

The Interpretation Of Enlightenment In The Work Of Turkish Poets Before Navoi

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ANNOTATION:

This article is dedicated to the interpretation of artistic expressions of subtle meanings discovered in the hearts of people of love and enlightenment. It reveals the description of symbolic images and the expression of the essence of mystical terms (terms).

KEY WORDS: *obid, ascetic, lover, poverty, scholar, famous, enlightenment, discovery, symbolism, sign, essence, truth.*

INTRODUCTION

A comparative study of each artist's attitude to tradition and creative identity allows us to clearly define his artistic skills. For example, if, first of all,¹ in the combination of Persian and Turkish literary traditions, opinions about mystical meanings and symbols in Navoi's work are discussed, significant positive results can be achieved. Such an approach to the issue will also help to shed light on the fundamentals of interpretation, style of expression and image creation in the works of the great thinker poet. Naturally, the need is the interpretation of enlightenment in the rich literary heritage of the learned poets of Navoi's predecessors who wrote in Turkish - Ahmed Yassavi, Yunus Emro, Lutfi, Hafiz Khorazmi, Sayyid Qasimi, Sakkoki, Durbek, Atoyi, Gadoi, and arif, miskin, eran, yuig, er. It is also appropriate to refer to the history of characters such as true lover, scholar in love, dervish, dervish scholar, and scholar-faqr. Because these Turkic poets, who lived and created in the 13th-15th centuries, made an important contribution to the enrichment of literature, art and culture, and had a beneficial effect on the improvement of Alisher Navoi's work and its rise to the top.

MAIN PART

It is known that the literary life of the environment, time, period has its influence on all artists. The leading trends and principles of the literature of the period are reflected in the works of each creator to one degree or another and create common features. The works of Turkic poets - Atoi, Gadoi and Sakkokiy, who lived and worked in the first half of the 15th century, are no exception. This is visible, first of all, in the subject area of these poets' poetry, in the system of images. The poet's collection contains ghazals similar to the poems of Sayyid Qasimi and Lutfi, who were their contemporaries. They can be created on the same topics, using the same images, symbols, allusions, or written in the same style. However, each of these poems has its own characteristics. Therefore, the above situation does not give grounds to deny that these poets and their contemporaries are unique creators.

Atoyi was well aware of the experiences of famous ghazal writers of Persian-Tajik poetry such as Hafiz, Kamal Khojandi. The influence of Lutfiy's lyrics among Uzbek poets can be felt in Atoyi's work. There are ghazals created in his divan to follow Lutfiy's poems and draw similes.

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Atoyî's ghazals are written mainly on romantic and oriphonic themes, and the poet infuses them with the essence of Quranic requirements and hadiths, as observed in the work of scholars. It quotes from these sacred sources. It expresses mystical ideas by means of mystical terms such as oil, cup, maykhana, zulf, khol, kosh, koz, bel, zunnor and sanam. In the words of Atoyî Navoi, he is a learned poet who "captured the secrets of truth through metaphor".

MATERIALS AND METHODS

In each of Atoyî's ghazals, one can feel the love of a scholar, his dervishness, and his steadfastness in religion and faith:

He expressed himself in the mirror,
He also tried to force me by looking in the mirror.
...Don't take away my religion from my faith, finish me off,
Oh, the zulf of dates has turned my back into a zunnor².

Sufis are faithful to the opinion that in the books of Sharia and Tariqat, God's nature and qualities are observed to one degree or another depending on the spiritual and moral perfection of each scholar, and they are revealed in the Hereafter. In Atoyî's ghazals written in the spirit of oryphon, desires and aspirations on the path of wasl and visol are aimed at demanding the beauty of God. The poet describes this divine passion in his ghazals, which begin with the lines "I will put a stain on my soul" and "Garchikim, kozdin solibsan jurma amdodin meni" in a unique way, with oriphonic pleasure:

Anyone who loves has a master like you,
Sahib is mature in front of Sahibnazars.
Or:
If so, let Atoyî do without you in heaven,
They sent me to hell³.

Atoyî said that lovers of the Truth, learned and perfect people will reach the presence of God - the incomparable Jamal. In the poet's divan, the concept of wise lovers and the perfect person is expressed by metaphorical expressions and names such as "sahibnazars", "sanams", "ahli dilas", "sarvqads" and "hoobs":

Tut go'shae Atoyî, look at the dates,
Be a master, stay away from the people of the world⁴.

