

Muhammad Goziy and His Literary Heritage

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Abstract--- *The article is devoted to the definition of the place and the people who contributed to the development of creativity, but whose lives have not been sufficiently studied. Muhammad Gaziy was among those representatives popular with his works in Kokand literary environment of Uzbek literature (the end of the 18th century and the first half of the 19th century). The verses of the poet are analyzed according to the manuscript of the collection made by him. The role and the value of the creativity of the poet in Uzbek literature which are defined along with the great art skills and the importance of his creativity, and which were significant in further development of Uzbek literature as a whole, are especially emphasized.*

Keywords--- *Creativity, Literary Environment, Literary Traditions, Stylistics of Poetry.*

I. INTRODUCTION

Muhammad Goziy Khokandiy is one of the best known representatives of Kokand literary environment (the end of the 18th century and the first half of the 19th century). He was among those talented creators and forward contemporaries, such as Akmal, Makhmur, Madan, Gulkhaniy, Khozik and others. A. Kayumov, the only scientist who conducted a research on Goziy's literary works and life, wrote about the poet's role in Uzbek literature as follows: "The socially important poetic works, written by Goziy, help reveal the picture of the life of the period from the second half of the 18th century to the beginning of 19th century" and allow to understand the significance of various schools of the literary environment." [5. p. 25]

The monography named as "Goziy", written by Aziz Kayumov (the representative of the literature study / the middle of the 20th century) in 1959, gave valuable information about this poet's life and his works who was one of the greatest of those times, and no other book or article has been published on the mentioned topic except for this one for the past years.

In the historical and antological books about those times, such as "Tukhfatul-akhbob fi tazkirat-il-asbob", "Tazkirai Afzaliy" written by Kori Rakhmatulloh Vozeh and other antologies about the literature of our nation, there is no information about Goziy. Only "Tazkirai Kayumiy" made up by Pulatjon Kayumov in 1950-1953 and "Majmuai Shoiron" made by Abdukarim Fazliy Namangoni made up in 1821 in Kokand can give some information about the poet's life.

The poet's original name in the anthology by Faliy Namangoni is Muhammadgoziy, and as it is said in the book, he was born in one of the village around Kokand. The author also gives short information about his house and ancestors. As he writes:

Padar to padar khoki in oston,
Ba dargohi sokhibkiron qadrdon. [3. p. 249]

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As the hemistiches point out, the ancestors of Goziy's were honored members of the commander's palace. Here, the word "sokhibkiron" (lucky commander) means the king Amir Temur who was the most significant in the history of our country. If the author means some other person, then he may have mentioned Amir Umarkhon by praising him with this term. If to remember the ghazal written by Nodirabegim in which she says, "Another Baburid descendant has come to this world", the previous version seems to be more real. However, it raises the scepticism in the fact that Fazliy Goziy was aware of the ancestors before Amir Temur. It is more realistic that the author may mean Amir Umarkhon or Amiri.

Consequently, Goziy might be Kokan Khans' relative or their valued friend, or he perhaps was a servant in the palace of khans'. The nobleman was born in an honorable family. This opinion is confirmed by the history included in the poet's work, "History of the Saint". It is known that the poet had a son whose name was Avliyakhon, who died in 1801-1802. The fact that his son was called Avliyakhon, and that he took the nickname "Gazi", indicates that he belonged to a religious, aristocratic circle.

There are also some aspects that need to be clarified about the poet's name and his pseudonym. In his commentary, Fazliy mentions the poet's name as Muhammad Gazi. The meaning of this name is that he fought and won in the way of Islam by standing next to the Prophet. It is from this context that the poet may have taken the second part of the name as a pseudonym. However, the poet does not mention his name in full in any of his poems.

