



MYSTICAL IMAGES IN LUTFI'S POETRY

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Abstract:

This article is about the literary image. The poet has shown the expression of mystical terms through images as examples. Also, the reflection of the images in the work of contemporary poets is highlighted.

Keywords: image, heart, lover, mistress, rival, love, faith, divine love, mysticism, symbol, verse, ghazal.

Introduction

The concept of image is a unique part of literature in which the feelings of the creator are expressed in a traditional or unique way. In the genre of ghazal literature, the images have their own meaning, internal connection, perfection and spiritual characteristics. In ghazal, a person's attitude towards man and the world, society and theology is expressed through images. The literary scholar Bahodir Sarimsaqov expresses the following opinion in this regard: "A literary image consists of the reproduction of reality, observations of life, impressions through the creative world view and aesthetic ideal. Therefore, the essence of a literary image is determined by the fact that reality has become a literary generalization and is reflected or expressed in a unique individuality. Therefore, the generalization of the literary image is broader and deeper than the direct reflection of reality in its shell".

A literary image is a reused literary product based on the purpose, scientific potential and thinking of the creator. Literary images, which were widely used in Arabic and Persian literature, slowly began to appear in Turkish literature. These include the verses of the Qur'on, mental states, folklore and images related to nature. The poetic imagery used in ghazals also clearly reflects the intellectual and emotional needs of the students of the time. Literary means play a special role in this.

The image of the soul found in the works of poets also vividly reflects the mental state of the lyrical hero. Husayn Voiz Koshifi says: "Ko'ngil uyini riyozat supurgisi bilan changu g'ubor, chiqindilardan tozalab turish lozim, toki ko'ngil ishq sultoni o'tiradigan taxtga aylansin.... Zero, madomiki, ko'ngil dunyo taalluqoti-tashvishlari g'avg'osidan qutulmas ekan, u Do'st muhabbatining makoniga aylanmaydi":

Ko'ngil tokim taalluq zangidin pok o'lmas,
Jamoli Zuljalol g'ayb pardasidin jilo etmas.





Lutfiy:

Lutfiy qul kirmas bitikka ko‘p nasihat qilmangiz,

Kim aning devona ko‘ngli ishq farmonindadur.

Lutfiy, a slave of God, is mad with the melody of love and no advice will reach his ears at this moment. The so-called heart, where the spring of divine love gushes forth, is filled with mystical pleasure; souls thirsting for divine love purify their bodies by drinking water from this spring.

“Tasavvufda dini, irqi, mazhabi, millatidan qat‘iy nazar olam xalqini birlashtiradigan yagona ibodatgoh bor. Bu tasavvufiy hayotning bosh manbai – dil va ko‘ngul atalmish Alloh taxtidir”. The heart is a place of spiritual and educational secrets, a sign of spiritual value. A person’s dreams, enthusiasm, longing and affectionate love appear in the first heart. Imam Ghazali writes: “Tasavvuf qalb ila mashg‘ul etadigan bir ilmdir. Qalbdan xayol va vahm pardasining qalqishi o‘lim ila bo‘lganidek, ba‘zan tiriklikda ham barham topadi. Ya‘ni, uxlamasdan va o‘lmasdan ham qalb eshigi malakut olamiga qarab ochiladi. Bu esa qulning xohish ixtiyori ila emas, Allohning lutfi bilan bo‘ladi va qalb ilimning nurlari bilan to‘ladi hamda undan oydinlashadi”. The soul is the property of Alloh, and Lutfiy in his work was able to turn this destination into a mirror of true spiritual and spiritual life:

Meni shaydo qiladurg‘on bu ko‘nguldur, bu ko‘ngul,

Xoru tasvo qiladurg‘on bu ko‘nguldur, bu ko‘ngul.

Dushmanu do‘st orasinda meni g‘ofilni mudom,

Besarupo qiladurg‘on bu ko‘nguldur, bu ko‘ngul.

O‘zgadin ko‘rma ko‘zing yoshini, ey Lutfiy,

Ayni daryo qiladurg‘on bu ko‘nguldur, bu ko‘ngul.

