

# Navoiyan Spirit in the Poetic Heritage of Gafur Ghulam

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**Abstract:** This article examines the influence of Alisher Navoi's work on G. Ghulam's poetry. It analyzes the attitude of the talented Uzbek poet Gafur Ghulam towards Navoi, the role of an important source in the poet's literary heritage in perfecting and adding originality to his work. By studying the shared aspects of the poet's poetry with Navoi, the unique aspects of G. Ghulam's work are discussed. Additionally, the article draws certain conclusions about G. Ghulam's attitude towards the literary tradition, the poetic richness of his work, and the artistic-philosophical uniqueness of his works. G. Ghulam's poems are deeply philosophical, inclined towards romantic elation, and showcase humanitarianism directly connected with Alisher Navoi's creative heritage. He also creatively assimilated Navoi's poetic style in the artistic analysis of reality, profound philosophical exploration of themes and ideas, and figurative representation. Of course, we do not have the opportunity to discuss all the creative influence within the framework of one study. Therefore, in this article, the author focuses on some aspects of the literary commonality between the works of Alisher Navoi and Gafur Ghulam and presents certain generalizations.

## 1 INTRODUCTION

The works of mature representatives of Eastern classical literature, in particular, Alisher Navoi, have served as a creative school for the development of many of our poets over the centuries. Studying the creative experiences of the great thinker and continuing his traditions in a new direction made it possible for our creators to influence the literature of the time and develop their own style. These thoughts directly apply to Gafur Ghulam, a mature representative of Uzbek literature of the 20th century. The work of his predecessors played an important role in Gafur Ghulam's rise to the level of a famous poet, a skilled prose writer, an accomplished translator, and an academician. He diligently studied the works of Alisher Navoi along with examples of Eastern literature and drew spiritual nourishment from them.

Gafur Ghulam had the opportunity to become acquainted with examples of Eastern literature as a schoolboy. The poet states in his "autobiography" that he graduated from Bedil to "Maslak" in the neighborhood school. Speaking about the year 1912, when his father died, he said, "I was 9 years old, and

my younger sister Bahri was 6 months old. At this age, I was already literate, capable of easily reading Navoi, Hafiz, Saadi, and I had beautiful handwriting. It was difficult to expect such quick understanding from the old schools we attended" [Gafur Gulam. (1983)] - he admits.

The creative influence of the genius poet and thinker Alisher Navoi on the legacy of Academician Gafur Ghulam is extremely versatile. Even when considering this literary influence from the point of view of lyrical tradition and innovation, it enriches our understanding of the level of creative enjoyment of the classical literary heritage and the ideological and artistic rise of Gafur Ghulam's work. It also helps to comprehend the personality of the poet, identify the poetic sources of his work, and understand the universal and individual aspects of his works.

## 2 METHODOLOGY

Navoiist A. Hayitmetov, speaking about Gafur Ghulam's attitude towards Eastern literature, emphasizes the following points: "Ghafur Ghulam considers Uzbek literature, especially its classical

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part, to be a part of the larger Eastern literature. He was in favor of studying the history of Uzbek literature in this way" [Hayitmetov A. (1997)].

Alisher Navoi is undoubtedly one of the many Eastern poets who influenced Ghafur Ghulam's poetry. In the poetic heritage of the poet, the places related to the interpretations of Navoi's image sing feelings of respect and reverence for the great poet with pride. In addition to his great contributions to literature, artistic creativity, and the art of words, human characteristics such as his unique personality, pride, courage, and exceptional talent have been honored for centuries, becoming a source of pride for the nation.

