



Poetry and Poetry Interpretation In “Devoni Foniyy”

Azimov Yunus Yusupovich¹, Yusufzoda Shabnami Yunus^{2*}

¹Professor of Bukhara State Pedagogical Institute, Candidate of Philological Sciences

²Associate Professor of Urgench State Pedagogical Institute, Doctor of Philosophy in Pedagogical Sciences (PhD)

DOI:

<https://doi.org/10.47134/diksima.v2i2.177>

*Correspondence: Yusufzoda Shabnami Yunus

Email: ShabnamiYunus@gmail.com

Received: 17-02-2025

Accepted: 25-03-2025

Published: 04-04-2025



Copyright: © 2025 by the authors. Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution (BY SA) license (<http://creativecommons.org/licenses/by/4.0/>).

Abstract: Devoni Foniyy undergoes evaluation through poetic analysis as well as interpretation because it stands as an important work from the plentiful body of early poetic literature. The investigation evaluates crucial concepts and artistic features and historic and cultural elements in the text to reveal its philosophical and historical nature. Multiple interpretive theories receive analysis through symbolical interpretations and subtle language elements which carry additional meanings. The literary and intellectual standing of Devoni Foniyy emerges through assessing poetic elements and literary techniques in his work thus confirming his central role within classical and modern literary discussions.

Keywords: Poetry, Poetry Interpretation, Devoni Foniyy, Symbolism, Literary Analysis, Metaphor, Imagery, Classical Literature, Cultural Context, Themes and Motifs, Historical Influence, Spirituality, Sufi Poetry, Persian Influence, Linguistic Style.

Introduction

Traditional Eastern literary works comprise deep poetic works alongside intellectual insight and religious understanding in their diverse collection. Devoni Foniyy serves as Alisher Navoi's acclaimed lyrical poetry that reveals all essential features of this notable historical literary movement. Through Devoni Foniyy the poet showcased his mastery of uniting mystical teachings with sophisticated art devices when crafting poetry in Chagatai Turkic.

This research explores how Devoni Foniyy reveals its poetry attributes through spiritual and structural analysis of the Navoi collection of verses. The study includes analysis of several Ghazals and Rubaiyat to identify the methods through which Navoi delivers his complex thoughts concerning divine connections of love together with his introspective and earthly desires. This research evaluates two interpretation methods from traditional interpretation and modern approaches to extract latent symbolism and metaphors from the text.

This academic study positions Devoni Foniyy within Persian-Turkic literary history and Sufi poetry traditions to show why Navoi's work remains important through poetic verse being an ideal research method for spiritual and intellectual inquiry.

Alisher Navoi was already famous in his time as a great poet, thinker and brilliant writer who made a great contribution to the development of Uzbek and Persian-Tajik literature. In his work "Muhokamat ul-lughatain", he dwells in detail on his works in Persian, providing extensive information about their number, composition, range of topics, and genre characteristics. In the work, he provides information about the order of "Devoni Foni" and emphasizes the following: "And there (in "Devoni Foni" - Y.A.) every type of verse, such as: muqattaat and rubaiyat and masnavi and history and dictionary and about five hundred problems, ... are written on the pages of my daily life, and my pen is engraved on the sheets of my night and morning."

Methodology

It is not without reason that the continent is mentioned after the ghazal genre in "Muhokamat ul-lughatain". The amount of the poet's Persian-Tajik poetry varies in the manuscripts and editions of "Divoni Foni". This is clearly seen in the following Table 1:

Table 1. Manuscripts and publications

No	Manuscripts and publications	Quantity
1.	Manuscript No. 1952 (Turkish).	36
2.	Manuscript No. 3850 (Turkish).	34
3.	Manuscript No. 1502 (Tehran).	36
4.	Manuscript Nos. 285 and 1345 (Paris).	36
	Foni, Amir Alisher. Devoni Persian (Muntakhab). Author and author of Sarsukhan Ali Muhammadi. -Dushanbe, Irfon, 1993. -320 pages.	30
6.	Navoi Alisher. Works. 15 volumes. Volume 5 (Book II): "Divoni Foni". - Tashkent, Publishing House of Fiction, 1965.	47
7.	Devoni Amir Nizamiddin Alisher Navoi - Foni. Rukniddin Humayun Farrukh. Print first. Tehran, 1963	32

As can be seen from the table, the number of verses in the manuscripts of the "Divani Foni" stored in the National Library of Paris under inventory numbers 285 and 1345 is quite large.

The collection of "Divani Foni" contains many wise sayings that are concise, deeply meaningful, and created in the national spirit, describing pure morality. Reading them, we once again witness that even now, that is, in our time of independence, they have not lost their essence, content, and educational significance. The moral gems, strung together like corals by the poet's magical pen, are in harmony with our time and call on young people to acquire such noble values as youth, generosity, modesty, loyalty, thirst for knowledge, and a deeper look at life.

