

UWAYSİY – THE EXEMPLARY OF PATIENCE AND FAITH

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Annotation: This article will talk about the life and work path of one of the brightest manifestations of the world of literature, World otin Uwaisi, his contribution to the literary norm, lyricism and the world of poetry.

Keywords: Uvaysiy, Marghilon, Kokand, Nodira, Nasrullo, Konibodom, Khojand, O'ratepa, Navoi, Fuzuli.

Jahon Otin - Uvaysiy, who holds a classic place in the history of Uzbek literature, is a famous Uzbek poet who lived and worked in the late 18th and first half of the 19th centuries. She was born in the Childokhtaron neighborhood of Margilan, around 1779. Jahon Otin's father, Siddiq Babo, was a weaver and a carpenter, and wrote poems in Uzbek and Tajik languages, while her mother, Chinnibibi, was one of the wise women of her time and was a schoolteacher. Her older brother, Okhunjon Hafiz, also made a worthy contribution to Jahon Otin's educational development. Jahon Bibi learned to read and write in the family, then worked as a schoolteacher with her mother, and with the help of his older brother, Okhunjon Hafiz, she developed an interest in music. After Jahon Bibi's life partner, Tojikhan, died very early, she raised her daughter, Gyuzha, and son, Muhammadkhan, by herself. Under the influence of her family members, Jahonbibi devoted herself more to personal reading, lovingly reading the works of Uzbek, Tajik, and Azerbaijani scholars, and began writing poems under the pseudonyms "Vaysiy" and "Uvaysiy," and soon became known as a poet and poetess [1. – P. 297.].

Uvaysi's life passed in the circle of talented writers and poets of Margilan and Kokand, which were the great scientific and cultural centers of Central Asia at that time. He collaborated creatively with Mohlaroyim-Nodira. At the court of the Kokand Khanate, Mohlaroyim taught poetry to women led by Nodira. Uvaysi was considered one of the talented representatives of the Kokand literary environment founded by Umar Khan. He visited cities such as Konibodom, Khujand, Uratepa, Tashkent, Andijan, and established contacts with creative circles and intellectuals. In 1842, after the Bukhara emir Nasrullo Khan captured Kokand, he returned to Margilan and lived there until the end of his life [1. – P. 297.].

The subject range of Uvaysi's poetry is wide. The poems in her collection deal with diverse themes of love, love and homeland, separation and emigration, mother

and child, world and divinity. In many of the poetess' poems, the main lyrical character appears as a woman burning in the fire of love. The figurative means used in such poems are also aimed at expressing the state of a woman in love.

After Alisher Navoi, Uvaysi paid special attention to the genres of lugh-chistan, problematization (hidden expression of thought in poetry) and muvashshah, which contributed greatly to the continuation of these genres as a tradition in literary creation.

Uvaysi's poetry is complex, a poetry of characteristics. It has a philosophical essence that observes the world, the universe, and the relationship between people from the criteria of deep thought. Most of the poet's works require special interpretation. It is difficult to understand the expressed specific content without interpretation. Love in the poet's works is love for creation in a broad sense and for the creator through it. While expressing the concepts of the beloved, unity of being, and divine unity, she imagines that the world is material in its external appearance, and divine in its internal essence. In the nature of Uvaysi's lyrical hero, we see the image of a lover of the same status. Uvaysi made an invaluable contribution to enriching the system of images of Uzbek classical literature by discovering new spiritual boundaries of hundreds of poetic images such as mujgon, bozor, may, soqi, bulbul, parvona. Each image used in Uvaysi's work is of great importance in determining the scope of his philosophical worldview, the criterion for understanding the world, the way of thinking, and the creative principle [2. – P. 49.].

It is known that Uvaysi composed four divans. However, the original manuscripts of these divans have not been found. Uvaysi created works in all genres of classical Uzbek poetry. She composed mukhammas for the works of Navoi, Fuzuli, and others. The poet's literary heritage includes 269 ghazals, 29 mukhammas, 55 musaddas, 1 murabba, chistan, 3 dostans, and one unfinished manzuma. The ideological and thematic range of Uvaysi's work is deep and multifaceted. The poet created delicate and heartfelt works on the ideas of human destiny, urban freedom and enlightenment, which came to the fore in the literature based on the views of progressive figures. In his works, he honored humanity, encouraged people to enjoy the blessings of nature and life, and achieved creative perfection by basing his noble intentions on friendship, loyalty and devotion on verses of the Quran, hadiths and mystical interpretations. Interpretations related to the requirements and rules of the order are often found in his poems:

No one knows the secrets of the people of death,
The heart of the people of evil talk has died, the stain has died.

In his works, Uvaysi glorifies high humanity, the faithful lover who cherishes this humanity in the heart, comparing it to the Sun. The Sun rises above the horizon every morning and spreads its love and compassion to the world and people with its fiery

light. The poet creates a series of the most beautiful feelings through the art of contrasting the metaphors of the lover and the sun [4.].

Uvaysi, who lived for more than sixty years, has left us a great literary heritage. His manuscript divans are kept in the library of the Abu Raykhan Beruni Institute of Oriental Studies of the Academy of Sciences of Uzbekistan and the Andijan State Pedagogical Institute. Academician A. Kayumov, Professor Kh. Razzakov and E. Ibrohimov have made great contributions to the identification, popularization and research of the manuscripts of the poet's divan [1. – P. 297.].

Uvaysi's poetry has survived through several manuscript sources. Based on manuscript sources and poems written down from the memoirs of his granddaughter, the poet Magzi, his works were published under the titles "Devon" in 1959, 1963, and 1983. His epic and historical poems have not yet been published. Nothing is said about his life and work in the "Majmuat ush-shuaro" compiled under the leadership of Fazli. Literary scholar E'tibor Ibrohimova defended her PhD thesis on the life and work of the poet and published a treatise in 1963. Thoughts on various aspects of Uvaysi's life and work are given in the books "The Literary Environment of Kokand" by A. Kayumov, "Uzbek Poets" by Tokhtasin Jalolov, "History of Uzbek Literature" by V. Abdullayev, "Poetry - Spiritual Relationship" by Ibrohim Hakqulov, and the chistan, problema and muvashshahs are given in the works "Mysterious-syncretic genres and forms in Uzbek poetry" by R. Orzibekov [3. – P. 201.]. In 2006, the Jahon Otin Uvaysi House-Museum began its activities in Margilan.

In conclusion, Uvaysi is an important figure in the history of Islam, who was known not only for his religious knowledge, but also for his moral qualities in his time. He serves us as a high moral ideal through his resilience in the face of difficulties, his patience in hardships, and his help and compassion for his contemporaries. Uvaysi's life still shows humanity the ways to achieve goodness, sincere relationships, and happiness. Patience in Uvaysi's life is one of the important qualities he showed when facing difficulties. He patiently faced all the difficulties of world life and maintained his strong faith. He always treated the injustices and problems of his contemporaries with tolerance and tried to understand them. Uvaysi, through his actions, set an example for those around him and represents a bright image of a person who lived with patience, care, and love. His life shows us that true happiness and peace can be achieved through patience and perseverance. His legacy is rich in lessons for each of us to learn and implement in our lives.

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