In this ghazal, written with the radif of the soul (ko‘ngul), Lutfiy beautifully expresses the state of the lover’s soul, i.e., the poet expresses his feelings through the image of the heart. If we look at the external meaning of the ghazal, it is his heart that completely subordinates him and puts him in different situations. At that moment, this heart made him fall in love, humiliate himself, bend his waist, torture his soul in the dark night and shed tears. There is no place for any other love in a heart that loves the truth, this address is the address of knowledge, the address of love, we can say that Lutfiy’s heart is also filled with divine love:

Qadu og‘zinga boqsam, oh derman,

Seni ko‘rgan sayin, “Alloh” derman.

Tilar ko‘nglum seni olamdau bas,

Bu nisbattin seni dilhoh derman.





The soul of Lutfiy, who cries out in the name of Alloh, holds the truth close to his heart in this world.

To ko'nglum urdi dam yuzung oyi havosidin,
Har subhidam yorug'luq olur kun safosidin.
Qolsam baloga ko'nglum elindin g'arib emas,
Kim jon salomat eltti ko'ngulning balosidin.
Har necha husn kishvarining podshohisen,
Andisha qil bu Lutfiy gadoning dousidin.

The poet's heart beats in love with the air of the moon, every morning shines with the purity of the day, the heart and the soul are so connected that if the heart is free from troubles, the soul is also in health, you are the king of the happy world, remember the prayers of Lutfiy says. In Sufism, Allah is called the King of Peace. In this verse we can also understand the meaning of Allah's words that He is ashamed of not answering the prayers of his servants who pray to the Alloh in the morning.

“In poetry, the word that rises to the level of the most active poetic image in elucidating the human psyche, feelings, the spiritual world, the inner secret, is the soul. **Ko'ngil** has risen to the level of a life-giving image, embodying the poet's feelings, experiences and circumstances, which was ideologically and literarily widely used even before Alisher Navo'i. In Alisher Navoi's works, this image has become even richer, it has become an ideological and literary basis that deeply draws the reader's attention to poetry.

Also, the images of “lover - mistress – rival” are prominent in fiction. “Triad (Greek - three) is a philosophical term indicating the three stages of the development of being and thinking. One of the methods of philosophical structure. Antiquity was widely used in Platonism and Neoplatonism. Representatives of Platonism explained the doctrine of the primary triad of existence (model - demiurge - model) and three stages (mind - soul - cosmos). There were exponents of the doctrine of the triad, such as Plato, Prophyria, Fichte, Schelling, and Hegel.

The principle of the triad is widely developed in classical German idealism. It is known that the triad represents the scheme of development (thesis, antithesis, synthesis) used to describe dialectical progress in Hegel's philosophical system. According to the sage Pythagoras, “a triad is a heavenly sign”. The images of lovers and rivals in religious-mystical works go back directly to the story of the expulsion of Adam, Eve and the Devil from Paradise in the Holy Qur'on. In the 30th verse of Surah Al-Baqara of the Holy Qur'on: “Esla, vaqtiki Robbing farishtalarga: “Men yer yuzida xalifa qilmoqchiman”- dedi. Ular: “Unda fasod qiladigan, qon to'kadigan kimsani qilmoqchimisani? Va holbuki, biz Senga tasbih, hamd aytib va Seni ulug'lab turibmiz”,





