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# Addressing Messenger Characters and Poetic Mastery

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**Abstract:** In the poetry of the great thinker Navoi, ghazals on the theme of news constitute a significant portion. Most of them begin with an appeal to characters who convey messages. We will examine this in the example of the great poet's ghazal, included in the divan "Badoe' ul-vasat" under number 366.

**Keywords:** Messenger Characters, Poetic Mastery.

**Introduction:** In the poetry of the great thinker Navoi, ghazals on the theme of news constitute a significant portion. Most of them begin with an appeal to characters who convey messages. We will examine this in the example of the great poet's ghazal, included in the divan "Badoe' ul-vasat" under number 366. In ghazals on the theme of news, the main focus is inquiring about the beloved's well-being or conveying one's situation in separation to the beloved, and most importantly, describing the hope of meeting the beloved. In such ghazals, the anguish, lamentation, and hope for union experienced by the lover in separation from the beloved are depicted as the central image. In the opening couplet, the lover's desire to convey his ruined state to the beloved through a messenger, and the wish to gain the beloved's attention are described. The lover is troubled about whether the messenger can convince the beloved that his grief in separation has grown heavier and his suffering has reached the point of taking his life:

**Qosido, ollinda ahvoli xarobimni degil,**

**Mufrit anduh birla muhlik iztirobimni degil.**

In the bayt, the poet skillfully uses the art of proportion and epithet through the phrases "ahvoli xarob," "mufrit," "anduh," and "muxlik," so that the thought penetrates deeper into the consciousness of both the reader and the listener.

Qasid – the state of the lover, who asks the messenger to convey to the beloved that he is in a difficult situation due to

separation, is intensified by baytma bayt:

**Ishqi ichra za'flig' jismim shikanji sharhin et,**

**Tor-u zulfidek o't uzra pechu tobimni degil.**

The lyrical hero, explaining to the messenger the torment of his body, weakened by love, asks him to report that his body is burning in the fire of separation, twisting and bending like the strands of a beloved's hair. The metaphors used in the verse, such as \*tashbeh\* (like \*tor-u zulf\*) and \*tanosib\* (like \*za'flig\*, \*shikanj\*; \*tor-u zulf pechu tob\*), enhance its artistry. In the next verse, the lover asks the messenger:

**So'rsakim, g'am bazmida mensiz tuzarmu bazmi aysh,**

**Qon yoshimdin boda, bag'rimdin kabobimni degil.**

That is, if the beloved asks the messenger: "Is the beloved arranging a feast of pleasure without me at a feast of grief?" – he asks her to speak of the wine made from the lover's own bloody tears and the kebab prepared from his heart. The use of the syntactic unit – *ғам айши*, which is formed from logically opposite concepts in the first line of the verse, as well as the fact that the units *ғам айши* and *базми айш* have opposite meanings, created the art of tazod and increased the artistry of the verse.

In the maqta of the ghazal, in order to exaggerate the state of the lover, the poet follows the path of wit:

**Ey Navoiy, g'am bila bexudlug'umdin nukta so'r,**

**Yor hajrinda bu yanglig' xo'rdi xobimni degil.**

The lyrical hero asks the messenger to the beloved to drink his bloody tears as wine, to eat his burnt heart as kebab, and to talk about his sleep, because he is unconscious due to the grief of his beloved, that is, as described in the previous verse. In the verse, the art of proportionality is used by means of the words *g'am*, *buxudlug'*, *hajr*.

The rhyming words in the ghazal – *xarobimni-iztirobimni-tobimni-azobimni-behisobimni-shitobimni-kabobimni-xobimni* – 3 words (*tobimni-kabobimni-xobimni*) are Persian-Tajik, the rest are Arabic words. In the ghazal, the word *degil*, which means "speak," "tell," is used as a radif. The rhyme used in the ghazal is considered an absolute rhyme, because after the consonant rawi "b" in rhyming words, two suffixes are used - the possessive suffix -im in the 1st person and the accusative case suffix -ni. The ghazal is written in the ramali musammani mahzof meter of aruz: foilotun-foilotun-foilotun-foilun. Takte'si: – v – – / – v – – / – v – – / – v –. It is known that most of Hazrat Navoi's ghazals were created in this meter.

Another ghazal by Alisher Navoi, "Mendin ul chobukning...", which clearly

reflects his address to the messenger, is numbered 77 in the "Badoe' ul-bidoya" divan.

