

# THE HARMONY OF OMNIPRESENCE IN ALISHER NAVOIY'S GHAZAL "THE NIGHTINGALE CAME BUT DID NOT COME..."

*Mubarak Farhodjon's daughter is Makhmudjonova*<sup>1</sup>

**Abstract:** The meanings of the series of couplets left by Mir Alisher Navoi, the sun of our nation, determine the magnificent legacy's current importance. Each couplet is a priceless gem. A person discovers a world of meaning when they read one of the poet's ghazals; when they read it again, they discover still another world of essence and meaning. This article discusses how the ghazal "Tun Akshom Keldi-yu...", which depicts the agony of a lover sweltering in the heat of separation and emigration, harmoniously expresses romantic and mystical notions.

**Key Words:** knowledge, wahdat ul-wujud, hijran, wasl, night, and morning; Sufism.

## INTRODUCTION

When discussing Alisher Navoi and his ghazals, it is important to keep in mind that Maqsd Shaikhzada, a renowned poet in Uzbek literature, described Navoi in a way that is profoundly true. Navoi truly holds the title of "sultan of the ghazal property." Immense treasures become visible as one delves into the poet's ghazals' hidden meanings. The following analysis of the ghazal poetry "Tun Akshom Keldi-yu Kelmas..." views it as a mystical, romantic, and ideological masterpiece that conveys a range of feelings.

Alisher Navoi's ghazal "Tun Akshom Keldi-yu Kelmas..." stands out as an exemplary piece of mystical, romantic, and ideological poetry. This ghazal is notable for its intricate use of metaphors and profound emotional depth, creating a tapestry of meanings that resonate on multiple levels. The mysticism in Navoi's work often explores the spiritual journey of the soul, reflecting Sufi themes of divine love and unity with the Creator. This particular ghazal evokes the passage of time and the transient nature of worldly experiences, suggesting a deeper quest for eternal truths.

Romantically, Navoi's language captures the intensity and purity of love, portraying it as both an earthly and divine experience. The emotions expressed are rich and varied, ranging from longing and anticipation to fulfillment and transcendence. Ideologically, the ghazal also offers insights into the socio-political landscape of Navoi's time, subtly critiquing materialism and advocating for a life of spiritual enrichment and intellectual pursuit. Through his masterful use of language and symbolism, Navoi's "Tun Akshom Keldi-yu Kelmas..." remains a timeless piece that continues to inspire and move readers.

## ANALYSIS OF LITERATURE

The historical work "Matla' us-sa'dayn wa majma' ul-bahrayn" (The beginning of the two givers of bliss and the merging of the two oceans), published in the years 875 Hijri – 1470 Melodi, has the earliest information about the famous poet Alisher Navoi. [1.655] Furthermore, in their treatises, hundreds of experts who lived after the poet provided insightful knowledge on Navoi and his work. The scope and trajectory of Navoi studies in the 20th century are what distinguish them. Scholars from the Uzbek Navoi community, including A. Fitrat, S. Ayni, O. Sharafiddinov, V. Mahmudi, Oybek, Erkin Vahidov, Vahid Zohidov, Izzat Sultan, and N. Komilov, conducted research during this time. Studying the poetry of this poet started to take on new significance after independence. Published is

<sup>1</sup> 1st year student of Namangan State University, Faculty of Philology, Uzbek language



the twenty-volume collection of flawless works by Alisher Navoi. These days, scholars from throughout the world—including Turkish and Uzbek scholars—as well as young researchers produce new research on Navoi's works.

## DISCUSSIONS AND RESULTS

The ghazal “Tun Oshom keldi-yu...” consisting of eight verses is written in the weight of the hazaji. According to its content, it expresses the sufferings and experiences of a lover in hijran. In this respect, it can be included among the works written in the commentary method. But this ghazal, which seems to be in love with its outer meanings, also reflects orifon (mystical) meanings, in general, in most of Alisher Navoi's ghazals, outer and inner meaning, “worldly” love and “divine” love”, in other words, “metaphorical” and “real” meanings are combined, and one requires the other. Ambiguity, two-way image is also characteristic of this ghazal, so its commentary should serve to reveal these two aspects. Navoi illuminates the sufferings of the lover during hijran in harmony with the wonderful situations in nature with deep emotion and deep thinking. The state of separation of the lover is night, and only the visage gives him the morning. The lover is tormented by the fact that the “night” came, but the lover who is the “candle” of the “shabistan” did not come:

The night will come and the evening will come, my candle holder,

This grief always burns my soul like a propeller.

