

Harmony of Colour and Content in Sabai Sayyor Stories

O. T. Tojiboeva and Z. Y. Shukurova

Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Tashkent, Uzbekistan

Keywords: Epic, Poetry, Prose, Prose Version, Color, the Numeral Seven, Period, Reader.

Abstract: This article analyses the harmony of colour symbols utilised in Alisher Navoi's works in conjunction with natural objects. Specifically, this is demonstrated through the creation of a flawless literary composition based on the events that occurred within seven multi-coloured castles spanning seven floors. The fact that the content of each story is described directly from the perspective of colours is analysed using examples drawn from the work. The article involves a comparative analysis of Alisher Navoi's novel "Sabai Sayyor" and his initial prosaic narrative in Uzbek literature, "Nasri Xamsai benazir". It delves into the issues of preserving elements of semantic colour across seven novels. A comparative scrutiny of this subject in prose suggests that certain peculiarities exist in both texts. The compositional layout, particularly the sequence of chapters, holds significant importance in the context of the literary work's meaning. Hence, this tool bears substantial relevance in unravelling the essence of the work. The specific features of the poem's meaning, as well as its prose exposition, are revealed through a semantic structural analysis of both.

1 INTRODUCTION

Researching Alisher Navoi's work in Uzbek literature has proven a long-term endeavour. Discovering the world of literary significance embodied through the written word brings the reader closer to the trove of meanings within Eastern literature. The reader who relishes this wealth of meaning becomes acquainted with the imaginative and intellectual world of the acclaimed writer. Alisher Navoi's poetry, renowned throughout the East and demonstrating the literary prowess of the poets, asserts its merit uniquely. Symbols deployed in Navoi's work, natural objects, and the experiences of the human heart are illuminated through the harmony of colours in the world that surrounds the poet. Such a distinct harmony is also evident in the works of other great global classics. In this regard, studying the literary legacy of Alisher Navoi, deserving of worldwide recognition, serves as a source of spiritual pleasure for the reader and inspiration for the creator.

The literary imagery utilised in Alisher Navoi's lyricism reflects the uniqueness of the poet's work. Colour and symbols relating to number play an integral role within the text, as well as in the spiritual arts that marry form and content. Within the poet's work, the profundity of the world's colour meaning and its role in literary expression are ever-growing

and expanding, where the human spirit is represented by colourful facets. In these depths, the mysteries and beauties of life are distinctly portrayed. The poet, comparing his life to the seasons, transmits nature's colours to the human heart through the creation of seasonal hues. Colour encapsulates the various aspects of the human heart. The layers of meaning found in the literary diversity used in Xamsa's epic poems elicit admiration for the poet's literary capabilities and the depth of his thought.

2 LITERATURE REVIEW

Reading and understanding Alisher Navoi's works was relatively straightforward in an era when the Oriental environment, mindset, and perspective were still preserved, and readers engaged directly with the original text. However, due to shifts in social and political life at the start of the 20th century, readers began to comprehend Alisher Navoi's works through additional commentary. Alisher Navoi's works were thus interpreted, annotations and dictionaries were developed, and prose descriptions were formulated. Changes in time, altered consciousness, and the transformation of the mystical worldview began to complicate the understanding of the essence of literary works.

While the poems of Alisher Navoi's "Xamsa" have been studied and analysed for centuries, the prose exposition only began to be read from the 20th century onwards. While reader requirements are addressed through the prosaic narrative, the secondary text also demands the preservation of originality and foundational ideas. In this regard, maintaining the layers of meaning in the prose texts that serve to communicate Navoi's work to the general public is essential to gauge the degree to which the poet's creative concept reaches the reader. Semantic colouration in the "Sabai Sayyor", a composite story with complex composition and intricate form and content, diverges from the author's other poems. It is acknowledged that the beauty of poetry is somewhat lost in prose. Preserving colour and numerical symbols in prosaic expositions proves more convenient than doing so within poetic work. It is entirely possible to retain their original meaning in the text.

"Nasri Xamsai benazir", the first prosaic narrative in Uzbek literature, was timely enough to satisfy the reader's needs and bolster the popularity of the poems. "Qissai haft manzarai Bahrom", the first prosaic statement of the epic poem "Sabai Sayyor", which is more vividly illustrated by other literary poems, also warrants comparison due to the unique features of the original [Nasri Xamsai great. (2019)., Muhiddinov M. (2007)].

