of creation. The delicate expressions, such as the "Karashmadengizi", which appeared at the forefront above, is very similar to Navai's "ishq bahri", "vasl bahri", "latofat bahri", "g'am bahri", "ko'k bahri", "fano bahri", "chaman bahri" and it is not difficult to understand that it was created under the influence of them.

*Ishqbahridadurivaslistasang, eyahlidard,
Ko'nglunguz ul naqd yodi birla xursand
aylangiz [1.188].*

Of course, there is a distinction between the metaphors of "ishq bahri" in the Navai's Byte and "karashma dengizi" in the Chulpan's poem. In Navai's poem it is the interpretation of pure emotions: "ahli dard ishq bahrida vasl duri" ni istasa, ko'nglini ul naqd yodi birla xursand etmog'i zarur". The metaphor of Chulpan "karashma dengizi" shows that the expression of social spirit is also embodied in the image of romantic experience. The line "Halokat bo'lg'usin bilmay qulochni katta otdim-ku" provides a sufficient basis for doing so. There is also an example of the use of the morning star in the poem of Navai as "chulpan":

*Quyoshni bo'lmas, ey gardun, ul oyg'a aylamak
tashbih,
Og'iz gar zarra, Cho'lpon – ko'z, yangi oy
anga qosh o'lsun [2.365].*

By the way, "Chulpan" - the morning star looks like an eye of sweetheart. According to the great poet, it is impossible to turn the sun to the moon – to sweetheart. Her mouth is like a particle, her eyes on

Chulpan and her eyebrows are like a new moon. Chulpan, in his ghazal, hands his pseudonym to both the morning star and the literary relative, ends up with a sad ending of the poetry as a beautiful star illuminating the sky of love but falling to the ground without tolerating the light of the sun.

There are many similar examples between poems of the great poets, and the synthesis of Navai's poetic symbols in the Chulpan's Poetry. In general, we can see that Chulpan greatly respected Navai's creative work. This is also known by his article "500 Years". The article was written before 500 anniversary of the AlisherNavai (But in the article it is given that it is written for 500 year to the death of poet). Chulpan wrote: "For 500 year has given a lot of things to the history of the Uzbek-Chigatay literature and it was so long time when was many changes have been made. There were not so many poets who were able to convey their own 500 and 600 years history. So we have to do such a big celebration, a great feast, this year. Russians also make great holiday for every five year of Pushkin. In the West, such holidays are celebrated with great celebrations. Therefore, I want to say that we must also prepare to celebrate Navai's 500th anniversary" [5.20,21]. To do this, the poet gave the following suggestions: Creating a special jubilee assembly, Finding and publishing unpublished works of Navai, to write the perfect biography of our great poet, making a national compilation of his poems. Naturally, these good deeds in the Chulpan's plan have almost completely come true, and these suggestions may not seem to be new. However, it is worth noting that these suggestions were presented by Chulpan, one hundred years ago.

In the end, in the 20th century, Chulpan had a great love and respect for Alisher Navai, who had learned from the great Salafist's creativity, poetical poems and symbols of his poetry continued on the basis of new spirit, new interpretations, and based on this new era poetry fired.

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