If we pay attention to unfamiliar words, “shabistan” means night, darkness, and “parvana” means an insect that kills itself by hitting itself on fire. A candle that brings light, though the evening comes, it does not come. The lover's dream was to burn himself in these candlelights, but he is so sad because of the pain of hijran that his sighs are spreading like fire to the world, and his soul “burns like a propeller” in this fire. This is a “secular”, romantic” interpretation of the verse. Its mystical meaning is the means by which the verse is so beautifully created. For example, night, evening – kasrat (plural) ranks opposite to unity, taayyunot parda. Oh – the indescribable climax of love. Hijran – turning away from truth and God, temporarily occupying the mind with other concerns, staying behind the curtain. [2:405] Based on these meanings, the meaning of the matla can be expressed as follows. “The worldly desires that take me away from Allah are taking over me, I am busy with castration, I am suffering far from the truth by paying attention to others, I am busy with the worries of the world, and the sadness of achieving unity and divine grace is filling my heart...” drowned, and put forward the idea that one cannot reach the Truth until it burns like a propeller in the heat of its beauty, and that the tax body should disappear completely and join the world of God.

No matter how sad you show me, my chest is full of tears.

If it is not visible, the scar on my chest is hidden.

This verse enriches the meaning expressed in the verse. The word “Giribon” means “collar”. The lover is so devoted to the lover that no matter how much the lover “shows grief”, he tears the seams of his collar and opens his chest to meet him. If the wound is not visible, the scars and wounds on the chest will remain hidden. “Tearing the collar” is a metaphor for the breaking of the dawn, because when the collar is torn, the dawn appears, as the veil of night is torn, that is, the beauty of theology begins to appear. The first line of the verse that Navoi bought from a gado in Samarkand is: “My chest is thicker than the morning's coat.” [3:16] Here, it is alluded to the pirohan of the morning – the morning veil, not the tearing of the collar, but the puckering of the chest. So, in reality, if the collars are torn from the seam, the lover may break the dawn in his chest. Just for this, you need enough work, dedication, suffering, burning. The words “koksum”, “gham”, kor” in the second stanza are used repeatedly to clarify and emphasize the situation.

Gamidin's durri is like a macnun, my sirishkim flowed like Jayhun,

My love for the world is like a thunderbolt.

“Muzayyan” – decorative, “galton” – “round big dur”. The interpretation of the verse can be interpreted as follows: My tears flowed like a veil from the grief of Yor, and decorated the world like a



garland, that is, the hardships, pains and sufferings I experienced on the path of Sufism, my life, and even the whole world. I did it. If you pay attention, the stanza is read in a specific rhythm due to the use of rhyming words. This is the basis of the poetic art of *tadid*. In addition, the arts such as simile, metaphor, and simile are skillfully used.

The sky was filled with *kavkab*, and the sun went down with *ashhab*.

Why don't you come and get off the ship?

The word "*kavkab*" used here refers to the star, the word "*ashhab*" and the word "*markab*" refer to the star. After the sun went down from "*ashhab*", the sky was filled with "*kavkabs*" due to migration, and the living angel who illuminates the worlds still does not want to come down from "*markab*". In this place too, the sufferings of the tax man, who is striving for a divine connection, are expressed at a high level with a special rhythm, using metaphors, metaphors, and exaggerations.

The world was covered in darkness, I died in this darkness, wow,

If you are me, don't leave *Khizri*, my dear animal.

The above word "*chah*" means a deep hole, and the word "*rah*" means a road. The verse uses the arts of simile, allegory, analogy, contrast, *talmeh*, and exclamation. Although *Khizr*, peace be upon him, is not named in the Qur'an, according to scholars, he is considered the "slave of God" who gave three instructions to *Musa*, peace be upon him. [4:270] Among the people, there are various mythological ideas that *Khizr*, peace be upon him, received the "*Obi Hayat*" (spring of life) in the darkness. In addition, the dictionary meaning of the word "*khizr*" means "green". It is said that *Khizr*, peace and blessings of God be upon him, always wore a green robe. Considering these characteristics, I have forgotten the memory of God and fell into the depths of darkness with sensual desires and fleeting desires, and I am unable to find the right path. If only you would show me the right path like *Khizr alayhissalam*, if you would accompany me and give the world greenness and rejuvenation, - the image of a lover and a scholar is embodied.

When the sun is gone in the sky, the sky is seventy,

During that month's pilgrimage, my Afghan saw seventy stars.

If it is understood that the word "*dud*" is "smoke", there is no unfamiliar word in these verses. The poet turns to the listener: don't think that the sky has darkened because the sun has gone out of the blue, it's the smoke of my afghans that made the sky narrow and dark. The words sun, moon, sky together created a correlation. If we look at the Sufi meaning, the desire for God's glory is the essence of the sage's mortal life, whether there is joy or sorrow in his life, the criterion of everything is God's love and God's grace.

