

VISUAL AND EDUCATIONAL IDEAS IN THE LYRICS OF GEDOİ

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Abstract: The article analyses peculiar features of Gadoi's creative heritage. The beloved's beauty is depicted remarkably tenderly in his gazelles. Lover's beauty of such body parts as brows, eyes, hair, lips and their symbolic meanings are thoroughly shown in the article as well as innovative characteristics of Gadoi are researched. One can witness that poet's majority of poems are romantic. Lyric hero's feelings and expressing objects' feature are combined together. In other words, numbers of his romantic gazelles are devoted to mysticism. Therefore, gazelles are divided into two parts: metaphorical and divine. Relating to XV century there was a combination of gazelles' shape and content and they devoted both to Allah and beloved one in Gadoi's works. It reveals poet's unusual talent. Furthermore, Gadoi's poetry was not only about beloved one, but also about nature, society, motherland as well as a sense of kindness among people. Gadoi used so many poetic arts in his gazelles skillfully that we consider him as an affectionate writer.

Key Words: figurative language, poetics, diwan, gazelle, tuyugh, qit'a.

In eastern artistry, ideas are enlightened on the basis of religious views. We meet that creators will meet many themes in the poetic heritage, however, the main factor that opens each theme is the mentality. This is evidenced by its connection with our religion. «Religion, combining human feelings into a single goal, regulated it. In so doing, he cultured the human society to a certain extent... It is noteworthy that all religions based on the idea of God influenced the culture, art thinking of the peoples of the East in this or that aspect. On the second hand, the tradition of a creative approach to the issue in the East further enriched this impact on the account of natural views »¹⁰⁶. The concept of religion and artistic creativity, of course, is associated with mysticism, which serves to strengthen our faith on the surface. After all, mysticism and its derivatives, solitude in the series is not only a narrow range of concepts related to imams with religious knowledge. If we pay attention to the continuation of leeches, they were not only experts in the Enlightenment of truth, but at the same time they themselves worked as specialists in creativity. There are a lot of sects. The sect sheikhs saw the teaching of the Koran Karim, the spread of the hadiths of the Prophet alaihissalom, as their main purpose, functions of fighting against superstition and heresy, that is, the Sunnah of the Prophet. In this way, it is of particular importance that the nashbandiya, Yassaviya, Kubraviya sects propagandize their religious views with artistic creativity. « Without studying sufi literature, it is impossible to have a clear idea of the cultural life of the medieval

¹⁰⁶ Qobilov Usmon. Theology and art. - Tashkent: "Nihol", 2008, - P.;10.

Muslim East. Without this literature, it is difficult to fully understand the East itself »¹⁰⁷. Any mystical views that have arisen under the influence of Islam are an indication of the correct understanding and observance of the Koran Karim and hadiths, from commenting on it. An important ground for the penetration of Nakshbandi into Uzbek written literature is the penetration of mystical ideas into the literature, the emergence of a certain tradition in this regard. This doctrine is connected with artistic literature through thinker writers who have carefully mastered the foundations of mysticism and thus stepped on it. Therefore, when studying the problem of pattern-making and artistic literature, it is necessary to consider the influence of creative personality on the creativity of this doctrine and its belonging to the pattern- Nakshbandi. Since only thinkers and writers introduced Naqshbandi into fiction, it is natural to conclude that thousands of Nakshbandi Sufis became ordinary murids. But we will not deny the above opinion with this. Because we explain the proof of this idea with the Sufi views embedded in the creativity of the poets Abdurahman Jami, Alisher Navoi, Babur, Khujanazar Huvaydo etc. Here again it should be noted that the literature on the topic of morality itself is a separate direction. This was called "pandnoma" by the Orientals. "Kobusnoma" (Kaykovus), "Qutadgu bilig" (Yusuf Khos Hajib), "Hibatul haqoyiq" (Ahmad Yugnakiy), "Gulistan", "Boston" (Sheikh Saadi), "Mahbub ul Kulub" (Alisher Navoi), «Bahoriston»(Abdurahman Jami),«Akhloqi Muhsiniy»,«Anvari Suhaili» (Kashifi) are such works. Therefore, if necessary, in scientific literature, these epics are referred to as "philosophical-moral" works. Professor M.K Muhiddinov writes about this: « In our opinion, it is more appropriate to call these epics "Sufi-a philosophical work", since the philosophical views on them have largely expressed the Sufi worldview »¹⁰⁸. At the same time, we can understand from his works that Naqshbandi Sufis also created and made great contributions to the literary and artistic art. If their activity is interpreted in the style of treatises in the artistic literature, these are their expressions in several genres. It is including A. Gijduvani's "Risolai vasoyo" (morality of the sect), "Maqomoti Khoja Yusuf Hamadoni", "Az guftahoi Khoja Abdulhaliq Gijduvoni", "Risolai soqibiya", "Orifnoma" by Khoja Arif ar-Revgari, "Khoja Bahouddin Naqshband" "Ashiqin", "Avrod", Khoja Muhammad Porso's treatises such as "Risolai qudsiya", "Risolai kashfiya", "Faslul khitob", "Maqolati Khoja Bahauddin", "Maqolati Alouddin Attor", "Haftodu du firqa", "Sharhi Taruf" . These brochures are composed of several literary genres, namely masnavi, qita, fard, rubai, etc. several writers wrote their works in this Sufis genres such as, Abdulhalik Ghijdivani, Bahouddin Naqshband, Khoja Rometani, Khoja Ubaydullah Vali. Hazrats's life included the teachings of the sect in ideological and artistic lines. « Sufis used art literature as a tool for expressing their free and free thoughts. This is what the apparent and inward meanings of the work of art originated from»¹⁰⁹.

