# GADOI’S WORK AND THE INTERPRETATION OF THE THEME OF LOVE IN IT

**Aslanova Khafiza Abdurakhimovna**
*Associate Professor at Samarkand State Institute, (PhD)*
*hafi@mail.ru*

**Annotation:** The article deals with the lyrics of Gadoiy, one of the Turkic authors of XV century. The article describes poetic features of Uzbek poetry of XV century and the role of Gadoiy’s verses; rhyme and rhythm in Gadoiy’s poetry; the issues of style and conventionality as well as analyses of innovative peculiarities in Gadoiy’s poerty. The article examines Gadoiy’s works and his individual expression of love. It reveals Gadoiy as innovator among his contemporaries.

**Key terms:** love, divine love, earthly love, beloved, rival, poetic art.

Gadoiy described in his gazelle internal emotions of a lover as well as his sufferings from separation, pains and sorrows. Although the main topic of gazelles in his divan is love, but he also touched other topics such as wine, separation, encounter with beloved and described his viewpoints and opinions of life in the connection with the given topics.

Gadoiy, who vigorously praised love, decided to stop at nothing and reach his beloved. He is ready to tolerate all hardships on his way and even sacrifice himself. Because it is impossible to reach the aim without any effort. The lover does not retreat from his words and his goal, and his determination is firm:

My soul will reach you, or the separation will kill me,
I reached the valley of love and I anticipate all that encounters me.

The poet depicted the idea that true love is eternal and lifelong, those who will be caught in its trap can never escape it, as it always attracts. This idea is expressed in the following way:

How can this heart get rid of your love,
No matter how far I run, it captivates again.

The poet is proud of his dear “beauty” - the lyric character and describes all his happiness and pride, his internal feelings from the bottom of his heart with great magnificence:

How can poor Gadoiy stop warbling like a nightingale
What can he do if he has such a beauty as you.

Gadoiy doesn’t accept life without love. He praises love as the highest noble feature and spiritual beauty of a person. He attaches great importance to love as he sees it the purpose of life, all splendors of human existence. The poet describes life widely and deeply, brightly and in all colours. He says that if a man lives in the world he must exist in love and care about it. Poet compares

people living without love with lifeless pictures. Praising love even higher as the power of human’s life, existence in the world, Gadoiy expresses it in the following way with the popular expression:

Not everybody has a sweetheart like you,
So are they like images without any soul.

A poet – a lyric character- who could not imagine life without love, prefers death to life without a beloved, rejects the eternal life. In the second line he points out that life as long as Noah’s is worth northing:

If the heavens separate me from my sweetheart,
Death is better than such an existence,
If the fate gives me life as Noah’s
What is the need of such a life without you.

It is known that poet’s another contemporary Atoiy, who also supported the similar idea, doesn’t accept life without beloved, and on the contrary praises life and the sweetheart:

Hey, my lady, I don’t need the soul in this body,
I don’t need the perpetual life like Khizir’s [3, 163].

Gadoiy says if wealthy people put on airs about their property, position and rank, the reason of his happiness and pride is the love of his dear. In the poet’s viewpoint there is nothing greater than love. By this Gadoiy places love above all riches and position and he is proud that he himself sticks to it. It can be said that this idea is considered to be a positive one during the period when everybody strived and fought for wealth, status and throne:

Your love is above all in the world, my lady
When others boast with their riches.
My pride is my love, my lady,
Oh, is there any sign of possession in Gado.

In Atoiy’s lyrics the height of love above all gold and jewels, throne and crown glorified in following way:

Give place to Otoiy on the threshold,
There isn’t any need for palace or terrace.
The lover doesn’t wish gold instead of his dear,
The lover is that who longs for the sweetheart.

As it is said in the folk’s proverb “Those, who love the flower must love the thorns”, faithful, true lover – the lyric character- is ready to endure any sufferings on the way of meeting with his beloved, is ready to hear “hundreds of reproaches and reproofs”, he continues that if his life will be too short to endure the sufferings, he will ask longer life from the Almighty and spend it in the same way. The lover knows that it is impossible to reach the goal without difficulties, so he doesn’t accept life without pains of human love. The poet cannot image to live without love. He prefers death to such life, and says it is better to die than such existence, i.e. he pushes forward the idea of meaning of

life in the world is with love. The lover is ready to hear to hardest things, people’s reproach on the way of reaching his dear:

Every time people reproach me hundred times,
Hey, my beauty, I suffer so much longing for you.
I wish life from the God to endure these pains
Otherwise I don’t need such a life,
Because if I lose such a lady like you,
It is better to die than to live in this way [8, 194].