For example, in Gafur Ghulam's poem "Alisher" [10.142], lines like "Buyuk Alisherning asriy nidosi" ("The great Alisher's cry of the century"), "To'fon, quyunlarda yakkayu yolg'iz, Monolit, granit haykalday mag'rur" ("The flood, alone in the whirlpools, Monolith, proud like a granite statue"), "Oltin baldoqdagi nifrit ko'z kabi, Asaring biz uchun bo'ldi qorachug'" ("Nephrite blind on a golden canopy, Your work became for us a karachug"), "Alisher Mushtariy yulduzi kabi, O'zbek osmonida bolqigan chog'i" ("like the star of Alisher Mushtari when it shines in the Uzbek sky") embody Navoi's unique image with an uplifting spirit. Navoi was alone in the "flood" and "quyn", and his work is admired like the apple of the eye.

It is not surprising that the greatness of Navoi's personality and the steadfastness observed in his selfless aspirations left a profound impact. Gafur Ghulam, aspiring to lofty destinations, etched his mark on the sky of Uzbek literature, aligning his goals and aspirations with those of Navoi. This poetic legacy represents a conscious way of life and eternity. The article employs analytical, comparative-typological, and complex analysis methods based on the intended purpose.

### 3 DISCUSSIONS

The spirit of Alisher Navoi's works is absorbed into the core of Gafur Ghulam's poems. The names of heroes of the great poet, such as Farhad, Shirin, Layli, Majnun, and Iskandar, are frequently mentioned in the poet's verses to provide a poetic response to contemporary issues and to illuminate the image of the land, time, and contemporaries. Speaking about Ferghana, Gafur Ghulam writes: "Men o'z

Farg'onamni maqtamoq bo'lsam, Yigiti Farhodu qizi Shirinday" ("If I want to praise my Ferghana, Yigiti Farhodu's daughter is like Shirin"). In the poem "Durdona," he describes the landscape: "Gunafsha, lolalarning, g'unchayu bulbullarning Ko'klami Layli, Majnun umriday o'tib ketdi" ("Sunafsha, the flower of tulips, buds, and nightingales, Laily, Majnun has passed away like a madman"). When he praises his contemporaries, he exaggerates: "Har birimiz Iskandardan balanddamiz" ("Each of us is higher than Alexander"), embodying the image of a hard-working Uzbek: "Mehnatdadir dalaning barcha Majnun Laylosi, Farhod yer sug'oradi, quloq ochadi Shirin" ("All the Mad Lailas of the field are at work, Farhad waters the land, Shirin opens his ears"), and when he speaks about love, his warm verses conclude with: "Oshiqu ma'shuqlarning qissasin bizdan so'rang, Yuzga kirguncha yana Majnunga Laylo o'zginam" ("Ask us about the stories of lovers, I'll fall in love with Majnun Laila again until I enter the face"). This case shows that Gafur learned the philosophical perception of the world and life from the works of Ghulam Navoi and followed the great poet's views, image, and expression style in his poetic response to the current problems of social reality.

Navoi's creative heritage deserves attention, first of all, for its high humanitarianism. In the poet's works, emotional experiences such as friendship, brotherhood, love, and loyalty are celebrated, bringing people closer to each other. It is emphasized that a human child's value is not determined by nationality, religion, or race but by possessing human qualities. The confirmation of this idea can be seen in the example of the heroes of his epics. Navoi's heroes represent various nationalities, including Arab, Iranian, Armenian, Indian, and Greek, and are admired for their genuinely human qualities and characteristics. For instance, in the epic "Farhad and Shirin," Shapur is from Iran, Farhad is from China, and Shirin is from Armenia. However, the friendly relations between Farhad and Shapur, and the themes of love, loyalty, patience, tenacity, and struggle bring Farhad and Shirin together [Alisher Navoiy. (1991)]. In Navoi's lyrical poems, we can see a tolerant attitude towards representatives of different nationalities, and feelings of infinite respect are warmly expressed. The poet, who considered the power of love higher than any national limitation, writes:

