

## The Role of Nature Scenes in Navoi's Ghazals

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**Abstract:** *This article is dedicated to highlighting the functions of nature scenes in Alisher Navoi's ghazals. Its clarification is based on Aristotle's concept of "mimesis". The existing ideas in literary studies were used as a basis for determining the place and function of the landscape in Navoi's ghazals. The given problem is interpreted with the example of several ghazals of Navoi.*

**Keywords:** *Ghazal, mimesis, landscape, polyfunctionality, lyrical subject, mystical, lover, sadness.*

Nature is a mirror for man. The intense process in it constantly reminds man of his own life. For this reason, man always strives for nature. He learns lessons from it. Looking at it, he understands his identity. He finds himself. Creators take objects from nature to express their innermost feelings and experiences in fiction. "In the human soul is the core of nature. In the soul is the core of human nature. These two cores are always in a dialectical relationship. Under the influence of the constant collision of the core of nature and the core of human nature, a person's aesthetic attitude to reality is formed. The core that perfectly expresses a person's connection with existence is fiction. Therefore, the problem of landscape in literature always remains relevant." [Jumayev N., 1991: 103].

The famous scholar Aristotle, in his work "Poetics", speaking about the specific features of fiction, especially poetry, emphasizes that it is based on "mimesis" [Arastu, 2011: 58]. In his opinion, mimesis is not an imitation of life and nature, but a means of creating a new life based on its observation and study, awakening a person from a person. By performing such a task, the creator discovers the deep landscapes of the human psyche. He travels to its essence, its innermost being. Through the image of nature, he realizes his identity and is able to convey it to others.

In literary criticism, when assessing the landscape, it is emphasized that "it has a multifunctionality, a feature." "In lyrical works, the landscape is present more in the form of details, but they serve to develop and substantiate the lyrical plot. The lyrical situation gives an idea of the time and space. Since it is transmitted through the psyche of the lyrical subject, it becomes a picture of that mood or serves as a background for its expression." [Quronov D. Et al., 2013: 221].

If we observe the role of the image of nature in Alisher Navoi's ghazals, we will have very important scientific conclusions. In particular, in almost all of the poet's ghazals, landscape is the leading method of depiction. The poet uses it for various purposes and in various forms. Some ghazals are devoted to the image of the landscape from beginning to end (1). In some of them, the image of nature is used in some verses (2). In some poems, despite the fact that the landscape is depicted from beginning to end, the essence is to illuminate the psyche of the lyrical hero or heroes (3).

In Navoi's works, the spiritual experiences of lyrical heroes or artistic images are often revealed in parallel with nature. The poet skillfully uses it to express abstract concepts and realistic images of situations:

*Hajr tobi ichra kim ko 'rmish bu jismi zordek,*

*Kim, topibdur barq shakli o'tqa tushgan tordek [Alisher Navoiy, 1988: 273].*

In this verse, the natural phenomenon is chosen very well to describe the feeling of pilgrimage. The body burning in the fire of pilgrimage and the shape of lightning, which resembles a strand of hair being burned in the fire, are drawn in parallel without any explanation. There is a deep meaning in the likening of the shape of lightning to the body in the torment of the fire of pilgrimage. Lightning is a symbol of a lover. It is such a fire that has the power to set the whole world on fire. In the first verse, the "hard body" - a delicate body - evokes a feeling of pity and sympathy for the lyrical hero in the reader. However, the idea of lightning in the second verse changes his imagination. While the first verse shows the image of a fragile lover burning in the fire of pilgrimage, in the second verse, we notice the hint that the lightning, which resembles a strand of hair falling into the fire and bursting into flames, is the embodiment of fire, that it consists of fire.

"The functions of landscape in lyrics are wider, only the scope of imagery is narrower" [Kuronov D. Et al., 2013: 221]. Indeed, the scope of imagery of landscape is narrow. Sometimes natural objects can only be mentioned as simple objects. But the function it performs, the scope of meanings underlying it is extremely wide. For this reason, classical poets, in particular Navoi, choose the same path in expressing the most complex - mystical and philosophical meanings. Through natural objects and phenomena, they travel to the depths of man. Through this, they discover his image, soul and essence.

