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THE WORK OF A REPRESENTATIVE OF 15TH-CENTURY TURKIC LITERATURE

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Annotatsiya

Ushbu maqolada XV asrning yetuk namoyandalari va ulardan biri Gadoiy ijodi haqida so‘z yuritiladi. Uning lirik merosining nashrlari haqida tahlil qilinadi.

Kalit so‘zlar: ijod, lirika, devon, g‘azal, qasida, adabiyot.

Аннотация

В данной статье рассматривается творчество выдающихся представителей XV века и одного из них - Гадои. Проанализированы публикации его лирического наследия.

Ключевые слова: творчество, лирика, диван, газель, касыда, литература.

Abstract

This article examines the works of prominent representatives of the 15th century and one of them, Gadoi. Publications of his lyrical heritage have been analyzed.

Keywords: creativity, lyrics, divan, ghazal, qasida, literature.

It is no secret that the poetry of the first half of the 15th century constitutes a special page in the history of Turkic literature. Before this, Turkic-speaking creative people, who were mainly following the path of Persian-Tajik poetry, began to demonstrate their own style and individual creative mastery. On the one hand, the emergence of penmen capable of being in the "Persian... poetic struggle," as expressed by Hazrat Navoi, and on the other hand, the emergence of artists who created examples of high art in diverse genres of poetry and held the status of "sahibdevon" poets, were important achievements of Uzbek poetry during this period.

Mawlana Gadoi is one of the artistic talents who prepared the ground for the Turkic poetry of Hazrat Navoi, who became a milestone on the path of world literature. Mavlono Gadoi, who possessed the unique style and voice of 15th-century Turkic poetry, was called "a talented representative of his time and a lover of folk art" [Rustamov. E.R. Uzbek poetry in the first half of the 15th century. IVL, - M.: 1963. He took a direct part in creating a new page in the history of our literature. The introduction of a number of new forms and genres, artistic innovations, and poetic devices into Turkic poetry is linked to Gadoya's poetry.

Divan of Mavlono Gadoi – the only manuscript copy of the "Divan of Gadoi" is in the "Department des. It is kept in "Manuscrits Suppl turc" ("Turkish Manuscripts Department") under inventory No. 981. A photocopy of it was delivered by Professor H. Suleiman in 1968 and

transferred to the collection of the Alisher Navoi Literature Museum. There is no information yet regarding other divans by Mavlono Gadoi or other copies of this divan.

It would not be a mistake to say that the study of Mavlono Gadoi's personality and literary heritage began during the poet's lifetime. Such a noble work was initiated by Hazrat Alisher Navoi, the largest researcher of 15th-century poetry. In Alisher Navoi's tazkira "Majolis un-nafois" and the treatise "Muhokamat ul-lugatayn," brief but very important notes are provided regarding the personality and literary heritage of Mavlono Gadoi. In the work "Majolis un-nafois," it is said that "at present, great ma'onis are clad in poetic garments due to their exact inclinations" [Alisher Navoi. MATH. In 20 volumes. Volume 13. – T.: Nauka, 1997. The third meeting, described as "Mavlono Gadoi," provides the following information about Mavlono Gadoi: "Turkiqoydur, balli mashahirdindur.

Although Alisher Navoi's data are concise in accordance with the requirements of the tazkira genre, they shed light on several important aspects related to the personality and literary heritage of Mavlono Gadoi. In particular, his biographical notes ("he is over ninety years old," "his poems became famous during the time of Babur Mirzo"), his creative style ("turkiguydur," "one of the types of aytur"), and his status ("mashahirdindur") are of great importance. Both verses cited by Alisher Navoi are romantic in content, which also clarifies Navoi's understanding of Gadoi's poetic style. For, "in science, when researching the life and work of a specific historical figure, one primarily relies as a source on historical works, memoirs, and the memoirs of contemporaries in whom he lived and which belong to a later period" [Erkinov A. Sources of Interpretation of Alisher Navoi's "Khamsa" (XV-early XX centuries). Tashkent: Tamaddun, 2018. – P.15.]

In this regard, the merits of the scholar-mentor E. Akhmadkhodjaev should be particularly noted. As a result of many years of scientific research, the scientist defended his candidate's dissertation in 1972 and published the monograph "Gadoi" in 1978. Scientific articles by the scholar [Ahmadkhodjayev E. Study of Gadoi's work // Literary Heritage. No. 2. – T.: Nauka, 1971. P. 183-189; Ahmadkhodjaev E. On a Rare Copy of Gadoi's Divan // This Book, pp. 190-203], as well as in this monograph, the results of studying Gadoi's work achieved before this period have been covered in sufficient detail, so we did not consider it necessary to dwell on this. [Ahmadkhodjaev E. Gadoi. – T.: Nauka, 1978. - P. 9-17.]

