



ALISHER NAVOIY AND MAXTUMQULI'S COMMONALITY AS THE BASIS OF UZBEK-TURKMEN LITERARY RELATIONS

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<https://doi.org/10.5281/zenodo.14011336>

Abstract

This article discusses the mutual commonality in the works of Alisher Navoiy and Maxtumquli as the foundation of Uzbek-Turkmen literary relations. It highlights the ties, mutual influence, exchange of experiences, respect for the teacher-student tradition, similarities in methods of expression, and respect for creativity, expressed in both scientific and artistic spirits. Some examples from the works of Alisher Navoiy and Maxtumquli are provided and interpreted.

Keywords: Alisher Navoiy, Maxtumquli, poem, artistic translation, Turkmen language, Uzbek language, meaning, original, translator's skill.

Indeed, the Uzbek and Turkmen peoples have lived in friendship for centuries, their fates intertwined. They have gone through the complex trials of history together. Their languages, histories, cultures, and customs are almost identical. The literary relations between the two peoples have a long history and tradition. Literary connections, influences, and exchanges have always served the development of both literatures, regardless of social or historical conditions. One has always been a master, the other a student, a tradition continuously developed and nurtured in Turkmen and Uzbek literatures. Respect and admiration for great artists have never been forgotten. Alisher Navoiy and Maxtumquli Firog'iy have become not only the pride of the Uzbek and Turkmen peoples but also the pride of all Turkic-speaking nations and literature, astounding the world with their incomparable artistry for centuries. It is difficult to imagine the cooperation between Uzbek and Turkmen literatures without the contributions of Alisher Navoiy and Maxtumquli Firog'iy. Just as the Turkmen people highly value Navoiy, Maxtumquli is equally respected among the Uzbek people. Navoiy's works have entered every Turkmen household, just as no Uzbek wedding is complete without songs featuring Maxtumquli's poetry.

Alisher Navoiy is one of the revered figures in Turkmen literature, with his works entering present-day Turkmenistan centuries ago. Sources confirm that the poet was familiar with this region and collaborated with its poets during his lifetime. It is noted in Khandamir's "Makorim ul-Akhlaq" that Navoiy visited Marv, where he initiated the construction of the "Khusraviya" madrasa. Navoiy's "Khazoyin ul-Maoniy" divan and the "Majolis un-Nafais" biographical collection contain some references to Marv and Turkmen poets. It has also been proven that Navoiy wrote a ghazal praising Turkmen women. We also have scholarly sources that attest to Navoiy's friendly relations with the Sultan of Iraq and poet, Turkmen Yaqubbek. In the seventh session of "Majolis un-Nafais," it is said about Sultan Yaqubbek: "Yaqub Mirzo - Among the Turkmen rulers, there are few individuals of such praiseworthy qualities and commendable attributes." The writer Oybek, in his novel "Navoiy," referred to this historical

fact and dedicated special pages to the relationship between Navoiy and Yaqubbek, known to scholars.

Alisher Navoiy's legacy served as a school for reading, learning, and honing skills for Turkmen poets. From the 16th to 17th centuries, followers of the poet's traditions and those aspiring to create in the Navoiy style entered the literary scene. For example, Avshar Sodiqi, a Turkmen scholar, poet, and painter who lived and worked in the mid-16th and early 17th centuries, created a biographical collection titled "Majme ul-Havas" under the influence of Navoiy's "Majolis un-Nafais." The collection includes information about 332 poets who wrote in Persian, Arabic, and Turkic. The collection is composed of a preface, eight sections, and a conclusion, closely resembling "Majolis un-Nafais" in many respects. In the preface, Sodiqi mentions earlier creators of biographical collections and dedicates three bayts of ghazal to Navoiy, expressing his respect for the great poet. He also notes that he wrote "Majme ul-Havas" directly under the influence of "Majolis un-Nafais."

