

## A REALISTIC INTERPRETATION OF UZBEK MYSTICAL POETRY. (BASED ON THE WORKS "DIVONI HIKMAT" AND "FAQRNAMA")

<https://doi.org/10.5281/zenodo.17505028>

**Islombek Mannopov**

*Fergana State University, doctor of philosophy*

[prof.mannopovislombek@gmail.com](mailto:prof.mannopovislombek@gmail.com). 998916570510

### Abstract

Khoja Ahmad Yassavi laid the foundation for Turkish Sufi literature. His poems, called "Hikmat", left a deep mark on the socio-political and cultural life of the Turkic peoples. In "Devoni Hikmat", themes such as love and passion, patience, remembrance, and struggle are dominant. In "Devoni Hikmat", the presence of poems with a satirical content exposing vices such as falsehood and hypocrisy is of great importance. The work "Faqrnoma" interprets the first realistic-critical views of Uzbek prose. In works of a realistic-critical direction, images of murshids and pseudo-Sufis are manifested. The study of the creative method of Sufi poetry and its elements and means is one of the current scientific problems of Uzbek literary studies.

### Keywords and phrases

satire, Sufi, Sufism, piety, Qutb-i-Kiram, batini, zahiri, dervish, zahid, mustasuf (su'finaqsh).

Khoja Ahmad Yassavi is one of the great representatives of Uzbek literature of the 12th century. One of his services to the spiritual and cultural life of our people is the foundation of the first Turkic order, called Yassaviism. He effectively used poetry to convey the themes and ideas of Yassaviism to the people and to guide the Turkic peoples. Khoja Ahmad Yassavi called his poems, which were of religious-mystical, spiritual-moral content, "hikmat". A collection of his poems called "Devoni hikmat" has come down to us. Khoja Ahmad Yassavi laid the foundation of Uzbek mystical literature with "Devoni hikmat".

"Divoni Hikmat" is an encyclopedic work that discusses the foundations of Islam, teaches lessons from the beliefs of the Sunnis, and illuminates the secrets of Sufism and the etiquette of the order. The idea of divine love and the direction of didactic content dominate it. [1.13].

The main themes put forward in "Divani Hikmat" are reaching love through suffering on the path of love, awakening from heedlessness, and getting rid of "selfishness": "Yassawi seeks the "way of God" - getting rid of "selfishness", and

putting an end to the debauchery and corruption that abounds around him. If one observes carefully, one cannot turn away from the world in Yassawi's religious and moral philosophy. He calls upon one to cast out from the heart the base world that has developed the vices of evil, ignorance, ignorance, and materialism. In these senses, the poet's words stir up a riot in the human heart. "The judges and imams who made unjust claims, the rulers who "ate forbidden things", the greedy officials who "collected the world's wealth" saying "the world is mine", the mullahs who "blinded the white", The wise men, riding on the people and eating "sweet and sour", "call on those dressed in various clothes, not only the officials but also some Sufis who claim to be religious leaders, to repent of their sins and deeds in their wisdom, considering themselves to be true leaders among the people." [2.8].

In Ahmad Yasawi's "Faqrnama", the following opinion is expressed about sheikhs, pirs and their responsibilities: "O seeker, if you seek the truth and find it, then lend a hand to such a pir, if he is a scholar of the Sharia, if he is a knower of the secrets of the path, if he is perfect and perfect in truth, if he is a river of the ocean in enlightenment, then lend a hand to such a pir, and you will be blessed. If a disciple does not know the knowledge of the Sharia, he will teach him the knowledge of the Sharia. If a situation arises in the path, he will guide the disciple with the knowledge of the path and guide the disciple through the secrets of truth. He will make the charm of the Truth appear in enlightenment. If a sheikh dies, he will give to the needy, the stranger, and the poor." In other words, every person in the position of sheikh should not live for the concerns of this world or only for himself. The purpose of living in this world is to introduce his disciples to the true path, teach them the secrets of achieving perfection, and live a life that is exemplary for them. He should share the vows and needs given to him with orphans, widows, and the poor as much as possible, and live his life with the suffering of the people. In the work "Faqrnama", there are passages where the false, hypocritical, and deceitful class is criticized, and the realistic image is dominant: "When the end of time comes after us, there will be such mashaikhs who will learn from Iblis, may Allah be pleased with them, and all people will be lovers of them and will not be able to guide their disciples. Those sheikhs will be greedy for their disciples and will not separate their souls from disbelief and misguidance, and will love the people of innovation, and will hate the people of the Sunnah, and will not act according to the knowledge of the Sharia, and will look at the mahrams and will do evil, hoping for the mercy of Allah Almighty, and will despise the work of the mashaikhs, and their disciples will be rejected, and they themselves will become apostates, and they will be humiliated and oppressed along with their disciples. They walk at the door. Then they will receive prayers from their disciples. If their