Gadoiy’s lyric character endures great sufferings and pains because of love for a beautiful girl, even the God is bored with this love. But he does not reject his love:

I fell into the love’s hands again,
The God is bored of this heart [8, 201].

The poet addresses the teacher who teaches love, telling that the lover – lyric character- doesn’t need love lesson as he himself bears hardships and describes it in the following way:

Hey teacher, there isn’t any need for the love lesson –
Poor Gado has been tortured too much in this subject [8, 159].

As Gadoiy was praising the earthly love, he came to serious conclusion. He laid stress on philosophical meaning of love and was faithful to the wonderful idea which underlines the equality of sultan and the beggar in front of love, even the beggar stays above the sultan. By this idea the poet praises love as human feature equal to everybody:

Gadoiy, your rival is not so strong,
Poor am I, but above the sultan [8, 166].

One of the main, central characters in Gadoiy’s gazelle is the lyric character – lover, a person who is self-sacrificing, owner of generous love, enlightener, faithful to his beloved, devoted to his promise, kind to his sweetheart, dedicated to his love and possesses other remarkable human features. His words are similar to his deeds and his words are similar to his soul.

Lyric character prefers his beloved to mythical, heavenly things. He doesn’t love peris, houris of Gardens of Eden, but he loves human being and expresses his affectionate love:

My soul doesn’t wish anything from Khizir’s spring,
As one moment with you seems as water of life.
Hey, peri, without you in the paradise
My heart doesn’t wish any talk with houris [8, 179].

The poet – lyric character originally described by wonderful comparison taken from life the fact that he has chosen worthy one among other beauties:

Gado studied all pages one by one,
Then he chose you in the book of beauties [8, 146].

Gadoiy’s lyric hero is bound up with his beloved by their promise for the whole life. He doesn’t love anyone except his dear. He decided to live with his love till the death. He especially underlines his determination:

My sleepy happiness how long is going to sleep,
By seeing you the day is breaking from the East.

Based on the above it can be said that in Gadoiy’s gazelle the motive of complaining from separation is much stronger and opposite, contradictory feelings, experiences of inner worries and sadness are described. At the same time, it is distinguished by description of the lover’s pains, sufferings, moans and wails caused by the separation and unhappy love, his appearance full of misery, sadness, his sorrows and griefs.

The poet is in torment not only with “parting sufferings” from his beloved, but also with “the difficulties of the world, hardships in the household” and his pains are increased, his sadness is added, it is breaking his heart and this unhappiness makes him upset and by complaining he describes his attitude to that period:

The condition of poor Gadoiy became even worse,
By the separation, world sufferings and hardships of household [8, 130].

By complaining about the difficulties of life in that time, the poet yells at the merciless of his period that he had to drink toils instead of wine, and sadness served him as the snack, wails and howls were his companions:

Look what kind of misfortunes I bear by separation from you,
Labour is wine, sadness is a bite, cry is my confidant [8, 162].

This line also carries autobiographic features, which witness Gadoiy’s hard life.

In the followings he complains about his unhappiness and misfortune by addressing his beloved:

In the result of losing you, poor Gado’s beauty,
My bad fortune brought me sorrow [8, 166].

Horrible times are guilty for the poet’s misery and sufferings by not reaching his beloved. Its severity was an obstacle for the lover’s affection and drove him into a corner:

The days cruelly separated me from you, my pretty,
What to do, may the God be your guide wherever you are [8, 176].

In the following line absorbed in social ideas the lover – poet is astonished at unfairness of the fortune and the cruelty of his beloved is nothing in front of it:

The God gives me the happy life after my death,
If my dear pities me, then perfidious fate will kill me [8, 127].