If we say that the poet's name is Muhammad and he chose the nickname "Gazi", the meaning of the nickname expands considerably. The poet emphasizes that he is a strong man who adheres to the ideas of the most perfect man of mankind, propagates them, conquers darkness with light, ignorance with enlightenment, and is certainly victorious in this struggle. This idea is reflected not only in the poetry, but also in his practical works. For some time he worked in Kokand as a religious supervisor, fatwa issuer, a guide-mufti. In view of these considerations, we have chosen to write the poet's name and pseudonym as Muhammad Gazi. The choice of such a nickname was not an randomly made decision. It meant a war against the ignorant participants of which gave their hearts to the world, and who tasted paradise against the hypocritical ascetics. The light of enlightenment is perfect for his faith in overcoming the darkness of ignorance. Since he himself is a traveler and a spreader of enlightenment, he is known as a Gazi. The concept of enlightenment is wider than the concepts of the world. It is the means of bringing the seeker closer to the Creator of all beings. Therefore, the poet seeks only enlightenment for the pleasure of the awake soul:

Farogʻat istasang kech hosili dunyovu uqbodin,
Bir ohi sard ila ikki jahon raxtini barbod et.

Fazli's commentary also contains other information about the poet's biography. In particular, the author makes statement about Akmal, one of the most famous poets of his time, and then was Ghazi, who was tested in poetry with his precious and entertaining ghazals:

Azon baʻd Gʻozist sheʻr ozmo,
Gʻazalhoi shirini oʻ dilkusho...
Hamedosht suhbat bo Akmal mudom,

Baham budash on muttaliq dar kalom. [3. p.48-49]

Fazliy, as a literary critic, evaluates the creative power and talent of the two poets and places them one by one according to their positions in the literary environment.

Another important piece of information in Fazli's commentary is that Gazi died before Akmal:

Zi vahshatgoi olami purxatar,
Safar kard o' ham az in peshtar. [3. p. 49]

In Some of the manuscripts Akmal was mentioned, in particular, the works "Muntakhab ut-tavorikh", "Ansoh us-salotin" give information about Akmal's ability to write history. Hence, the discovery of Akmal's devan may determine the date of Gazi's death. Akmal, a master of historiography, must have ended his history with the death of his close friend, Gazi. Such an event was one of the requirements of the ethics of the intellectuals of that time.

In his commentary, Fazli praises Ghazi's work. He is described not only as a poet, but also as a scholar who set an example to the world in science, breaking the ranks of the famous on the battlefield of words:

Ba olam bud dar ilmu-fan,
Guzasht az qahon, mond az vay suxan....
Chu G'oziyki dar korzori suxan,
Ba tig'i zabon bud lashkarshikan.
Safar kard az olame bemadad,
G'azal mond az o' dar jahon yodgor,
Zi fayzi suxan go'rash obod bod,
Ki az do'ston ruhi o' shod bod. [3. p. 50]

Considering that "Majmuai Shoiron" was made up in 1821, it means that Gazi was not alive at the time when it was written.

Another important source of information about the life and work of Gazi's is the work "Tazkirai Qayumi" by Polatjon Qayumi, written in 1950-1953. The Tazkirah quotes the following lines about Gazi, "Gazi was originally in the village of Yaypan, where he was born, and was a judge there for some time. Although he was among the nobles and soldiers close to Norbutakhan's palace, he stayed away from the palace during the reign of Umarchan's. Muhammad Ghazi is a powerful poet and a scholar, and also one of the noble ones. Many of his poems are religious by their nature and he follows Navoiy's school. He died in 1817 during Umarchan's reign" [4. p. 93-94]

According to the sources, the poet's brief biography is as follows: He was born in the late 18th century in one of the villages around Kokand. He studied at one of the madrassas in Bukhara, then taught at the Mir Madrasa in Kokand. Some time later, when a teacher named Ustad Muhammad Yakub came from Bukhara, he worked as a mufti in Kokand. There is very little information about his marital status and relatives, information that he had three sons and that he died very early in his poetry. Qayumi's anthology states that the year of the poet's death was 1818.

II. RESEARCH METHODS AND SOURCES

The current research is based on the comparative – historical classification methods. The main objects of the study are the scientific materials.