disciples do not give them their vows and prayers, they will fight. They say, I am a troublemaker, God is a troublemaker, they say. " From these words of his, it can be understood that in every era, especially in the Yasawi era, there are fake, greedy and deceitful people who take advantage of their disciples, cannot control them, lead them to various deeds without practicing them themselves, and even demand vows and prayers from their disciples. In addition, his thoughts that if he takes the rights of orphans, he will eat them like a corpse, and if he wears them as clothes, God Almighty will not accept his prayers and fasting until these clothes are worn, strengthened the realistic-critical image in the work.

In Yassavi's work, the tradition of form and content also has its own characteristics. Because Khoja Ahmad Yassavi and his followers, the wise poets, use both the aruz meter and the finger meter. Yassavi skillfully used both meters in his work.

In particular, one of the main reasons for the widespread distribution and popular reading of Ahmad Yassavi's poetry is its extreme closeness to folk oral literature. The wisdoms of Yassawi, written mainly in quatrains and murabba', are religious-mystical quatrains, and their ideological source covers a deep meaning, such as the Quran and Hadith. In "Divani Hikmat", the wisdom "You have become a Sufi and you have never been a Muslim" is written in murabba' form, rhymed in the form of b-b-b-a, and in order to widely illuminate the artistic image of this wisdom and increase its impact, he widely used a number of arts such as invocation, tanosub, tazad, and so on. It is this poem that we are going to analyze that severely criticizes the shortcomings of individuals who have mystical knowledge and are advanced in religion, and the false Sufis who praise the Creator with their tongues and are slaves to their own desires in their hearts.

Ey ko'ngul, qilding gunoh, hargiz pushaymon bo'lmading,

So'fimen deb lof urib, tolibi jonon bo'lmading.

Xayf umring o'tti bir lahza giryon bo'lmading.

So'finaqsh bo'lding, vale, hargiz musulmon bo'lmading[2.241].

(Content: O heart, you have committed a sin, and you have not repented,

You have boasted that you are a Sufi, and you have not become a seeker of life.

It is a pity that you have not been a Sufi for a single moment.

You have become a Sufi, but you have not become a Muslim[2.241].)

The author warns in these four: if someone seeks the treatment of sheikhdom and pirhood, first of all, let him sincerely perform the deeds commanded by Allah Almighty, live in accordance with the Sharia, refrain from bid'ah and superstitions. Let him repent for his previous sins and every moment he spent in vain, and let

him spend his nights praising and thanking Allah Almighty. If he does not do this, Allah Almighty will punish him with various punishments on the Day of Judgment.

First of all, it is necessary to clarify the word "Sufi". Who is a Sufi? Why did Khoja Ahmad Yassawi severely criticize the Sufis, saying, "You have become a Sufi, but you have not become a Muslim"?

A Sufi is someone who promotes the idea of loving Allah with all his heart, recognizing and knowing His essence and attributes, purifying the heart from the dust of ego and greed, and reaching the presence of Allah in a state of inner purity and enjoyment. In the eyes of such great beings, obedient worship in the hope of Paradise is a form of desire. For Sufis, there should be no desire for either the world or the hereafter. The only desire is to see the Almighty.[4.10].

In the history of Sufism, a Sufi should also be "pure in secret, mature in mind, and attached to the people of love" (Kashifi), and the hearts of the sleepless should be awakened by his breath. Sufis are those who converse with the divine, bring glad tidings from the secrets of the universe, voluntarily accept poverty and sacrifice their lives for the sake of goodness, they are the noble ones who unite existence and non-existence, time and space, and eternity. [4.12] In the "Divani Hikmat", the false, deceitful, and hypocritical people who act under the guise of Sufism are criticized. These lines are characteristic of the lyricism of mystical satire:

So'filig' shundog' midur doim ishing g'aflat bilan,

Donai tasbeh qo'lingda tillaring g'iybat bilan,

Sallai chilpech o'rarsen naf'i izzati bila,

So'finaqsh bo'lding vale hargiz musulmon bo'lmading...[2.241].