The ideas of love, solidarity, humanitarianism, and understanding the world and humanity as a whole can be observed in Gafur Ghulam's poetry, which is

deeply influenced by Navoi's works. In the 20th century, no matter where he was in the world, he attempted to respond to the degrading and life-threatening behaviors of people, and to wholeheartedly console the pain of the people. Undoubtedly, G. Ghulam, as a child of his time, calls on the peoples of the world to unite and stand in solidarity on the path of freedom and liberty. In his poems "I'm a Jew," "My mother to my daughter Jamila," "Hello," "To Paul Robson," "Lebanon will survive," "From the Pulpit of Peace," and others, he sharply contrasts antagonistic systems, not romantic heroes, and instead focuses on the problems of mother earth. However, in poems of this nature, the feelings of love and respect for the whole world are expressed with profound intensity, and this aspect appears to some extent under the life-giving influence of the humanitarian pathos of Eastern poetry, particularly Navoi's work. The following verses of the poet confirm our opinion:

Yerdagi ne'matlardan mahrum qila olmagay-  
Oq, sariq, qizil, qora, badandagi jilo rang [10.17]  
(Not being able to deprive him of the blessings of the earth  
White, yellow, red, black, shiny body color)

In Navoi's works, the human mind and power of thought are highly valued. The poet's philosophical-aesthetic views give special attention to human knowledge, actions, and a new way of thinking. For example, in "Farhad and Shirin," the following verse is quoted: "Dedi: Har ishki qilmish odamizod, Tafakkur birla bilmish odamizod" [4.122] ("He said: Every deed is a human being, and thinking together is a human being"). In Ghafur Ghulam's poems, it is emphasized that human thinking can be perfected only if directed towards noble goals: "Sen o'rgangan ilm bilan qo'shildi katta niyat, Va shunchalik kamolotga yeta oldi tafakkur" [11.180] ("A great intention was combined with the knowledge you have learned, and thinking was able to reach such perfection"). Clearly, both poets firmly believed that true perfection can only be achieved when the objectivity of intention is combined with knowledge.

Such advice forms a complex of unique life knowledge, social-economic, spiritual-educational vision-ideals, and appeals to unite our people around good values and moral upliftment; it can be said to be a set of priority ideas. Indeed, the history of mankind is the history of the expansion and deepening of human thought and imagination. The more thinking expands, the wider and more perfect the world seems.

In Navoi's work "Mahbub ul-Qulub," a person who persistently studies knowledge is described as a "scholar," while someone who is unable to rise in his "self" on this difficult path and is lost in the wilderness of selfishness is described as a "tyrant." The work states: "He who learns by asking what he does not know is a scientist; The admonition that one who does not ask is a wrongdoer" [5.86], meaning that the one who chooses ignorance, first of all, wrongs himself. Therefore, Hazrat Navoi determines the spiritual perfection of each person based on their attitude towards learning science. Ignorance traces its roots to the inner "I" of an individual, their actions, and lack of knowledge. In the poems of Ghafur Ghulam, it is emphasized that the importance of learning and knowledge is vital in the development and growth of mankind: "Bilmaganni o'rganib, odamzod topdi kamol" [10.144] ("By learning what one does not know, mankind finds perfection"). At first glance, some form of reformation may be visible in this passage, but the affinity to Navoi's thought is clearly evident.

In Alisher Navoi's "Mahbub ul-Qulub," we also find sincere wishes in honor of the one who selflessly spread enlightenment and wisdom, devoting all their knowledge and experience to the education of the young generation. The poet emphasizes that no amount of wealth can compare to the efforts made by the teacher in the way of introducing the truth and the truth - God.

As if continuing this idea, Ghafur Ghulam equates the respect of teachers with the status of parents, who sacrifice themselves for the spiritual and intellectual development of a student.  
I will keep you forever).

It seems that in the above verses, there is a certain degree of harmony and closeness in terms of theme and relationship, and at the same time, there is a deep resonance with our time. It is important to note that each poet demonstrated a unique style. While Alisher Navoi adheres to conciseness and brevity and expresses profound content in a general way, G. Ghulam expands the number of verses based on the purpose of expressing his attitude to the problem. At the same time, he successfully instills the folk wisdom "the teacher is as great as your father" into the essence of the lines.