¹⁰⁷ Bertels. E. Sufism and Sufis Literature. - M.: Science, 1965. page-54.

¹⁰⁸ M.K Muhiddinov A perfect man is an ideal of literature. – Tashkent: "Manaviyat" the name of publishing house. –Page.58.

¹⁰⁹ Erkinov A. Sources of interpretation of Alisher Navoi "Khamasa" (At the beginning of XV-XX) century.

Tashkent: "Tamaddun" the name of publishing house, 2018. – P.44-45.

In the work of the owners of the first devonistic tradition of Uzbek literature we also meet examples of mystical lore. In 1914, Muhammad Fuad Koprulu published an article namely "Chigatoy poets of the ninth and tenth centuries" (Chaghatay poets of the ninth and tenth centuries) brings information about Mavlono Gadoi on the basis of Navoi's work «Muhakamat ul-lug'atayin» (the name of work, into English can be translate "Discussion of dictionary" (from interpreter). In addition, Fuad Koprulu writes in his article titled "Şagatay literature", which he wrote in the Islamic encyclopedia: «Tend to predict the accuracy between "gadoi" and "gado". I do not agree that a well-known and knowledgeable poet was Gado or Gadoi. Gadoi was around 90 years old in 1490 or 1491/1492, probably still alive. According to Navoi, the poet wrote in the Chigatay language and his work flourished in the time of Abulqasim Babur. Navoi refers to this man in a chapter dedicated to the poet. He was famous and when Navoi created his work "Majolis un-nafois" (the name of work, into English it can be translated "Meetings of the scientist" but here the word "Nafis" can be translate beautiful but in this work Alisher Navai wrote about poets, writers and scientists (459 people in total), therefore we translate it "Meetings of the scientist" (from interpreter) was still alive. His choice of this nickname is explained in this way at the beginning of this article, which means that this nickname represents the principles of Sufism, the general manifestations of his living prints. At first glance, my random opinion gives birth to a tendency to determine the art of the Sufi beliefs ».

Well-known literary scientist E. Rustamov also addresses the literary heritage of Gadoi in the context of the literary environment of the period in the monograph "Uzbek poetry of the half of the 15th century" and writes that "the pseudonym of Gadoi indicates that the poet is related to the Naqshbandi sect"¹¹⁰. At the same time, according to E. Akhmadkhujayev "the nickname Gadoi comes from an ordinary people, mehnatkash means a representative of the people in general",¹¹¹ we meet this opinion also. We can understand through M.F. Koprulu's opinion that Gadoi was as Sufi which showed that from Fakhriy Hirotiy's "Radoiyif ul-ashor" (name of poem). It is fact that Gadoi was member of Nakshbandiy. On top of that, E. Ahmadvujayev though that Gadoi's nickname's meaning was poor, however, it is also fact that the translator of «Majolis un-nafois» Hakimshoh Muhammad Kaziviniy's guess that of «He cries if someone go his home»¹¹² (Charity from the door of the heart, asking for a donation). In addition, E. Ahmadvujayev noted his monograph that there were different opinions about the pseudonym Gadoi, he gives grounds as follows: «First of all, the reason why the poet himself chose such a nickname that his belonging to the philosophical flow of Sufism. The secular, progressive and progressive content of the poet Gazals clearly demonstrates the belonging of Gadoi to the Naqshbandi, which is the progressive direction of Sufism reflecting the most advanced ideas of his time. The second is a sign that the poet grew up the common people. Thirdly, the poet Gadoi may have chosen the above nickname since

