



# Gadoiy's Mastery in Imagery and Poetic Representation

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**Abstract:** This article examines the poetic legacy of Gadoiy, a prominent figure of Uzbek classical literature, from literary and philosophical perspectives. It explores the main ideas, thematic range, and stylistic features of his works, with particular attention to the Sufi meanings embedded in poetic imagery, as well as the role of metaphors and similes in enriching the aesthetic and artistic value of his lyric poetry.

**Keywords:** - Gadoiy, classical, lyric, love, beloved, beauty, Sufism.

## Introduction:

Tradition in literature serves as a profound spiritual source, a means of inspiration, and an artistic benchmark for every writer. Every new creative endeavor emerges from the foundation of certain established traditions. By reinterpreting these traditions, the writer forms their own unique style and artistic identity. "In assessing a writer's skill, it is crucial to compare their attitude toward tradition with the originality of their creative expression" [6.36]. This process allows for the evaluation not only of the writer's attitude toward tradition but also of their contribution to it, their innovative interpretations, and creative novelties.

A true artist does not limit themselves to merely repeating or drawing inspiration from traditions; when necessary, they renew and enrich them, enhancing their relevance for the present and the future. Indeed, one of the poets who harmonized literary traditions with personal perspectives, skillfully employed the expressive power of language in reimagining themes and characters, and developed a distinctive style and manner of expression, is Gadoi. With his exceptional artistic mastery, thematic diversity, and profound

content, Gadoi exerted a significant influence on his contemporaries as well as on succeeding generations of writers.

His poetry made an invaluable contribution to the formation and development of classical Uzbek literature.

The ideological and artistic orientation of the poet's work is rich in meaning and refined in expression. The depiction of love, the inner world and qualities of the lover, and the emotional states of the heart occupy a central place in his poetry. Through the portrayal of the lover's emotional experiences, reflections of the social life, moral values, and cultural atmosphere of the time are revealed. The elegance of the poet's style is also closely linked to his masterful use of various artistic forms, as well as the fluency and subtlety of his poetic language.

Although the themes found in the poet's lyrics are in harmony with those of Lutfiy, Atoyi, and Sakkokiy, he enriches the traditional imagery and symbolic system of Eastern poetry with his own creative contribution. He portrays the lover's emotional states with a distinctive approach and intellectual consistency. The image of the lover in Gadoi's poetry carries a social character; the sorrow, pain, and suffering within his heart reflect both the spirit of the time and the poet's response to the problems of society. At the same time, Gadoi's lyrical poetry is imbued with a spiritual tone and a mystic (*'ārifāna*) essence. In general, it is impossible to analyze the works of the early *divan* tradition without acknowledging their connection to mystical thought. The poets of this period were not only masters of eloquence and artistic literature, but also scholars and spiritual thinkers. In the works of Gadoi, Sakkokiy, Atoyi, and Lutfiy, metaphorical love and divine love complement one another and, in some places, are expressed in unison. In both cases, the central idea is the same: love is the essence of existence, the meaning of life, and the fundamental force that nurtures all noble qualities and leads the soul toward spiritual perfection. The coexistence of allegorical and true love, along with mystical ideas, can be explained by the deep integration of Islam and Sufism into literature and artistic expression.

This phenomenon clearly demonstrates that the poets of that era were not only literary figures but also individuals of profound knowledge and spiritual depth.

"...What sets Gadoi's poetry apart is that love is not limited to a beautiful beloved; rather, it is portrayed as an affection encompassing all of nature and humanity — love for the homeland, for society, for individuals within it, and for the compassion they show toward one another" [1.56]. The poet contemplates nature,

the universe, social phenomena, and the outward and inner aspects of the human being through the eyes of a lover. In the poet's view, the essence of every being and the meaning of every event is reflected in the heart of the lover. Such a gaze, when directed even at social realities, enables the poet to express deep reflections on justice, goodness, and love with profound artistic mastery. His ability to perceive both external beauty and the complex emotions of the human inner world as a unified whole enhances the aesthetic appeal of his poetry. Thus, the poet's lover-like perspective serves to interpret nature and society, the human being and the universe, in a harmonious and interconnected manner.

