

<p>THE IDEAL OF THE PERIOD AND THE LYRIC HERO IN THE POEMS IN THE WAY OF SAKIYNAMA <i>(in the example of Uzbek classical poetry until the first half of the XV century)</i></p>		<p>Literature</p> <p>Keywords: Uzbek classical literature, sakiynama, period, rind, sakiy (cupbearer), wine, drinking house, lyric hero, soul, grief, symbol, party, jom (wine glass).</p>
<p>Asadov Maksud</p>	<p>Senior researcher of the Institute of Uzbek language, literature and folklore under the Uzbekistan Academy of Sciences city Tashkent, Uzbekistan</p>	

Abstract

The poems in the way of sakiynama created in Uzbek classical literature in the period until Alisher Navoi (particularly, until the first half of the XV century) are distinctive by their closeness to the life, connection of the lyric hero to a certain historical period and time, their ideological-artistic perfection, principles of description and the peculiarities of expressing styles. Different social, political, cultural, spiritual, educational, aesthetic problems of the period and time in which the poet lived are described more real, truly and reliably rather than the other lyric works. The internal world of the lyric hero – the rind, his human features, his attitude towards the universe are reflected in these works by means of the images, symbols and terms such as sakiy (cupbearer), jom (wine glass), drinking glass, wine, drink, fellow, drinking house. That's these poetic symbols are of great importance in performing the thoughts in the outlook and soul of the writer, expressing them lively, graphically and impressively. And this emphasizes a bit the artistic-aesthetic impressiveness of the rind poems. In this article the above mentioned problems, especially, the problem of the period and lyric hero in the poems in the way of sakiynama are described in detail.

It is known that the poems in the way of sakiynama are particular creative works which reflect the thoughts, dreams of the people, their national poetic mind and spiritual look and serve to raise love for life in human soul and increase living amazement. By means of the image of wine the poets' socio-political thoughts, their attitude towards the time and the people of the period also find artistic expression in them. That's the poems in the way of sakiynama in which wine is described are worthy of attention by describing the writer's spiritual world, his attitude towards the universe, performing some sides of daily life culture. The images used in them provide the bright expression of the artistic soul of the poet. The use of wine as a unique poetic symbol expressing the writer's emotions, feelings and experiences increases more the impressiveness of the sakiynama poems. The importance is that the mood of the writer, also, the changes of poetic imagery and symbols are connected with the changes of socio-political situation in the life the society. According to their meaning and significance, the rind poems, first of all, are directly connected with the historical period, socio-political situation the writer belongs to, and also, the existed rules of the society and aesthetic principles as well.

During the conquest of Mongols the increase of economical and moral crisis, the local rulers' giving great deal of presents and gifts to them and increasing their oppression and cruelty on the people in order to raise their reputation and position, later the constant struggles of Temurids for the throne emphasized quite a lot in the poetry the meaning of disagreement of time and life. As a result, on the one hand, the complaint about the time and the mood of disapproval, on the other hand, sufistic melodies greatly influenced on literature too (Zehniy, 1991). Therefore, in the poetry of the writers like Hofiz Khorezmiy, Atoiy, Gadoiy, Sakkokiy and Lutfiy, often, wine and drinking were not the source of spending the life happily, but the means of being apart from grieves and explaining that the world was passing. In fact, in the times of which social, economical, cultural and spiritual life crisis, moral depression happened the rind poems were

created in order to challenge the people releasing from grief and troubles and living happily. As F.Zehniy wrote, the feudal society of the XVI century was the time when backwardness in all the fields of the society, especially, limited idea and narrow-mindedness in art, literature and science were increased. That's why in the Persian-Tajik poetry of that time the images like wine, sakiy (cupbearer), drinking house, rind and drunkard were highlighted more than any time (Zehniy, 1991). This principle brightly found its reflection in the rind poems created in Uzbek classical literature in the first half of the XII – XV centuries. Particularly, in the following lines such meanings are realized:

*Bu kechar jahonda, soqiy, chu emas vafo nishoni,
Bori aysh bila kechsa kerak ushbu umri foniy (Lutfiy, 2012).*