(Content: Is Sufism always like this? Your work is always heedless,

Your rosary beads are in your hands, your tongues are full of gossip,

You wear a turban and a shawl with a sense of pride,

You have become a Sufi but you have never become a Muslim...[2.241].)

Through these wisdoms, Khoja Ahmad Yassawi criticizes the false Sufis of his time. That is, he severely condemns those who tarnish the reputation of Sufis day and night, speak both true and false words, boast that "Sufis are among the closest people to the Almighty," and who are not even a little bit burned with love for Allah. In the teachings of Sufism, there is no need for dry, blind obedience to Allah. Performing the commandments of Allah out of fear of His anger is not a sign of loyalty, but rather a show-off. Therefore, Sufis widely propagated the idea of loving Allah with all their heart, recognizing and knowing His essence and attributes, purifying the heart from the dust of ego and greed, and reaching the presence of Allah in a pure inner state and enjoying it. The human spirit is divine, so the main

goal is to join the divine world. But Kul Khoja Ahmad witnessed such Sufis whose hearts were immersed in dust, slaves to their own desires, whose purpose in living in this life was not to gain the pleasure of Allah, but to enjoy the pleasures of the world to the fullest. The image of a false Sufi is revealed in the work through the depiction of the vices of heedlessness, hypocrisy, and hypocrisy.

Although the spirit of advice dominates the poems in "Divani Hikmat", there are also places where the tone of rebuke is expressed. The image of a murshid is revealed in the speech and tone of rebuke of the work:

So'fi bo'lsang sof bo'lg'il jurmi isyon bo'lmasin,  
Toatu taqvo qilib ko'ngling parishon bo'lmasin,  
Jonu dilda yig'lagil mahsharda yolg'on bo'lmasin,  
So'finaqsh bo'lding vale hargiz musulmon bo'lmading.[2.241].

(Content: If you are a Sufi, be pure and do not commit any sin or rebellion,  
Do not be disheartened by obedience and piety,  
Weep in your heart and soul and do not lie on the Day of Judgment,  
You have become a Sufi but you have not become a Muslim.[2.241].)

The Yasawi order is based on the idea that a servant should overcome his own ego, torture his soul (practice austerity), and strive tirelessly in this mortal world only to reach the presence of Allah. In the interpretation of mystical and mystical ideas, he effectively used the art of repetition, along with the means of artistic imagery such as metaphor, istiara, and talmeh. The artistic arts of repetition, which are derived from the content of rhetorical questioning, and the repetition of "qani" - radif, are actively used:

So'fimen deb lof uraresen so'z, afg'oning qani?  
Ashk surxu ruyi zardu chashm xunboring qani?  
Murshidi komil, mukammal roh mardoning qani?  
So'finaqsh bo'ldung vale hargiz musulmon bo'lmading.[2.241].

(Content: You boast of being a Sufi, where is your Afghan?  
Where is your love-struck face, your blood-stained eyes, your blood-stained face?  
Where is your perfect guide, your perfect soul, your man?  
You have become a Sufi, but you have not become a Muslim.[2.241].)

Among the people, Sufis were especially revered as saints and holy people. These people had a strong influence on the minds and consciences of those around them, and emerged as sultans of spirituality. Their words and actions, character and morality served as an example to everyone.[4.13] The holy hadiths emphasize that after the Prophet Muhammad, his work would continue through scholars and saints. However, there will be those who, - says Khoja Ahmad, - "will not learn

from the teachings of Iblis, may Allah be pleased with him, and will not be able to guide his disciples. Those sheikhs will be those who will not separate their souls from disbelief and error, will love the people of innovation, will hate the people of the Sunnah, will not act according to the knowledge of the Sharia, will look down on the forbidden, will commit evil, will hope for the mercy of Allah Almighty, and will despise the work of the mashoikhs."

So'fiyo, beg'am yurarsen donai tasbeh olib,  
Dunyoga mag'rur bo'lub, din ishini orqa solib,  
Qo'rqqil emdi, qo'rqqil emdi. Xudoga yolborib,  
So'finaqsh bo'ldung vale hargiz musulmon bo'lmading...[2.241].

(Content: O Sufi, you walk without a care, taking a rosary,  
Being proud of the world, neglecting the cause of religion,  
Fearful, fearful. Praying to God,

You have become a Sufi, but you have not become a Muslim...[2.241].)

