



Description And Interpretation Of Rind In Navoi's First Translation

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ABSTRACT

In Uzbek literature, the issue of rind (disobeying the rules of Sharia) and it is one of the most unexplored and interesting issues. In Navoi's lyrics a series of rind poems occupies a significant place in the content. In addition to the poet's ghazals, the article analyzes the issue of rind and attitude to rind in his works, in particular, in his translation of the "Strange us-sig'ar". This approach allows for a harmonious study of Navoi's views on the ideals of life and aesthetics. Such views are expressed in the article on the example of Navoi's biographical analysis.

KEYWORDS

Rind, rindlik (freethinker), courage, fano (death), may (vine), ruin, remote, eternal intoxication, motive, generosity, manifestation.

INTRODUCTION

Alisher Navoi's attitude to rind and rind is a testament to his closeness and awareness of

the spiritual world of this group of people. In the poet's deep understanding of rind, of

course, along with the influence of works created in the rind spirit, the role of the rind people was also important. The vital harmony with the rinds in the society, the perfection in the work of the salafs (the pious predecessors), the rind's way of thinking, the rind style peculiar to Navoi, led to the emergence of the way.

THE MAIN FINDINGS AND RESULTS

In Navoi's works such as "Mahbub ul-qulub", "Majlis un-nafois", "Lison ut-tayr", "Holoti Sayyid Hasan Ardasher", "Soqiynoma", "Hayrat ul-abror", as well as "Gharaib usgigar" His views on rind and rindlik were reflected in his translation. But nowhere is there any critical comment on the matter. This shows that Navoi was able to correctly perceive the spiritual world of the rind, his closeness to the world of emotions. In one of his poems, the poet also mentions that he was a colleague of the Rinds:

Rindi mayxoraki dar dayr sharobash qut ast,
Qurbatash justani Foniyyest zi qurbi mashrab
[Alisher Navoi, MAT, Vol. 5, 1965]

Meaning:

Dayrda mayxo'rlik qiluvchi rindning sharobi
ovqatidir.

Foniyning u bilan yaqinlikni istashi
maslakdoshligidandir.

Rind's wine is the food of the drunkard in the
valley.

It's because fano wants to be close to him.

Speaking about Mawlana Muhammad
Badakhshi in the Majlis un-nafais, the poet

writes about his rindiness: "Mawlana Muhammad Badakhshi... he walked barefoot in the streets and markets..." [Alisher Navoi, MAT, Vol. 13, 1997].

This passage from the work is one of the important information given by Navoi, which gives an idea of the mood of rind. This state of Mawlana Badakhshi is the result of his apparent insanity and intoxication. According to Navoi, this is a blessing that he received in the interim period as a rind.

Navoi's attitude to the rind can be seen in the fact that his teacher, Sayyid Hasan Ardasher, who was in the "father's circle", treated him with respect and love from the time he first met him (15 years old) until the end of his life, knowing that he was a rind. Speaking about him in his work, Kaysiki admits that he was a natural person: "Sayyid Hasan Ardasher was a poor father ... As a young man, he was an apparent scholar. But the poor soul prevailed. In Sufism, he had a good temper ... During his reign, he was a complex of vindictive rinds and ruins, and no one did it better [Alisher Navoi, MAT, Vol. 13, 1997]. Professor N. Ajmiddin Kamilov, speaking about Navoi's teacher Sayyid Hasan Ardasher's dervishness, said: the enjoyment of knowledge was a characteristic of Sayyid Hasan. Navoi explains that all Rinds are engaged in occupation with the same poverty and fanaticism." [Kamilov N., Hizr spring, 2005]

In Navoi's eyes, rind is a fan who has reached the status of a fan, a lover worthy of the love of Truth. True love frees the lover from the burden of self, which binds him to the needs of the world, and cleanses the heart from the dust of "non-existence." In this sense, fano is an important step towards the goal of

taxation. Because in this position “human qualities disappear and only divinity remains. This condition is called fano ”[Bertel’s E.E. Sufism and Sufi literature. 1965]. Hence, the goal is to combine the essence of divine vassalism, love and enlightenment. Poverty is also important in the case of a rind, such as a lover or an arif.