According to I.Cheneli, it is very convenient to express the meaning of the work implicitly by different hints by means of the poetic images used in the rind poems. Because the symbols like sakiy (cupbearer), wine, party have several meanings, they express inner, moral rebellion of the poet against the existed rules too (Çeneli, 1972). Accordingly, in classical literature the above mentioned meanings are represented deirectly by love stories too. In the line below Atoiy hints that this world is not eternal by contrasting the concepts “husn boda” (wine of beauty) and “g'am sharbati” (wine of grief) each other:

***Bodayi husnung** bila mag'rur o'lma asrukim,
Oqibat **g'am sharbatin** ichrur falak paymonasi (Atoiy, 2008).*

It is obvious, in the line the image of the lyric hero is embodied, who is advising his lover, by mentioning that being deceived with the passing dreams of life, its beautiful moments shouldn't be lost and every moment should be valued. In another place the poet writes that if someone wants an ease or peace, he should drink the wine of happiness which stops grief:

*Ichsun mayi mufarrihi gulrangu g'amzudoy,
Bu davrda kim istasa xotir farog'ini (Atoiy, 2008).*

According to Atoiy, the divine mercy decimating grief, easing the suffers of the soul, treating all illnesses, realizing all wishes and dreams, giving calm, pleasure and good deeds to the person is wine. Also, it is the symbol of enlightenment and truth, love and union, victory. In this verse educational-irfan ideas and emotions found their reflection too. In classical literature by the word “xotir” (heart, soul), in most cases, the emotions, feelings and voices in the internal world of the person were understood. They were divided into four by the researchers of Sufism. The first is the voices coming from Allah, that's the soul of the Truth. The second is the voice delivered by the Angel – inspiration. The third is the voice from the Devil – “temptation” and the fourth is the voices born from desire – “hajoviz”. Unless temptation and havojiz disappear from the interior heart of the person, he never can reach the calm and peace of the heart (soul). In this verse “may” (wine) is the wine of amazement and enlightenment that is able to protect the person from devil and greedy disasters (Haqqul, 2000).

The poet Sakkokiy in his one ghazal advises the poor, sad lover by telling that one shouldn't be glad to think that the enemy is dead, the wine of fate in the glass of the world is the same for all:

*Shod o'lma raqib o'ldi tiyu oshiqi miskin,
Barchag'a tuz kelgusidur davr ayoqi (Sakkokiy, 1958).*

Actually, in a number of examples like this general consideration of the writer about the universe and society, the fate of man and endless laws of the world is represented by means of the symbols related to sakiy, wine and drinking house. Of course, the content of an image in poetry is defined by the truth connected with the real life and the fate of man. "The poet doesn't put any sentence into character. In this case he relies on the existed reality, the thoughts and spiritual interests of the people living in it. In this way according to the time and condition the contents of the poetic images changes and enriches" (Haqqul, 1989). Though the poetic images used in the poems on the theme of wine are expressed more specifically and simply according to their expression style, concept and task in the poetic text, they have bright characteristics by representing the poet's internal, spiritual revolt towards the existed rules too (Çeneli, 1972).

*Kel, ey soqiy, ketur jomi muravvaq,
Icholi boda ba yori muvaffaq.
Ki dunyo bevafodur, bevafodur,
Ko'ngul qo'ymoq anga ayni xatodur (Xo'jandiy, 2008).*

Actually "lyric hero is a person whose experiences are described in the lyric work, a person who delivers the poet's valuable feelings and ideas for the common society. It is the set of the poet's personality and aesthetic ideal" (Sulton, 1980) The lyric hero of the rind poems is an insurgent person who cannot reconcile with his internal "I", time and fate, the owner of a complex character who is not satisfied with himself, others, even with the changes happening around. His "internal world opens in any real-life situation by means of a concrete mental situation or experience" (Janr). It is known that honouring the joyful moments of the Spring, appreciating the life by exalting the mood of drinking wine, challenging for living happily are the main themes of the rind poems. In the verse given below the description of spring and the beauty of nature, the happiness of the world is expressed in harmony with the ideas and emotions and happiness of the poet. The extraordinary beautiful scenery of a poetic description, its harmony with the mood of the lyric hero raises the artistic power of the poem and gives high spirits to the reader. That's the reader feels specific closeness to the personality of the poet and the situation of the lyric hero.