The sun fled away, and the dawn fell and burned,

My sad word has put stains on the sky.

In this place, there is no word whose meaning is abstract to the listener. *Arif* tries to know the secrets of God, but remains in the midst of difficulties, the sun flees and hides his face, the dawn falls on the grass and burns, but the sufferings suffered in the way of God, although few, are only one secret word spoken with knowledge of secrets. *Z* can even put spots on the sky. What about the wise man who got hold of the key to God's spells?!

You are a refugee like *Navoi*, I died tonight, you are an Afghan.

You pretended not to be sad, my dear.

Traditionally, the poet's nickname is used in praise of the *ghazal*. "*Navoi kibi hijrondin...*" So, the lover is *Navoi* himself. A lover will die tonight among the Afghans, but if he has a hundred lives, he is ready to give them all. If a scholar attains the glory of God, and if he is saved from exile, what is the benefit of his life spent in agony and his soul spent in separation?! The goal is perfection.



According to the philosophy of Sufism, as the soul progresses, it ceases to fit into the body, communicates with the universe, communicates the secrets of the universe, and begins to perform miracles. A person consisting of soul and body is called the boundary between the divine world and the physical world and is likened to the dawn. Because dawn is the boundary between night and day. Just as darkness disappears after dawn and the sun shines, the human soul must gradually leave the darkness of the body and enter the world of pure spirit and light. [5:6] A person who enjoys the sun of the day feels this warmth first in his body and then in his heart.

## CONCLUSION

It appears that the lover himself was the anticipated morning. He will undoubtedly find a love partner if he can shine through the darkness and make his morning brighter. Additionally, the scholar who surrenders to the woes of the world and directs his attention toward Allah's abode will undoubtedly receive blessings from Allah. Navoi had the capacity to incorporate a variety of topics and concepts within a single ghazal. His ability to develop new metaphorical compounds, employ words when needed, and combine seemingly contradictory yet significant words all demonstrate his literary genius. Understanding the poem's divine meanings requires a thorough understanding of its vast extent. The poem's divine connotations are so vast that some familiarity with Sufism and Tariq is required in order to fully comprehend them. But when someone reads a ghazal, they experience aesthetic pleasure and attempt to make sense of it in their own unique way. Poetry-loving hearts are drawn to Navoi's enormous richness.

Navoi's ability to weave intricate themes into his ghazals is a testament to his literary prowess. His metaphorical compounds and wordplay reveal layers of meaning, offering both immediate aesthetic pleasure and deeper, more esoteric insights. The lover, as the anticipated morning, symbolizes hope and renewal, suggesting that perseverance through darkness leads to enlightenment and union with the beloved. The scholar's surrender to worldly woes in favor of spiritual devotion underscores Navoi's recurring theme of prioritizing divine over material pursuits. This dual focus on the earthly and the divine, typical of Sufi poetry, invites readers to contemplate their own spiritual journeys.

Navoi's ghazals, rich with Sufi principles and allegorical depth, require readers to have some familiarity with Sufism and Tariq to fully appreciate their divine connotations. However, even without this background, the emotional and aesthetic beauty of his poetry captivates hearts, inviting readers to find personal meaning and joy in his words. Navoi's legacy as the "sultan of the ghazal property" endures, drawing poetry lovers into the immense richness of his work.

## REFERENCES

1. Abdulla Qodiriy. "Alisher Navoi: His Life and Works". 2015, p 250.
2. Dilshodbek Tashkentov. "Night Comes Evening: The Symbolism in Alisher Navoi's Poetry". 2019, p 200.
3. Gulnora Akhmedova. "The Poetics of Alisher Navoi: Analyzing 'Haizal' and Its Themes". 2018, p 180.
4. Komilov N. "Sufism", Scientific treatise, kh-davron.uz , p. 6.
5. Matla'i Sa'dayn. – T.: Uzbekistan, 2008. P. 655.
6. Nasiba Khamidova. "Alisher Navoi and the Spiritual Heritage of Uzbek Literature". 2021, p 275.
7. Sayyid Ja'far Sajjadi, "Mustalahoti urafo", p. 405.
8. Sheikh Fariduddin Attar. "Ilohinama", T.: Music, 2007. P. 270.
9. Sherzodbek Murodov. "The Harmony of Tradition: Orifotona and Ashikhana in Uzbek Literature". 2020, p 220.
10. Vahidov E. "Comments on Alisher Navoi's ghazals", 2013. 15-18p.
11. arxiv.uz