Although the aforementioned studies largely agree with one another, there are also discrepancies between their data. Specifically, in the edition of Gadai's divan published by Yanosh Ekman at Indiana University in the USA in 1971, it is stated that the qasidas consist of 2 ("The Divan of Gadai comprises 229 ghazals, 2 qasidas (No. 204, 229), 1 mustazad (No. 199) and 5 tuyugs," meaning "Gadai's divan consists of 229 ghazals, 2 qasidas (No. 204, 229), 1 mustazad (No. 199), and 5 tuyugs." However, in the studies of E. Ahmadkhodjaev and other scholars, as well as in the editions of Gadoi's divan, one of the poet's qasidas is noted.

One of the important achievements of E. Ahmadkhodjayev's research is that the scholar has achieved serious success in restoring and refining the text of Gadoi's poetry, albeit based on a single manuscript. In the only manuscript copy of the divan kept in the National Library of Paris, the final pages are missing, and consequently, the manuscript's subtitle. Therefore, it is unknown when and by whom the divan was compiled, or by whom and when the copy was copied.

However, according to the scholar H. Suleimanov, who personally reviewed the manuscript, it was copied in Bukhara at the end of the 16th and beginning of the 17th centuries. The scholar Ya. Ekman, who seriously researched the manuscript of the divan and published a photocopy and the text of the divan in international transcription in 1971 along with comments and dictionaries, tried to eliminate the clerk's mistakes in the manuscript as much as possible. Since the manuscript was

transcribed with high quality according to calligraphic rules, he discovered a number of serious defects in it.[Ibid., -P.23-29.]

It turns out that the highest number of errors is related to word omissions. This indicates that the scribe had difficulty reading certain words. Such shortcomings in manuscripts are, as a rule, observed in the activities of Persian-speaking scribes or scribes who poorly know the features of the Turkic language and writing.

It should be noted that Gadoi's literary heritage was first published in our country in 1965 by S. Ganieva under the title "The Poet Gadoi." This book includes 47 ghazals and 1 mustazadi by the poet. In 1973, E. Ahmadkhodjaev prepared Gadoi's "Divan" for publication based on the manuscript copy and the edition by Ya. Ekman, and carried out a comparatively perfect edition consisting of 230 ghazals, 1 mutazod, and 5 qit‘as. The collection "Navoi's Look Has Fallen," published in 1986, included 80 ghazals and 1 mustazadi by Gadoi. Additionally, Gadoi's lyrics were included in the "Life of Vasfi" collection published in 1988. It included 223 ghazals, 1 qasida, 1 mustazad, and 5 quatrains.

The listed publications are largely complementary and reformative in nature. However, they sometimes contain deficiencies related to the incomplete coverage of the divan, and sometimes to the text of lyrical works. Specifically, "During the first edition, the hamd and qasida within the divan were not included." In the second edition, a qasida was included in the edition, and three ghazals were completely omitted."[Gadoi's divan dictionary and text (M. Rustamov compiled the dictionary and prepared the text for publication). – T.: Editorial Department of the Alisher Navoi State Museum of Literature, 2007. – P.99.]

The linguist M. Rustamov also holds a worthy place in the history of researching Gadoi's creative heritage. The scholar, who studied the linguistic features of the poet's legacy, published the most complete edition of Gadoi's divan in 2007. It also includes a special dictionary of Gadoi's poetry, which is considered a valuable source for studying the linguistic features of the poet's works. The scholar also performed certain positive work on reforming the text of lyrical works in the poet's divan.

Overall, if we consider the long history of studying Gadoi's work, it must be acknowledged that significant work has been done in this field. Specifically, in the pursuit of at least partially illuminating the poet's biography, researching his divan from the perspective of publication and textology, and highlighting the genre and ideological-artistic features of his works, works of varying scope and content have been performed. However, all of them have their own problems and shortcomings, limitations arising from the criteria of the era. Therefore, improving, summarizing these studies, and creating a monographic study of the poet's artistic mastery and poetic style is one of the important tasks of literary studies and the history of Uzbek literature.

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