To test semantic diversity and the creative intent of the poet, each of "Xamsa"s poems, which are exceptional products of the author's literary skills, can become a significant object of research. The role of the five poems in terms of sense load is that of a unified effect, and the semantic-structural role and function of the poems and chapters are analysed in various ways within the research. The introduction and preamble chapters, which articulate the poet's creative idea, are also underscored. Through the analysis of these five literary pieces, the intention is to reveal the meaning of the entire work. The layers of meaning of the colour and numerical symbols, their functions in the poem, have been analysed in various ways. A number of investigations have been conducted on the materials of Navoi's lyrics. For instance, S.Otanova conducted a special study focusing on colour symbolism [O'tanova S. (2007).], while S.Jumaeva conducted research concentrating on symbolism relating to numbers [Jumaeva S. (2010)]. Both works present a detailed analysis of the aforementioned types of symbolism that the author employs in his famous works. In contrast to these studies, observations within this article are made between two sources: prosaic statements and

originality. Consequently, conclusions and results are drawn through a textual-comparative analysis.

3 DISCUSSIONS

In the poem, introductory and concluding chapters, as well as stories covering the main content, are arranged in a sequence that consistently maintains meaning. Seven stories related to the life of the protagonist complement one another. The harmony of colour revealed in "Sabai Sayyor" is one of the most crucial literary devices used for creating distinct images. Among these, there are images of Bahrom and Dilorom and seven stories, all of which serve to convey the meaning of the work in greater depth. The descriptions of the seven novels and the colour of the seven stories enrich the semantics of the stories, which in turn relate to the protagonist's life. When examining the preservation of colour harmonies in the prosaic statement, it is important to note that the chapters preceding these meaningful stories are restored and preserved. The colour of the novels and related images, the mental state of Bahrom, and the chapter that introduces his story are changed in the prose. If we aim to understand the range of meaningfulness of the work's structure in the novels' portraits, the spirit of Bahrom, and the chapters introducing his story, and to discern Navoi's intention, we will need to interpret the alterations of the chapters in the prose. The chapters that precede each story, although small in size, are of great importance. Seven novels, each presented in one of seven colours within the work's structure, all lead into seven stories that begin with this chapter, thereby connecting the main theme and stories. It is in this chapter that the reader understands the colour of the novels. In this chapter, the colours used in the literal sense are integrated into the images, situations, and actions of the stories. This composition is altered in the prosaic narrative. The mental state of Bahrom is barely taken from the novels' verses, reduced to a brief sentence of colour, and added to the stories with a focus on the stories themselves. The novels' description here serves as a brief preface to the story.

As defined in this chapter, "to pluck the throne pink holding the rest, pass in front of the middle / Jami Boules Boda Gulf", the literary-aesthetic prose in the publisher chapter reduces the influence of the flower's colour, preserving colourful words for the purpose of preservation. Following the story, it is noted that the content's colour is associated with the concepts of work, based on the spirit's dependency on his position. The division provides the reader with a full

spectrum of colours in accordance with the preserved content, which is of great importance.

One of Alisher Navoi's poetic style features is evident in this poem. His seven palaces, each in its own colour, are seen in their original locations, the same scheme is effectively applied through other objects in nature. The red rose, in particular, through the words of a bird, points to a multitude of similar colour modes:

Har sori gul uzori gulgun po'sh,

Jomi gulrang aylar erdi no'sh.

Yuzi gul-gul bo'lub nishot angez,

Shoxning xorxori alab tez [Alisher Navoiy. Hamsa. (1960), 553].

(Meaning: He sat on a pink throne and poured gulfom boda into a purple cup. When he and the king were drinking pink wine, the wine brightened their faces.)

In the gazelle's flowery face (a beautiful face like red roses), women dressed in flowery (red) shirts, vines in red (red grape juice), as well as stories on the concepts represented by the colour red, the colour is closely tied. This prose is expressed in the following sentence: "Girls with flowery faces everywhere were drinking may (wine) in flower-coloured cups. Their faces were blooming" [Nasri Xamsai great. (2019), 92].

The author of the prose attempts to establish links caused by invisible strings tied to the nature of internal connections. Even if there are omissions in other places, the author strives to reveal them every time, endeavouring to maintain their importance as the centre of attention.

