



# CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

eISSN: 2660-6828 | Volume: 04 Issue: 08 Aug 2023  
<https://cajlp.centralasianstudies.org>

## The Sultan of Pain Mind

*Badridinova Nilufar Sadridinovna*

*The 42nd school teacher, Uzbekistan, Bukhara  
badridinovanilufar89@gmail.com*

*Received 4<sup>th</sup> Jun 2023, Accepted 5<sup>th</sup> Jul 2023, Online 5<sup>th</sup> Aug 2023*

### ANNOTATION

Mashrab's philosophy is unique, in which the influence of the doctrine of "Anal Haq" is clearly visible. In his opinion, he understands love as the basis of existence, the meaning of life, the main means of connecting a person to God. According to him, love is the main reason why God created the world. For this reason, in order to be cleansed from such qualities as anger, greed, animalistic qualities, pride, and selfishness, one should turn to his original - divine love. Otherwise, it will inevitably lose its humanity and fall into ruin.

**KEYWORDS:** Bloods of martyrs, Mashrab, fiery, fascinate researchers, rebellious spirit, spiritual maturity.

### INTRODUCTION

For a long time, I loved the people with a sad language, There are many emperors who shed the blood of martyrs. Mashrab, his fiery, folkloric poems in the literature of Uzbek and other Turkic-speaking peoples. Boborahim, one of the great figures of classical Uzbek literature, who gained wide fame with Mulla Wali's son is Mashrab.

Written under the pen name of Mashrab, it has a simple and fluent language and a rebellious spirit. A poet who has read or heard his works immediately tries to remember them does. Poet's songs with catchy verses are the heart of the listener takes a strong place in the property.

Mashrab's adventurous life was not without some conflict during his lifetime, he took part in various histories and essays in his creative activity, he was a reader and continues to fascinate researchers.

The first written information about Boborahim Mashrab is his contemporary - from Samarkand "Muzakkir ul-ashab" ("Interviewers tazkirisa») is found in the work named. Also Ziyavutdin, which appeared one after another in the past Bogistani's "Tazkirai Qalandaran", Abdulmutallibhoja's "Majmuayi Fahmi", Hakimkhantora's "Muntakhab ut-Tawarikh" ("Selected Histories"), Mirza Olim Mushrif's "Ansobus-salatin va tawarikhi khavakain" ("Genealogy of sultans and history of khagans").

Through manuscript and lithographic books such as Majzub Namongoni's "Tazkiratul avliya", more or less information about the poet Mashrab can be found in a number of works that have come down to us.

Before and after the revolution, N.I. Veselovsky, Pantusov, H.S. Likoshin, V.L. Vyatkin, I. Ahmedov, I. Sultanov, P. Shamsiev, Kartsev, Gafur Ghulam, A. Hayitmetov, A.Abdugafurov, M.Zokirov, E.Shodiev,

I. Abdullaev, O. Nosirov and other scientists Mashrab to find his works, study them, publish and research his biography.

## DISCUSSION

Literary heritage of the poet in different years chrestomatiya, manuals, separately although it is being published through publications, for certain reasons, his "Chemistry "Saodat" and "Mabdayi Nur" are still in the possession of readers.

It turns out not to be. One of the reasons for this is that they were first imbued with a religious spirit and secondly, some scholars believe that Boborahim Mashrab is the author of these works they looked suspiciously. This dubious idea was first expressed by Russian archaeologist-researchers V. Vyatkin doubts not Mashrab's works, but even that he is a historical person Professor A. Said. Academic dedicated by his students in honor of Schmidt that's what he wrote in the article entitled "The mystical poet of Fergana - devonai Mashrab" included in the collection wrote comments: "The mystic Mashrab in the history of Fergana in the XVII and early XVIII centuries the original figure is prominent.

Unfortunately, his biography is completely unknown. There are other Muslim sources from this period that shed light on his biography let alone give absolutely no information about it. In this case, Mashrab is not a historical figure a legendary figure, the story about him is a fiction. Such dubious views of Vyatkin with evidence by Professor Fitrat is strongly rejected. For example, Fntrat Mashrab in the XVII-XVIII centuries "Muzakkirul-ashab", "Majmuani Fahmi", "Muntahabut-tawarikh", etc.

Unfortunately, such controversial, confusing ideas that began in the twenties are next "Ikki Mashrab" by Gafur Ghulam, "Uzbek Literature" by V. Abdullaev history" and continued in articles and textbooks, and even some of his comments was questioned. The authors who advance such an opinion are mentioned above V. Vyatkin, A. Fitrat's articles, without stating their attitude, making a firm judgment, works such as "Mabdayi Nur" belong to the author with the pseudonym Mashrabi Soni.

They went to the level of saying that it belongs to the pen of Boborahim Mashrab. ("Two Mashrab", "Kyzil Uzbekistan" newspaper, July 12, 1959.)