This ghazal by Hazrat Navoi begins with an address to the morning messenger:

**Mendin ul chobukning, ey payki sabo, maydonin o'p**

**Ko'yiga boshim niyozin etkurub, chavgonin o'p.**

In the matla, the lyrical hero asks the messenger Sabo, on his behalf, to kiss the square of that mischievous beauty, to offer his head to the street of his beloved, and to kiss the chavgon that plays in this square. In the verse, the words *chobuk-maydon-chavgon* created the art of *tanosib*.

**Bodpoyi sayrig'a hamtaklik aylay olmasang,**

**Erga mendin yuz qo'yub ko'rgan soyi javlonin o'p.**

In the couplet, the lyrical hero asks the messenger, if he cannot accompany the mistress's swift horse on the ride, that is, cannot run alongside her, to put his face on the ground in his name and kiss every speck of dust rising from the trail of the mistress's horse. In the couplet, the poet uses the art of metaphor, expressing the mistress's ride on a swift horse with the combination *bodpoyi sayr*.

In the maqta' of the ghazal, Hazrat Navoi expresses his dream of going on Hajj:

**Ey Navoiy, Ka'bayi maqsud vaslin istasang,**

**Shohi G'oziy qasrining dargohi oliy shonin o'p.**

In this verse, the lyrical hero addresses himself thus: if he aims to reach the Kaaba, he must first kiss the exalted threshold of Shah Ghazi's court, that is, Sultan Husayn Bayqara's palace.

The ghazal is composed in the ramali musammani mahzof meter of aruz: afoyili – foilotun-foilotun-foilotun-foilun, taqte'si – – v – –.

In the ghazal, the words *maydonin-chavgonin-javlonin-bosqonin-paykonin-xandonin-domonin-shonin* serve as rhymes: 5 of them are Persian (*maydonin-chavgonin-paykanin-xandonin-domonin*), 2 are Arabic (*javlonin-shonin*), and one is Turkic (*bosqonin*). Based on their endings, the absolute rhyme type is employed. In the ghazal, the word "o'p" functions as a radif (refrain). The lexical meaning of "o'p" used as a radif in the ghazal is defined in specialized dictionaries, including the "Explanatory Dictionary of the Uzbek Language," as follows: O'PMOQ 1. To touch one's lips to someone or something as an expression of affection or love, to kiss. 2. To touch one's lips to something considered sacred or dear as an expression of respect, loyalty, or reverence. [1:48]

In the ghazal "Ey sabo, jonim halokin...", which is included in the divan "Badoe' ul-bidoya" as number 304,

the address to the messenger also takes a leading role:

**Ey sabo, jonim halokin ayla jononimg'a arz,**

**Yo'qki, jismi notavon ahvolin et jonimg'a arz.**

At the very beginning of the ghazal, the lyrical hero appeals to the messenger in the form of the morning breeze, asking him to convey his condition to the beloved: the lover first (in the first line) asks the messenger to complain about the death of his soul to his beloved, and then (in the second line) not about this, but about the condition of his weak body. In the couplet, the art of *tadrij* (the beginning of the couplet, that is, a stronger depiction of the theme set in the first line in the next line) is used. Also, the poet skillfully used the arts of *ishtiqoq* (jon-jonon), *tanosib* (soul, body, condition) in the verse [2:134].

**Oh dudin, ashk qonin, nola maddin aylagil**

**Zulfi sunbul, yuzi gul, sarvi xiromonimg'a arz.**

That is, the lover asks the messenger to complain about the smoke of his sighs, the blood of his tears, and the length of his lament to the cypress with hyacinth-like hair, flower-like face, and graceful cypress. In the verse, the poet used the art of *tanosib* (oh, ashk, nola) and *tashbeh* (sunflower-haired, flower-faced, graceful cypress).

In the *maqta*s of the ghazal, the poet skillfully used the art of *iyhom*:

**Ey Navoiy, hajr zindonida jonning xavfi bor,**

**Qilg'asen topsang mahal, albatta, sultonimg'a arz.**

That is, in the verse, the poet appeals to himself, saying that in the prison of separation there is a danger to the soul, and when time is found, it is necessary to complain to the sultan. The two meanings of the word sultan in the verse, namely the explicit meaning of Sultan Husayn Boyqaro and the implicit meaning of the beloved, use the art of *iyhom*[3:68].