Tales of content, akin to the bloody colour of a flower on earth, often depict injustice but end with the triumph of kindness:

Qasri gulrang aro bo'lub gulposh,

Mayi gulfom birla erdi maosh.

Bo'yla holatda hukm tengi sudur,

Kim topib qatl Malluvu Jaypur.

Bo'ldi yer qonlari birla gulfom,

Ko'rki gul faslidur ne xush ayyom [Alisher Navoiy. Hamsa. (1960), 562].

(Meaning: At that time, the king ordered the finding and execution of Ballu and Jaipur. The earth became gulfom with their blood. Look how beautiful the flower season is.

The poet directs the red colour in the word "flower" towards all actions and events. The colour of May, the flower season, the arrival of spring, even

the blood of enemies, and the earth becoming red as the colour of flowers are all considered).

Prose description: The crowd was drinking may in the flower colour. At this time, he ordered that Jaipur and Mallu were to be killed, and their blood turned the land red [9, 97].

From the prose description of the gazelle, some words in the statement are omitted, but some leading points remain. Moreover, two additional lines are not included. In particular, a section like "Xushdurur bog'i koinot guli, Barchadin yaxshidur hayot guli" (Meaning: The garden of the universe is good, but even better is the flower of life) holds significant importance, encapsulating the entire meaning of the poem. From the text of the poem, it is easy to anticipate the victory of good and the welcoming of the spring flower season, which will come in due course. According to the conclusion's result, the event will be known to the reader. If the prose sentence is shortened, the interpretation of this role ends with the triumph of goodness and lyrical prose will be expected upon arrival.

The aforementioned section, with stories on the colour of the lily flower, introduces the next chapter focusing on the colour blue and past events. In the prose sentence like "On Wednesday, Shah Bahram wore a dress adorned with lotus flowers, went to the lotus dome, drank may (wine) in a turquoise cup, and shared a legend about the stranger who brought the fifth climate", the chapter is restricted to a brief description of colours. This is the author's chosen story, based on colour, which is shorter and primarily concentrates on the content of the tales.

Events echoing the colour occur in the blue square with the water lily. Tools and descriptions indicate the images of the same colour. The term "blue lotus" is used seventeen times in this chapter, whereas it appears eight times in the prose sentence. The reduction in prose shifts the expressive form of the term related to the blue lily. In particular, the unique expression of loving concern follows:

Yuzig'a bas taponcha urg'onidin,

Nilufarlar ochib gulistonidin [Alisher Navoiy. Hamsa. (1960), 571].

(He slapped her face, and the lilies bloomed in her flower garden.)

Turning blue due to a slap represents the powerful state of the lover. Beautiful flowers such as the blue lotus, roses, and blue lily symbolise the blue lily in the garden, and this interpretation attests to the poet's imagination and ability to evoke wonder and

enjoyment in the art world. Words like "flower" and "lily" are preserved in the prose statement, with the word "blue" also being kept for its meaning. In the chapter, the lily flower is associated with blue, the sea lily flower embodies the blue of the sea, and the sea itself is blue in colour. The situation is portrayed using the lily flower, with the colour being intrinsically linked to the work's central colour.

In the work, the number seven - representing seven passengers, their seven stories, seven worlds, seven beauties, seven kings, seven castles, seven colours, seven days, seven layers of heaven, seven planets - is repeated ninety-seven times. This style is clearly retained in the prose text [13, 78]. Specifically, in the nineteenth chapter, the completion of seven palaces by seven artists and the reasons for introducing seven princesses of seven kings are detailed. The style involving repetition of 'seven' is prominently showcased in this chapter. In this passage, the number 'seven' is repeated twelve times, while in the prose description, it is given fifteen times. The author underpins the entire essence of the number 'seven' from chapter to chapter, throughout the work. In other sections, the number seven serves as an indicator. In this regard, we note the increment of the same number:

Chun muhandislar ehtimom etti,
Har bir o'z qasrini tamom etti [Alisher Navoiy.
Hamsa. (1960), 507].
(Construction engineers worked diligently, each completing their own castle).

This part is described in prose as follows: "As a result, the perfect masters in the seven climates built seven palaces" [Nasri Xamsai great. (2019)., 74].