Alisher Navoi - Fani, calling on young people to study and accumulate knowledge, recommends, first of all, to be inquisitive, diligent and a book lover. According to him, a book is a person's closest friend and only beloved. It cannot be borrowed from someone, because it should always be next to you and in your arms, like a loyal and caring companion:

Китоб он аст, ки аз кас орият ҷуст,
 Мақун, з-аҳли хирад дигар шумораш.
 Ки ҳаст он мунису маҳбӯб касро,
 Гаҳе андар бағал, гаҳ дар канораш.

(Content: Whoever borrows a book from someone for temporary reading, do not consider him a wise person. Because a book is a companion and beloved to a person, and like a beloved companion, it should sometimes be next to him and sometimes in his arms.)

The poet's literary and theoretical views and reflections as a literary critic are also expressed in the collection "Divani Faniy". In some of his chapters, the poet speaks about his works created in Persian-Tajik and related issues, and is proud of being a great creator and serving both peoples equally. Indeed, the works in Persian, gifted by the magical pen of the great thinker and master of the world of words, were also popular and well-known among the people, along with his masterpieces in the Turkic language. The poet knew this and was rightly proud. The following chapter also contains the same content:

Маънии ширину рангинам ба туркӣ беҳад аст,
 Форсӣ ҳам лаълу дурҳои симин чун бингарӣ.
 Гӯиё дар рост бозори сухан бикшодаам,
 Як тараф дӯкони қаннодию як сӯ заргарӣ.
 З-ин дӯкони ҳар гадо коло кучо донад харид,
 З-он бошад ағниё ин нақдҳоро муштарӣ.

(Content: My poems with their colorful and sweet meanings are limitless in Turkish. If you look closely, my poems in Persian are also priceless gems. It is as if I have opened a word market on the right, and on one side are candy shops, and on the other side are jewelry shops. Not even a beggar can buy cloth in these shops, because there are so many customers who buy these things).

Alisher Navoi also dwells on this in detail in his work "Muhakamat ul-lughatain". Speaking about his poems in Persian, he emphasizes that Persian is as precious to him as his mother tongue, Turkish, and proudly writes: "...No one can do more than me in the istifasin and istiqsain of Persian words, free and knows better than me about righteousness and corruption." Our emphasis and quotations show that the poet takes his Persian works seriously and responsibly, and does not want them to be inferior to Turkish poetry in any way. It is well known to scholars that the main part of the ghazals in the "Divani Foniyy" was created using the tatabbu' method. It is also true that Alisher Navoiy - Foniyy achieved great success in this creative competition, and that he had his own path and school. The poet writes in one of the verses about this:

Татаббӯъ кардани Фонӣ дар ашъор,
 На аз даъвию на аз худнамоист.
 Чу арбоби сухан соҳибдилонанд,
 Муродаш аз дари дилҳо гадоист.

(Content: Foniyy's comment on the poems of poets is not for any claim or self-promotion. The poets are free-hearted, and my intention is to beg at the door of hearts).

Foniyy's statement that "my intention is to beg at the door of hearts" is also a magnificent example of his humility and modesty. He knew his status and talent in Persian-Tajik poetry

well and was proud of it. It is also clear that his commentaries are the best and most perfect of the corresponding works.

The collection "Divani Foniy" also addresses poetry and the art of poetry. Foniy emphasizes that poetry is an honorable and at the same time very responsible occupation. Therefore, he wants each of his poems to be thorough and perfect, and not to go unnoticed by people. Speaking passionately about poetry and poetry, he says that he loves the poetry of word artists with all his heart, loving them as if they were his own children, and he hopes that people will also like his poetry and love it as if it were their own children:

Шеъри ман гар з-он ки дар маънӣ ба ман фарзанд шуд,
 Лек маҳбуби ман аст ашъори марғуби касон.
 Он чунон к-афтод фарзанди касон маҳбуби ман,
 Чи бувад ар фарзанди ман ҳам гашт маҳбуби касон.

(Content: My poems have become children to me in terms of meaning, but the good poetry of others is dear to me. Just as the children of people (poems) are dear to me, so would my child (poems) be dear to people.)

From the statements of the sensitive poet, one can conclude that the pure meaning of poetry is as dear and beloved as a child. It springs from the poet's heart, from the depths of his most tender and pure passion and dreams, and sees the face of light. Just as sincere words and warm praise about a child make a person happy, so do the recognitions and congratulations from his admirers about his poems make the poet happy and delighted[8].