*Harom erdi mayi lolarang oshiqg'a,
Bahor bulbuli xushgo'y toza qildi nikoh (Hofiz Xorazmiy, 1981).*

In fact, "no matter in what form is performed, there will be a relationship between the personality, experience and ideas of the lyric hero similar to the relationship between the creative

image (character) and prototype” (Hotamov, 1983). Spiritual-moral appearance, character, internal contrast, that’s supporting himself or on the contrary, denying himself are described in high artistic value in the poems on the theme of wine too:

*O'zligimiz birla bu mayxonag'a biz kelmaduk,
Kelturubturur qazoyi Haq birla taqdirimiz (Hofiz Xorazmiy, 1981).*

In the verse the units “*o'zligimiz – biz*”, “*qazoyi Haq – taqdir*” make semantic appropriateness, the words “*kelmaduk - keltirubturur*” are contrasts. Although the image “*mayxona*” (drinking house) is not connected with other symbols and concepts on the basis of the literary principles, the concept of the verse, the poet’s aim and purpose, lyric hero’s psychological state are revealed by it. In the poem drinking house (*mayxona*) represents the world, that’s the concept of the material universe.

Indeed, “in the classical word art of the East the artistry of a literary work was considered to be fundamental. In this literature it was important not to tell a new sentence, express a deep idea, but also how to represent this sentence and deep idea and by means of what fine arts” (Ochilov, 2011). In the rind poems too they were expressed more lively and impressively by means of philosophical observations, ethical, moral, educational opinions, especially, by means of fine arts. They serve to describe the writer’s attitude towards different lifestyles, time and the people of the time and different life events together with performing his artistic skills. It is known that *tazod* is a poetic art “using the words and phrases denoting concepts contradictory each other from the point of view of a certain relationship” (Ishoqov, 2014). *Tazod* takes a special place more than other literary devices in the rind poems to describe lyric hero’s sad psychological state, his critical attitude towards the time and contemporaries. It raises the artistic-aesthetic power of the idea to a certain degree and helps to describe lyric hero’s worldview more brightly and clearly again. Also, in the rind poems the parallel use of the words, characters and terms to supplement each other and express a certain idea provides the peculiarity of the literary work.

*Halol bodayi zavqu tarabni no'sh qilib,
Nekim g'amindin o'ngin bor borin harom aylang (Hofiz Xorazmiy, 1981).*

This verse is structured on the basis of the arts of *tazod* and *tanosub*. Its concept and internal world of the lyric hero is described by means of the *tazods* like “*zavqu tarab – g'am*” and “*Halol- harom*” and *tanosubs* like “*boda*”, “*zavqu tarab*”, “*no'sh qil*”. “If the art of *tanosub* represents the delicate chain of the events in the nature, harmonious spirit of the human life, the art of *tazod* is to represent the inappropriateness of the real life dramas, ancient and eternal hostility of positive and negative forces, passing and constant tendencies of our changing world and the reflection of the constant struggles in the society” (Shayxzoda, 1972). Thus, the harmony of the poetic arts in the rind poems provides not only the delicacy and attraction of the artistic expression, but also gives a certain opportunities to the reader to reveal the unique features of the poet’s creative skill and the nature of the lyric hero’s experiences.

It is obvious, grief expresses lover's agony, pain of separation, sad and depressed mood in the poems about love. And in the poems about wine grief is used in the opposite meaning to the image of wine that is the reason for happiness:

*Hofizkim mudom ichgil o 'sh emdi sharobkim,
G'am koh bo 'lur andin agar bo 'lsa Ko 'hi Qof (Hofiz Xorazmiy, 1981).*

Besides, representing the poet's thoughts and experiences, increasing their artistic-aesthetic power, the power of impressiveness, also, in order to provide poetic complicateness of the poem the symbols connected with wine adapt with social thoughts and experiences. Although the concept of the rind poems is often in the character of love, life conclusions of the lyric hero are in harmony with their general spirit, concept and sound.