Naturally, this part discusses the master's palace. The author of these lines clearly communicates them through the content. The subsequent lines detail the decoration of the seven palaces with seven unique colours:

Ham bu yanglig' chu o'tti oz fursat,
Qasrlar topti zeb ila ziynat.
Har birin o'zga nav' etti rang,
Bo'ldi ul yetti qasr yetti rang [Alisher Navoiy.
Hamsa. (1960), 526].

(Likewise, not much time passed, and the decoration of the palaces was completed. Each palace was painted a different colour, resulting in the seven palaces having seven different colours.)

In the prose description: Eight's Zodiac comprises four high and four low. The upper four pools contain four peacocks, while the lower four pools contain four boules; parrots surrounded by jewels perch nearby [Nasri Xamsai great. (2019), 82].

In the prose narrative, such a sequence of colours and numbers is given in the original. Thus, the author of the prose narrative managed to convey the meaning of colours and symbols in Navoi's epic, bringing the reader closer to Navoi at least once.

Numbers are explicitly presented in couplets to facilitate the reader's understanding and enhance the flow of the reading experience. The author of the poem aimed to unveil the colour's symbolic meaning, preserve the numbers, and remind the reader of them as much as possible.

4 CONCLUSIONS

Upon comparing the chapters, it becomes clear that the author of the prose has preserved the most significant characteristics. It is evident that they have visualised the entire work and have meticulously formulated a plan for feature selection that encapsulates the essence and the prevailing idea of the work. Clearly, during this period, there was an ample opportunity to read from the original text and to increase its popularity. This prose serves as a valuable resource in the history of Navoi's creative activities and was instrumental in popularising the poet's work among the wider public during its time. The comparative analysis reveals that each period infuses its own unique characteristics into the text, and the authors of the narrative adhere to the requirements of the period. Pertinently, the author of the prose manages to maintain the original ideas of the work intact.

REFERENCES

- Alisher Navoiy. Hamsa. (1960). DTP Parsa Shamsiyev. Tashkent: Uzbekistan Academy of Sciences Publishing House, - 854 p.
- Alisher Navoiy. (1991). Seven planets. T.: Publishing and Printing Association, 544.
- Alisher Navoiy. Layla and Majnun. (2012). Seven planets. - Tashkent: new textbooks publishing house, - 696 p.
- Jabbarov Sh. (2010). Germenevtika knowledge of the explanation. - Tashkent: Academy, -152 p.
- Jumaeva S. (2010). English version of the classic poetry of the number of symbols and their meaning. - Tashkent: Fan, - 124 p.

- Isaac O. (2014) The art of the word. Tashkent: Uzbekistan, -320 p.
- Kamilov N. (2005). fountain of Khidr. - Tashkent: Spirituality, - 320 p.
- Muhiddinov M. (2007). hearts gulshani light. - Tashkent: Fan, -168 p.
- Nasri Xamsai great. (2019). Prose writer and publisher Mir bin Shohyunus Mahdum (DTP O.Tojiboyeva). - Tashkent: Civilization, b. -221 b.
- Erkinov A. (2018). Alisher Navoiy sources of the interpretation of the "Xamsa" (XV-XX centuries). - Tashkent: Civilization, -304 p.
- O'tanova S. (2007). Symbolism of color in Alisher Navoi's ghazals. Phil. science. diss. - Tashkent,
- Hasanov S. (1991). Navoi seven courtesy. - Tashkent: Literature and Art, -192 p.
- Hasanov S. (1993). The poetics of the "Seven planets" / Alisher Navoi literary skills. Collection of articles. - Tashkent: Fan, - B. 67-85.
- Kayumov a game. (2008).I volumes. №1. - Tashkent: classical, -288 p.
- Kayumov A. (2008) Works. I volumes. №2. - Tashkent: classical,. -400 p.
- Kayumov a game. (2009). Volume III. - Tashkent: classical, -384 p.
- Kayumov a game. (2009).Volume IV. - Tashkent: classical, -368 p.
- Quronbekov A. (2015). Alisher Navoi's "Xamsa" legends, the symbols and images. -: Science and Technology, 228 p.
- Bahrom stories weekend in the landscape. - Tashkent: Orifjonov Printing, 1908. SW Academy. Inv No. 4723/1. - 88 p.