It is worth noting that the poet, who enriched the poetic traditions of Uzbek literature, predominantly celebrated the beauty of the worldly beloved and earthly love with exceptional lyricism and artistic depth. The poet's lyrical persona is enraptured by the beloved's beauty — a beauty perceived not merely on the surface, but through the inner eye awakened to its divine origin, guided by deep insight and delicate sensibility. In the beloved's face, in her grace and charm, the lover perceives a reflection of the Divine countenance, a manifestation of the beauty of the Truth (*al-Ḥaqq*), and points toward the supreme power that created the universe.

Tajalliyoti jamol-u jalol qildi ayon

Tului mazhari husnung, bu ne zuhur bo'lur.

Yuzungda qilsa sun'i Haq mushohadasin,

Bu ne safo, ne tarovat, dag'i ne nur bo'lur [4.60].

(The manifestations of your beauty and majesty have been clearly revealed; The rising of your radiant face — what a divine epiphany this is! When one contemplates the Divine artistry in your face, What purity, what freshness, what sublime light it radiates!!).

It is well known that, in the course of the development of Sufi poetry, a distinct set of expressive means emerged — various artistic images, symbols, terms, allegories, and comparisons — which gradually acquired the status of literary convention. Accordingly, when poets speak of love, the lover, the beloved, or the rival, they do not necessarily invent new figurative expressions. Instead, they skillfully make use of the rich repertoire of established literary elements, thereby revealing their worldview, linguistic richness, and poetic mastery. These traditional images and symbols, which have become hallmarks of classical poetry, are extensively employed by poets to deepen meaning and enhance emotional impact. Gadoi, while adhering to conventional themes, enriches them with fresh interpretations and nuanced meanings, thus creating unique and vivid poetic landscapes of his own. In

particular, when depicting the rival – an obstacle in the lover’s path to union with the beloved – Gadoyi brings to life both the outward appearance and inner essence of this figure in the mind of the reader. To help the audience better grasp the lover’s attitude toward the rival, the poet also skillfully draws upon related archetypes such as the stranger (ghayr), the ascetic (zahid), the moralist (nasih), the egotist (khud-bin), and the envious one (hasid), each of which enriches the emotional and spiritual dimension of the poetic narrative.

Ishqidin hosid meni gar ma’n etar ma’zur erur,  
Ori bilmaslar chu Majnun dardi holin sog’lar [4.45].

(If the envious reproach me for my love, they are to be excused, For how could those untouched by love ever comprehend Majnun’s pain?)

In classical lyrical poetry, the lover occasionally refers to the beloved with respectful titles like “Begim” (Lady) or “Khanim,” while at times, to convey her sublime beauty and majesty, he employs exalted terms such as “Kalimullah” or even “divine.”

It is well known in Islam that those who oppose the true faith are labeled as kāfir (disbelievers). In classical ghazals, however, poets often use the term kāfir metaphorically to describe the beloved’s cruelty, indifference, and merciless beauty. The lover portrayed by the poet has attained such a spiritual rank through love that the entire universe appears utterly insignificant in comparison to the majesty of this love:

Ul marotibg’a yetibmen ishqing istig’nosidin –  
Kim, mening ko’zimga bir xascha ko’runmas koinot [4.30].

(Because of your love, I have reached such a lofty spiritual rank that the entire universe now appears to me as insignificant as a mere speck of straw. Your love has elevated me to a state where everything in this world seems utterly trivial and devoid of real value).

“In Gadoyi’s ghazals, the motif of lamenting separation resonates with striking intensity. These poems capture the poet’s conflicting emotions, profound sorrow, and inner turmoil. What makes them particularly distinctive is their heartfelt portrayal of the lover’s pain – born of separation and unfulfilled love – expressed through images of anguish, lamentation, sighs, and grief” [1.76]. Yet all this torment becomes insignificant, for the beloved is aware of the lover’s suffering:

Ko’r na hasratlar muyassar bo’ldi hajringdin manga,  
Boda mehnat, nuql dard-u g’am, nadimim oh erur.  
Har balo-u g’amki, hijron ilgidin tortar muhib,  
Ul balolardin ne g’amdur, gar habib ogoh erur [4.45].

