



TRADITION AND FOLLOWING IN THE WORK OF HUWAYDO

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Article history:	Abstract:
Received: 11 th February 2021 Accepted: 28 th February 2021 Published: 16 th March 2021	The article analyzes the images of Ibrahim Adham, Khizr and Noah, which have a special meaning and character in Huwaydo's poetry. The poet's skillful use of traditional images and his ability to create images are revealed in many examples. The connection between poetry and the psyche was studied from the point of view of the poet's own interpretation of spiritual experiences in traditional images
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Tradition is a creative process that applies to all forms of literature and art. In doing so, the artist creatively works, recreates, and improves some aspects of them, based on the criteria and rules passed down from generation to generation by his predecessors. This phenomenon is more widely reflected in art, especially in poetry.

Ibrahim Adham's personality, his noble human qualities and description have a special place in Huwaydo's work. Throughout his life, the poet, like Ibrahim Adham, aspired to be brave, generous, honest and pious. Ibrahim Adham is Huwaydo's favorite hero, a symbol of devotion to the cause of God's love. There are many stories about Ibrahim Adham in Farididdin Attar's "Tazkirat al-Awliya" and Alisher Navoi's "Nasayim al-Muhabbat". In particular, F. Attor in his work "Tazkirat al-Awliya" describes it as follows:

"He was the sultan of peace and religion, a document of a mountain of faith, a treasure of knowledge, a king of a great climate, a curtain of grace, a truth of his time, a document of life."¹

In Navoi's work, it is stated as follows: "He repented in his youth. Ibrahim Adham's condition is very serious. One book is enough."²

"Ibrahim Adham is a historical figure. He was a famous Sufi who was born into a noble family, received a thorough education, became interested in theology and mysticism, renounced the throne and entered the path of Allah. It is one of the most unique events in the history of mysticism, and many legends and stories have been written about it."³ Huwaydo encourages his contemporaries to follow the example of the great Sufis who have left a deep imprint on the history of mysticism and their exemplary deeds.:

Man does not find a purpose in this world with honor and the world,
Unless he's like Adham. (P. 208).

Huwaydo does not oppose divine and human love, but it is difficult to comprehend the essence of divine love without experiencing the suffering of human (figurative) love. Therefore, in many of the poet's verses, love is sung. The inclusion of the image of the Sufis in the gazelle indicates the discovery of divine love. Divine love is within and can only be seen through the eyes of the heart. In such verses, love for the absolute beauty of the beautiful is glorified.

If you step on the path of love, be like Adham,
Let go of worldly concerns and be without sorrow (p. 148).

By promoting mystical ideas, Huwaydo seeks to view the shortcomings and mistakes of his contemporaries as his own personal shortcomings.

Don't worry about this world, forget about it, my soul.
Turn Adham away from it and cool him, my soul
Or:

If you have a throne, a kingdom,
Its remembrance is with God, remember, Adham.

The poet skillfully used the art of talmeh by quoting the image of Ibrahim Adham. Importantly, the poet leads his contemporaries on the path of guidance by quoting the image of Ibrahim Adham and pointing to exemplary stories about him.

¹ Farididdin Attar. Tazkirat al-Awliya. - T.: Ghafur Ghulam Publishing House. 2012. - P. 108.

² Alisher Navoi. Composition. 15 volumes. Volume 15 -T.: Publishing House of Gafur Gulam's Artistic Literature. 1968. -B. 78.

³ Rozmatzoda Q. Huwaydo and mysticism // Sino. - Tashkent: 2011. № 43-44. -B. 153.

In addition to traditional images in the classics, reflecting the character, qualities and experiences of a lover and a beloved, poetry is inextricably linked with the folk spirit and life.

One of the most widely used images in Huwaydo's work is Khizr. There are various myths and legends about this image in the history of literature. In particular: "If the green dress of Khizr is associated with the gods associated with the plant world, some say that it is associated with the Zoroastrian religion." ⁴ In his dissertation on the genesis of the image of Khizr and its interpretation in Uzbek folklore F. Nurmanov said that the word "Khizr" is an arabic word meaning "green, blue". In Central Asian folk tales, he always wears a white beard or white clothes. Because "white beard" writes that these peoples have long expressed wisdom and knowledge". ⁵

Khizr plays a key role in portraying the beauty of the lover in Huwaydo's lyrics.

Night and day I'm thirsty for water
Complaint about a lame lip, like Khizr (p. 108).

The poet admits that just as Khizr has the water of life and lives forever, the lips of his beloved are like the water of life. He believes that the basis of the water of life is the lips of the lover.

As described in written literature and folklore, one of the main characteristics of Khizr is that he possessed the water of life. In the above verse concerning these qualities, the lover's only hope is to attain the lover's guardianship.

in a world without you, one day seems like a year to me,

If you are Hizr, you deserve a rest, o lover (p. 89).

The poet often refers to the various qualities of Khizr in order to vividly reflect the love of a lover for his beloved. In the verse, the poet praises his mistress so much that he admits that one day you will be visible to me for a year, and if you are with me for a moment, I will live like the life of Khizr.

