



THE INFLUENCE OF LUTFIY ON UVAYSI'S CREATIVE DEVELOPMENT

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<https://doi.org/10.5281/zenodo.11518854>

ARTICLE INFO

Received: 01st June 2024

Accepted: 06th June 2024

Online: 07th June 2024

KEYWORDS

Lutfiy, Majolis un-nafois,
sun, particle, tatabbu',
symbol, symbol.

ABSTRACT

This article is dedicated to the study of the literary influence of Lutfii in the development of the work of the unique poet of Uzbek classical literature, Jahonotin Uvaisi. This issue is covered by the example of a tatabbu' ghazal connected to Lutfiy's ghazal of the poetess. Uvaisi's attitude to the work of her teachers, the lessons she learned from their schools of skills are clarified.

Uvaisiy is a writer who benefited from the creative school of many famous and master poets in Uzbek classical literature. Traces of such literary influence can be seen in many of her works. She tried to continue the traditions of poets such as Navoi, Lutfi, Bedil, Fuzuli, Amiri.

Alisher Navoi, evaluating Lutfii in "Majolis un - nafois", speaks about the fact that he wrote a poem with the radif "Oftob" at the end of his life and that all contemporary poets imitated him: "... at the end of his life, the radifi "oftob" was I told you, all the people of the time did it; no (poet) matla' could not be recited well, and this is who the matla' is:

E, zi zulfi shab misolat soyaparvar oftob,

Shomi zulfat ro ba joyi moh darbar oftob" [3, 1997, 61-62].

(Meaning: Your hair is similar to the night, as if the sun (your face) is sheltered in its shadow. Interestingly, there is a moon at night, but the sun is in the bosom of the night of your hair).

It is known from Navoi's opinion that almost all contemporary poets admire Lutfi's radifli ghazal "Sun". The poet wrote his ghazal in the Persian-Tajik language, in the mahzuf weight of Ramali. However, Navoi himself does not pay attention to this ghazal for some reason. There is no ghazal with the "Oftab" radix even in the four divans of his "Khazayin ul-Maani". "Devoni Foni" contains one ghazal with the radif "Oftob" [2, 2002, 110].

However, it is emphasized by the poet that it is a reference to the work of "Dar tavri Khoja", that is, Khoja (Hafiz Shirozi). Perhaps Lutfiy created this work in the Persian-Tajik language under the influence of Khoja's ghazal. For this reason, Navoi may have attached tatabbu' to Khoja and not to Lutfi. However, he highly appreciates Lutfiy's ghazal. Navoi's Persian ghazal consists of 11 stanzas. U muzore'i musammani makfufi mahzuf (- - V - V - V V - - V - V - Ma'ulu foilotu mafoiylu foilun) vaznida yaratilgan.

We can see that many ghazals were created in this style in the literary environments of Kokand and Khiva in the centuries after Navoi's period.



When we compare them, we can see that in all of them, the relationship between lovers and lovers is compared with the position and status of the sun. This, of course, is based on its own, deep logic. In Dilshod Barno, the sun is the source of divine light. Pir, which connects with divinity, is valued as a symbol of leadership.

Navoi's Persian-language ghazal, which begins in the traditional direction related to symbols such as the sun, may, sogar, saqi, acquires historicity in the last stanzas. The poet's attention is focused on describing the activity and status of Husayn Boygaro Ghazi.

A ghazal with the title "Sun" can also be found in the manuscript divan of Uvaisi, who has a unique status in the Kokan literary environment. It is not difficult to notice that it was created under the influence of Lutfii's ghazal from the range of symbols and the criteria of artistic approach. It clearly shows that the poetess has high skills. He based his work on a simple natural phenomenon - the sun rising in the east in the morning and setting in the west in the evening. He manages to find deep philosophy in it. The poetess sees a symbol of her destiny in his destiny. In classical literature, the idea of the sun wandering in the sky in search of a soul is traditional. However, Uvaisiy creates a new, original interpretation of this tradition:

Charx zarfiga qo'yub og'zin, yutar har kunda qon,
Shom vaqtida shafaq bilgurdi xunbor oftob [7, 1959, 63].

The poet Husni explains the reddening of the dawn when the sun is setting in a unique way by means of the art of interpretation: She suffers and drinks blood all day long. In the evening, not being able to achieve his goal, he sheds blood and tears from anguish. The blushing of the dawn, according to the poet, is from this. In this stanza, the poet expresses the mental state of a lover by means of the image of the sun, and infuses into it the image of wounds and injuries that she has suffered from the shortcomings of time. There is a hint of them in the work.

