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**CONFERENCE ARTICLE**

**ORIGINALITY IN ARTISTRY**

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**ABSTRACT**

The article highlights that our Uzbek language is an integral spiritual and psychological world, and that the creative work of our great poets and writers is of great importance in the development of our native language. The diverse features of the artistic word and its possibilities of depiction and expression are shown through the example of the creative work and profound thoughts of great masters of the word.

**Keywords:** Law of artistic creation, tradition and gradual development, art of the word, possibility of depiction, alternative term, Islamic enlightenment, nation, thinking, richness and development of language, classical literature.

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**INTRODUCTION**

Zahiriddin Muhammad Babur made effective use of various genres in poetry. He is a great artist who learned from the rich experience gained by his predecessors, further developed the small lyrical genres — rubai, tuyuk, qit'a, fard and muammo — and made a worthy contribution. The works created by Babur in these genres acquire a distinctive original content and are worthy of separate study with their formal perfection.

When speaking about the artistry of Babur's lyrics, first of all, it is necessary to clarify its theme and direction. Thus, in the poet's lyrics there are themes such as longing for the homeland, the inner world of the lyrical hero and the beloved, the world in general, the philosophy of life, religion and faith, wine, justice, jealousy, and the rival, at the basis of which lies the depiction of Babur's own life and real events.

"Creative freedom has always been of great importance in the lives of great writers and poets. Genius artists, first of all, rely on the power and philosophy of this freedom. Therefore, the way of life and the spiritual and ideological world of a true artist do not resemble those of others." In the works of Babur, the owner of a great kingdom and a talented creator, there is also a religious and Sufi spirit. Some ghazals, rubais, masnavis in the divan, "Mubayyin," and the poetic translation of Khoja Ahror Vali's work "Volidiya" are among such works.

In Babur's poetry, every state is also interpreted truthfully. "Babur's ghazals are ghazals whose horizon of meaning about the problems of life, the universe, human being, and society is extremely wide and whose artistry is astonishing," says literary scholar R. Orzibekov. It is known that the tone of instruction and advice is a traditional quality in the ghazal. Babur's ghazals are no exception to this. Babur, if it is permissible to say so, in a certain sense also mobilizes Sufi ideas and symbols to reveal the spiritual and psychological possibilities of the human being. For this reason, realistic colors and features have acquired a special position in Babur's poems. In his lyrics, Babur most often sang of the themes of the beloved and the homeland. Babur also created productively on other themes besides these.

Babur also used symbols and images such as soul, heart, period,

and time, as well as the images of winter and summer connected with natural phenomena, in his ghazals and rubais.

Summer has come, and again its summer has become like paradise,

Happy is the person whose winter and summer pass in pleasure.

Seize that beloved as precious, Babur, for in the world

Who was Mahmud, what kind of person was Ayaz?

Babur effectively uses natural phenomena, the images of winter, summer, and spring, and landscape lyrics in expressing the states of the lover longing for union with the beloved.

As we mentioned above, there are such poetic symbols that historically were first used in folk oral creativity and songs. Such symbols are mainly connected with natural phenomena and people's imaginations. In particular, the seasons of the year — the images of winter and summer. In Babur's work as well, there are many poems related to the seasons of winter, spring, summer, and autumn. Among Uzbek poets, few creators are found who were as close to nature in heart as Babur Mirzo, who tasted the heat and cold of life, observed it, and drew his own conclusions. Therefore, the theme of nature is a natural theme for Babur's poetry.

Babur finds new aspects of traditional poetic details — poetic symbols, and interprets them in an entirely new way:

What shall I do with the stroll of spring and the garden, when my beloved's

Face is a flower, hair is hyacinth, and stature is a graceful cypress.

The poet does not even value a garden stroll in springtime when he says, "...my beloved's face is a flower, hair is hyacinth, and stature is a graceful cypress."

Spring has always been a special source of inspiration for poets. There is probably no poet who has not turned to the theme of spring. Because spring usually acquires harmony with love. Just as spring is the season of beginning, greening, and renewal in nature, it is a source of revival and new creative inspiration in

human spiritual life.

It is the season of spring, and also the time of youth,

Bring, cupbearer, pure wine, for it is the time of enjoyment.

The artistic and aesthetic burden in the ghazal is realized through the pairings spring — youth, cupbearer — wine, flower — steppe. The time in the ghazal is definite — spring, while the artistic and psychological space is the time of enjoyment — youth.

In the ghazal created on the basis of the poetic symbols of Navruz and holiday, the poet says:

Separated from you, what shall I do with Eid and Navruz,

The month and year are pleasant if I am with you.

The combinations “sening birla” and “agar bo’lsam bila” in the second line are combinations that are close both homophonically and in meaning. The poet skillfully used their subtle shades of meaning. Such an expression is often used in the dialects of the Fergana Valley in the form “agar bo’lsam bila.”

At first glance, in the following ghazal belonging to landscape lyrics and seeming to have been written for a certain gathering, he describes an enviable way of life. However, the poem was written five hundred years ago.

#### **The poet first says:**

The summer season, union with the beloved, the conversation of friends,

Discussion of poetry, the pain of love, the state of wine, —

and lists three events and three different states. Then he describes them one by one. By this, he used the art of laf and nashr.

Drinking chogir in the summer season has another state,

Whoever is granted this pleasure has fortune.

A person does not need very many things to be happy; peace of mind and a good mood themselves are great wealth for a person. In this, the pleasant air of the summer season also has its place.

Whoever, suffering the pain of love, attains union with the beloved,

At that moment, the severity of a hundred years of separation will be forgotten.

If union with the beloved is added to the pleasant days of summer, the pain of love in the lover’s heart, the sufferings endured, and a hundred years of separation are forgotten; every person dreams of such days.

How pleasant it would be to discuss poetry in the conversation of friends,

So that each person’s nature and state may be known.

There are probably no moments dearer than seeing friends on summer nights. If poems are read at such moments, if there are ghazal-reading evenings. The poet again glorifies poetic nature — aesthetic taste.

And finally, he draws such a conclusion:

If you find these three things corresponding with those three times,

There will be no greater enjoyment of the world than this, Babur.

The ghazal consists of only five couplets. It is as if it were written yesterday or today. The thoughts are clear and concise. Their expression is simple and fluent. The rhyming of the word combinations “yoz fasli” and “yor vasli” in the matla’ like saj’ and the repetition of the “sh” sounds in the second line of the matla’ also increased the melodiousness. At the same time, the ghazal

vividly shows a great aspect of Babur’s personality. In one word, Babur’s ghazal poetry is faith in the god of love — the beloved, in life that gives purity, in pleasant human feelings; a call to renounce the transient doctrines of the world; and devotion to beauty and truth.

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