

# An Artistic Interpretation of the Concept of Ignorance in the Work of Ahmad Yassavi's "Devoni Hikmat"

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**Abstract:** This article sheds light on the artistic explanation of the concept of ignorance in Ahmad Yassavi's "Devoni hikmat". Including the poet's thoughts on ignorance, not being in conversation with the ignorant, calamities they bring to society illustrated by the example of the tortliks.

**Keywords:** tortlik, hikmat, ignorance, tarikat, wisdom, admonition, rubai, artistic interpretation.

## Introduction

Ahmad Yassavi became famous as a philosopher, poet, and founder of the Yassavi tarikat's who recited hikmats in the Turkic language. The ideas put forward by the tortliks in the single Devoni hikmat have not lost their value not only in their time but also today. The correct disclosure of the secrets of the poet's work requires all the attention of man. Consider the following tortlik:

Pray, do not see the faces of the ignorant,

(Duo qiling nodonlarning yuzin ko'rmay)

If Allah is a friend, never stand.

(Haq taolo rafiq bo'lsa, birdam turmay)

If sick, do not ask the condition of the ignorant.

(Bemor bo'lsa, nodonlarning holing so'rmay) [ 1. p.30]

I have suffered a hundred thousand from the ignorant.

Yassavi did not come to the above decision quickly. He was friends with the ignorant, and from this friendship he was heartbroken, full of soul. So tired of the ignorant that he does not want to see their faces. He even agrees to go to Allah so as not to see them. If he called the path of curvature, the path of the ignorant is curved. So it is useless to set them right. While useless action is always very difficult for the wise and prudent. In general, in almost all the creators of our classical literature, issues such as suffering from ignorant people, not walking close to them, and not being in conversation with them come to the fore. Let us pay attention to this rubai taken from Pakhlavon Makhmud as a proof of our opinion:

Crushing three hundred Kohi Qof in a bowl,

(Uch yuz Ko'hi Qofni kelida tuymoq)

To paint the sky from the blood of the soul.

(Dil qonidan falakka bo'yoq bermoq)

Or to lie in a century-old dungeon

(Yoinki bir asr zindonda yoqmoq)

Better than ignorant conversation

(Nodon suhbatidan erur yaxshiroq)

It is known that the years youth of Pakhlavan Makhmud coincided with the invasion of the Chengizkhan. Since the Chengizkhans were a nomadic people, the values of the people remained in a very precarious position. This period had a great influence on the creativity and psyche of the poet. “Where the homeland is overcome by internal fatigue and mental anguish, it culminates in ignorance in the homeland. In which the importance of spiritual values diminishes and the pillars of justice are overthrown, and carelessness leads to the promotion of slaves to high positions in the country. Navoi: wrote that ignorance is a witness to evil”

[ 2. p 29]. The poet also so fed up with the ignorant that he agrees to crush the above three things: Crushing three hundred Kohi Qof in a bowl, to lie in a onest century dungeon, or to paint the sky from the blood of his heart. The condition is that he should not talk to the ignorant.

Yassavi suffered greatly from the scourge of ignorance. Ignorance is the calamity of the people. Ignorance is a peculiar evil. The fool is the executioner of the mind. That is why in the first tortlik of the poet he prayed that he would not see the ignorant, and wrote many of his tortliks in the context of a complaint.

O friends, I have become friends with the ignorant,  
(Ayo do‘stlar, nodon bilan ulfat bo‘lib)  
Meaning my heart is burning, my soul is full, I am dead.  
(Bag‘rim kuyib, jondan to‘yub, o‘ldum ma‘no).  
To be honest, to avoid a crooked path  
(To‘g‘ri aytsam, egri yo‘lga bo‘yin tovlab)  
The meaning of swallowing sacks and being fed with the poison of grief  
( Qoplar yutib, g‘am zahriga to‘ydum ma‘no)

Yassavi did not consider only the ignorant people of this world to be ignorant, but he also considered those who did not know the meaning of knowledge to be true fools. In his view, the departure of manners from great officials is due to ignorance. So he tries to pay attention to the brave people who have taken more pearls from the river of truth. But as such ones have dwindled, the search for them leads to the following disadvantage:

Do not ask me ignorance, my heart aches,  
(Nodonlarni mendan so‘rma, ko‘ksam chaqa)  
When I mourn in fear of Allah, they laugh  
(Haqdan qo‘rqib, motam tutsam, kular qahqa)  
His mouth open, greedy, like laqqa  
(Og‘zi ochuq, nafsi ulug‘, misli laqqa)  
I came to you out of fear of the ignorance  
(Nodonlardan qo‘rqub sanga keldim mano).

The poet’s notions of ignorance should be considered ideal. For these concepts apply not only to their own time, but also to the people of the present time. We can also know from the following words that his demand from wise men is immense: “The scholars of the last days have been oppressors, the flatterers have become scholars.” He knew that the flattery of a scientist is cruelty, that the attainment of knowledge through flattery is the voluntary oppression of the people of science. What could be the end of an age that truly unites a tyrant and scientist?! And these ideas are still very relevant today. The poet, bored with ignorance, fears Allah as much as his heart is wounded, and mourns them as a “living corpse”, and in the above tortlik he writes that it is they

who ridicule him. He likens them to a laqqa that lives only to find food for itself, while saying that it is a slave to its own desires. Naturally, the poet, bored of them, prefers to go to Allah.

The stain of hijran crushed my heart, the blood was painful,

(Dog‘i hijron ezdi bag‘rim, qoni dardmand)

Wise-soil, the heart of the ignorant is high.

(Dono –tufroq, nodonlarning ko‘ksi baland)

If you pierce my heart, I am filled with sorrow.

(Ko‘ksun teshsang, dard-u g‘amga to‘ldum ma‘no)

### Conclusion

According the judgment of the Yassavi in these tortlik, the wise is soil, the chest of the ignorant is high. When he spoke to Allah in the desire for friendship, he was critical of these ignorant people. Yassavi’s philosophy of transience must be analyzed in the sense of humility as well as humility, love of poverty, and deliverance from need. He placed special emphasis on the attainment of manhood through transience, the divine humility, the inclinations of love. He loves to attain the delightedly of Allah. He burns in his imagination day and night, regrets not going to god with a bright face. But at the root of all this lies a daily anxiety, a strong desire to free oneself from transient lusts. In conclusion, it can be said that the hikmats of Yassavi has not lost its significance over the centuries. His admonition to avoid ignorance and to choose wisdom has not lost its relevance nowadays. This requires a better study of the poet’s poetry.

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