"In this ghazal, which begins with the line "O heart, mind, and the nation of those who love the people," the poet calls out to himself to drink may, that is, to cherish the love of truth, to hide in the eyes of hoobs, that is, scholars, murshidi scholars, to be hidden in the eyes of the sages, to withdraw from happiness and from the material needs of a person. Dervish advises to look at the mortal world with the eyes of a sage and not to bow down to any nokas.:

Boda ich, tut goshae, forig' ul like the eyes of dreams,
These are the nine porches for the drawer⁵.

So, Atoyî Divan contains several excellent ghazals written on the theme of oriphon. The ghazals that begin with lines such as "I swear by the soil of your feet" or "I swear by the soil of my feet" are among the following:

No matter how much you are proud of your dignity,
Above Bandadin is the residence of Faqru Niyozu⁶.

The ghazal that begins with Matla'i is focused on the orifonic observations and the description of the blessing of the Orif. In the following stanzas of this ghazal, it is said that the goal of discovering the essence of divine enlightenment and attaining the state of enlightenment is achieved by seeing or recognizing oneself among the scholars. Atoyî

² Атойи. Девон. – Тошкент: Фан, 2008. – Б.21

³ Ўша манба. – Б. 224

⁴ Ўша манба. – Б. 138

⁵ Ўша манба. – Б. 171

⁶ Ўша манба. – Б. 45

believes that the acquisition of Irfan or divine enlightenment is achieved by discovering the self in the leeches of "man arafahu" - ("realize yourself").:

If you are a scholar, know that you are in the status of a poor person,
Ahl dil astana taji sariru sultanat.

If you recognize yourself in the leech "I'm on the eve",
The property belongs to you, this is the country you belong to⁷.

Orifice is determined by the purpose of familiarizing the soul. Only a person who knows his ego will try hard to get rid of it, he will try with all his heart. In this ghazal, with the virtue of wisdom, the transformation of danger and rayon into grace and blessing, the transformation of suffering into love and loyalty, and the transformation of every kind of harm and loss into benefit and benefit is very skillfully described with the help of artistic paints.:

Don't be discouraged by your anger,
His grace is abundant and his time is a blessing.
...If Sidqi loves a friend, he knows that he is close,
All the best - loyalty, interest at the expense of the sentence⁸.

Also in another ghazal of Atoyi:

Oh, take heart, you nation of those saviors,
Suleiman Mulkatin⁹,

says. Sahibnazars represent scholars and guardians. People with different similar characteristics and similar aspects are united under one nation. People who are lovers and scholars who do not consider the fabric of the world are of the same nationality.

Or:

I swear to the soil of your feet,
What is a fairy without you, who is my date?
...I'm sorry for your mistake,
Who is Kunishtu Dayr or Bait ul-Haram?¹⁰,

His ghazals were also written in order to define and describe the status of a scholar and the qualities characteristic of a scholar. Verses corresponding to these oriphonic ideas in these verses can be found in many works of Navoi. For example, we read from "The Language of the Bird":

He is equally blind and alert,
Deir Lake and Baitullah.
Suddenly, the Kaaba is in one corner,
If there are, the administrator is on fire.
...Unbelief and religion are the same amount,
In this case, the job is tax-deductible¹¹.

As observed in the work of all the learned poets, in the poetry of Atoyi, the promotion of human dreams and the most advanced ideas aimed at the benefit of mankind has been raised to the level of the main goal. The following verses from the poet's pen are a confirmation of our thoughts:

If you sell it to the world,
Sell, O hermit, who is a slave to all things¹².

In fact, slavery to the truth was the highest happiness for the scholars, and at the root of their suffering, obedience, and patience, there is a single goal, that is, the hope of gaining the pleasure of Allah, the Most High, and becoming one of those who are close to Him. Servant of the Creator, first of all, consists in serving his righteous servants, taking care of all the creatures he has created. Because praying to God is not a separate concept

⁷ Ўша манба. – Б. 45

⁸ Ўша манба. – Б. 45

⁹ Рафиддинов С. Мажоз ва ҳақиқат. (Атойининг поэтик маҳорати). – Тошкент: Фан, 1995. – Б. 45