Throughout the wisdom, instead of grieving and mourning the Creator's pilgrimage, introducing ordinary people to the most beautiful names and attributes of God Almighty, and guiding them on the path of guidance, the murshid criticizes the heedless who pursue petty interests, are given over to worldly concerns, and have become slaves to the external world, forgetting their inner world.

So'fiyo, qilding muhabbat da'vosini devona bo'l,  
Molu mulku xonumondin kechgilu begona bo'l,  
Kim Xudo deb so'zlasa, ming o'rgulub parvona bo'l,  
So'finaqsh bo'ldung vale hargiz musulmon bo'lmading...[2.241].

(Content: Sufi, you have made a claim to love, but you are a fool,  
Become a stranger to wealth and property,

Whoever speaks of God, be a thousand-fold angel,

You have become a Sufi, but you have not become a Muslim...[2.241].)

It should be noted that a true Sufi is one who has renounced his own self and the mortal world and rediscovered his identity in the presence of the Truth, and is a slave in appearance, but a free person in meaning. If being a slave in appearance means dedicating the body to the obedience of God, freedom in meaning means cleansing the inner self from all ties and keeping the soul free and pure. A Sufi should not be dependent on anything or anyone, and he himself should not be dependent on anything or anyone. He considers himself to be only Allah's and lives his life in the presence of Allah alone, in the pilgrimage.

To clarify the line in "Divani Hikmat" "You were a Sufi but you were not a Muslim", let's take a look at some religious scholars from the time of Piri Turkestan: O dervish, if there is an ascetic, a hypocrite, a merchant, a Sufi, or a beggar,

everywhere Sufis are filthy, their deeds are corrupt, their disciples are apostates, their Sufis are hypocrites, their dervishes are greedy, their intentions are sedition, their ways are arrogance, their traditions are heresy, their actions are evil, their results are lust, their secrets are betrayal, and their baths are noble. Sufis have no austerity, the poor have no contentment, the rich have no generosity, and the dervishes have no fear of the Last Judgment. ("Faqrnama")

So, the scholars of the Sufi category are divided into three groups. The first is the mustasuf, the second is the muttasuf, and the third is the mutasawwif. The one we need to know is the mustasuf. He is a word used for people who imitate and imitate the Sufis, but whose real goal is to pursue work, position, and wealth, and who behave like dervishes for the sake of the wealth that is a means to a position, and who have no rank. It is said about such people:

How many people have wandered without following the path of righteousness,

How many people have bought the name of Sufi and sheikh! [4.11].

In "Divani Hikmat" those who, due to their negligence, have fallen into hypocrisy, hypocrisy, and hypocrisy are criticized. It should be noted here that the word "Sufinaqsh" was used in the sense of "appearing as a Sufi", which could describe the level of a negative image.

In conclusion, it should be said that the subject matter of Khoja Ahmad Yassawi's wisdom poems is wide. Wisdom poems form the Orif virtue of understanding one's own identity and self-examination. This "discovery" (self-awareness) gradually moves the reader away from fleeting desires, directs him to the essence, and encourages him to be human. One end of these encouragements is the simplicity and folklikeness of the language of Yassawi's wisdom poems, while the other end is the penetration of the soul with strong artistic expressions, which is noticeable in both the spiritual and artistic education of the poet.

Based on the analysis of the works "Divoni Hikmat" and "Faqrnoma", it can be concluded that a realistic interpretation in Uzbek mystical literature began to take shape from the 12th century. The arts were actively used in the expression of realistic-critical views, and the images of the murshid and pseudo-Sufis were dominant.

## REFERENCES:

1. Ҳаққулов. И. Аҳмад Яссавий – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 2001.

2.      Ҳаққулов. И. Аҳмад Яссавий Ҳикматлар – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1991.
3.      Болтабоев Ҳ . Ислом тасаввуфи манбалари – Тошкент: Ўқитувчи нашриёти-матбаа ижодий уйи, 2005.
4.      Комилов Н. Тасаввуф – Тошкент: Моворауннаҳр - Ўзбекистон нашриёти, 2009.
5.      Usmon Turar. Tasavvuf tarixi. – T.: Istiqlol, 1999.
6.      Haqqulov I. Tasavvuf va she'riyat. – T.: G'afur G'ulom nomidagi nashriyot-matbaa birlashmasi, 1991.