The poet describes the sun as a willing lover in the following stanzas. With this, he seems to find solace:

Men nechuk Majnun kabi rasvoyi olam bo'lmayin,
Charx uza ruxsori mohingg'a giriftor oftob?! [7, 1959, 63]

Even the sun in the sky, as a lover's heart, emphasizes that the poet's lyrical hero's madness in the path of love is natural. In this ghazal, on the surface, it seems that the poet is describing the movement of the sun, a simple natural phenomenon. However, it is not difficult for an astute reader to notice deep social and mystical meanings at its core. First of all, the sun is a symbol of a leader who is in love and on the right path to the goal. The synthesis of the lover and the pir in the image of the sun makes it possible to deeply understand its essence. After all, the sun itself "swallows blood", "suffers", "travels night and day in search of a friend". As a result, it will burn and spread light to the whole world, it will turn the world into light, and it will become light itself.

Secondly, through the symbol of the sun and the sky, the poet expresses deep social ideas and human relations:

Do'st deb tuttum etokin ul falaki g'adorning,
Shatta urdi, ketti Mag'rib, topti ozor oftob [7, 1959, 63].



In these verses, the poet reflects on friendship, the mortal world and the concept of loyalty related to it. Behind this image, we feel the expression of the beats of the times in the heart of the lyrical hero. We feel the image of fateful experiences of the sun.

Xanphus, master of the famous fable writer Aesop, said to his students: "My dear students, do not think that the science of philosophy consists only of discussions and reflections. No... more often than not, unspoken philosophy trumps verbal philosophy. The expression of this opinion can be seen, for example, in the movement of dancers. Their hands constantly move and express the true meaning of the events, thereby revealing the true image of the wordless philosophy before your eyes.

One of the important features of the work of Uvaisi, a skilled philosopher-poet, has the same essence. She does not express the thoughts and ideas that she wants to express in her works only with words. Perhaps by giving hints through various symbols and symbols, it allows the student to think logically and draw final conclusions. Because the world and nature itself is a wise philosopher. Observing and studying it leads us to understand deep meanings and create enlightenment. This edge of the poet's skill was fully demonstrated in our interpreted ghazal.

In the praise of this ghazal, the fate of the lover and the sun are compared once again. The fate of the sun acts as a lesson school for a lover. Here, the poet's ability to create images is clearly visible. He describes the sun as a table of particles. This image is important because of its proportionality in form, and because it essentially defines the status of a friend and a lover:

Vaysiy, boshing uzra qo'y xurshid tal'at yorni,
Bilmadingmu, zarralar boshinda dastor oftob [7, 1959, 63]?!

Based on the status of the sun, the lyrical hero makes a final judgment for himself: Yor's status is the highest. Carrying the most precious thing on one's head is a characteristic of a person. Therefore, it is necessary to honor the face of the sun above the head. This is the initial meaning of the verses. The verse embodies a deeper, inner meaning. In it, the river and the sun, the lover and the particles are paralleled. A deep mystical meaning is embedded in the ground of this parallelism. That is, although they have two forms in form, they are essentially the same species. Particles - the sun; love means love. They have unity, unity as a phenomenon and essence.

Uvaisi's poetic skill is especially evident in this profound and summarizing judgment expressed in praise. In the text of the ghazal, the poet makes a wise, philosophical and mystical conclusion from the expression that seems to be a description of a simple natural phenomenon: That is, the sun and particles are a single being. The sun is equal to the particles and the particles are equal to the sun. Oneness is also embodied in love and friendship. A lover is like a particle, a lover is like a sun. So, the goal of both the lover and the sun meet at the same point. Both of them are searching for themselves. In the last stanzas, the poet implies such a meaning through allusions.

It seems that, first of all, every symbol in Uvaisi's poetry has a broad scope. On the surface, the poet manages to express a deep philosophical and mystical essence by means of seemingly simple images and natural phenomena.



Secondly, under the influence of his predecessors, he goes on the path of further improvement in his works.

In this ghazal, the poetess kept the artistic freshness of Lutfiy's ghazal, which was emphasized by Navoi, and while not forgetting to absorb the spirit of the times, she was able to create a new work with a deeper, comprehensive philosophical and mystical meaning.

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