(So many sorrows have been granted me through your separation – My wine is suffering, my talk is of grief and pain, and my only companion is a sigh. Every affliction the lover bears from the snare of separation. Means nothing – so long as the beloved is aware of it).

“Even the language of such poets as Atoy and Lutfiy, known for their closeness to the spoken vernacular, can hardly be compared to that of Gadoyi’s ghazals. His simplicity is of a different kind – his words resonate with a distinct tone and cadence” [6.33]. Love is the fundamental force that shapes all the qualities of the lover; it plays the most crucial role in his spiritual perfection. That is why the lyrical hero believes that in order to witness the beloved’s faithfulness, one must first endure her cruelty and torment: “Dilbar jafu-u javrini chekmak kerak” (One must bear the beloved’s oppression and tyranny). He does not share his pain with just anyone. In love, he chooses the path of patience, for:

Dardingni har tabiba dema, sabr qilki, Haq  
Dorush-shifoyi g’aybdin oxir davo qilur [4.53].

(Tell not your pain to every passerby in hope of a remedy; Endure – for God, in time, will send a hidden cure from the unseen)

It is well known that in Eastern poetry, literary devices play an invaluable role in creating vivid artistic images, unveiling their spiritual essence more clearly, and making their portrayal more captivating. Any figurative expression employed in a poetic text not only enriches the reader’s literary taste and perception but also deeply moves their emotions. For instance, simile (tashbih) and metaphor (isti’ora) are used to depict the outward traits of an image, while devices such as hyperbole (mubolag’a), personification (tashkhis), and paronomasia (tajnis) are widely used to reveal the inner, spiritual state of that image. In classical literature, the images of the lover (‘āshiq) and the beloved (ma’shūqa) are elevated through delicate comparisons and symbolic analogies. Poets drew inspiration not only from the beauties of nature and the physical world but also made effective use of the treasures of folk literature and the rich literary traditions of the East. Furthermore, interpretations related to Arabic letters and the art of calligraphy broadened the scope of such analogies and imbued them with profound religious and mystical meanings.

In classical poetry, the depiction of the beloved was based on refined aesthetic standards. Her beauty was often compared to the most delicate and perfect phenomena of nature. For instance, the beloved’s face was likened to the moon, a rose, or a manuscript (muṣḥaf); her eyebrows to the crescent moon or a bow; her eyes to stars or the morning star (Venus); her

eyelashes to spears or arrows; her lips to rubies or flower buds; her teeth to pearls; her hair to spikenard; her curls to ambergris; and her stature to a cypress, a rose, or a young sapling. The lover, by contrast, was symbolized as a nightingale; his complexion compared to autumn or saffron. In addition, calligraphic elements were frequently employed: the beloved's figure was likened to the Arabic letter alif, her eyebrows and eyes to nūn and šād, and the lover's bent posture to the letter dāl. Moreover, various other literary devices were skillfully used by poets to portray the inner and outer worlds of the lover and the beloved. The works of Lutfiy, Atoyi, Gadoiy, and Sakkokiy contain some of the finest examples of poetic expressions and artistic imagery in this regard.

Indeed, in Gadoi's lyrical poetry, alongside the external attributes of the lover and the beloved, a wide range of literary devices are employed to vividly convey their unique inner worlds, emotional experiences, and states of mind to the reader's imagination.

"Gadoiy did not break through the boundaries of existing literary and poetic traditions. However, despite this, his imagery clearly shows a striving for innovation and a closeness to real life" [5.65].

### Conclusion

In conclusion, the depiction of the beloved in classical poetry is constructed based on distinctive artistic criteria, where her beauty is conveyed through the most delicate and refined elements of nature. The beloved's features – such as her face, figure, and walk – are compared to symbols like the rose, the moon, the cypress, and the crescent. These comparisons not only highlight her external beauty but also reflect the lover's inner emotions – wonder, longing, separation, and the pain of parting. In Gadoiy's lyrics, such imagery harmonizes with the lover's spiritual state, giving vitality to the lyrical text. This, in turn, enhances the artistic quality of the description, deepens the meaning of the work, and invites the reader to reflection.

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