¹⁰ Атойи. Девон. – Тошкент: Фан, 2008. – Б. 147

¹¹ Алишер Навоий. Лсон ут-тайр. – Тошкент: Фафур Фулом, 2005. – Б. 213

¹² Атойи. Девон. – Тошкент: Фан, 2008. – Б. 95

from serving the people. After all, our Prophet (pbuh) also worried about the happiness of mankind. This high profession was duly continued by the true successors of the scholars. They worked diligently towards the great goal and did not spare their lives in service and effort. Atoyi also emphasizes to the ascetic that if Atoyi is sold in this world, it should be sold only to hobars, i.e. only to religious scholars. Because service to scientists is service to the prophet. Such is the status of unity, and the condition of entering the ranks of beloved slaves. Because in the Word of Allah, Allah says: "Say (O Muhammad) "If you love Allah, follow me. Then Allah will love you... (Ali Imran: 3/31)". Classical writers have always kept this note in mind. In another ghazal, we witness such honor of Atoyi:

O Atoyi, worship and thank Yazdoni.
Who, the acceptable ones made you suffer¹³.

Accepted are the people who have received the approval of Allah, the accepted slaves who have achieved morality. It is also an honor to be a medicine for their pain and to do something for them. After all, the good news that "everyone will be with the one he loves in the Resurrection" greatly pleased the companions. And in the arduous discipline of the soul, patience and perseverance had developed even stronger love for Rasulullah (s.a.w.).

Sufistic poets expressing such advanced oriphonic ideas in fiction for the benefit of the general public is of great importance for the education of a mature generation in all times.

The great poet Gadoi also made a worthy contribution to Uzbek literature with his talent and creativity. The Poet's Divan is one of the valuable monuments of Uzbek literature of the fifteenth century. In some of his ghazals, the case of Orif and Orifon ideas are interpreted in accordance with the traditional content. The following verses, which have found their artistic vision, are among the high qualities and feelings characteristic of the sages:

Every time you receive a tax, be satisfied, good or bad.
Kim, mamani amnedurur ush koyi tawakkul¹⁴.

Gadai describes the contentment of the sage, who is an example to all people of need (lovers, poor and dervishes) and the contentment of selfless and fearless and infinite patience. - he says:

...Arifg'a Gado, basdur, if he knows, kamohi,
Beloved is contentment, both in the same way and in the cup¹⁵.

When the poet uses the term faqr in the lines, the scholar probably meant faqr in many cases. In fact, the scholars preferred poverty in the path of divine love to possessing worldly wealth.:

I will take the sultan with the name of your love,
He is poor, but he is rich in possessions¹⁶.
As Haydar Khorazmi stated in "Gulshan ul-asrar":

Man, you need a favor
Orifi omi needs futuvvat¹⁷.

So, whoever speaks in the language of humanity must be kind. Orifi omi - everyone needs futuvvat. Arifs are actually great guardians who show the essence of human creation and remind mankind.

Lutfiy is one of the greatest Turkic poets who lived and created in the second half of the 15th century. Maulana Lutfiy (ca. 1336-1465) was a great contemporary of Navoi, the master of his time, a poet whose creativity was highly valued by Navoi as "a master of speech in the manner of metaphors", and in his sharia, the description of mystical meanings and oriphonic ideas is given a wide place:

¹³ Атойи. Девон. – Тошкент: Фан, 2008. – Б. 66

¹⁴ Гадоий. Гадоий. – Тошкент: 1973. – Б. 89

¹⁵ Гадоий. Гадоий. – Тошкент: 1973. – Б. 89

¹⁶ Гадоий. Шеърлар. – Тошкент: 1958. – Б. 55

¹⁷ Хоразмий Хайдар. Гулшан ул-асрор. Муборак мактублар. – Тошкент: Фафур Ғулом. 1987. – Б. 111.

Do not attach your heart to the mortal world, O mind,
 Make a trip, don't be careless for a breath.
 Don't sleep on your eyes, be careful on this road.
 Who, age, goal, danger, and destination¹⁸.

Although the word "arif" is not prominent in the poet's mystical ghazals, there are many words and mystical terms that are close to its dictionary and terminological meaning, such as agoh, aqil, faqr, dervish, asiq, miskin, koz, ahl dil. Lutfi also refers to the poor as a scholar and compares the soil under his feet to a divine gift that gives light to the eyes.:

Don't stand on the poor man's soil,
 Do not suck gas until it comes to your door¹⁹.

The poet says that the auspicious step of the sages - the eyes of the Talibs, enlightened by the antimony obtained from the blessing of the hoki foot, begin to recognize their true identity and get the happiness of watching the beauty of Dost, passing away from God:

If you need a good friend, come and be yourself -
 Kim, you don't want to see it yourself²⁰.