- dedilar. U: “Men siz bilmaganni bilaman”, -dedi. Va Yaratgan Odamga(yaratilgan va yaratilajak) barcha narsalarning ismini o‘rgatdi. Allohning marhamati bilan Alloh ma‘rifati Odam(a.s) ga ko‘chdi, farishtalar oldida Odam (a.s) mavqei ulug‘landi. Baqara surasida Odam (a.s) qissasi yana davom etadi: “Esla farishtalarga: “Odamga sajda qilinglar!” deganimizni, magar iblis bosh tortdi, mutakabbirlik qildi va kofirlardan bo‘ldi”. Farishtalarga sajdani buyurib Yaratgan qoshida Odamga yuksak maqom berildi. Ammo bu sajda ibodat emas edi, balki ulug‘ musavvir Allohning hikmati bo‘lgan Odamni qutlash ma‘nosida edi. Qur‘oni Karim oyatlarida yozilishicha “farishtalarda Allohning amriga isyon qilish tabiati yoq”, faqat iblis sajda qilmadi. Ayni shu ondan boshlab Odam (a.s) va uning qiyomatgacha tug‘iladigan zurriyotlari bilan iblis orasida dushmanlik - raqiblik vujudga keldi. “Va ey Odam, sen o‘z jufting ila jannatda maskan top. Unda nimani xohlasalaringiz, yenglar osh bo‘lsin va mana bu daraxtga yaqin kelmanglar, bas u holda zolimlardan bo‘lasizlar”, – dedik. Alloh taolo Odamga yana bir marhamat qildi va Havvo onamiz bilan jannatda baxtli yashashlari uchun ne‘matlarni muhayyo qildi. “Va mana bu daraxtga yaqin kelmanglar, bas, u holda zolimlardan bo‘lasizlar” dedik, Yaratganning insonga ba‘zi narsalarni man qilishi uni irodali bo‘lishiga undaydi, shariatning amridan chiqish esa zulm sanaladi, Islom dinida zulm katta gunoh sanalib qoralanadi. Shundan so‘ng shayton Odamni vasvasa qilib ahdini unuttirdi. “Ilohiy hukm o‘qildi: “Ba‘zingiz ba‘zingizga dushman bo‘lib tushinglar, sizlarga yer yuzida qarorgoh va bir muddat huzur qilish bordur”, – dedik. Bas Odam o‘z Robbisidan so‘zlarni qabul qilib oldi, keyin U Zot uning tovbasini qabul qildi. Albatta, U tovbani qabul qiluvchi va rahimli Zotdir”.

In this way, the images of Lover - Mistress - Rival began to form on the basis of the Trinity of Adam - Mother Eve and Shaitan Alayhilana. In the ghazals of Lutfii Devano, the poet’s heart is in love with Alloh, the lover is Alloh’s love for Alloh, and the images of rival-self are shown in a new interpretation. Let’s analyses these images in Lutfiy’s ghazals:

Yo‘q turur yolg‘uz bu Lutfiy joniga javri raqib,
Qayda bir dono durur, ul javri nodon tortadur.

That is to say, Raqib(enemy) - the harm of the enemy does not only harm Lutfiy’s soul, wherever there is a wise man, he always suffers at the hands of a fool:

Rahm aylamas habib, raqibdin ne ko‘z tutay,
Qilmas vafo chu yaxshi – yamondin ne foyda?

It is known that mystical and mystical works encourage people to do good deeds, to be kind, compassionate, and have good morals, and in this way, they encourage people to become perfect people. The verse says that if a friend does not show mercy,





what can I expect from my enemy, if a good person does not show loyalty, what is the use of waiting for a bad person to show loyalty.

The mystical function of these images is clearly visible in the full text of the ghazal below:

Ey, jafochi, tut g‘animat ko‘rkning davronini,
Kim, kishi topmaydurur bu davrning poyonini.
Ont ichibmen go‘iyokim ahdi husningda begim,
Qilmagaysen bir jarohatliq ko‘ngul darmonini.
Bu jamoli yuzi ko‘z kim senda bordur ongladim,
Kim, tan ichra qo‘ymagaysen hech oshiq jonini.
Yuzing imon nuridur, saqla raqibdin pardada,
Saqlasa yaxshi kishi iblisdin imonini.

Ishq uchun oshiqni tengri yorlaqab hech so‘rmagay,
Chun yaratmish ko‘zu qoshu g‘amzai fattonini.
Rahm emastur ulki ko‘z yosh etdi oshiq ohidin,
G‘amzaning tig‘ina suv berdiki to‘kkay qonini.

“Ne keturding, - desalar mahsharda, Lutfiy dunyadin?”

Ko‘rguzay bag‘rimdagi novaklaring poykanini.

