

Traditions of Western Poetry in Sadoi's Works

Mukhitdinova Nazmiya

PhD-Student, Senior Scientific Researcher, Samarkand State University, Samarkand, Uzbekistan

Abstract: *This article is devoted to studying the reflection of western poetry in the works of Mirkhasan Sadoi, the eminent representative of literary society in Kokand of the end of the XVIII and the first half of the XIX centuries. Verses of the poet are analyzed according to the manuscript of the collection made by him, the place and value of creativity of the poet in Uzbek literature. In lyric Sadoi are illuminated questions syufizm, creature the artistic image all-round made to personalities. The closeness of traditions, ideas, descriptions, styles and poetic images in Sadoi's poems and western poetry. In this work vicinities of tradition, ideas, scenes, stiletto and poetical image in verse Sadoi and Alisher Navoi, Khuja Ahmad Yassawi, Xodjanazar Huvaydo, Boborakhim Mahsrab are also analyzed.*

Keywords: tradition, ideology, image, style, theme, artistic skill

1. Introduction

Mirkhasan Sadoi with his poetry became the participant of great literary society named as "Period of golden cradle" in Kokand. He tried to form the poetry as one type of literary art to enclose the social life and its problems. He described about the stability of society and perfectness of person in his teaching-didactic works. And also he wrote the wonderful poems with highest literary skill. From that point of view, it is clear that the literary style of Sadoi was specific and original in comparison with traditions of western classic poetry.

There are many works followed and influenced to works by representatives of western classic poetry as sage Sheikh Khuja Ahmad Yassawi, sultan of poetry Mir Alisher Navoi, hermit Boborakhim Mashrab, singing poet of divine love Khujanazar Huvaydo.

2. Materials and Methods

In this work meeting the demands of the theme, the comparative – historical classification methods are used. Scientific source materials form its object.

3. Results of the Research and their Discussion

It is known, great thinker Alisher Navoi educated every creator with the help of products of literary creation and helped to be perfect. Poet Sadoi was also his disciple. That's why the soul of Navoi can be felt in his several poems. In particular, the gazelle of Sadoi with the repeated word "hanuz" ("still") is similar to Navoi's gazelle with this "hanuz". Firstly, gazelle had begun with complaint about indifference of beloved girl "I am in depression, my lover doesn't know still, I'm crying but nobody asks the reason still". Then, as the gazelle of Navoi, the explanation of lyric hero's mood rose to the upper levels:

I'll cry till the sky will hear,
But she doesn't notice it still.

On the next bait his feeling rose to one more level:

Death comes to me, I stare to your ways,
But she doesn't come to see me off still.

Sadoi understood the tone of irony, offence very well and he described it as following:

She lives with kind people around,
May be that's why she doesn't see me, bad lover still.

The end of the gazelle (maqta) is also written in Navoi's style. Sweetheart is strict, but lover isn't also an ordinary man. He survived to show his fidelity and she was surprised:

Sweetheart said: "I ordered to kill all of them,
Why Sadoi alive still?" [5-v, 43pp]

Alisher Navoi's famous gazelle which begins with "In the evening that beauty came to my place" was also the source of inspiration for Sadoi. He wrote the gazelle similar to that one. Sadoi's gazelle followed to Navoi's gazelle which begins with "In the darkness of day the beauty came to my place alone" and it consists of stories. This gazelle is about girl's visit to lover's place, his bow to welcome her, dialogues between them, lover's declaration of love.

Poet's gazelle with repeated word "I'm crying" in libel is also similar to thoughts of Navoi's poetry. When these gazelles are compared, it seems they have the common imagination.

Navoi: If I have wings, I'll fly away,
If my wings burn, I'll run till I'm alive. [4, 122pp]
Sadoi: I go and fly If I have legs and wings,
The death comes up, I'm crying. [5, 102pp]

If we pay attention, the second bait was written in yassawiy mystic mood. It is known, that you can't meet very simple poetical bait in the works of Navoi. But among the works of Sadoi you can read both bait and gazelles similar to Navoi's themes and meaning, shape and literary styles and simple, alliteration baits and gazelles which mean devices. It can be assessed as work of yassawiy style.

Sadoi's following gazelle fully reflects the rhyme, meaning and ideological features of parables of Khuja Ahmad Yassawi:

As I born so I have only troubles.
I heard nonsense, and I laughed at...
From morning till evening I did the sins,
Greediness made me the worst... [5, 9 pp]

Khuja Ahmad Yassawi in his parable wrote that:
Slave Khuja Ahmad, you don't anything,
And I'm retired now.
Unfortunately, it is very late,

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I waste my life alone [1, 48pp]

Sadoi's poetry was formed on the influence of works of Khuja Ahmad Yassawi. It is known that Yassawi chose the way of revealing his defects to be the perfect person. He hid his positive features, revealed all negative features. It shows his strong will. The strong will in parables of Yassawi has different shapes and meanings in the works of Navoi, Mashrab, Hazini, Huvaydo and others.