*Mehnat ichra bildim emdikim, kishiga dastgir,
Jomi may ermish dag 'i zulfi girihgiri nigor (Gadoiy, 2007).*

In the lyric works the main matter of artistic understanding the universe is seen in the nature of the "owner of the speech" that's the lyric hero, first of all, his internal world, thinking and in the emotional attitude towards the material world (Janr). In this sense, the rind poems are the creative works which enable to express lively the happiness, grief, dreams and philosophical observations of the man. Happiness of the life, beauty of the world, optimism, the emotions of lifeloving are put in paper with high spirit and seething enthusiasm by means of wine and related poetic images. Furthermore, fate of the world and man, deep philosophical observations about life and hereafter, socio-political, educational-ethical thoughts are also widely expressed.

*Necha bo 'lsun, soqiyo, oxir g 'ubori xotirim,
Tut mayi sofiki hangomi safo bo 'ldi yana (Gadoiy, 2007).*

In the rind poems great attention is paid to the matter of ethics of the lyric hero. The poets in most cases described the lyric hero's spiritual world depending on the images and concepts used in the poetic text. Particularly, xotir is soul, heart. In the dictionary too the word xotir has definitions as 1. Soul, 2. Mind, thought, idea, 3. Mind, memory 4. Remembrance, memory (Alisher Navoiy language dic., 1984). In the East from the ancient times the pure heart has been a charm making the relationships between people beautiful and also considered to be a feature showing spiritual-moral maturity of the person too. In other words, soul is also a mirror showing the appearance of the human maturity and his appearance as well. The soul should be kept happy and saved from different darkness. Then the soul feels the real pleasure, the heart finds pleasure. Closeness to the lover gives pleasure, spiritual delight to the soul. So, such meanings are also assimilated in the lyric hero's asking the sakiy (cupbearer) for a pure, fresh wine which cleans the soul from troubles and gives pleasure. We mentioned about the image of pure fresh wine in the previous part of our research work. In this place the word combination "mayi sofi" expresses the real love, the pleasure from it and the secrets of maturity as well (Uludağ, 1995).

The poets emphasized realistic features in their works by observing carefully the events in the social life and cultural life and expressing lively the artistic-philosophical observations, life conclusions appeared under the influence of them. This also emphasizes their closeness to the life and the heart of the readers and provides impressiveness and interest. Especially, in the rind poems we come across the situations that the lyric hero criticizing the aesthetic, fake shaykhs and the official in charge of public adherence to Islam and blaming them. This is connected with the principle of blaming as well as being a means showing the peculiarity of spiritual appearance of the rind too. It is known that in classical poetry the rind is those who don't fall into the passing dreams of this world, who is intoxicated by the wine of enlightenment and the real lover who is intoxicated with the divine love. The ascetic (Sufi) is a Muslim man who is pious, devout, and obedient to the rules of religion, devoted all his life to piety and devotion. But these two classes are, often, contradicted each other according to their principles, thoughts and actions too. For example, the lyric hero of Hofiz Khorezmiy the rind blames the ascetic as the people who are far from the pleasure of real love:

*Zavqsiz zohidi afsurda elindin kuydim,
Jomni oshiqi dilso 'xtadin bir yon qil (Hofiz Xorazmiy, 1981).*

The lyric hero of Atoiy prefers the state of sitting filling the bowl with a bottle of wine rather than the actions of the ascetic doing dissembling and obedience:

*Menu bir buriyovu shishai may,
Bor, ey zohid, senu zuhdu riyoyi (Atoiy, 2008).*

In one of his ghazals Mavlana Lutfiy blames fake obedient, dissemblers too. The poet criticizes such kind of people as "Ahli zarq", that's swindlers, tricksters (deceivers, fraud):