Ghazal 336 of the "Ghar'ayib Us-Sigar" divan directly speaks about the desert of madness and madness. The lyrical hero compares himself to Majnun. He boasts that he is superior to him in the world of madness:

*Junun sahosida boe yo'q erkandur bu mahzundek*

*Ki, bo'lg'ay vahshiy xaylin kutgali cho'pone Majnundek [Alisher Navoiy, 1988: 271].*

This in itself indicates the uniqueness of the essence of the work. As the verse progresses, the nature of the lyrical hero becomes more and more majestic. In the following verses, he sees himself in the place of the great world, existence, and universe. These thoughts are inextricably linked with the tajalli philosophy of the teachings of Sufism. The spiritual world and nature of the lyrical hero, who stands at such a height, are also expressed through magnificent images worthy of it. Now, as a lover, every drop of love he sheds on the path of love is described in an exaggerated way as if it were the sea, and every stain of pain in his heart is like the sky:

*Ne tong gar olami kubro esam, har qatra ashkim chun*

*Tengizdekdur, ichimda yuz tungan, har qaysi gardundek [Alisher Navoiy, 1988: 271].*

Because the ghazal describes mystical situations, we encounter unusual, exaggerated forms of expression of worldly objects. The poet skillfully convinces the reader that the grandeur of natural phenomena, contrasted with the lover's state of mind, cannot equal the depth of his soul:

*Shafaq ko'k zarfin etkay la'liy, ammo la'li hajrinda*

*Qizarta olmag'ay olamni bu ashki shafaqgundek [Alisher Navoiy, 1988: 271].*

Ghazal 344 is a descriptive work. In it, the poet refers to nature, describing the beauty of his beloved. Using the method of contrast, he draws the biography and image of his beloved:

*Ikki g'unchang ermas, ey gulchehra teng,*

*Og'zing asru toru ko'nglung asru keng.*

*Og'zinga tegmas uzoring birla so'z*

*Bo'lmadi xurshid birla zarra teng.*

*Lolaning dog'i bo'lur chun o'rtada,*

*Nega tushmish orazing yonida meng [Alisher Navoiy, 1988: 277].*

Here we also observe the unique stylistic features of Alisher Navoi in poetry. He tries to attract the reader's attention from the very beginning of the poem, to bring him into the world of thought. When the first line talks about two buds, the reader begins to think. What kind of two buds are they? But the poet does not keep the reader waiting long. In the next line, he explains to him. It is revealed that one of them is the mouth, and the other is the heart: "Your mouth is as wide as the ocean, your heart is as wide as the ocean."

Describing the beauty of the beloved, Navoi looks at traditional images from a new perspective. It is known that it is traditional to liken the face to the sun. Using the method of contrast, the poet creates the impression that the face and mouth are opposite. However, in fact, he skillfully uses classical artistic means, likening one of them (the face) to the sun, and the other (the mouth) to its particle. In this way, he draws attention to the radiant grace of the beloved's face and the extremely small size of her mouth. These are interpreted as signs of beauty in classical literature:

*Og'zinga tegmas uzoring birla so'z*

*Bo'lmadi xurshid birla zarra teng [Alisher Navoiy, 1988: 277].*

Navoi, in some of his ghazals, reveals the soul of the lover through the objects of nature. In particular, ghazal 386 is in a romantic direction. It consists of 9 verses. In it, the soul of the lover is illuminated by comparison with an autumn garden. A realistic image of the landscapes of the soul, contrasted with natural phenomena, is revealed. The abstract image of the inner world of the lover acquires clarity:

*Bog' mendek sarg'arib, bulbul meningdek bo'ldi lol,*

*Go'yiyo mundoq bo'lur bir guldin ayrilg'ang'a hol [Alisher Navoiy, 1988: 308].*

Each verse in the ghazal is divided into 2 parts. 1- a description related to the mental state of the lover; 2- a corresponding view of nature. The images of the garden, the nightingale, and the flower are combined through the art of comparison. The use of similes, metaphors, diagnoses, and allegories leads to a thickening of the content. In them, we see the poet's unique ability to observe.

In the next stanza, a leaf falling to the ground in a garden of khazonrez is contrasted with the state of love:

*Yerdagi yofrog' g'aribu xoksor ar bo'lmasa,*

*Men kibi ne vajhdindur yuzi sarig', ashki ol? [Alisher Navoiy, 1988: 308]*

In the first verse, the idea is expressed in the form of a firm judgment in the sense of a message, while in the second verse it is expressed in the form of a rhetorical question. The use of the art of *tajahuli arif* creates a wide opportunity for the poet. With its help, he manages to convey the message that the lover is a stranger, humble, with a yellow face, and tears are like red blood in a beautiful and impressive way. The image of the lover and nature harmonize and gain commonality from the proportionality of their situation.

