

MASHRAB – TONES OF SUFISM IN CREATION

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Abstract: Boborahim Mashrab is one of the wordsmiths who played a major role in Uzbek literature in the deepening of nationalism, sociality and worldliness, in the strengthening of the ideas of the fight against ignorance and heresy, in the improvement of poetry forms and in the perfection of art.

Keywords: tradition, ideology, image, style, theme, Sufism, artistic skills, direction, Sufism tones, order, creative heritage.

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INTRODUCTION

Boborahim Mashrab is a prominent figure of Uzbek classical literature. His poems inspire the reader, penetrate the human heart. His work is distinguished by both lyricism and philosophy. He was a humanitarian thinker, a dedicated fighter against injustice. Boborahim Mashrab's work is brilliant. He glorified and glorified the feeling of love, because he experienced these feelings himself. Like Jalaluddin Rumi, he sometimes went beyond the traditional features of poetry. He expresses his voluntary feelings as follows: "One meaning, one point, one thought".

Boborahim Mashrab was spiritually close to the common people, talked to them a lot and, of course, spoke against injustice. However, as scientists have pointed out, this protest was not against religion and God, but against extortion and bribery. If you look at it from the point of view of mysticism, if you go deep into the essence of his words, he was against everything vile, low, dishonorable. He is surprised, "becomes the king of the unfortunate victims, complains about the stupidity and ignorance of the sheikhs", laughs at the bribe-taking priests and creates his priceless poems. "For a long time I walked the paths full of sorrow, I was amazed; but now life, alas, was spent in ignorance; Mashrab, every word of yours is like a pearl, but don't tell it to the dishonest or stingy". Mashrab has high faith and passion, he has a conscience to tell the whole truth with his strength, courage, and determination, and to expose the impure and lowly. He is not an ordinary wandering dervish, he is a great poet, a "miracle worker", and on the other hand, a dear, sympathetic, sympathetic friend. Therefore, his personality and

creativity are not ordinary. With his unique deep mind, he understood the conflicting, sad, false world that was reflected in his poems.

MAIN PART

In the world of Sufism, the influence of poetry is unique, and poets who were intoxicated by divine love tried to describe the excitement of pleasure through figurative symbols. Such people are called mystics. Sufism is the ideological, moral, philosophical and mystical basis of Mashrab's poetry. Mashrab, as a representative of Sufism literature, sought to elevate the spirit, purify the soul, and overcome the desires of the transitory world by overcoming the ego. Mashrab approaches the status and level of a person based not on his full life, materiality, but on the contrary, on the basis of a person's moral beauty and high spiritual qualities.

Mashrab is a singer of divine love. Mashrab is the abode of this divine love, and he expresses the emotions in his heart as they are, through his hot poems. The example of his words is like coal, a burning fire, there is no limit to his lamentation, the world shakes from the pain of the poet's love. In the process of reading Mashrab's poems, one can understand the excitement, pleasure, madness, impatience and heartache of the soul that is trying to find its origin, as well as the true love of a servant for God.

Mashrab calls his poems a pain book, and his heart a longing and trauma room. The pain of the mashrab is not the pain of a person who lives in the hope of finding bread in one place, who sacrifices his life for a career, it is the pain of divine love, the pain of a heart that spends awake nights in excitement and agony, and sheds bloody tears from its eyes, waiting for God:

Men nola qilay shomu sahap dod eshigingda,
Jonimni beray, sho'xi parizod eshigingda.
Ul lolavu rayxonu suman, toza qizil gul
Xam sarv bukuldi, qaddi shamshod eshigingda.
Zulfing seni bu jonima yuz domi balodur,
Jonim qushi sayd o'ldi chu sayyod eshigingda.
Savdoyi muhabbatga tushubman seni izlab,
O'lturdi g'aming, ko'zlari jallod, eshigingda.
Ashkim to'kubon xajru g'amingda kecha-kunduz,
Vayrona vatan - manzili obod eshigingda.
Ul husnu jamoling o'ti Mashrabga tushubdur,
Parvonasifat kuydi, parizod, eshigingda

The cure for this pain is Allah's wasli, tawhid and death, and love leads a person to this rank. In Mashrab's interpretation, love is the key to all difficult tasks, the true savior of a person, the fire that purifies the body, and the elixir is the soul.

For Mashrab, the goal is to reach the truth, and the way to reach the essence is love. Mashrab's poetry is an interpretation of love, a soul separated from its essence finds its identity in the world of lamentation and suffering. Accordingly, Mashrab's love prevailed over religions, sects, different teachings, views, and concepts. Mashrab considered inter-sectarian disputes to be pointless and pointless. He called people to understand this truth. Mashrab intended to see and love the divine virtue in a person, to save a person who is suffering between the demands of the soul and the body, and to burn the sins of impurity in the fire of love.

According to the interpretation of Mashrab, all goodness and goodness come from God, therefore, a person who loves God loves everything on earth, his brother, parents, and his neighbor, he is kind and generous. Mashrab joins the Qalandar movement of the Blamatism sect in order to rise from the world of impurity to the world of purity, from the world of animal lust and lust to the divine world. The original purpose of this was to create divine love. Mashrab believed that the first condition of peace and harmony is blood.

In the creative heritage left by Boborahim Mashrab, both religious and mystical ideas, as well as some melodies of the Qalandarian sect, which were widespread at that time, occupy a significant place. The poet unquestionably accepts the main theoretical rules of Islam. However, at the same time, a number of visible signs of Islamic teachings, laws and regulations considered as primary, certain instructions of the Sharia, fard-sunnah, are not recognized and looked down upon, some religious principles and sacred. There is a lot of suspicion, even open disdain and disdain for rituals and customs, interpretations and beliefs.

It is a mistake to search for mystical content and Sufi symbols in every sample of Mashrab poetry, to understand the praise of the Creator and his worship and striving in every case on the basis of the hymn of the lover and the desire for his companion. In the creative heritage left by Mashrab, vitality, expression of a living person and his human experiences, description of his qualities, true description of his dreams, hopes, joys and sorrows also occupy an important place.

CONCLUSION

Summarizing the above, we can confidently say that Boborahim Mashrab's works are very popular among Eastern and Western readers. They serve as spiritual food for all book lovers and readers. His fiery lyrics, ghazals, Nasimi's and Bedilni's works have taken a deep place in the hearts of the readers, and called humanity to goodness and good deeds. Mashrab left a rich literary legacy. Years and centuries pass, but new aspects of his work are revealed, his interest in studying creativity, poems, and unique fiery lines does not fade, but rather increases. This can be explained by the fact that his poems call for virtue, teach to distinguish between good and bad, good and evil.

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