If you find Elijah with Hizr in this world,
If you can't find it, you will never be saved from death. (P. 241)

Here the poet continues the ideas of the Yassavia sect and calls people on the right path. That is, even if you live in this world as long as Khizr and Ilyas, death is real, and you will never be saved by trying. So be ready not only for this world, but also for that world. We know that Khizr and Elijah received the water of life. Pointing to these two images, the poet warns people that even if you live a long time and do not see the end of the world, it is all in vain. No matter how long you live, it is as if you were blind to the fate of the afterlife and did not succumb to worldly lusts.

The image of fairy is also associated with ancient folklore. In Huwaydo's poetry, the image of a fairy is always interpreted as a symbol of ideal beauty. Therefore, the poet used this image to describe his lover perfectly. In Huvawdo's poetry, most of the verses related to fairy are verses that refer to the lover as "O fairy", "That fairy", "A fairy".

My heart ached like a madman, o fairy.
I passed away and became an outsider (p. 52).

A lover is a fairy. The lover was mad in his love and seemed to be alienated from the world. The poet sang Yor's love on such a high stage that his love became mad because of his love. She needs nothing more than to see the person she loves.

Suddenly a fairy came and took my mind,
Made a madman in the crowd, and came in a state of indifference. (P. 48)

This verse, like the one above, is an exaggerated description. We know that fairies are very beautiful, they can disappear, they can hurt people, they can go crazy. The beauty of the beloved was like a fairy, she was a prominent lover, but then indifferently passed by him. It was this instant appearance that drove the lover crazy.

Something suddenly appeared in front of me like a fairy,
I passed out and lost my mind (p. 37).

in this verse, the poet shows a change in the mood of the lover by depicting the beauty of his lover more beautifully than the beauty of a fairy. The lover looked like a fairy to the lover and left. That momentary scene had a profound effect on the lover's psyche. The lover has lost his identity. Loss of self, ignorance is a concept associated with mysticism, and the poet sings the beauty of the Creator.

That fairy drove me crazy, took my heart, what can I do,
People laughed and told me, "What's wrong with you?" (P. 28).

"The soul is the abode of love. Love, on the other hand, leads to sorrow instead of joy". ⁶ Therefore, the poet skillfully described the state and psyche of the beloved to such an extent that as a result, the lover went crazy.

Has anyone ever suffered like me?
Perhaps he knew the fairy (p. 185).

As mentioned above, the poet uniquely used the image of a fairy to reveal the incomparable beauty and charm of the fairy, to illuminate the soul of a lover.

⁴ Sarimsakov B. Uzbek ceremonial folklore. - T.: "Science". 1986. - B. 194.

⁵ Nurmonov F. The genesis of the image of Hizr and its interpretation in Uzbek folklore. Fil.science.named.diss ..., - Tashkent. 2002. - P. 56.

⁶ Bozorova N. The image of the soul in the poems of Alisher Navoi (based on the book "Badoye ul-bidoya"). Fil.science.named.diss ..., - Tashkent. 2002. - P. 56.

One of the most important prophets of written literature is Noah (peace be upon him). Islam played a significant role in shaping this image. He is one of the prophets mentioned in the Quran. Surah Noah in the Qur'an details the story of Noah, "the eldest of the prophets," from the time he was sent as a prophet until the unbelievers of his people were flooded. Surah Noah (peace and blessings of Allaah be upon him) was among his people for 950 years, and even after he called them to the religion of Allah, they did not follow the right path. He concludes with verses praying and asking to God to send these unbelievers the plague".⁷

The unique quality of Noah's image is due to the fact that he saved lives during the flood and lived a long life. Sources confirm that he lived 50 years less than 1000 years. The myths and legends about Noah's Flood are very popular. The details of Noah and the Flood, which are often found in the Bible and the Qur'an, are well known to the peoples of the world.

The mention of Hojanazar Huwaydo about the image of Noah can be explained by the fact that he was well acquainted with the primary sources and continued the existing tradition. Because the poet was a descendant of the eshans and studied religious sources well. The image of Noah occupies a special place in Huwaydo's work. Using this image, it is important to teach people not only to live for the world, but also to learn from life, even if you live as long as Noah.

Prophet Noah lived for a thousand years

As a result, he never lived (p. 58).

Although Noah (peace be upon him) lived in this world for a thousand years, he eventually passed away. Everything in the world is temporary, nothing is eternal, and remember the Creator before it is too late. Despite the fact that Noah (peace be upon him) lived for a thousand years, he calls people to the right path, saying that he did not live forever in this world.

Noah drowned in a flood for the sake of peace.

Whoever rides the pleasure boat, the bail is safe. (Page 69)

Noah and his men drowned in a flood. But since they were content, the flood was harmless.

We can say that the images of Ibrahim Adham, Khizr, Pari, Noah are an important factor in strengthening the artistic skills of Huwaydo. Traditional images in the poet's poetry occupy a special place in the reflection of the state of mind and inner experiences of the lyric hero. In art, especially in poetry, in the first place is the image of the soul, the inner world of a person. In the poet's poems, there is a deep discussion about Man, his fate, the world of the soul, the essence of being. The poet's work can be considered a worthy addition to the treasury of classical literature. The more the poet's literary heritage is studied, the more new aspects are revealed. Traditional images gave the poet the opportunity to think deeply and reflect in a real and deep philosophical study of life.

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⁷ Holy Quran. The author of the Uzbek translation and commentary is Alouddin Mansur. - T.: Cholpon. 1992 year- B. 197.