Violence, sadness, sorrow is so strong at the period of Gadoiy that he needs very strong health and nerves to endure it all. The poet himself is very

surprised at his endurance of these severe tyranny and says that even if he is not created from a hard stone, there is hardly any “tough person” all over the world. He asks himself how and what was used to create his behavior, character, and body so that he could tolerate all hardships. Gadoiy answered this question in his another gazelle. He says that he can endure all sufferings because his body was created by mixing of the water of “sorrow”.

In Gadoiy’s lyrics the topic of wine also takes place, which is one of the ancient topics and serves as the symbol of happiness, joy of life, way of forgetting sorrow in Uzbek classical literature. Like his contemporaries Gadoiy expressed with real wine his free ideas described in verses and lines the traditional topic of wine. At the same time, he tried to express his complains, and dissatisfaction with that period by the topic of wine. Prof. A. Khayitmetov’s opinion “poets prior to Navoiy didn’t write about wine, they wrote only lines, which are of the character of lyrical digression” is proved in Gadoiy’s poetry. In fact, in Gadoiy’s divan there isn’t any gazelle devoted to the topic wine. It can only be seen in the structure of gazelle as a separate verse or line which appeals to a cup-bearer or wine.

In his lyrics Gadoiy wrote about love and emotional feelings of lovers, pains of separation, joy of meeting as well as those who showed hostile attitude to the human love, beautiful life and enjoyment of its gifts and created the images of insidious, sinister egoists, enemies, rivals, hermits, people who consider themselves as wise, but in fact quite slow-witted, foolish, envious, dissolute people. The poet reflected social structure of his period by expressing the relations between the images of negative people of egoistic, silly, rascal character.

The poet Gadoiy had the same attitude towards the image of rivals in his gazelle. He describes rivals as bad luck, misfortune that brings too much trouble to the lovers:

Rivals image brings misery to the heart,
It also causes too much disturbance.

Rival tortures the lover as he is a scoundrel, a person of mean intentions that torments too much. The poet reveals him and says that he is mean creature with bad intentions that will not go any further:

Hey, rival you intended to trouble me,
What can you achieve with this mean wish.

One of the negative images of rival’s image is featured in Gadoiy’s divan in a certain degree. The rival appears in poet’s gazelle as a hypocrite with mean intentions, that blights love, even being a human, he has a bad character, doing good to no one, hindering lovers to achieve their aim and a hypocrite being happy from their sufferings. Therefore, Gadoiy named the rival with words and phrases as “ominous”, “despicable”, “swindler”, “without any relative”, “there isn’t any sinister like him in the world”, “dark soul”, “howling like a dog”,

“ill-willed”, “foul” and hates him.

The poet Gadoiy, who lived in a very complicated period of social-political condition, expressed his different visions towards life and that period by his verses and lines of social content in his gazelle of amour and love. There are several such lines in his divan.

Gadoiy contributed not only to the forming of gazelle in the history of Uzbek literature and further development of gazelle genre, but also influenced on the elaboration of amorous topic and its turning to the leading subject in the literature and the development of the literature. The main and leading subjects in his works were secular concerns, vitality, praising human love. His amazing, fascinating gazelle divan serves as the evident which mesmerize human soul.

**USED LITERATURE**

1. Alisher Navai. MAT. 20 Volumes. 16th Volume. "Majolis un-nafis". Tashkent, 2000.
2. Akhmadhujayev E. Gadoi's life and works. Tashkent, 1978.
3. Atayi. The beauty of my soul. (Divon. The author and editor of the edition Ergash Achilov). - Tashkent, 2011.
4. The History of Uzbek Literature. 5 Volumes. 5th Volume. Tashkent, 1978.
5. Vokhidov R. J, Eshankulov H. R «The History of Turkish Classical Literature». Tashkent, 2006.
6. Gadai. Devon. (The author and publisher S. Ganiyeva) - Tashkent, 1965.
7. Gadai. Devon. (The author and editor of the edition E. Akhmadhodjayev). 2006.
8. The dictionary and text Gadai's devon. (The author and editor of the edition M. Rustamov). - Tashkent, 2007.
9. Nosirov O. Gazal in Uzbek Literature. - Tashkent. Publishing house named after Gafur Gulyam, 1972.
10. Muhiddinov M. Literary tradition and creative personality. Tashkent, 1990.