Navoi's works also contain valuable insights about various professions and their place in society. He calls on people to love work, to treat their profession with

affection, and asserts that it should be utilized for the benefit of the country. Conversely, he strongly condemns those who do not contribute to society. In his "Mahbub ul-Qulub," there is also a discussion about a scientist who acquires knowledge but fails to utilize it for the betterment of mankind.

The poet equates a scientist who studied hard and acquired knowledge but did not apply it due to greed, with a "statesman" who did not spend on people and useful things. The poet puts forward the opinion that both of them lived in vain, dying with a hundred sorrows and unfulfilled dreams.

Ghafur Ghulam's poem "To my scientist friend" echoes Navoi's thoughts. Illo, the poet, is like a miner who stifles a scientist who does not follow his knowledge. Gerdaygan appeals to this person and encourages self-examination. The enjoyment of science calls for.

Good. Who saw the benefit of what you know?! ) Gafur Ghulam's unique image style is shown in the poem, along with the observation of intellectual and ideological closeness to the above comments of Navoi. The poet uses the methods of making instructive conclusions from history, comparison, and reference. For example, the words of the lyrical hero to the scientist: "Kuya yegan kitoblar saqlangan sandiqmisan, Bir varaq mazmunidan qalblarga oqmayin nur?" ("Are you a chest in which moth-eaten books are kept? Let the light flow from the contents of one page to the soul?"). It seems that in the creation of this poem, the poet was influenced by Navoi's work, developed the ideas reflected in the work of the great poet, and made philosophical generalizations typical of his time.

In romantic ghazals, the main focus is on describing the beloved and the sincere feelings of the lover towards his lover, the pains and sufferings caused by separation. In such poems, the lover often lives with the fantasy of his lover, dreams of achieving the dream. Every detail, pictorial means, and poetic image in the poem are focused on reflecting the situations and experiences of the lyrical hero in romantic colors. There are many examples of this from Navoi's work.

It is understood that instead of love and loyalty from a lover, a tormented and sad heart is surrounded by the sufferings of hijran. The lyrical hero, who has seen through the mirror of his heart, that is, felt the condition of an unfaithful lover who has completely

distanced himself from himself, is in the torment of endless suffering. Comparing the subtle feelings of a lover's heart to a "mirror" can also be found in the poetry of Gafur Ghulam: "Har nafas ko'zgudagiday gul yuzing qalbimda jo, Mayli aksing bo'lsa ham ruxsori olingdan o'pay" [9.239] ("Every breath is like a mirror, your flowery face lives in my heart, even if it's your reflection, I kiss you from your heart") [9.239].

In this place too, the lyrical hero's heart is reflected in the beauty of the mirror. But in the tunes of hijran, not complaining about infidelity, but feelings of thirst and longing for success prevail. It is important that in both cases, feelings are expressed with sincerity, like a person in love.

In Navoi's work, there are also references to information related to folk medicine and people's methods of treating patients. For example, in the poem "Pomegranate," the poet says: "Nechakim tab'i noridur va lekin me'da norig'a, Berur taskin, muning naf'in topibmen voqian men ham" ("Many people are sick, and my stomach is not full, I am relieved, I have found the benefits of this") emphasizes

Gafur Ghulam describes the healing properties of cherries in his poem "Olucha."

The poet, who wrote verses like "In the reader's imagination, it seems as if the sweet taste of cherry and the breath of cancer have moved to the poem."

Among our people, the value of mother's milk has been considered high and honored since time immemorial. Perhaps for this reason, Navoi's poems also refer to "mother's milk" in the impressive reflection of lyrical experiences:

"Halol ona sutidekdur gar o'zbeгим tutsa,"

Tobuq qilib yukinib to'stag'on ichinda qimiz [1.159].  
(Halal is like mother's milk, even if I don't like it.  
We kneel down and walk inside the barn)

Navoi's lyrical hero values Uzbek traditions, takalluf, and feelings of respect. Although it is in a wooden bowl, it is as delicious as mother's milk if served with Uzbek grace, i.e., bowing. In this place, the main emphasis is placed on Uzbek respect, not on us. For this reason, the modesty and hospitality characteristic of Uzbeks are glorified through "mother's milk."