In the following verses, the image of the garden is used to delve deeper into the spiritual landscape. The comparison of the red, melancholy leaves flowing in the water in the autumn garden with the fragments of the heart in the tears of a lover further clarifies the experiences of the lyrical hero. It allows us to more clearly imagine his mental state:

*Sug'akim tushmish qizorg'on barglar, ko'rgan kishi*

*Ko'z yoshim ichra bag'ir pargolasi aylar xayol [Alisher Navoiy, 1988: 308].*

In the next verse, Navoi moves from the parts to the whole tree. He imagines a bare tree with its leaves shed as the symbol of Majnun:

*Shox Majnundurki, uryon bo 'lubon afg 'on qilur,*

*Barg Laylodurki, nilu igna birla qazdi xol [Alisher Navoiy, 1988: 308].*

The poet looks at nature from a different perspective. Classical literature often refers to the green or yellowed forms of trees in autumn. Navoi, however, in this verse, takes the winter appearance of the tree as the center of the image. Such a form covers the mental state of the lover more broadly. As a result of the symbolic "dark frosts" and "snowstorms", he uses the image of a tree stripped of all external adornments, stripped bare. This, of course, allows us to more deeply describe and imagine the mental state of the lyrical hero. Now Majnun has forgotten everything except the source of his love. He is naked. He appears only in the state of smoking Afghani in the presence of his beloved, immersed in her love. In the second verse, attention is paid to the actions of Layla, who put Majnun in this state. Layla is compared to a leaf. He digs holes in the branches with a needle and, tormenting them, settles in the bosom of the branch. This is what caused Majnun to forget himself and cry. But for the tree to become complete, to literally become a tree, the harmony of the Branch and the Leaf is necessary. Without each other, a tree cannot exist. The poet finds deep meaning in every object of nature. In its mysterious life in the bosom of silence, he develops the spiritual world of man. This is a testament to Navoi's observation and skill in finding deep philosophical and mystical meanings in ordinary natural phenomena.

*Hajr aro ohimg 'a boqmay bordi, lekin shukr erur*

*Kim, xazona sarvg 'a osib yetkurmas shamol [Alisher Navoiy, 1988: 308].*

In this couplet, the images of hajr, oh, khazon, yor, cypress and wind are used in a contrasting way. In the parallelism of hajr - khazon, oh - wind, through the art of speech and writing, the harmony between nature and man is developed. Hajr, separation is realized in the form of a garden with a haze. The lover's lament is compared to the wind. The wind harms trees. It strips them of their leaves and subjects them to the pain of separation. However, the poet can find hope even in this natural state. Because the image of cypress is at the heart of the idea. The beloved is compared to the cypress. This refers to her youth, beauty, and upright stature. Due to her youth and upright stature, the wind cannot harm her in any way. The single word cypress used through the art of allegory serves to draw a picture of the beloved. This verse describes the character and state of mind of the beloved, while the next verse describes the image of the lyrical hero. The tears on the face, yellowed by the pain of separation, are realized in parallel with the water flowing in a sad garden:

*Bu sorig ' ruxsor uza har sori ashkim o 'xshashur,*

*Bir xazonlig ' bog ' ichinda har taraf ravshan zulol [Alisher Navoiy, 1988: 308].*

When the poet talks about the feelings of vasl and hajr, he likens one to a garden of sorrow and the other to the spring of a garden of love:

*Vasl angla ishq bog 'ining bahoridin nishon,*

*Hajr, bilgil gar tilar bo 'lsang, xazonidin misol [Alisher Navoiy, 1988: 308].*

In verse 7 of the 9-line ghazal, the poet introduces the reader to the situation, characters, their mental landscapes, and character. Verse 8, according to the tradition of classical literature, serves as a concluding verse. In this place, the poet draws a universal conclusion from the natural, vital process he describes. The idea in the verse has an external and internal content. That is, no matter how arrogant all the members of the garden are, they cannot survive the oppression of the autumn soldier. Because this is a natural process. The second meaning is of an internal nature. That is, it is a conclusion that human life is not safe from the autumn season. No person, no sprout is immune to such an end:

*Bu chaman ra'nolari sarkashlik etgandin ne sud*

*Kim, xazon torojidin emin emastur bir nihol* [Alisher Navoiy, 1988: 308].

The ghazal is in a romantic vein. However, the words love, *ishq*, and *mahbuba* are not mentioned anywhere. The poet only expresses the concepts of longing, separation, and alienation. This, in itself, is closely related to the feelings of love and affection. Navoi describes human experiences in separation through skill and unique forms of expression. When he reaches the ghazal's praise verse, a sudden change in the character of the work is felt. Now we notice that the autobiographical feature is not alien to it:

*Ey Navoiy, bu xazon o'lg'ay bahor ila badal,*

*Kelsa davlat gulbuni shahzodayi sohibjamol* [Alisher Navoiy, 1988: 308].

From this verse, it can be concluded that the ghazal is dedicated to one of the princes, who, when he returns from a long journey, autumn turns into spring. The expression of such sincere feelings of longing is an indication that this prince was dear and valuable to Navoi, like a child. Determining who this prince is and who he is, of course, requires special research.

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