III. RESEARCH RESULTS AND DISCUSSION

While studying the life and work of Gazi, in 1959 a monographic study of his work was created by A. Kayumov, the literary critic. The book provides an analysis of manuscript sources about the life and work of Gazi, the dates of the poet's life, his children, the copies of the poetic devon, his role in literary life and some aspects of artistic mastery. The scholar's contribution to the creation of the scientific-critical text of Gazi's poetry is significant. He transcribed 60 ghazals, 7 mustazzads, samples of rubai, 8 muhammas, 1 musaddasi and 1 tarje'bandi from the old Uzbek alphabet. The poet examines poetry in terms of weight, art, interpretation of symbols, style and language features.

After that, there is no other special research on Ghazi's work in Uzbek literature. Only in the book "From the history of Uzbek literature" by V. Zakhidov, which was published two years after the creation of the monograph, a one-page brief information about Ghazi's work and a small reaction to A.Kayumov's research in this field. [2. p. 58]

The source that gives a more detailed account of Gazi's life, family, children, environment and its representatives, some historical events and happenings, the poet's worldview and ideological aspirations, requirements, goals from the social life to which he belongs, is the devan he made up.

According to A. Kayumov, "We do not know his other devan. We can assume that the four manuscripts we have are copies of each other." [5. p. 13]

Three of these manuscripts are kept at the Beruni Institute of Oriental Studies of the Uzbek Academy of Sciences, and one is kept at the Leningrad branch of the Institute of Oriental Studies / the Russian Academy of Science [5. p.7-8]

According to the scholar, the most complete and well-arranged copy of the Devan manuscripts is the copy kept in the Institute of Oriental Studies / Uzbek Academy of Science with inventory number №121. It contains more than 3,000 poems of the poet in various genres. The secretary who copied the devon wrote about himself on his last page:

These words, that is, even after the hatm ul-kitab, at the end of the devon, there is a Persian lament dedicated to the death of a person named Mirza Soleh and two four-couplet poems in the same language and in the spirit of enlightenment.

The Devan¹, after the prayer words, "Bismillahir rohmanir rohiym":

Iloho deh, zi nomad zeb avroqi bayonamro,
Muhallo az sano'i xesh kun teg'i zabonamro.

opens with a seven-couplet praise (poems dedicated to Allah) beginning with a matla. It then consists of eight couplets:

Ey bar qadami zoti tu shohid hama ash'yo,
Avsofi kamoli tu zi ta'rif mubarro.

comes another praisal that begins.

¹ Gazi. Devan. Inventory №121 Manuscript Fund of the Institute of Oriental Studies.
Note: The poems quoted in the article are taken from this copy of Gazi's devon.

Devon's third ghazal is a nine-couplet Persian-language nat (poems dedicated to the description of Muhammad, the prophet). After that, a number of notes were placed in Uzbek and Persian-Tajik languages. Their materials are as follows:

- Orazi holingni bir dam ko'rmasam, ey mahliqo,
Telbaman andoq ko'rinmay ko'zuma ohu qavo;
- Orazing lola, bo'yung – sarv, soching – sunbuli tar,
So'zlaring – ruhafzo, la'li labing jonparvar;
- Dorad dili man orzui ro'i Muhammad,
Jon karda havas turrai geso'i Muhammad;
- Ey turo moh buvad bandavu chokar xurshed,
Kay shavad bo ruhi mohi tu barobar xurshed;
- Ey vujuding hamai hilqati ashyog'a sabab,
Qiblai zotingga mubohat ajam faxri arab;
- Ey vujudi komiling piroyai arshi barin,
Vay g'ubori maqdaming piroyai dunyovu din.

Subsequent ghazals from Devon have an enlightening and social content. The poet's romantic poems are extremely inspiring, written mainly in styles of poetry of Navoi, Mashrab and Fuzuli.