In many poems of Gafur Ghulam, images related to "mother's milk" can be found. For example, in the poem "Mother," it is said: "Birinchi tamshangan ona

sut qadrin, Asl o'g'il bo'lib oqlash e'tibor [Gafur Gulam. (1984)] ("The first tamed mother's milk is dear, the original son is worthy of attention"). The point of attention is that although a person lives a lifetime, he cannot justify the value of mother's milk. However, the first sip of mother's milk can only be justified when the boy grows up to be a real child. In our opinion, this is the simplest, most popular, and at the same time an extremely high definition of honoring the most generous and great creature in the world - mother, valuing her dignity.

A comparative study of the works of both poets shows that they effectively used many folk expressions in the poetic expression of the experiences of the lyrical characters. In such places, folk phrases not only help to artistically express the human heart and various feelings but also strengthen the national color of the poem. One such expression is "my eyes flew away." In Navoi, this phrase is used in the sense of longing to see the beauty of a lover, a sign of goodness. The eyes of Navoi's lyrical hero are related to the desire to see the beauty of the mountain. So, the glancing of the eyes is a sign of seeing the face of the river, and seeing the face is a sign of reaching its goal, and the folk phrase helped to effectively illuminate the spirit of hope for the goal.

Gafur Ghulam uses this expression in the style: "Chinorlar uchida birinchi nurni, Dastavval ko'rishga ko'zim uchadi" [Gafur Gulam. (1984)] ("At the top of the plane trees, my eyes fly to see the first light"). The poet is impressed by the exquisiteness of the carpet woven by the Turkmen girl, connects the night to the morning, moves the tip of the pen from line to line, and waits for the sun with tired eyes until dawn. Because the first golden rays of the sun signal the beginning of a new day. The longing eyes for the light shining on the tips of the maple trees are tired of the darkness of the evening and embody the secrets of the soul seeking knowledge. Therefore, the twinkling of the eyes is connected with the longing for the light, that is, tomorrow's flawless morning, and the desire to be the first to meet it. Perhaps, it is not surprising that G. Ghulam is expressing his satisfaction at the nearness of the beginning of another fruitful and blessed creative day, the opportunities to decorate the notebook of his life. If we assume this, then it becomes clear that the above lines of the poet are directly related to the creative process, that the blink of an eye is a sign of the blessing of his creation.

According to the traditions established in classical literature, many parts of the mistress are often

compared to nature. In such places, poets use the art of allegory to figuratively reflect the inequality of the beloved. An example of this is the following verse taken from Navoi's radifil ghazal "Ayt": "Ey nasimi subh, ahvolim diloromimg'a ayt, Zulfi sunbul, yuzi gul, sarvi gulandomimg'a ayt" [1.88] ("O nasimi subh, tell my situation to my lover, Zulfi sunbul, tell my face a flower, tell my cypress flower"). In the verse, through the art of tashbeh, Yor's hair is likened to a sunbul, her face to a flower, and her figure to a cypress. The poet emphasizes the beauty of the lover when describing the situation of the lyrical hero in love. While warning the lover about the plight of the lover, he says that it is due to his good fortune. The poet uses the art of exclamation by telling the situation of the lyrical hero "nasimi subh," i.e., to the morning wind, and the art of metaphor by calling the lover "dilorom" and "gulandom."