"Yassawi didn't ignore the world, he only promoted not to be tied to the world" as literary critic I.Hakkulov said [1, 19pp]. He considered that the world passes quickly; it is like a place where you must remain only good deeds. His parable which begins with "It is surely that the life passes, don't trust on your wealth, one day you'll lost it" shows that the life is temporary. Sadoi in comparison with Yassawi brightened and developed this description.

Sadoi's gazelles "The life is the great treasure in this world", "Don't believe to false kings", "If you are clever, beware the sillies", "Be stronger, person" in the meaning of advice, warning of last day, choosing the positive way than negative way were written as copying Yassawi's methods of poetic style, essay, thinking and others. From the tasavvuf point of poet's view, following described not only the shape, but also ideologically. Huvaydo was Sadoi's leader, but Khuja Ahmad Yassawi was his great spiritual teacher.

The most part of Sadoi's divan includes the poem devoted to Khujanazar Huvaydo, his death and followed to his gazelles.

Huvaydo, as it's known in literature criticism was a poet-philosopher. The poetry was the device of explanation of enlightenment for him. He wrote the followed gazelle to Huvaydo's gazelle which begins with following words "Nigoro, I can't help to give my soul to you". Compare them:

Huvaydo:

Nigoro, I can't help to give my soul to you,
Smiling: "If you can't give your soul,
where is the lover?" [7, 10pp]

Sadoi:

Nigoro, I can't help to give my soul to you,
Without it, one can live forever. [5, 79 pp]

It is clear that Sadoi used the theme, meaning, rhyme and poetic symbols of Huvaydo's gazelle and created new gazelle with author's spirit. Poet's "result", "myself", "I know" rhymes gazelles prove the closeness to literary thinking.

Gazelle of Huvaydo which begins with lines "Suddenly girl in red dress come out the house" describes the portrait of walking girl in beautiful dress. Sadoi also describes the beauty with golden belt, in velvet, adras or pretty dress in his gazelle which begins with "My sweetheart is pretty in her dress". Sadoi was proud of similarity of his gazelle to Huvaydo's gazelle. When his lyric hero said to girl: "Even you don't like Sadoi's words, people who read it consider that they are similar to Huvaydo's words".

Sadoi's words are not nice for you,

The people who read his poems said it like Huvaydo [5, 31pp]

Sadoi tended to perfectness of way of Nakshbandiya spread by Huvaydo in Chimyon, the spirit of Boborakhim Mahsrab, representative of another way of tasavvuf can be felt in his poetry. In particular, it seems that the style, language and literary charm of Mashrab poetry drew his attention. It is known that Mashrab "admired the readers with lyrics of love, its meaning and brightness, simple and sincere as people's songs. He created attractive and beautiful style in poetry. The specific features of Mashrab's style composes sonorous rhyme, effective usage of people's language, vital side if each bait" [2, 53pp]

In the poetry of Sadoi the specific features of Mashrab style have combined with author's style. Though Sadoi was nakshbandiya, in poetry he followed to Mashrab. He respected all ways which lead to god. As mavlono Jaloliddin Rumi said: "I am with 73 religious beliefs", in the works of Sadoi one can meet the troubles and prays of lover to God in different ways and works.

As Sadoi has a specific style in poetry, but he used the lyrics of Mashrab as a particular school. He also used the poetry of Mashrab in his other genres. In particular, on the basis of Mashrab's gazelle which begins with "Today I come to call you the king, my Lord"? He prepared the ode. This ode includes 7 baits, it describes the teacher, the perfectness, generosity.

So, in conclusion we may say that Sadoi's poetic heritage is closely connected with oriental poetry, Sadoi considered religious leaders and classic poet Khuja Ahmad Yassawi, Alisher Navoi, Khujanazar Huvaydo, Boborahim Mashrab as his spiritual leaders, ideals for perfectness. He followed them in forming the outlook, protection of religion and in his life. The themes, literary images, beauty of language and original style of these poets were the source of inspiration for Sadoi.

In Sadoi's works you can't meet the samples of satire and humour to revealing the problems of that period in the works of representatives of history of Uzbek literature Gulhani, Makhmur, Hozik, their contemporaries Mukimi, Furkat, Zavki. It proves that Sadoi was Sufi poet. Even the interest to Mashrab lyrics couldn't wake his evolutionary mood. Sadoi's divan included the traditions of Kokand literature environment of XVIII-XIX centuries and continued it. His works are very interesting and useful for further poets according to these features.

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