In the 18th-19th centuries, interest in Navoiy's legacy in Turkmen literature intensified, with a tendency to adapt and develop his leading ideas to new historical conditions. Ozodi, Andalib, Maxtumluli, Kamina, Mullanafas, Zeliliy, Shoxbandi, Seyidiy, Zinhoriy, G'oyibiy, and dozens of other Turkmen poets regarded Alisher Navoiy as their master, alongside the great thinkers of Eastern literature. They creatively approached his legacy and developed their individual styles. One such talented individual was Davlatmamad Ozodi, the father of Maxtumluli. As a mentor and teacher, he played a significant role in nurturing his son's poetic talent. Ozodi gained fame in the 18th century Turkmen literature with several dastans and ghazals. His philosophical-didactic epic "Va'zi Ozodi," composed of 6,000 lines, brought him great renown. It was written in the classical Eastern literary tradition, influenced by Firdawsi, Nizami, Sa'di, Jami, and Navoiy. The influence of Navoiy's didactic epic "Hayrat ul-Abror" is particularly noticeable. The themes of knowledge, the learned, just and unjust rulers, generosity, humility, and hard work, presented in the form of fables and allegorical images in Navoiy's work, deeply influenced Ozodi's artistic and aesthetic views.

Maxtumluli, a wise poet who made an incomparable contribution to Turkmen literature and brought it to a new level of development, also enjoys great recognition in world literature. His prestige owes much not only to his national literary heritage but also to world literature, particularly classical Eastern literature. In his "Bo'lsam" ghazal, Maxtumluli mentions the names of great poets such as Umar Khayyam, Firdawsi, Nizami, Hafiz, Rumi, Sa'di, and Navoiy, expressing admiration for their works. In one of the stanzas, he writes about Navoiy:

Damganinda yogen ussat Novayi,
"Char divan" i, "Perxat – Shirin" zibayi.
Zaxireddin Babur, "Mizan-ovzani"
Gashlarina barip men Mejnun bolsam (1.67
"When the master Novayi tightened his reins,
With his 'Char Diwan' and the beauty of 'Farhad-Shirin.'
Like Zahiriddin Babur with his 'Mizan-i Ozan,'
I, too, became as crazy as Majnun."

In doing so, Maxtumluli sees himself as a student following in Navoiy's footsteps, expressing admiration for Navoiy's "Chor Diwan" and "Farhad va Shirin" as outstanding examples of creativity. Maxtumluli does not merely mention Navoiy's name or works but demonstrates

his respect through his own creative process. He successfully illuminated Navoiy's poetic elements and themes through his worldview and creative principles, adapting them to his time and employing a popular style. His naziras (poetic responses) and five-line poems reflect this creative influence. For example, his ghazals "Ko'ngil," "Qoshi Yoy," "To'g'risi," "Ey Do'st," "Kerakmas," and "Ayladi" echo Navoiy's poetic style and expression. His aruz-meter ghazals, including those with the refrain "Ayt," "Tut," "Yaxshidir," and "O'lmasdan Burun," show a clear influence from Navoiy's similarly structured ghazals. Maxtumdali's five-line poem with the refrain "Ayt" begins:

Badi – saba, bu arzimni ol yovuz soltanga ayt, Elmidam zar əylegen, ol gözleri xun – ganga ayt, Shum pelekni golundan gitgen jani – jananga ayt, Ayra dushuban, gam chekan, garabagit doganga ayt, Dunyadan armanli bolgan ol paxir pervanga ayt. (1.101)

"O morning breeze, take this complaint to the evil sultan,

Tell him that the soul is bleeding from those cruel eyes,

Tell the Janan (beloved) that the soul has gone from his wretched palm,

Tell the wounded soul enduring sorrow."

Reading these lines, one is inevitably reminded of Alisher Navoiy's famous ghazal that begins with:

"O breeze, carry my state to the strolling cypress,

Tell her of the intensity of my tears...

Tell the ruler of words that there is no such sweet-voiced

Nightingale in any rose garden as Navoiy."