When the talib, who is rising to the status of a saint, rediscovers himself, his chest becomes the torture chamber of Haq Husni. Ultimately, he begins to believe that God created the human heart as his mirror and the only pearl of the universe. The poet expresses this with endless joy in the matla of a ghazal:

Let him fool the people with good excuses,
 He made you like a mirror, let him appear.
 ...Gavhari made you the only gem in the sea,
 Let the eyes of the hearts be wide open²¹.

It is known that the expression of essential meanings and goals through symbolic symbols and the terms characteristic of Sufism literature, or the description of the spiritual image (status, status and career) of people of meaning (such as dervish, fakr and arif) are the most reliable for the great representatives of Eastern classical poetics. was one of the traditional methods. While Lutfi also follows the rules of this traditional path, by using terms such as may, wine, boda, face, zulf, khol, khat, noz, dard, calo, gham, alam, zunnor, divine love is the concept of enlightenment and the pursuit of it, as well as purifying the heart with it. while he aims to express a difficult practical process, he refers to the scholar by using non-Islamic terms such as idol, idolater, and tarso, and tries to describe his high spiritual status:

I tied it to you from Zulfiniz.
 My faith is increasing day by day, this is amazing²²!

Before talking about the mystical idea and the meaning of oriphon in such lines, it is necessary to be aware of both the external and internal - terminological meaning of the non-Islamic terms mentioned in them. In such complex situations, it is important to rely on such rare sources as "Gulshani Raz", "Kashf ul-Mahjub" and "Risolai Qushayri". Then a wide path opens up for reliable analysis and interpretation of these lines. If we look at the history of Turkish literature, we can see that non-Islamic words and terms that have passed into Sufism, such as idol, idolater, mugh, mughbacha, and zunnor, were also used in the works of Navoi's predecessors. In this idol tariqat, the leader and murshidi of the people of Talaq are used in the sense of a scholar. The words zunnor and zunnor connected in some verses have the meaning of a seeker who has renounced outward piety, freed himself from hypocrisy in order to acquire the secret of love and knowledge, and who is constantly leading towards learning.

Lutfiy's poetry is included in the list of poems that can be read by Navoi's followers. He meant people who are familiar with high literature. For this, it was required

¹⁸ Лутфий. Сенсан севарим. – Тошкент: Адабиёт ва санъат, 1987. – Б. 143.

¹⁹ Ўша манба. – Б. 143.

²⁰ Ўша манба. – Б. 143.

²¹ Лутфий. Сенсан севарим. – Тошкент: Адабиёт ва санъат, 1987. – Б. 57

²² Ўша манба. – Б. 255

to be aware of the most advanced traditions of Persian and Turkish literature. In order for the poems of a certain creator to be appreciated by scholars of higher literature, important attention is paid to a number of factors such as form and content, content, and integrity of artistic expression. And again, expressing the truth through metaphor was one of the main requirements. It would not be wrong to say that Lutfi's expression of divine love and enlightenment through May, and of a learned lover through the image of a heart, was the main factor in the high appreciation of his poetry by intelligent literary fans.

In our opinion, to determine how close to the truth these comments are, it is appropriate to look at the praise of the ghazal that is in the center of our attention:

I came to the door - my dream is on my face, I came out,
Let's say that Lutfiy needs not to fly, but to meet²³.

In fact, the learned people who have attained perfection are those who have passed away from the bliss of two worlds, the owner of the state called Wuslat - the discoverer of essence. As long as Lutfi sees the perfection of learning in himself, of course, he also has the right to attend the meeting of his Lord.

For example, the following lines selected from the poet's ghazals are consistent with the ideas and conclusions we are putting forward:

And then you turned my sadness into a light bulb,
Lutfiy Sahibnazardin lost his mind²⁴.
Don't forbid if my eyes accidentally see your face -
That the look of the eyes will be unbearable²⁵.
The charm of your eyes is perfect,
Zulfung tatori mushkina erur goshkhina²⁶.

Hafiz Khorezmi is one of the famous poets who lived in Khorezm in the second half of the 14th century - the middle of the 15th century. It is known from his poems that his real name is Abdurahim:

Have mercy on your servant,
Abdurrahim is a fan of the ancient slave²⁷.