Rind, reminiscent of the quality of the Jawanmards, has such a high status in terms of generosity that he is ready to take on the sins of all people, even in hell, and burn in the fires of hell instead. Navoi in the epic “Lison ut-tayr” speaks about the fact that the rind has such generosity and cabbage. [Alisher Navoi, Lison ut-tayr. – Tashkent: Ghafur Ghulam Publishing House, 1991]

One of the symbols that defines the uniqueness of Rindona’s poetry is that kharobot (destruction) plays an important role in solving the eternal goal - the essence of man and the universe. In Navoi’s poetry, the term kharobot is found in some verses of many ghazals. The Tarjiband from “The Strange Cow” is devoted to the issue of destruction. Professor N. Kamilov notes that Navoi’s views on the world and man as a humanist creator showed his presence in the field of mysticism, and this devastation was clearly stated in this translation [Kamilov N. Sufism. 2009, p.158] .This translator helps us to understand the essence of existence on the scale of rind thinking. The work embodies the content of the world of rindlik. His first paragraph was the content of the landscapes of this world. In the remaining ten points, the answer given to it from the point of view of the material world is the attitude. The translation begins as follows:

Ketur soqiy, ul mayki subhi alast

Aning nash’asidin ko’ngil erdi mast.

Awereness goes away, the vine makes him courageous

He was intoxicated by her nash’a (weed).

The word alast in the byte comes as a “key” in the whole work. Although this word occurs in rind poetry in the form of jami alast, rozi alast, subhi alast, it is equivalent to an event. This term, which literally means “before - first”, is the beginning of understanding rind because it reflects the creation of the world, the essence of human destiny.

The purpose of understanding the secrets of unity, the essence of the essence is inherent in all series of classical poems. But rindism embodies the Truth of both love and enlightenment because Alast - First comment is in it. Not only in rind poetry, but in poetry in general, in art, the beginning of the metaphor is also connected with this phenomenon because it has gravity. Whatever the type of art, the creative process takes place in a state of ecstasy, and according to the artist’s ability to draw at different levels, Alast misses are perceived. But every art form understands this attraction-connection in its own way. The deeper you go into the interpretation of this case, the more you feel the tendency to the symbol of May, the closeness to rind thinking. A person who has a share of the situation does not despise or reject it. In poetry, however, there is a need for the symbol of May, regardless of the category, as alast perception is expressed through the symbol of May. May is the epitome of rind poetry. Speaking about the “eternal drunkenness” associated with vine, the poet Prigarina says:

“This motive neredko vklyuchaet upominaniya ob alast.” “This motive often includes references to alast.” [Prigarina N. Chalisova N. Rusanov M. Hafiz. Gazeli in philological translation. Moscow: 2012]

The motive of “eternal drunkenness” is important in rind, as the truth of rindness emerges through this motive. Rind’s madness is the eternal love, the madness of his beauty. In this case, the mood is similar to the mood of the material may. It is at this point that may become a symbol. Such a solution allows rind morality to emerge, to be recognized.

The connection of the kharobat, which is one of the central symbols of the Tarjiband, with the terms “may”, “alast”, “azal”, is due to its sufi content. According to mystical dictionaries, from the point of view of etymological penetration, kharobat (since the distribution of may is forbidden in the sharia, this work was done in remote places, in ruins) means ruined places where May is distributed on the outskirts of the city. Since material may has the power to affect a person’s mood and mental balance, the place where it is spread - ruin - has also become a term. Observation of mystical dictionaries leads to the conclusion that kharobat means spiritual and moral uplift, renewal in man “... in mystical literature - the destruction of human qualities (falling, falling, disappearance) and the death of the physical being (symbolically)”, as well as the status of Unity), Represents the contents of the spiritual addresses leading to it. [Sajjodiy S. J. Cultural terminology and interpretation are mystical. Hijri 1370]

Each verse of the poet’s commentary:

Xarobot aro kirdim oshuftahol,

May istarg’a ilgimda sing’an safol, –

I was devastated,

The broken pottery in my drunkenness, -

ending with a byte, the main focus is on the issue of kharobat. The first verse, as we have mentioned above, acknowledges that the essence of may is the blessing of subhi alast, if the jam is poured into the heart, it makes itself drunk and intoxicated, that is, to perceive the eternal longing of fasting and to be attached to such a blessing.

CONCLUSION

The description and depiction of rind and rind in Navoi’s works, in addition to rind ghazals, further enriches our understanding of the world of the rind thinker. This issue is interpreted as an image that acquires a moral and aesthetic quality in all the works written. Such a solution arises through a correct understanding of the essence of the terms in the rind works.

Thus, the observation of Navoi’s works leads to the conclusion that the poet had a deep understanding of rind and rind. This is a testament to Navoi’s great thinking. In order to properly understand and comprehend such a world, the student needs certain knowledge and preparation.

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