



ACADEMICIA
**An International
 Multidisciplinary
 Research Journal**
 (Double Blind Refereed & Peer Reviewed Journal)



DOI: 10.5958/2249-7137.2021.01699.2

THE PHILOSOPHY OF BEDIL IN THE POETRY OF GHAFUR GHULAM

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ABSTRACT

Historical and philosophical identification of important aspects of the poetic style of the academic poet Ghafur Ghulam is a scientific fact that has been confirmed in literary criticism. Indeed, no matter what the poet writes a poem on, he will give a couple of examples from history and have a wise philosophical approach to the essence of the issue. In this article, the influence of Bedil poetry which includes philosophy, thoughts and poetry to Ghafur Ghulam is studied and conclusions are drawn. In this regard, the influence of Bedil's philosophy on the poetry of Ghafur Ghulam is strong. It is well known that the essence of Bedil's views and philosophy, the essence of the art he used, was mysticism. In Ghafur Ghulam's poetry, the sense of identity is combined with feelings of national pride. That is why in many of his poems the poet repeatedly refers to the history of his people, its glorious and infamous pages.

KEYWORDS: *Bedil, Mysticism, Sect, Mystical Beliefs, Poetic Idea, Philosophical Mysticism, Symbols, Symbolic Images.*

INTRODUCTION

The ideology of the previous regime, in which representatives of various disciplines tried to separate mysticism from Islam or interpret it as a movement in opposition to it, is in fact inconceivable without the concepts of the Qur'an, the Hadith, and the Sharia. In the Uzbek poetry of the new period, mystical tones in the poetic perception of reality – symbols, symbolic images, dreamy views, philosophical interpretation of the world and man with all its complexities and contradictions, wisdom, examples, graces, blessed names and deeds of Sufis, moreover, lived in the language of gestures, firmly established in the poetics of modern poetry. Ghafur Ghulam is a wise poet with a wide horizon of imagination and inspiration. Her lyrical protagonist thinks in terms of space to express his longing for his son:

Zo‘r karvon yo‘lida etim bo‘tadek
 Intizor ko‘zlarda xalqa-xalqa yosh.
 Eng kichik zarradan Yupitergacha
 O‘zing murabbiysan, xabar ber quyosh.

(Meaning: Like an orphan on a beautiful caravan route There are tears in his eyes. From the smallest particle to Jupiter You are the coach, let the sun know.)

In the first byte there is a feeling of nostalgia, and in the second byte the feeling takes on a philosophical dimension, leading to the interpretation of natural phenomena that keep the largest planet in the universe, Jupiter, in balance from the smallest particle of the earth.

Uzilgan bir kiprik abad yo‘qolmas,
 Shunchalar mustahkam xonai hurshid.
 Bugun sabza bo‘ldi kechagi nafas,
 Hozir qonda kezar ertangi umid.

(Meaning: A broken eyelash will never go away, The room was so sturdy. Today is the fresh, yesterday's breath, Hope for tomorrow in the blood now)

The first stanza of the second verse is an international expression of nostalgia. According to the poet, the movement of the planets in the solar system is so firmly rooted in the laws of the universe that even the breaking of the eyelashes, which is a sign of longing and drunkenness, is not in vain, but is based on the laws of cause and effect. Therefore, the breath of winter is green today, and the realization of tomorrow's hope depends on current actions. For example, in the above verse, the admission that the events in the "Khonai Khurshid" are not based on chaos, but on a solid foundation, is in line with the ideas of mysticism. The last two verses are reminiscent of Bahoviddin Naqshband's teachings "Dil ba yoru dast ba kor." The poet does not remember Bedil in vain during the poem:

...Bedil o‘qir edim, chiqdi oftob...

(Meaning:... I was reading Bedil, the sun came out...)