Result and Discussion

In another chapter, Faniy once again returns to the issue of poetry and poetry, and seeks to explain it more specifically. He speaks about good and bad poetry, saying that not all poetry is the same - not all are excellent - and at the same time, he says that it is very difficult to write a poem that everyone will like, that not all creators can handle this responsible and laborious task, and that this honor is reserved for one in a hundred poets:

Зи сар то по набошад шеъри кас хуб,
 Ки ин мумкин набошад ҳеч касро.
 Баду нек ар баробар ҳаст бад нест,
 Басе доранд ин некӯ ҳавасро.
 Зи бад гар неки ӯ бошад зиёда,
 Надид аз сад яке ин дастрасро.
 Каломи ҳақ наёмад ҷумла яксон,
 Чи бошад нукта мушти хору хасро.

(Content: It is difficult for a person's poetry to be good from head to toe. This is not possible for anyone. Even if its bad and good aspects are equal, it is not bad. Many poets aspire to this. Not one person in a hundred has ever seen a poem with more good than bad. The word of God was not the same, who would have given equality to such lowly people as us?)

Foniy deeply reflects on the tasks and responsibilities of poetry and the poet before the people, praises talented poets who understand this responsibility well, and calls for their respect and appreciation. According to the poet, poetry should serve good and bad people

equally - it should free the hearts of "good-looking" and "bad-hearted" people from all kinds of sorrow and grief. If this task is accomplished, the poet will be considered to have achieved his goal:

Шеър холи кардани дил гашт аз андӯху дард,
 Хоҳ аз бадсиратон, хоҳ зи некӯсуратон.
 Дил чу холи гашт қойил ҳам ба мақсудаш расид,
 Даъвий ин чо кай маҳал дорад зи олиҳимматон.

(Content: Poetry frees the hearts of both bad and good characters from sorrow and pain. When hearts are free from sorrow, the poet also reaches his goal. May this claim never be accepted by the noble ones.)

Discussion

It is clear from the statements of the thoughtful poet that the tasks of poetry are noble and that it serves the path of human perfection impartially. However, there is another side to the issue. If a poet recites his poetry in front of the public with contempt, it is unlikely that it will be liked by his fans, even if it is good. Any poet who claims that his poems have been praised by the public, will soon lose sight of his fans, just like his poems. In this regard, we again call the verses of the poet Haldan as evidence:

Ҳар нас, ки аз рӯи истиғно ба мардум хонд шеър,
 Нек ҳам гар ҳаст созад зишт пеши халқ беш.
 Даъвии мақбулии шеър ар кунад сар то ба пой,
 Хештанро ҳам кунад мардуд ҳамчун шеъри хеш.

(Content: Whoever recites poetry in front of the public out of contempt, even if it is a good poem, will be looked down upon by the public. If a poet claims that my poetry is good from head to toe, he will quickly lose the public's attention as his poetry).

Hazrat Alisher Navoi highly appreciated hardworking, talented and humble poets in his works, and at the same time he mercilessly criticized incompetent, low-spirited, selfish and boastful poets. This tendency is also evident in the verses of "Divani Foni". The wise poet, while calling on creative people who value their poems more than others' poems to be honest and religious, arranges the wise words in his poem into a verse and leaves it to the reader's judgment:

Эй, ки назми суханварони ҷаҳон,
 Мекуни нафию шеъри худ таҳсин.
 Нестанд аҳли донишу инсоф,
 Ки бувад инчунинашон ойин.
 Ҳунари хешу айби кас дидӣ,
 Нестӣ кӯр акси ин ҳам бин.

(Content: Hey, the one who praises his own poetry while disregarding the poetry of the world's masters of words. Those who make this a habit are not from the people of knowledge and justice. You have seen the faults of your own art and others, you are not blind, see the opposite.) Thus, the analysis of the chapters in the composition of "Divani Foni" shows that a large part of Navoi-Foni's Persian collection is devoted to issues of

poetry and poetry, which once again proves that the great poet of the Zullisonayn era was a brilliant literary critic, a clever and demanding creator. The demands and wishes he set for poetry and poetry, as well as his thoughts and considerations, retain their value and significance even today.

Conclusion

The work of Devoni Foniyy brings romanticism together with mystical and philosophical elements to show the extensive spiritual development of his time. The story uses intricate symbolism in combination with metaphors to explain profound human emotional understanding as it illustrates methods of enlightenment discovery and moral principles. Proper interpretation of Devoni Foniyy's poetry depends on the analysis of his literary work combined with historical context and linguistic technique and creative process. Succeeding readers can obtain the fundamental truth from these lyrics through both the poetic analysis and detailed investigation of their fundamental aspects. As a historical link Devoni Foniyy connects past times with modern audiences to direct people toward vital universal questions about religious aspects and life and human presence. The author uses poetry to present an enduring societal effect that literature applies when shaping cultural power along with intellectual movements through time.

