

A STUDY OF ISSUES OF TRADITION AND IDENTITY IN UVAYSI'S POETRY

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Abstract: Jahon Atin Uvaysi, considered a major figure in the Kokand literary community, is a talented poet who became famous throughout the world with her poem "Anor". The ideas put forward in Uvaysi's poetry, traditionalism and artistry, originality, and a series of images were analyzed and illuminated.

Keywords: Sufism, love, Yusuf, classic, priest, ghazals, individual, grief.

Jahon Atin Uvaysi, who mentored a group of poets in the Kokand literary community, made a great contribution to the development of Uzbek classical literature with her important and unique status. She brought the concept of women's mysticism to a new level. Her artistically mature and beautiful poetry serves as a school of skill not only for poets, but also for poets. His personality is dominated by moral and spiritual qualities characteristic of brave, selfless and truthful poets.

After our country gained independence, new perspectives appeared in literary criticism, as in every field. It became a tradition to study works based on a new concept. Uvaysi's work also began to be evaluated in a new way. Literary critic Jumahoja also writes about Uvaysi's path to Sufism and finding solace from the troubles of the world and time: "These verses confirm that Uvaysi became an ardent seeker of Sufism:

Faqr borgohiga qo'ysa gar qadam har kim,

Bosh agar kerak bo'lsa, jonfido Uvaysiyman"

The heart that dreams of poverty is a pure heart. Sacrificing one's life for the sake of the truth is not a difficult task. There is no sense of languor in it. In this verse, the poetess "Jonfido Uvaysiyman" reflects not only her pseudonym, but also the state of love inherited from Uvays Qarani.

Another literary scholar, Adizova Iqboloy, emphasizes that the main theme of Uvaysi's poetry is Love: "Humanity recognizes that the goal it wants and seeks from the world, the path to truth, is Allah. It considers turning towards this absolute constancy to be a high rank."

Uvaysi introduces herself as a poet who is "afflicted with labor and pain" and "familiar with the land of suffering." There has never been such a poet in the history of our literature before Uvaysi. Her personality is always distinguished by courage, selflessness, truthfulness, and beautiful moral qualities.

"Until Uvaysi, no Uzbek poet had ever written a ghazal in which he caressed his beloved, comparing her face to a flower garden and the blossoming flowers in it," writes Professor A. Hayitmetov. The reason for the presence of various manifestations of spiritual pleasure in Uvaysi's poetry is also due to his Uvaysi nature. In his inner world, both the charm and the influence of this pleasure are extremely strong.

Classical literary figures have sufficiently illuminated the image of poverty and extinction. In the ghazals of Uvaysi, the expression of the reality of extinction has its own unique character. According to the terminology of Sufism, poverty is not poverty, helplessness, but rather alienation and helplessness before God. According to this view, "a poor person is such a person who only needs to attain the True Enlightenment." [1] Extinction is the fourth status of the order and is "not a sign of abandoning the world and embracing life, but of purifying the inner world." At the same time, "This status also includes achieving the rank of perfection," writes literary scholar Najmiddin Kamilov. Expressions of the world of nonexistence are also considered Uvaysi. The poet often uses mystical interpretations and notes of these expressions. The expression of the difficulties of a person in reaching the level of perfection is reflected in the poet's poetry as follows:

Fano mardumlarini sirridan hech kimsa yo'q ogoh,

Qabih guftor mardumdin ko'ngul dog' o'ldi, dog' o'ldi.

Many people are unable to understand the state of Fano. That is why "Kabih guftar mardumlar" - people who say bad, dirty words, and gossip have always caused harm to the "Fano mardumlari". The poetess, drawing attention to this same truth, emphasizes that her own heart is stained. Therefore, in her opinion, the people of Fano should also think about staying away from those who are devoid of true love. However, according to the poetess, Fano arises from the "knowledge of the state". The demand for honor and respect is an external matter:

Ki izzat qoldin, hol ilmidin bo'lgay Fano hosil,

Kelan atfoltoshi, bu Fano ahligadur davlat.

The main focus of Jahan Atin Uvaysi's poetry is on Divine Love.

Uvaysi's ghazals contain both unconventionality and tradition. In the second stanza of his ghazal "Rahm", the images of Prophet Yusuf and his father Prophet Ya'qub are mentioned.

Qildi taqdiri azal Yusuf jamolidin yiroq,

Tong ermas, gar aylasa. Ya'qub Kanonimga rahm.

"In our classical poetry, including the work of our poetesses of the first half of the 15th century, one of the images that occupies a significant place and is addressed with love is Joseph. Joseph is a favorite image of the legends and myths of Muslim peoples. In the traditional depiction of Muslims, attention is mainly paid to his beauty. In works of folk oral art, as well as in written literature, Joseph is primarily represented by his incomparable beauty, his beautiful face, which was bestowed only on him by Allah. The standard of beauty in him is limitless." "The message says, "He divided the beauty of the earth into one hundred parts. He gave ninety-nine to Eve. He gave one part to the people of the world. He divided another ten parts. He gave nine to Joseph and one part to the worlds."

The images related to the image of Joseph can be conditionally analyzed in terms of content based on the following groups.

1. Verses referring to various verses related to the adventures of Joseph.
2. Equating the lover with Joseph. Verses expressing that he was given the same status as Joseph.

3. Lines reflecting the superiority of the beloved over Joseph.

4. Comparing the lover to Jacob, who participated in the events of Joseph.

In the story of Yusuf, his brothers mistreat him and kill him. "Yusuf is the most beloved son of Ya'qub. Every suffering that Yusuf suffers brings deep sorrow to Ya'qub. Until they meet, Ya'qub loses his eyesight. In Uvaysi's ghazal, the image of Yusuf is used to create the art of talmeh. "Talmeh ("to look") is the art of referring to famous historical events, people, places, folk proverbs and expressions in poetry or prose.

The meaning of the verse: fate has long distanced him from the beauty of Yusuf, the pains that the lover suffers in the pursuit of peace are scaled to Ya'qub in Yusuf's dream. The real meaning of Uvaysi's ghazal is that he equates himself with "Ya'qub Kanon" and loses his child Muhammad Khan. In this place, he is likened to Yusuf.

In addition, in Uvaysi's ghazal "Ko'zum", the traditional images of "Layla and Majnun" are mentioned.

Majnun is a true lover. Layli is a symbol of oppression. Majnun is mainly represented in our classical poetry by this symbol - true love, loyalty in love. No humiliation, suffering, mental and physical torture, humiliation and insults can make Majnun abandon Layli.

The image of Layli is an expression of incomparable beauty, perfect form, and beautiful stature. The placement of the lover - "Majnuni Hayron" next to her is the formation of the image of a person who, overwhelmed by love, his feelings, and the happiness of being with his beloved, has forgotten his own identity. In the verse, Uvaysi says that no one can love Layli as much as Majnun, and likens his love for his soulmate, that is, Allah, to Majnun's attitude towards Layli.

In conclusion, it is worth noting that Uvaysi's poetry, with its subtle content and heartfelt artistry, has been giving endless aesthetic pleasure to the hearts of his admirers for centuries. They have been widely spread among the people and are still sung by hafiz and singers in maqoms and folk melodies. A poet's work is a boundless ocean. Her talent is inimitable and unique. The more we study her, the deeper regions of thought we discover.

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