The devan composition is quite perfect and the composition is colorful. It includes 123 ghazals, 12 muhammases, 1 musaddases, 1 musammans, 13 mustahzods, 11 rubais, 10 histories, 1 tarje'bands and 1 marsiyas. Gazi was a great poet. The work in Devon is written in two languages. The language structure of the poet's ghazal can be tabulated as follows:

№	The genres of the works	Total number	in Uzbek	in Tajik	Bilingual style
1	Ghazals	123	68	54	1
2	Muhammas	11	6	5	
3	Musaddas	2	2		
4	Musamman	1		1	
5	Mustahzods	12	9	2	1
6	Rubais	9	4	5	
7	History	10		10	
8	Tarje'band	1			1
9	Marsiya	1		1	

One of the main features of the literary environment of Kokand in the 18th century and the first half of the 19th century was the presence of scientific poetry, and the mystical spirit was one of the leading ideological trends in fiction in general.

At the end of the 18th century and in the first half of the 19th century, a brilliant representative of the Kokand literary environment, Gazi was a poet with strong moral, philosophical and aesthetic views, steadfast in his beliefs and his own way in creativity. Today, the study of its colorful artistic heritage is one of the most important tasks.

The influence of the poetic style formed in the literary environment of Kokand is also noticeable in Gazi's poetry. Devon has more than 300 ghazal poems and other classical genres. The language of Gazi's poems is fluent

and popular. Although the traditional ideas and style of poetry have been preserved, the uniqueness of the poet is also evident.

Gazi devons are the only source that gives a vivid picture of his personality, philosophical and social worldview, events in his life, spiritual experiences, religious beliefs and moral views. Devons in the literary tradition of their time are distinguished by the author's personal characteristics, language, mentality, living environment and the impact of the events, the image of the artistic symbols of his poetry and the peculiarities of the depiction of emotional states. In this regard, in our work, a deeper analysis of the romantic poems and ghazals in the poet's office, the role and significance of the poetry in human development is widely covered.

The poet, who understood the value and importance of his creative work and poetry, said in a veteran way: "Gazi conquered the realm of words with the sword of thought, see the power of his wrist: he conquered the fortress of Khaybar":

G'oziy ba shamshiri fikr mulki suxan fath kard,
Quvvati bozu nigar: qal'ai Khaybar shikast.

Gazi's works were introduced to the scientists and poetry enthusiasts in the late 1950's and that was all. A. Kayumov, an academic, analyzed the his poetry in secular terms - intimate lyrics, social life and the expression of dissatisfaction with the existing political system. It was impossible to talk about the ideological and enlightenment content and significance of the poet's works.

It is impossible to imagine the millennial history of Uzbek literature without the influence of mysticism. Because mysticism was the main philosophy of faith, a unique ideology for the national spiritual life of our country. The original purpose of mysticism is moral. The idea of the perfect man is the central idea of this doctrine. With such an idea in life and a ready-made theory of striving for it, it was impossible for literature to be indifferent to this doctrine. Because the question of man and his perfection has been propagated in the art of speech as well.

In imitation of the traditions of classical poets, the poet poorly calls his heart as "broken pottery," or "broken pot." However, this "broken bowl" is better for him than the whole worldview of Shah Jamshid, and even though it is pagan, it is better than the ashes of the throne of King Darius. He proudly notes that the love he understood and filled his heart was greater than that of Darius and Jamshid's states. Here are some couples with the following content:

Muyassar bo'lsa sing'an kosau gulxan kuli G'oziy,
Havoyi taxti Doro, orzui jomi Jam qilmas;
- Masnadim gulxan kulidur, sog'arim sing'on safol,
Oncha men topdim bu davlat topmadi Dorou Jam.

The subject of love expresses absolute love, which has a very broad and deep meaning in Gazi's poetry. He is a lover who has been healed in the fire of love. Therefore, in his poetry, the subtlety of language is evident:

- Muhabbat tobidin otashgohdur paykarim G'oziy,
Falak xirmanlari o'rtab bo'lur kul bir sharorimdin.