Navoi's ghazals created in the style of expressing his heart's experiences while referring to the morning breeze that came as a messenger constitute the majority. Among the ghazals in the spirit of addressing the messenger, such ghazals are distinguished by their artistic content and philosophical depth. In particular, we pay attention to the *matla* of the ghazal of the same spirit, included in the *divan* "Navodir un-nihoya" under number 93:

**Ey sabo, holimni arz et gulruxi tannozima,**

**Egma qaddimning salomin ayt sarvinozima.**

From this verse, one can understand that "the lyrical hero is asking the morning breeze - the messenger - to convey his condition to the coquettish, playful rose-faced beauty, and to deliver the greetings of his bent

posture in separation to the tall, graceful beloved." However, we are not satisfied with such a straightforward interpretation of the verse; we sense that there are other mystical meanings underlying it that we have not yet grasped. The complexity arises from the poet's attempt to express abstract inner spiritual feelings through tangible imagery. In the opening couplet, not only the experiences but also the images of "coquettish rose-face," "bent stature," and "graceful cypress," which express the associated lyrical reality, are intertwined to holistically reflect the lover's psyche in artistic hues. The use of metaphors (rose-face, graceful cypress) and descriptive devices (coquettish rose-face, bent stature) in the verse enhances its artistry[4:120].

The ghazal "Ey sabo, sharh ayla avval..." (O morning breeze, first explain...), considered one of Hazrat Navoi's love ghazals, is included in the *divan* "G'aroyib us-sig'ar" as number 179. Through an address to the messenger, it extensively portrays the lover's spiritual state. In this ghazal, romanticism and mysticism are intertwined to a certain degree. Indeed, "oshiqona" (romantic) refers to a lyrical work that depicts the joys and sufferings of love, praises the beloved's beauty, and expresses the emotions, excitement, and aspirations of a heart striving to attain this beauty.

The entire ghazal is structured around addressing the messenger, through which the experiences of the lover in the throes of separation are expressed in a unique style characteristic of Navoi's genius[5:4].

At the very beginning of the ghazal, the lyrical hero addresses the messenger who has been to his beloved - the morning breeze:

**Ey sabo, sharh ayla avval dilsitonimdin xabar,**

**So'ngra degil ko'ngul otlig' notavonimdin xabar.**

That is, he asks the messenger first to explain the message he brought from his beloved, and then to speak of what is called the impatient heart. In the verse, the art of proportion is created with the help of the words *дилситон*, *кўнгил*, *нотавон*.

In the 85th ghazal "Ey sabo, holim borib..." of Alisher Navoi's *divan* "Navodir ush-shabob," the address to the messenger is described in a unique way. Because the ghazal is written in a simple and fluent style, it has become very popular among the people and is still sung by singers today.

In Navoi's ghazals, there are many ghazals written to address the morning wind and express his feelings to his beloved through it [6:3].

The gentle, pleasant morning breeze touches the chest of the lyrical hero who emerges from the night of separation, writhing due to the pain of separation. The

lover, whose heart is filled with the bitterness of separation, releases his soul by pleading with the morning wind:

**Ey sabo, holim borib sarvi xiromonimga ayt,**

**Yig'larimning shiddatin gulbargi xandonimga ayt.**

In the first verse of the matla, the lyrical hero, pleading to inform his beloved of his condition, in the second verse expresses his condition in comparison with the beloved's state through the art of tazod: the lover is surrounded by grief and tears, and the beloved, unaware of this, is, on the contrary, happy and cheerful.

**Buki, oning ahdu paymonida men o'lsam, dog'i**

**Yaxshi fursat topsang, ul bad ahdu paymonimga ayt.**

It is understood that as a result of the lover's failure to fulfill his promise, the lyrical hero found himself in such a state. Through the phrase "bad ahdu paymon," the poet promises and expresses non-compliance, and in the same line, he uses this phrase as an alternative to the word "yaxshi," strengthening and developing the contrast in the matla'.

In the next couplet, hope for union with the beloved appears mixed with the lover's complaint, declaration of love for the beloved, and praise of her:

**Buki, oning zulfi zunnorida dinim hosili**

**Kufr ila bo'lmish mubaddal, nomusulmonimga ayt.**

If we look at the content of the verse superficially, it expresses a complaint. Zulfi zunnor – a specific colored cord that Jews or Christians living in Muslim countries are forced to wear around their waists – the beloved's infidel hair resembling such a cord separates the lover from their faith and beliefs. In essence, the poet depicts in this way how the beloved's long hair captivates the lover. In Navoi's ghazals, the length of the beloved's hair is not only a symbol of beauty, but also serves to express long separation.