¹¹⁰ Rustamov E. R. Uzbek poetry in the first half of the 15th century, IVL, M., 1963. Page. 145.

¹¹¹ Ahmadvujayev E. Gadoi (His life and works). – T.: Fan (the name of publishing house), 1978. – P.14.

¹¹² Asqar Hikmat. «Majolis un-nafois» Alisher Navoi. Translation into Persian of the XVI century (Tehron) 1945. – P.258.

he was also a lover of love». ¹¹³For coming this idea again E. Ahmadkhujayev caused by the following verses of Gadoi:

*(if you are beautiful, the queen of beauty,
There are nobody as like me for loving you)*

Else:

Gadoiy besh emastur, deb raqibing,
Gadodurmen, vale, sultondin ortiq. ¹¹⁴

(Gadoi is your competitor

I am poor, however, I am rich than kings)

The poet's self-expression as "poor" in these verses is proof of the above opinion. In addition, the poet himself praises in his poems about the fact that he is a gadget of love:

Xoni in'omingdin, ey sultoni dorul-mulki husn,
Men Gadodek soyili mahrum bo'lg'ay-bo'lmag'ay. ¹¹⁵

(If Kings take gift gold

That gold cannot to be as like me (Gadoi))

Sometimes in Sufism amour is also showed *poor, stupid, darvesh, the team of love, kalandar, beggar.*

In the poems of the poet we meet various themes: hymns to the Motherland, the torment of love, the state of love, the social challenge, the landscapes, etc. These gazelles can be confused not only in gazelles separately, but also in the composition of a gazelle. In the Gadoi lyrichas has its own interpretation the theme of ishq is traditional and, alternatively. In the gazelles of the poet praise content, we can see that the purpose of a person's life expectancy is reflected. It remains to be said that our holy religion, the cult of the idea of the doctrine of mysticism, has the meaning of human life and the actions that it must perform. The scientist M.K Muhiddinov studied a wide range of monographs he image of the Prophet with the following points on the subject of praise: « In our opinion, praise and commend are important in clarifying the author's worldview ... «praise» and «commend» have the structure of ode, that is, the definition-description, the language style is written with a uplifting spirit. But, the form of ode, the order of rhyme, is different (AA, ba, and...) in addition, the object of the genre of revenge is different from the "commend-praise" The author's philosophical reflections are also expressed in the "commend-praise" ». ¹¹⁶

Husn ichinda qudrati yazdoniy sensen, yo habib,
Bu qamar davrinda xublar xoni sensen, yo habib.
Ul labi jonbaxshni ko'rgach ravoni angladim,

¹¹³Ahmadkhujayev E. Gadoi (His life and works). – T.: Fan (the name of publishing house), 1978c- P.34.

¹¹⁴Manuscript page 125.

¹¹⁵Manuscript page 156.

¹¹⁶ M.K Muhiddinov A perfect man is an ideal of literature. – Tashkent: "Manaviyat" the name of publishing house – Page.208; Page.36.

Kim, jarohatliq ko'ngul darmoni sensen, yo habib.

Sen eyparivash hurni el odam o'g'li sog'inur,

Bilmaymankim, odamiylar joni sensen, yo habib.

Alloh, Alloh, bu malohatkim, zilol iringdadur,

Xizrni sarchashmayi hayvoni sensen, yo habib.

Kufri zulfing'ga gar iqror ayladi miskin, Gado,

Bok emas, chun ravnaqi iymon sensen, yo habib.