Such controversial views are supported by Professor I. Abdullaev, winner of the Beruni Prize, Muhsin Zakirovlar, a well-known mashrabologist, candidate of philological sciences, in recent years.

"Mabdayi Nur" proved the opinion that the works belong to the pen of Boborahim Mashrab without a doubt. Therefore, now is the time to publish and research these works. In them philosophical and moral views of today's readers towards spiritual maturity. It is undoubtedly an important source of promotion.

Literary critic M. Zakirov is like that states the points: "Mabdayi Nur" was written mainly under the influence of Jalaluddin Rumi's "Masnavi". and the introduction is a commentary on this first verse written. After that, select different verses from this "Masnavi" for each part ending at the beginning, followed by the Mashrab itself as a commentary on these verses gave religious-legendary, moral stories.

"Mabdayi Nur" consists of 176 religious, legendary, moral stories, 30 educational pieces, 35 ghazal, consists of 2 Uzbek and 1 Arabic mustazad. This "Mabdayi Nur" written in the masnavi method is Saadi's with its own character philosophical-ethical direction as in "Boston" and "Hayratul-Abror" by Alisher Navoi in the content.

"Mabdayi Nur" is famous in Jalaluddin Rumi's work "Masnaviyi Manaviy":

In the first verses of "Mabdayi Nur" Boborahim Mashrab expresses his philosophical expressing his mystical views, God, the creator and man, is essentially one, but the human body is a pipe in which the soul is hidden. The soul separated from its essence is the soul his body is united with the absolute, in the excitement of being the source of the flute comes out. The author continues the thought, giving us an admonition to the unknown Aminiddin, goodbye invites to explore the sphere. Also, a person lives in the light world for five days arrogance radiates indifference. There are many such moral-philosophical views in the work occurs. These kinds of thoughts are included in the ghazal-musatads of the work is also clearly visible in the verses. Including the following: Sakardin is brave enough to walk with an incompetent man, If you don't find a brave man, you should kill him.

That is, being accompanied by an incompetent person on a journey, in life, is more painful than hell is equivalent to being exposed to saqar. If a good, brave man is not found, then kill him in the open prefers.

In a number of ghazals, kibru hawali - arrogant people are condemned. For example: Arrogant people, don't say hello. According to Alari, this demon has a cursed air. Many such examples can be cited. Mashrab different similes, talmih, decorated with a number of artistic visual tools such as tazad. He recited this ghazal the reader receives spiritual nourishment from them as well as high artistic pleasure.

In Mashrab's poetic heritage, which is essentially dedicated to glorifying human dignity and spiritual maturity, praising goodness and beauty, we find mature examples written in genres such as ghazal, mustazad, murabba, muhammas, musaddas, musabba, masnavi, rubai, tarikh. But Mashrab was first of all a skilled ghazal writer and the creator of many joyful and sonorous mustazads, playful and attractive murabbas, and muhammas, which were made with a feeling of sympathy for the people's sorrows. Many of Mashrab's ghazals are simple and sonorous, lively and touching, like folk songs.

Mashrab is one of the authors who wrote the most in the history of Uzbek literature. The poet's muszads, like his ghazals, are rich and sonorous, elegant and delightful.

Mashrab's work has a great place in the continuous strengthening and improvement of the murabba type in classical poetry.

Mashrab's works, which are filled with the spirit of romantic exuberance, can be included in the list of the most mature examples created in the murabba type in the history of literature. In Mashrab's ghazals, mustazads and murabbas, the theme of love and loyalty is in the leading position, while in muhammas and musaddas, deep sociality prevails, complaints about the fragility of fate and life's failures, the time (charkh, falak) and the unjust environment constantly inflicting on the individual, complaints and persecution are painful. in mieras, but strictly and sharply expressed. In the creative heritage left by Mashrab, both religious and mystical ideas, as well as some accents of the Qalandarianism, which was widespread at that time, occupy a significant place. In the poet's poems, God's existence, unity of existence, creation of all animate and inanimate beings are clearly and firmly recognized, the doctrine of God's power, immutability of fate and the Day of Doom are fully accepted.

Mashrab also created mature examples in several poetic genres in Persian. Mashrab's work had a significant impact on the literature of the following centuries. Poets such as Nadira, Huvaído, Qari, Furqat, Hamza attached takhmis and nazira to his ghazals.

Stories about Mashrab gain scientific importance as a literary-historical source that summarizes the poet's life path in a relatively complete and step-by-step manner.

Boborahim Mashrab was born in Namangan in 1640 (1050 Hijri) in the family of Valibobo, a poor farmer. According to the story, Boborahim becomes an orphan, and the financial difficulties of the family increase. His mother spins yarn for a living. In the short story, it is emphasized that the future poet was extremely honest, intelligent, correct, distinguished himself from his peers by his prompt response and observation. In any case, because he was well-versed with the scholars of his time, in particular, the foundations of religion and philosophy, he was assigned to study at the hands of Khwaja Ubaydullah, who became famous as Mulla Bazar Okhund, a Sufi monk of Namangan. For some time, Boborahim studied religious teachings and Sufi orders in Mulla Bazar Akhund, studied Persian language, and at the same time, he read with interest the poetry of the East, especially the legacy of its great representatives.

