



Spectrum Journal of Innovation, Reforms and Development

Volume 25, March, 2024

ISSN (E): 2751-1731

Website: www.sjird.journalspark.org

THE DIFFERENCES IN THE INTERPRETATION OF RAVNAK'S WORKS IN LITERATURE

Usmonova Mohidil,
Karshi DU, Student
E-mail: mohidilusmonova365@gmail.com

Abstract

The article is provided to the interpretation of Pahlavi Ravnak's lyrical heritage in scientific literature. Controversial aspects of the interpretations given in scientific sources are explored.

Keywords: poem, rhyme, radif, literary analysis, interpretation.

Introduction

It is known from history that when studying the creativity and personality of certain poets or writers, the socio-political views and ideology of that time are definitely noticeable in the researcher's comments. It is related to the politics of that time, of course. However, it is always necessary to make an impartial assessment and try to correctly interpret the heritage of artists. After all, any work of art should, first of all, serve for goodness. However, in the textbooks created in the pre-independence period, the patterns determined by the ideology of the time and the politics of that time are clearly visible. "Literary criticism made significant progress at the beginning of the 20th century, but also allowed serious defects" [2:50]. Especially, the activities and creativity of the ruling artists were depicted in negative colors. After all, "the socio-political changes that took place under the rule and violence tried to determine the direction of fiction and literary criticism: writers were encouraged to describe life with embellishment, and critics were encouraged to draw conclusions by analyzing the literary work from the point of view of everyday politics" [2:141-142]. When talking about great historical figures, in particular, Husayn Boykara, Shaibani, Ubaydi, Amiri, Muhammad Rahimkhan Feruz, a number of wrong thoughts and views were put forward and this was instilled in the reader's mind. Even in the research of the heritage of ordinary artists, sometimes consciously, sometimes unknowingly misinterpretation is observed. In particular, the name of Khorezm poet Pahlavanquli Ravnak should be mentioned in this series. As a lyric poet, Pahlavanquli Ravnak continues the traditions of classical literature and in his ghazals, he put forward the ideas of love, goodness, correctness and justice. Unfortunately, after independence, no serious research was carried out on the life and work of the poet. There are a number of shortcomings and misinterpretations in the analysis of Ravnak ghazals given in textbooks created before independence. Especially during the analysis of the social lyrics of the poet (in the example of his ghazals, odes and mukhammas), the ideology of the former Soviet system is clearly noticeable. Below are some of them, and we will dwell in detail on the original ideas put forward in them.



Who gave birth to your mother's thoughts is a whirlwind,
 This slave is poisoned to drown, isn't it?
 Whoever turns blue will drink the eloquence,
 Why don't you leave it with a leaf?
 If you don't see it, you want it to be pure.
 It's a good idea to hit him in the chest, isn't it? [4].

These verses from Ravnak's ode were analyzed in volume 3 of the five-volume "History of Uzbek Literature" textbook, published in 1978, as follows: "The environment in which the poet lived was so oppressive with its vices that even an innocent child born from a mother pulls him into the whirlwind of trouble, destroys him, isolates those who have sprouted the sprouts of goodness, the weak people, they stab him in the chest. Ravnak, who stood on the side of the masses of working people in a feudal society dominated by private property, and all the means of conditions were in the hands of a bunch of gratuitous officials and the rich, could not understand the real reasons for these social inequalities. He understands that it is due to "defect" [3:272]. Such harsh comments do not fully correspond to the content of the ode. Officials and rich people are not bad at all times. Especially if we consider people like Abulghazi Bahadirkhan, Muhammad Rahimkhan Feruz, Shermuhammad Munis, Ogahi, who were the main factors in the creation of Khorezm's literary environment, they were not representatives of the ordinary class, and at the same time, economic and social life, science, made great contributions to the development of literature.