Glorification of Orifona virtues, promotion of mystical ideas, raising the spiritual world of the people of the world is the main essence of Hafiz Khorezmi's work, like all representatives of Eastern classical literature. For example, the poet says: No matter what happens to the people,

If you are wise, don't be sad.
If you're looking to be cool, you can't.
Don't overwhelm yourself with arrogance.
If you wish for peace,
People don't get angry and fight²⁸.

In fact, even in the eyes of the poet, the heart of the scholar is a special auspicious place for God's grace. For this reason, its scope is extremely wide, and its quality is indescribable. Can the owner of such a great miracle-working soul suffer from such defects as stinginess, impatience, haste, and instability, or become disillusioned? Of course not. If someone forgets himself and loses his identity in such a high state, he is considered to have fallen far from the place of knowledge and is in the state of heedlessness. For the ever-alert true scholar, every moment, every soul and every opportunity is a treasure. For this reason, scholars were always humble, equal to all (big and small), knowledgeable of all and brothers to all (good and bad). Arrogance, pride, cynicism, enmity, gossip and greed were

²³ Лутфий. Сенсан севарим. – Тошкент: Адабиёт ва санъат, 1987. – Б. 255

²⁴ Лутфий. Сенсан севарим. – Тошкент: Адабиёт ва санъат, 1987. – Б.89

²⁵ Ўша манба. – Б. 35

²⁶ Ўша манба. – Б. 246

²⁷ Ҳ.Хоразмий. Ой юзингга бандаман. – Тошкент: Шарқ. 2008. – Б. 3

²⁸ Ҳ.Хоразмий. Ой юзингга бандаман. – Тошкент: Шарқ. 2008. – Б. 204

completely alien to them. With impartial advice, impartial service and impartial goals, the people of the world have become the fortune teller and the ruler of the world.

In Haydar Khorezmi's work, the ideas and interpretations of Orifona are different compared to other artists. In it, compared to contemporaneous creators, the concept of Arifism and concepts are expressed in higher curtains. It is as if he is portrayed as an enlightened poet who has followed the path of tariqat. In Orifona's tashbehs, the poetic skill is also clearly felt. As it is known, scholars in love, tax on the path of truth, pathfinders of truth. That's why the poet wants to be with such seekers of truth, to follow them. Because in order for the pearl to turn into a duru gem, abri naison, that is, a certain cloud that rains in April, is necessary. Other rains cannot produce pearls. A pearl means a perfect human being, and Hafiz Khorezmi expects help from scholars to rise to this level. Haidar Khorezmi also dwells on the level of religiousness and the unique qualities of the holders of this rank. Here is one of the Orifona interpretations of the status of enlightenment:

If a word closes a word,
Arif finds himself in that word²⁹.

The emphasis of the mind in the verse on closing the word with the word has two meanings: the first is the word, that is, to hide by closing (with thought), and the second explains the ability to put the word against the word. As for the next line, just as body and soul, soul and soul are contrasted in Sufism, mind and heart are also contrasted for certain purposes, and differences between scholars and scholars are discussed.

CONCLUSION

Intellectuals and philosophers rely on their evidence, while scholars rely on inspiration and inspiration. Therefore, there is wisdom in the silence of scholars. They have their own words. Qushayri explained this situation as follows: "When the heart of a scholar becomes silent, he is completely free from resisting all the judgments of God." Mutawwakil rejoices in the beautiful deeds of Allah, and the wise man is pleased with all the deeds of Allah. Because the scholar is always in a state of satisfaction³⁰. In fact, classical literature is also the proverbs spoken in the language of scholars. In order to understand the symbols in it, an enlightened observation is necessary.

Arifs are the masters of the last stage (stage) in Sufism, those who have restrained their ego and achieved spiritual perfection, and are far from ambition and ambition:

He is patiently poor, starving to death, seeing no compliments.
The boon and blessing of many households.
The punishment of Arif is the same as that of hell
Kirmagi's neighbor's foot is tied to paradise³¹.

Among the poor, humiliating oneself with the desire of the body and knocking on someone's feet was not at all humiliating. Their need and thirst belongs only to the soul and soul. The poet expresses these experiences very impressively. He said that it was considered equal to hell for the learned people to enter paradise with the feet of their neighbors. That is, they are the owners of contentment, who restrain their lustful desires with riyazat. Of course, in the literature of each era, the image of a scholar and a scholar has its own place. Because literature has never been far from enlightenment.

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