Thus, the transfer of the divine writing in the heart of the lover of truth creates poetry. The greatest state for the poet is endless love, a constant burning. He does not seem to like this hardship for anyone, but in fact he is jealous of everyone:

Ishq domig'a muqayyad hech odam bo'lmasun,
Bo'lsa bo'lsun men kibi rasvon olam bo'lmasun.

The pain of unnecessary love, which is so severe and indefinite, separates the sage from the universe. On the other hand, if the people of the world wish the Creator's blessing, he wishes the PAIN:

Aylag'il javru jafo G'oziyi g'amsiz xotiri,
Lahzai shod aylasun, bedard bir dam bo'lmasun.

Gazi clearly states that the essence of his poetry is the expression of the sufferings of a poor, Sufi who has a high spirituality, who has risen to the level of enlightenment in the pursuit of love, who is free from the vices of worldly desires and hypocrisy:

Men, ey G'oziy, bu shayxlarga yo'qtur ixlosim,
Muhabbat murshidim, dardu alamdur xatti irshodim

The main theme of that poetry is love. It is not an ordinary human love, but the secret love the Truth. The passion of love causes pain and suffering.

Enlightenment is only an adornment of the heart, that the main content of man is known according to his state of mind, is one of the ideas ingrained in the works of humanist Eastern thinkers. These important views are reflected in the works of oriental sages Abdurahmon Jamiy, Mavlono Lutfi, Alisher Navoi, Zakhiriddin Muhammad Babur, Mirzo Abdulkadir Bedil. The thinker-creator Muhammad Gazi was also a person who looked into the mirror of his student's soul, the property of his heart. In the poems of divan, the heart has a special place as an artistic symbol. As the main lyrical protagonist of the poem himself, he often appeals to his own heart, expressing the heart to himself in the form of a friend, a sympathizer, sometimes a rival, a madman and a fool. The poet mainly expresses his ideological goal whether it is a philosophical observation, a sparkle of mystical thinking, an expression of romantic feelings, a reminder, advice, exhortation to his contemporaries - in all cases by means of the image of the heart.

The poet personalizes the heart. He tells her his most hidden pain, complains of his lover's infidelity, expresses his hatred of anger towards his rivals. Eventually, he realizes that it was the Heart that made him that way, and he exhorts him not to do so. "The pain of love is insignificant," says the poet. He warns the Soul of the dangers of the path of love:

Ey ko'ngul, mahvashlaring husnig'a hayron o'lmag'il,
Chunki bo'ldung, ehtiyot ayla, pushaymon bo'lmag'il.

The poet wisely warns that love is destructive, do not be surprised when you perish: Tinglagil pandimni muhlikdur jafou javri ishq,

G'ozii bechora yanglig' zoru hayron o'lmag'il.

However, the heart is rebellious, the heart is indifferent to admonition. He does not think about the consequences

of his actions and blames and destroys them:

Ne deb oshiqlik etting tinglamay pandimni, ey ko'ngul,
O'zing olam aro sharmanda bo'lding, oqibat man ham.

Another ghazal contains the following request of the poet:

Na debon tinglamading pandimni oshiq o'lding,
Ey ko'ngul, cho'x sitamu dard erur oz sanga.

In this praising ghazal, the poet doubles the image of the heart. Prior to the praise, the ghazal contained two emblems - a wise exhortation and a lover. Another lyrical hero, the poet Gazi, also appears in the praise. "Heartless lover," said the poet. Gazi's heart was aware of the secret of the grief and did not reveal it to anyone. However, Gazi was also in love. They did not reveal the secret:

Asradi sirri g'aming ko'nglida G'oziy, afsus,
O'Imag'a yettiyu fosh aylamadi roz sanga.

In Gazi's poetry, the heart as an artistic symbol acquires various character traits. When the poet listens to his advice, he acts as if he had deceived the madman:

Faryod ila olamni xarob ayladi ko'ngul,
Bu telbani bir so'z ila aldab ovut emdi.