Because Ghafur Ghulam feels that Bedil has approached the essence of the issue, he realizes that the poetic content of the poem is imbued with the spirit of Eastern philosophical wisdom. Many literary critics who have studied the poet's work have pointed out that he referred to Bedil in the same poem. In particular, Bakhtiyor Nazarov notes: "Gafur Ghulam was well acquainted with world literature, in particular, Eastern poetry and, in particular, Bedil's work. That knowledge must have influenced his work, of course. In this regard, the influence of Bedil's philosophy on the poetry of Ghafur Ghulam is strong. It is well known that the essence of Bedil's views and philosophy, the essence of the art he used, was mysticism. Since Ghafur Ghulam was a Soviet poet, it was impossible for him to accept the influence of mysticism. But at the same time, Ghafur Ghulam was so devoted to Bedil, so immersed in his world, that it was impossible not to be influenced by him "[5, 176-]. Ghafur Ghulam felt a spiritual closeness to his condition in Abul Maani, that is, in Bedil. Because, unlike other Sufi poets, Bedil described the issues of mysticism in connection with human experiences, heart, lifestyle, and ordinary life. Ghafur

Ghulam wrote in an article dedicated to Abdurahman Jami: "I am an Eastern poet, so it is not surprising to say that all the classics of the East are my relatives. My relatives are Abu Abdullah Ja'far ibn Muhammad binni Odam Rudaki, the father of Persian poetry, Hakim Abulqasim Firdavsi, Hakim Umar Khayyam, Sheikh Muslihiddin Sa'di Sherazi, Shamsiddin Muhammad Hafiz, Nizami Ganjavi, Amir Khisrav Dehlavi, Alisher Rahman, Jami, Navoi, Muhammad Fuzuli and others. I was raised by their heritage and traditions. While I was still in the cradle, my mother sang to me the poems of Hafiz, Jami, Navoi and Fuzuli "[2, pp. 398-399].

Ghafur Ghulam emphasizes that with this confession, the works of the great poets of the East were absorbed into the blood and polished the body and soul. "In the eyes of Sufis, love, compassion and mercy are interrelated concepts that require each other, and not only love, but also compassion and mercy are divine," writes N. Kamilov. "For he who loves God cannot be cruel and ruthless" [4, p. 34]. If we approach the issue from this point of view, we can cite the example of hundreds of verses in Ghafur Ghulam's work, which are decorated with these concepts.

Bu erda

na g'urbat,

na ofat,

na g'am.

Bunda bor:

harorat,

muhabbat,

shafqat.

Va mehnat noni ko'ramiz baham.

Sen etim emassan,

Uxla jigarim [3, 95-b].

(Meaning: Here no worries of disaster, don't worry It has: temperature, love, compassion. And let's share the bread of labor. You are not an orphan Sleep, quiet)

Only a person with a great love for man in his heart can express such warm humanistic ideas and concepts. The "warmth", "love" and "compassion" mentioned in the above lines of the poet are not accidental. The motive of "Escape from the hard-hearted people" was engraved in the poetry of Ahmad Yassavi, Jalaliddin Rumi, Mirza Abdulkadir Bedil and other poets. In Ghafur Ghulam's poetry, the sense of identity is combined with feelings of national pride. That is why in many of his poems the poet repeatedly refers to the history of his people, its glorious and infamous pages. The history of the nation is the main theme of Ghafur Ghulam's work. Just as a child stands on the ground, a believer leans on God, so the foundation of Ghafur Ghulam's poems is national pride.

Erkin Vahidov, the Hero of Uzbekistan, in his article "Deep River Silently Flows" in memory of Najmiddin Kamilov, explains the level of knowledge of mysticism in the 60s as follows: we felt

it with our hearts and understood it with our hearts”[1, p. 161]. This is the confession of Abdulla Aripov, a leading representative of the Jamol Kamol generation, Erkin Vahidov. The Ghafur Ghulams, on the other hand, understood mysticism with their intellect and knowledge, but they did not have the courage or opportunity to express it in many of their poems. Although Ghafur Ghulam and Mahsud Shaykhzoda did not receive madrassa education, they were brought up in the same spirit of classical literature. They were well aware that they were followers of classical poets. Not only the poems of both poets, but also their articles and researches on classical literature testify to it.

Timothy's book, *Finding the Qibla in the Postmodern World*, notes that ideas that have served many in the past will be modernized or coordinated over time. In our opinion, Ghafur Ghulam also tried to adapt his education in classical poetry to his time and succeeded in doing so. Because foresight, responsiveness, sincerity, as well as diligence and bravery were innate qualities given to the poet by God.

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