References

- Ballantyne, R. (2014). Chinese and international visitor perceptions of interpretation at Beijing built heritage sites. *Journal of Sustainable Tourism*, 22(5), 705-725, ISSN 0966-9582, <https://doi.org/10.1080/09669582.2013.861469>
- Foniyy, Devoni Farsiyy (Muntakhab), illustrated and introduced by A. Muhammadiyy. Dushanbe: Irfon, 1993, p. 315.
- Gale, "She'r va shoirlik haqida Devoni Foniyyda," Interscience.uz, 2020; Ghazals of Alisher Navoi, Autonomous, Neliti, 2022.
- Lievers, F.S. (2015). Synaesthesia: A corpus-based study of cross-modal directionality. *Functions of Language*, 22(1), 69-95, ISSN 0929-998X, <https://doi.org/10.1075/fol.22.1.04str>
- N. I. Khairiyeva, "The art of autonomous (inventive) ghazals in "Devoni Foniyy", Luchshie intellektualnye issledovaniya, vol. 23, no. 2, pp. 91–99, Jun. 2024
- Navoi, Devoni Foniyy, Mukammal asarlar toplami, 20 vols., vol. 18–20. Tashkent: Fan, 2000–2003.
- Navoi, Khazoyinul maoniy, TAT, 10 vols., vol. 1–4. Tashkent: Gafur Ghulom National Institute of Literature, 2011.

- Navoi, Works, 15 roofs, vol. 14. Tashkent: Publishing House of Fiction named after Gafur Ghulam, 1967, p. 125.
- Navoi, Works, 15 roofs, vol. 5, Book II: Devony Foni. Tashkent: Publishing House of Fiction named after Gafur Ghulam, 1965, pp. 394–395.
- Péri, "The poetic responses to ghazals written by Šayḥum Nizām ad-Dīn Aḥmad 'Suhaylī' by Mīr 'Alī-šīr Navāyī," *Noster Orpheus*, vol. 14, no. 4, pp. 75–86, 2022.
- Pianzola, F. (2020). Wattpad as a resource for literary studies. Quantitative and qualitative examples of the importance of digital social reading and readers' comments in the margins. *PLoS ONE*, 15(1), ISSN 1932-6203, <https://doi.org/10.1371/journal.pone.0226708>
- Price, N. (2019). Viking warrior women? Reassessing Birka chamber grave Bj.581. *Antiquity*, 93(367), 181-198, ISSN 0003-598X, <https://doi.org/10.15184/aqy.2018.258>
- Raaflaub, K.A. (2023). Between Republic and Empire: Interpretations of Augustus and His Principate. *Between Republic and Empire: Interpretations of Augustus and His Principate*, 1-498
- Sh. Sirojiddinov, Alisher Navoi: Comparative-typological, textological analysis of sources. Tashkent: Akademnashr, 2011.
- Shaw, W.M.K. (2019). What is "Islamic" Art?: Between Religion and Perception. *What is 'Islamic' Art?: Between Religion and Perception*, 1-366, <https://doi.org/10.1017/9781108622967>
- Toulalan, S. (2023). Imagining sex: Pornography and bodies in seventeenth-century England. *Imagining Sex: Pornography and Bodies in Seventeenth-Century England*, 1-323
- Webb, P. (2016). Imagining the Arabs: Arab identity and the rise of Islam. *Imagining the Arabs: Arab Identity and the Rise of Islam*, 1-403
- Xing, Y. (2015). Poetry and leadership in light of ambiguity and logic of appropriateness. *Management and Organization Review*, 11(4), 763-793, ISSN 1740-8776, <https://doi.org/10.1017/mor.2015.18>
- Y. Azimov, "V "Devoni Foni" o poete i poezii," *Tsentr Nauchnykh Publikatsiy (bukhdu.uz)*, vol. 46, no. 46, Jun. 2024.
- Y. Y. Azimov, "V "Devoni Foni" o poete i poezii," *Obrazovanie i innovatsionnye issledovaniya mejdunarodnyi nauchno-methodichesky zurnal*, no. 12, pp. 125–130, Jun. 2024
- Yu, X. (2016). Ancient poetry in contemporary Chinese tourism. *Tourism Management*, 54, 393-403, ISSN 0261-5177, <https://doi.org/10.1016/j.tourman.2015.12.007>

Z. S. Sadriddinova and M. S. Tadjibayev, "Common and different aspects of the poetics of Alisher Navoi's 'Devoni Foni' and 'Khazoyin ul-maoniy' collections," *Academic Research in Educational Sciences*, vol. 3, no. 5, pp. 231–236, May 2022.

"Mukhtara is an illustration of creation and discovery (based on Alisher Navoi's work)," 2022.

"Persian I," *Global Innovative Research Journal*, 2022.

"Phraseological unit semantic analysis (using Devoni Foni as an example)," *JournalNX*, vol. 10, no. 12, pp. 678–686, 2022.