While the two poems have many similarities in expression, meter, rhyme, refrain, and syllabic measure, they differ in genre. Maxtumdali's poem is a five-line form (mushammis), whereas Navoiy conveyed his ideas through a ghazal. Moreover, the lyrical heroes' emotional interpretations differ. Navoiy's hero laments the unfaithfulness of the beloved, asking the breeze to deliver his pain, while Maxtumdali's hero expresses concerns over societal injustice, addressing the breeze with his grievances. Hence, Maxtumdali reinterpreted the themes Navoiy touched upon according to the demands of his era, reflecting his own intellectual perspective and life experience. The resonance of his time is evident in Maxtumdali's poetry, which adds to its originality.

It is known that didactic motives are central in Makhtumdali's lyrics. Many of his poems have become aphorisms. He learned from the advanced experiences of Eastern literature, especially the philosophical and moral lessons inherent in Eastern etiquette and ethics. For instance, Navoi's instructive and wise sayings served as an artistic framework for Makhtumdali's advisory poems. Navoi's famous couplet:

Odami ersang, demagil odami,

Onikim, yo'q xalq g'amidin g'ami

"If you are human, do not call yourself human

If you do not feel the pain of the people,"

is known by virtually every lover of literature. This magnificent couplet, extolling humanistic ideals, also inspired Makhtumdali. The great idea, the power of its meaning, and its simple expression awakened a creative drive in the heart of the Turkmen poet, leading him to create the following verses:

Adam bardir, ani shalar chagirdar,

Adam bar, zulm edip, garip agirdar,

Adam bar, per dushek yanin agirdar,
Adam bardir, ak kiz dizina degmez (1.210)

Yoki:

Adam bolup, adam gadrin bilmeyen,
Ondan yene otlap yoren mal yagshi,
Sözlegende, söz manisin bilmeyen,

Ondan

yene sözlemeyen lal yagshi.

"There are humans, and they carry people on their backs,
There are humans, and they oppress the poor with injustice,
There are humans, and they lie beside their bedding,
There are humans, but their knees have never touched a pure woman's."

Or:

"There are humans who don't understand the value of being human,
Better than them is the beast that grazes.

There are humans who don't understand the meaning of words,
Better than them is the mute who doesn't speak."

Alisher Navoi's diverse heritage, beautiful poetry, and great epics became a source of inspiration and a school of mastery for the wise poet Makhtumquli Firogi.

In Makhtumquli's ethical and didactic poems, we often encounter verses reminiscent of Navoi's couplets in terms of content and expression, such as:

Adam bar – muň tumen iydirseň azdir,
Adam bardir – iyen ashina degmez. (1. 180)

Yana:

Adam bardir adamlarni bozduran,
Sheytan bolup, dogri yoldan azdiran...(1. 222)

"There are humans for whom even 10,000 tears are not enough,
There are humans who don't even deserve to eat a friend's meal."

And:

"There are humans who ruin others,
They act as devils, leading them astray from the righteous path."

These similarities are not imitations but rather a creative influence. Though Makhtumquli's stanzas may resemble Navoi's, the content is entirely different. The human qualities resonate differently for the two poets. The "human" in Navoi's couplet and the "human" in Makhtumquli's lines are figures with different worldviews. Navoi's aphorism carries a tone of advice, while Makhtumquli's has a strong satirical spirit. Thus, Makhtumquli uses the "human" symbol employed by Navoi for entirely different purposes.

In the figures of Alisher Navoi, the undying sun of Turkish poetry, and Makhtumquli Firogi, we see a practical expression of the cooperation between our literatures and the friendship of our peoples, a source of pride. Indeed, Alisher Navoi and Makhtumquli Firogi, through their immortal works, have become great symbols of the efforts to bring Uzbek and Turkmen literatures closer together during the years of independence, serving the eternal friendship between the brotherly and fateful Turkmen and Uzbek peoples.

Makhtumquli's works contain many echoes of Navoi's poetic aesthetics, with similar artistic and aesthetic features in his epics, which depict life and reality in the style and manner characteristic of a great wordsmith. We have touched upon only a few examples, but the topic is vast and demands further, more specialized research

References:

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