To some extent, there may have been tyrannical officials in Ravnak's time, but certainly not all of them. Also, it is appropriate to interpret the combination "qulzumi zakhkhor" in the first stanzas as "testing ground" and not "whirlwind of trouble". Because in classical literature, especially in mystical literature, it is emphasized that it is natural for a person to always face trials and difficulties when he comes into the world. How to live life depends on each person. In another place of the same textbook, we come across such thoughts: "Ravnak manages to express the motives of complaints and dissatisfaction with the times in his commentaries on the ghazals of Alisher Navoi, Fuzuli and Mashrab" [3:275]. However, when we get acquainted with Ravnak's comments written on the ghazals "Sen Mening" and Fuzuli's radiative "Don't be", which begins with the verse "Eighteen thousand worlds are in a state of chaos", written by Navoi, they are not a complaint of the era, but romantic. We can see that mystical, moral and spiritual ideas are leading. Hamd, Na't, Lovely, oriphonic ghazals from Ravnak's divan testify to the breadth of the thematic scope of the poet's lyrics. But in support of Ravnak's several poems written in the spirit of protest from the period, "No matter what language Ravnak's ghazals are written in, they all present the main idea – disagreements with the times, motives of protest against social inequality" [3:284], it is completely wrong to conclude that.

Also, in the 2nd book of the textbook "History of Uzbek Literature" created by Vahid Abdullayev in 1967, similar cases are also visible. As a proof of our point, let us consider Ravnak's analysis of the following ghazal:

Dear people who know how to use the wealth of this world,
 I did not find the king of Abulghazi.
 At the same time, Sultan Husayn was killed.
 I didn't find any points in Sukhanras [1:178]

It is known that although Husayn Boygaro paid some attention to development works and culture at the initiative of great thinkers such as Alisher Navoi, but his activities were not consistent, he



was given to luxury as a typical feudal ruler, ‘p had caused trouble. Since Abulghazi was also a poet and a scientist, there were some similarities in his work with Husayn Boygaro. However, neither Husayn Boygaro nor Abulgozi were ideal people, as Ravnaq imagined” [1:178]. The influence of the ideology of the time is clearly visible in these thoughts. That is, everyone is the same, there are no rich or poor. It was a matter of time to bring up such opinions in the period when views were put forward that the rich, the owner, or the official were unquestionably bad. But the contrary to the historical truth is that Husayn Boygaro did not cause much trouble to the people, on the contrary, he took Khurasan into his hands and wasted bloodshed while the Timurid princes were fighting for the throne and creating various internal wars along the way. Prevented. He succeeded in building a single, strong and nation-oriented state, where science flourished. Ravnak’s main purpose in bringing these two great rulers was to show the life of the kings who conquered the whole country with their pen and justice as an example for the rulers of their time and to invite them to be the same.

There is another point in the textbook that we should pay attention to. That is: “... in Ravnak’s verses, sometimes I worship God, I am in constant sorrow with your presence, my body trembles like a willow leaf with your memory, the following in its content:

Aftoda ba hijrani tu dar dar javid

Shivering, my body still sleeps a little...

But these are not the leading aspect of the poet’s work, but a passing event” [1:185]. It is clear that it is impossible to refer to the praise and praise ghazals of the lyrical artists during the former Shura era, and to analyze them. That is why the terms “weak side” and “transient state” were used in relation to romantic-mystical ghazals similar to the above verses of Ravnaq. However, in classical literature, in fact, the highest aspects of poets’ skills are expressed in praise and praise ghazals written by them. Lyrical works of this type are the leading aspect of Pahlavi Ravnak’s work, as in all classical poets.

Of course, while acknowledging the value of the services of the authors of the above-mentioned researches – our literary scholars, we must note that they were obliged to comment only within the limits allowed by the ideology of the time. In any case, we must recognize that these studies are the basis for re-examination of the studied topics based on the achievements of our literary studies today.

In short, many of Ravnak’s poems were misinterpreted in textbooks created in the 20th century. The original ideas put forward in them were researched based on the views of the ruling ideology. We think that one of the main tasks facing scientific researchers in our literary studies today is to convey to the general public the true truths of the legacy of artists whose work has been studied unilaterally, such as Ravnak. For this, we believe that it would be appropriate to start with the reform of textbooks.

References

1. Abdullayev V. History of Uzbek literature. Book 2. – Tashkent: Teacher, 1967.
2. Nazarov B. Et al. History of Uzbek literary criticism. – Tashkent: Cholpon, 2012.
3. History of Uzbek literature. 5 roofs. 3rd floor. – Tashkent: Science, 1978.
4. <https://ziyouz.uz/ozbek-sheriyati/ozbek-mumtoz-sheriyati/ravnaq/>