In gazal Gadoi expressed his opinion through habit of Muhammad propher.

Let's focus on the first verse: *Бу гўзалликни фақат Оллоҳ ярата оладиган қудратдан ҳосил бўлган зотсан (Only Allah can create you who very beautiful). Шу даврнинг неча билимдон кишилари бўлса, уларга хон ўзингсан ё Оллоҳнинг ҳабиби (You are king, Allah's habib (habib means that lovely person) all knowledgeable persons in your time)*. We can understand from first verse that God's light is Muhammad prophet. M.K. Muhiddinov says about "Nuri Muhammed" (The light of Muhammad prophet): The concept of "Nuri Muhammed" is often mentioned in the works of Islamic scholars, especially in the teachings of Sufism this concept is usual. According to Sufi people that God created humanity after Muhammad's light and this because of this light God created the worlds and people.. This light is also called "The truth of Muhammadiy" ». ¹¹⁷ In one of his poems, Gadoi refers to this light and expresses the following image:

Yuzungda qilsa bo'lur sun'i Haq mushohadasin

Bu ne safo, ne tarovat dag'i ne nur bo'lur!

In the commentary of the second verse, we see such an idea: *Ҳар бир сўзи ила имонга чорловчи зот эканлигини англадим (I understood from each word to call to faith). Ҳар қандай қалб қусурларини яхшилик билан даволовчи Оллоҳимнинг маҳбуби – ўзингсан (Only you can treat with goodness for any heart)*.

There are separate stress for Prophet Muhammad feature which nice talk. The Prophet (peace and blessings of Allaah be upon him) propagated his love for Allaah with the knowledge of Allaah. He is the owner of religious enlightenment, in the belief of mankind in the means of speech. Those who have suffered a lot in the introduction of the truth. The next verse describes how many centuries the efforts of the same breed were programmed: *Бутун мусулмон аҳлига Инсон қандай яшаи кераклигини динимиз қоидалари асосида ўргатдинг, сен туфайли онгимиз маърифат тоңдики – сен одамийлик жонини бахш этувчи Олий зотсан. for this reason, everyone missed You*.

«Enlightenment is a complex of knowledge in the soul, a strong will towards the goal and vision. This is the highest level on the way to getting to know the truth and the nearest way. But this status is formed due to the lower levels of recognition of truth – prayer (Shariat science), intelligence (apparent, transport science). In other words, the guardians of the outside of the soul – the enlightenment inside is the power of prayer and apparent knowledge. However, no matter how they do not keep the Enlightenment, which is the blessing of the

¹¹⁷ M.K Muhiddinov A perfect man is an ideal of literature. – Tashkent: "Manaviyat" the name of publishing house. – P.37.

Sufi creator to them, his light is reflected in their faces, eyes, words. This perception outside the heart (transparency) again embraces and protects the light of the mind. Therefore, an enlightened person can not see his ray everyone on the face.»¹¹⁸.

In the next verse Gadoi Muhammad prophet always refers to the detachment, the fact that he lives in his words: *O Allah, you have made Your Habibah the owner and promoter of Your knowledge. For this reason, although he had not his body, he alive as Hizr prophet!*

The ghazal encourages to think about the important role of Sufi sects in social life. It is referred to as the Sufism are called mystic and Sufis. «If we look it deeply, the first mystic was Odam prophet (the name of person the first prophet in the world) . After all, the very essence of mysticism is to recognize the occupation and recognize the God»¹¹⁹. Through admonition, calling for goodness, righteousness, purity, honesty are the goals of our holy religion. The basis of all religions in the world is the belief in God.

The reflection of the theme of orifona in Gadoi's creativity determines the state of integration of the Islamic religion and its traditions, in particular, mystical views, into artistic creativity. The poet testifies that among the creators of his time knowledge is the owner of lore. And this, in turn, is one of the poets who, even as a promoter of educational and mystical ideas through an artistic call, can manifest themselves in the eyes the reader of book.

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¹¹⁸ Dilorom Salohiy. Sufism and artistic creation. Study manual. – Tashkent: «Navroz» publishing house, 2018, - Page.77.

¹¹⁹ Sheikh Muhammad Sadiq Muhammad Yusuf. Imagination of Sufism. – Tashkent: «Sharq», 2011, - B.50.