In Ghafur Ghulam's ghazals, the appearance of the lover is alluded to nature, and the influence of Navoi's traditions is evident in it: "Bu kun men, do'stlar, dil malhami dilbarni izlarman, Yuzi gul, qomati sarv, sochlari anbarni izlarman" [10. 235] ("Today, friends, I am looking for a charmer, a balm for the heart, a flower with a face, I'm looking for a cypress figure and a barn"). In the verse, the lover's face is compared to a flower, her figure to a cypress tree, and her hair to a barn. Unlike Navoi, the reference is not to the length of the beloved's hair, but to its fragrance. Calling friends is an exclamation, and by calling the neighbor a charmer, the art of metaphor is used. If in Navoi's verse, the description of the situation of the lyrical hero takes the lead, then in Gafur Ghulam, the image of the beloved, who is an ointment for the heart of the lyrical hero, and who has no equal in beauty, takes precedence.

In Navoi's poems, shabnam represents tears in many places:

Shabnam ermas nargis ashkidur nedin qon yig'lamas,  
Ko'z yumub ochquncha gulshan umri poyonin ko'rub  
[1.69]

(Shabnam doesn't cry, Nargis doesn't cry.

She closed her eyes and saw the end of her life.). In the verse, it is described that it is not the dew glistening on the narcissus leaf, but the tears of a flower crying blood for its life, which has passed in the blink of an eye. The poet artistically expresses his philosophical views not only about flowers and the gulshan but also about the infidelity of human life, life and death. Pointing out that life is fleeting, life is momentary, he calls people not to get attached to the whims of the transient world.



In Ghafur Ghulam's poems, the interpretation of dew as tears is also observed, and unlike Navoi, in such places, the ideological content is the leader in the poet's work. For example, in the poem "Memory of Hamza," the poet writes: "Gulga tong chog'ida shabnam yog'adi, Gullarning bargida – ko'zlardagi yosh" [10.264] ("Dew falls on a flower at dawn, tears in the eyes on the leaves of flowers"). The poet likens the dew on the flower to the tears of the people shed for those who died for the freedom of the people, and the dew on the leaf to the "tears" shed from the blue. So, the earth is blue, i.e., the entire existence is depicted in innocent agony from the murderous deeds of the deceased.

In Navoi's poems, the color of the paper page is expressed in connection with the blood of bitter "tears":

Before writing the name of the lover, the paper was yellow, after writing the name of the husband, it became blood with tears. In Ghafur Ghulam's verses such as: "Millionlar qonidir har qatra siyoh" ("Each drop of ink is the blood of millions"), "Qatra-qatra qonim siyoh bo'lsa ham, Shuncha hurmatlarga tashakkurim kam" ("Even if my blood is ink, I am not grateful for so many respects"), the color of the ink is compared to human blood. Both poets use the images of bloody tears and paper in an exaggerated way in the process of artistic depiction, and achieve an increase in poetic effectiveness.

#### 4 CONCLUSION

Our observations show that the influence of Navoi's literary heritage on Ghafur Ghulam's poetry is wide-ranging, and this is first of all observed in the artistic research of life and man, in making philosophical-aesthetic generalizations. Many images created by Gafur Ghulam are influenced by Navoi's creative genius. In mastering the style of expressing artistic thought in a simple, impressive, and philosophical observation, Navoi's legacy, like that of most Eastern classical poets, served as a master school for Gafur Ghulam's work.

Alisher Navoi is far away from us in terms of the time he lived, no matter how classic he is in terms of skill; he is compared to the priceless lyrical treasure of our great-grandfather poet of the legacy of academician Gafur Ghulam, who is among the classics of 20th-century literature. It is appropriate to study. Indeed, the perfection of G. Ghulam's talent and potential is not a phenomenon outside of creative enjoyment.

Consequently, the poetic sources of the poet's work go back to the general literary heritage, including the work of Alisher Navoi. It is important that G. Ghulam was able to clearly show his innovative side by adding his heart, inspiration, thinking potential, brainstorming, and poetic skills to his soul.

In general, when talking about literary influence and creative mastery, it is important to study the literary sources that influenced the poet and the scientific research of the events that led to the improvement of his poetic skills.

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