The skill of the poet is so colorful that he expresses his ideological intention and purpose artistically through a single symbol. In a ghazal with the "heart", the poet describes the image with the adjectives "difficult", "shameful street market", "oppressive", "sick", "useless", and he describes it in an extraordinary way - rind style. The poet begins his story as follows: The benefit of this was pain, and the benefit was blood. But that was his intention! He doesn't need a life without love and pain. He wants to burn in the fire of love.

In the pre-praise verse of the ghazal, the poet demonstrates a work of art. In the first stanza of the verse, he likens the flower and the blood to the lover's face and lips, and in the second stanza, he creates a new symbol, a new allegory, and a new tablet from these two metaphors:

Guli ruxsoruyu qand labini yod edub,
Oh, gul qand, debon jon vera bemor ko'ngul.

Following the traditions of classical poetry, the poet creates art and mood by connecting the image of the heart with the image of the eye. However, he manages to find a new metaphor, a new meaning:

Ko'ngul ko'z birla sendin shodlik, benoliq istardi,
Ajab tole'ki ul shod o'lmadiyu bul munavvar ham.

But in many of the poems in the divan, the heart is expressed as a friend, sympathizer, the lyrical hero:

Ko'ngul endi ne dersan suyganing ag'yora yor o'lmish,
Seni ko'zdin solib begonalarg'a g'amgusor o'lmish...

The most sacred place for the lyrical hero is also his heart. He flees from the world to his heart, and hides in the hearth, which is full of sorrow, grief, ruin, sorrow, and despair. However, this heart was destroyed by grief, turned

into a drop of blood, was destroyed by grief, and lost consciousness due to the love. The "heart" in ghazal should be considered as a work that more vividly expresses the poet's experiences in the path of love, and in this regard, the poet's own life, worldview, beliefs and his mental state. The ghazal is an example of art created in a combination of sincere, rich inner world expression, classical and folk styles.

IV. CONCLUSION

Thus, there are 171 works in two languages (Persian-Tajik and Uzbek), 9 lyrical genres, arranged in the style of Eastern classical poetry from the Gazi devon. In the late 18th and early 19th centuries, one of the prominent representatives of the Kokand literary environment, the "progressive nation carer" (A. Kayumov) and the poet Muhammad Gazi Khoqandi, spent his youth in the Norbotabiy period of Kokand khans and reached old age during Alimkhan's rule. According to historian sources and works from the poet's office, Amir Umarchan and Nodirabegim were also poets. There is a poem in his divan about the assassination of Alimkhan and the enthronement of Umarchan in his place. Accordingly, there is reason to believe that Gazi Fazli died in the years when he was writing his treatise, that is, in 1821-1822. The poet inherited a devon consisting of works written in two languages (Persian-Tajik and Uzbek) and 9 lyrical genres. Gazi devoni is a authoritative source that fully and comprehensively reflects his creativity. Samples of poetry from Devon show that the poet was one of the leading poets of high potential and broad outlook, who mastered the rules of poetry and successfully applied them in his works. Therefore, Uzbek literary criticism today feels the need for new scientific research on this creative heritage.

The literary environment of Kokand was enriched by the poetry of Muhammad Gazi Hoqandi. Ghazi's poetry not only consisted of formal integrity, but also enriched the thinking of his time with new philosophical observations, didactic guidance and instructions, and orthodox ideas. His philosophical observations were far removed from the subject of "the universe and man in general," and were more concerned with his place and purpose in life, his desire to live a temporary but meaningful life (from a Sufi point of view) and his personal perfection.

Continuing the literary traditions of the classical poets of the East in his work with high potential and skill, the poet Gazi appears in the history of our literature as a creator with his own place and position. Gazi's work embodied and continued the traditions of the Kokand literary environment. His humanistic work is an important component of Uzbek poetry, and the following periods may serve as a kind of school for the people working with a pen.

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