*Harom bo'ldi bizga qadah ahli zarq elidin,
Ne yaxshi davr edikim, anda may muboh erdi (Lutfiy, 2012).*

In the following verse the poet's opinions about it are expressed more clearly. To his mind, it's honest to murder the muhtasib (the official in charge of public adherence to Islam) – a man who controls the rules of Islamic law for keeping his morals (dignity) before the judge of love and disrespecting wine:

*Qoziyi ishq olida muhtasib qoni halol,
Saqlar o'z nomusiniyu saqlamas may hurmatin (Atoiy, 2008).*

In the love poems such people are given by the names like rivals, strangers. It is clearly seen, especially, in Sakkokiy's ghazals. In the following lines too the poet's lyric hero – the lover telling that "drinking wine sitting in front of his beloved", gives his opinion about the rival using a particular phrase saying that be blind the two eyes of whom envies this:

Yor qarshisida o'tirib boda icholi,

Chiqsun ko 'ra bilmas kishining ikki qaroqi (Sakkokiy, 1958).

In the rind poems it is specially mentioned that the world is passing, nothing is out of “power of fate”, “there is no permanency in this world”, “it is definite that whole things be human body”, thus, every moment of it should be valued and should act depending on only good actions. Moreover, in classical literature the poet’s lyric experiences, feelings and emotions, ideas and thoughts are expressed specifically and impressively in the sphere of every theme. For example, in the literary performances connected with the views of nature happiness of life is described, the social concepts are described in harmony with the poet’s personality and status (conditions). More often, in irfan interpretations we can see the moral description of the lover of the Truth who defeated the instigation of the greed and reached the happiness of maturity. In the rind poems the harmony of the above mentioned concepts are clearly seen. The meaning of the verse below supports this opinion too:

*O'shalkim, jur'aye ichti, mayi vasli nigorindin,
Falak ichrur anga qonlar base hijron xumorindin (Atoiy, 2008).*

Xumor (strong desire, addiction) is intoxication, inebriation. In the verse the poet specifically gives his opinion about the events of the life and passing of the life by using the words “vasl” (union) and “hijron” (separation) opposite to each other, he gives a special function to the concepts “jur’a”, “may”(wine), “xumor” (strong desire, addiction). The life conclusions like there is the grief of any happiness, regret of any dream, separation moments of any union, the end of any beginning are represented in the love verse by the images related to the wine.

In general, it won’t be wrong to say that the significance, meaning, concept and sound of the rind poems are defined by the lyric hero’s personality and specific mood, his deep social, philosophical, ethical thoughts about the world and human, nature and society, his love experiences, dreams and hopes and unique nature of his thoughts and ideas.

In conclusion, the words, phrases, images and terms used in the rind poems function as an important “opener” in discovering the character, moral and spiritual world of the lyric hero. They help to describe the poet’s psychological states, colourful experiences perfectly and his purpose and principle are clearly seen from the particular artistic-descriptive means of the work. In the rind poems different social, cultural, spiritual, educational, ethical problems of the time the poet lived in are described more real, honestly and reliably rather than other lyric works. The internal world of the lyric hero, his human features are reflected in these works by means of the images, symbols and terms such as sakiy (cupbearer), jom (wine glass), drinking glass, wine, drink, fellow, drinking house. And it emphasizes the artistic-aesthetic impressiveness of the rind poems and awakens a strong interest in the reader. One of the rare features and significancy of the rind poem is always challenging the human for optimism and trusting to overcome the griefs and troubles of the world. That’s why any sorrow (woe), grief and depression almost is not noticed in them. The rind poems take a special place in Uzbek literature according to their unique expressing styles, world of images and harmony of the artistic-lyric description with real-life sceneries. Lyric notes

connected with the beauties of nature, poetic opinions, moral experiences are, especially, emphasized in them. Reviving different events in the society and daily life in literary mind and directing them creating bright lyric images and impressive poetic scenes is another peculiarity of the rind poems. And it gives a wide opportunity to understand their meanings, lyric hero's feelings and emotions deeply, and in addition, to discover the poet's spiritual-moral world and secrets of his artistic skills as well.

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