“Tolib – oshiq, Matlub esa ma’shuq, ya’ni, Vujudi mutlaqdir. Shoir ilohiy husnni jumlai olamning g‘olibi deb aytadi. Ma’lumki tasavvufda Alloh o‘z qudratini, husnini namoyish qilish uchun barcha ashyolarni yaratdi, deyilgan. Jumladan, tabiat ham Uning husnini, qudratini ko‘zgu kabi jilvalantiradi. Ilohiy husn birlamchi bo‘lsa, narsalar soya kabi ikkilamchidir”.

Do not be confused by the beauty of this life, it is fleeting, cherish it, you will not reach its end anyway. You have no equal. The poet is in love with the beauty of Allah, and his heart is wounded in his journey. In this ghazal, which glorifies metaphorical love, all beings and creations are created as a reflection of the absolute desire and beauty of the body, describing such beauty and singing the image of God and the infinity of His power through the person who reflects the glory of the Creator in himself. A servant in love with the beauty of God must protect his faith from the devil.

There is another such ghazal in Lutfiy:

Oshiqqlaringga qil nazar, ey podshohi husn,
Sultonga farz erur chu ra’iyat rioyati.

A poet in love with Alloh, O King of Happiness, take care of your lovers, don’t leave them alone, after all you are the ruler of the worlds, he appeals to the Alloh.

Har necha javr qilsa demasmen raqibga,
Dushmanga men nechun qilayin yor shikoyati? (284).





If we consider the opponent as the devil or evil deeds, no matter how much they oppress and oppress the poet, he says that he knows them as enemies and will not complain.

Human perfection is at the center of Sufism. As long as man's understanding of man and the world expands in his mind, he does not stop gaining knowledge and progressing. His heart is purified and the light of faith shines in him. The path of knowledge is the path of faith, the path of enlightenment. A person whose faith is strong in his heart will be steadfast in prayer, and his face will shine like light, so the springs of inspiration will open in the heart that yearns for God. When we read the works of the Holy Qur'on, authentic hadiths, scholars, "tazkirat ul-avliyo", great sheikhs, historical records, auspicious poets, thinkers, which is the basis of Sufism, the spiritual flight of man to Alloh, the soul we understand that the valiant struggle with the soul, the suffering of realizing sins and sins are the sources of mysticism. The struggle against lust begins with repentance, and when a person purifies himself from evil deeds, he does not repeat them. Husayn Vaiz Koshifi says in his work "Futuvvatnomai sultoni": "Agar tasavvuf nimadir, deb so'rasalar, aytinki, bu savolga berilgan javoblar bir qancha. Birinchidan, tasavvufni taxliya, ya'ni xoli bo'lmoq, qalbni (yomonliklardan) bo'shatmoq va yaxshi, maqtalgan (hamida) axloq deganlar. Ikkinchidan, tasavvufni tavsiya, ya;ni ruhni ag'yor-begonadan tozalashdir, deb aytadilar. Uchinchidan, tasavvuf xuzu', ya'ni nafsni jilovlash, xokisorlik va jonsiporlik namunasini ko'rsatishdir, deydilar".

There are many verses about Lutfiy's moods. Including:

Ko'ngullar dardiga gar chora qilsang.

Meningtek dunyada bechora yo'qtur .

Again:

Ishq tushsa har ko'ngulga, dardu g'amdin chora yo'q,

Yetsa chun nashtar jarohatka alamdin chora yo'q.

The heart that has fallen on the fire of love will always be in pain, this fire will be in a poor state. In Sufism, the human heart is the treasure of Alloh's love, it opens when the heart is purified of evil and illuminates the surroundings with its light. When a person prays, he connects with Alloh from the heart, he feels pain with Him. That is why the human heart is a holy place and Alloh's love blossoms in it. We must always protect this pure heart from impurity and sensual vices and fill it with sincerity, gentleness, kindness and perseverance. Love saves a Sufi from lies, hypocrisy, arrogance, conceit, hypocrisy, worldliness and the sufferings of the world. Love is purification, union with the Alloh.





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