In the ghazals of Hazrat Navoi, the states of humility of the lover before the beloved are described in a unique way. We can see this in his ghazals written in the spirit of addressing the messenger. In particular, in the following ghazal, included in the divan "Badoe' ul-vasat" under number 498, there is such a verse:

**Men onsiz tufrog' o'ldum, ey sabo, sen rahm etib bore,**

**Qotishtur ko'yining tufrog'ig'a jismim g'uboridin.**

In this couplet, the lyrical hero tells the morning breeze that he has turned to dust in separation from his beloved, and begs it to have mercy by carrying away the dust of his body and mixing it with the dust of his beloved's street. The verse alludes to the Sufi doctrine

of wahdatul-wujud, which teaches the unification of parts into a single, whole form: it speaks of the dust (lover) merging with the dust on the beloved's street to become one. In the verse, the art of proportion (tanosib) is created through the use of the words tufrog' (dust), ko'y (street), and g'ubor (particles).

In the following couplet from the ghazal beginning with "Otashin gul bargidin xil'atki..." (numbered 194 in the "Badoe' ul-vasat" collection), the spirit of addressing a messenger is also clearly evident:

**Tutmasun gul suhbatidin sarv o'zni ko'p sarfaro,**

**Ey sabokim, ul tuni gulgun mening yonimdadur.**

From the verse, it is understood that the lyrical hero, addressing Sabo, emphasizes that he should not take pride in the fact that he talked with the cypress in the garden, that is, he should not be arrogant, that the beloved, dressed like a flower, was beside him that night. The complementary use of the arts of tanosib (flower, cypress, morning breeze), ishtiyoq (flower-flowery) and istiora (flowery) in the verse testifies to the high skill of the poet.

Also, in the ghazal "Ul quyosh oq uyda-yu, men mustaribmen," included in this divan under number 591, there is an appeal to the messenger:

**Ichkari ul gul tuvurlug'ni ko'tarmaslar, netay,**

**Ey sabo farroshi, bir lutf aylabon ul yon dari.**

In the verse, the state of a lover longing for union with his beloved, suffering greatly in his separation, is revealed in an even more beautiful way by addressing the messenger. When the lyrical hero tries to look inside the yurt where his beloved sits, no one picks up the felt hanging on the window and opens the window. Regretting this, the lover shows mercy to the morning breeze once, goes towards that yurt, lifts the felt covering of the window, and begs to be given the opportunity to see his beloved.

The use of the arts of tanosib (inner, tuvurlug), nido (ey sabo farroshi), istiora (sabo farroshi) in the bayt became the basis for the perfection of the bayt. Among the poet's ghazals in the spirit of addressing the messenger, there are even ones where the heart acts as a Qasid:

**Ey ko'ngul, ko'yida ahvolimni jononimg'a ayt,**

**O'Imakimni mehnati hijronida jonimg'a ayt.**

"Favoyid ul-kibar", 81-g'azal.

That is, in the verse, the lyrical hero appeals to the heart, asking it to inform its beloved about the state of separation from the beloved, about the state of death in the torment of separation. The depiction of the heart in the image of a messenger can be considered a discovery by Hazrat Navoi. In the verse, the art of exclamation, proportion, and passion are used.

From our observations, it became clear that the following conclusions can be drawn regarding the section "Appeal to the images of the messenger and poetic skill":

– firstly, in the ghazals of Alisher Navoi, ghazals in the spirit of addressing the messenger also occupy a significant place, and in them, the artistic skill characteristic only of Navoi was able to manifest itself in its entirety;

– secondly, the poet skillfully used the means of artistic imagery - *badoe' us-sanoe'* to bring his artistic intention to the reader of the ghazal, as well as to the consciousness of the listener; – thirdly, in the ghazals in the spirit of addressing the messenger, *tanosib*, *tazod*, *ishtiqoq*, *talmeh* and *iyhom* are the most common artistic devices. Because these arts are considered one of the most convenient means of expressing the poet's spiritual world, the fragment of life that the poet wants to reflect in the ghazal;

– fourthly, unlike his predecessors and followers, Navoi sometimes referred to the symbol of the heart as a *qasid*. This, in turn, proves that the great poet made innovations regarding symbols in the role of a messenger.

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