Around 1665, according to the recommendation of Mulla Bazar Okhund, he went to Hidayatullah Afaq Khoja Eshon, a great religious figure who had a great reputation at that time. Boborahim, the possessor of many knowledge, became a murid of the noble Ofoq Khoja, accepted him as his perfect murshidi and spent seven years serving him, doing his work, learning lessons, and living among his murids. It is noted in the stories that Ofoq Khoja, who highly appreciates poetry, highly appreciates Boborahim's creative talent and even recommends the nickname "Mashrab". The same meaning is expressed in this verse found in one of Mashrab's ghazals:

### GAZELLES

O oppression of love fetters - what did he do to me:

People are ashamed of me - they bypass me!

From passion all eyes bled tears, -

All seven sides of the earth are overwhelmed by the wave.

The hypocrite, melting his ardor, is inclined to the mihrab,

My mihrab - your eyebrow - I pray to you alone.

The guard came here - to take away our wine, -

Alas, the essence of the secrets of drunken love is alien to him.

And even though I endure, quietly, a hundred thousand of your cars,

You compare their crazy load with the measure of my strength.

Oh, how confused Mashrab is, exhausted by madness, -

Couldn't you just be with me for once!

\* \* \*

Wailing day and night, I pray for a fair share,

I will endure everything from the evil peri, but I will die of pain!

She is a tulip, she is a reykhana, she is a jasmine and a rose,

And the cypress bent his body before her involuntarily.

When Yusuf is beautiful - the confusion of the whole universe,

All the rulers of the world honor - to surrender to his will.  
A hundred curls of your curls have become a network of disasters for me:  
My soul, like a bird, is in them, in destructive captivity.  
The whole world is delighted with you - captivated by your beauty,  
Everyone is crying, grieving for you, languishing in a dashing vale.  
I have been longing for you for a long time and obsessed with love:  
Your menacing gaze is executing me, I have overcome sorrows.  
To me at the extinct fire to drag out all the days in separation, -  
Where is the shade of the native courtyard, there is a shelter for naked!  
The fire of your beauty is cruel: it burns the heat of the Mashrab,  
And he burns like a moth, languishing in love more and more

## RESULTS

The literary heritage left by Mashrab has not been fully identified and studied. Some researchers attribute to the poet a large work called "Mabdai Nur", which contains many poetic stories and ghazals.

Several works of fiction (novels, short stories, epics and plays) were created about Mashrab's life and work, samples of the poet's works were translated into a number of foreign languages. In different cities and regions of our country, there are amusement parks and cinemas, schools and libraries, streets and collective farms named after Mashrab.

Mashrab's philosophy is unique, in which the influence of the doctrine of "Anal Haq" is clearly visible. In his opinion, he understands love as the basis of existence, the meaning of life, the main means of connecting a person to God. According to him, love is the main reason why God created the world. For this reason, in order to be cleansed from such qualities as anger, greed, animalistic qualities, pride, and selfishness, one should turn to his original - divine love. Otherwise, it will inevitably lose its humanity and fall into ruin.

In one of his poems, "Azaldin, I loved the sad people!" the poet wrote in another place, "I hardly cry when I see people like me!" He emphasizes that he is a full sympathizer of the oppressed masses.

It is not for nothing that the ideas of "young-eyed", "happy", "painful people" and "sorrowful" are repeatedly repeated in Mashrab's poetry.

In Mashrab's "Tanho" radio series, pictures are drawn that show the truth of the people and their living conditions. These verses, which touch the heart of every reader, are a reliable proof of the full folk essence of the poet's work:

I saw a people whose tongue was full of bribes,  
I saw a people suffering from pain and suffering.  
I saw a people whose eyes were the morning planet...

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 primary, some instructions and requirements of the Sharia, fard-sunnah, and looking down on them are also noticeable, some religious principles and rituals considered sacred and skepticism, even open disdain and mockery of customs, interpretations and beliefs are common.

When talking about Mashrab's literary heritage, there is a need to make a special mention of his mustazad and murabbas. It should be noted that the poet, as the creator who created the most and mature musatad in our past poetry, made a great contribution to the steady strengthening and enrichment of this playful and cheerful lyrical type in our literature. Mashrab sang about human love, praised the beauty of this land, glorified its perfect beauty and grace, and promoted loyalty and loyalty as positive qualities.

The diversity of the folk style and artistic and pictorial tools characteristic of the poet's entire creative activity is clearly visible in his murabba' and mukhammas. Specifically, each clause:

"Oh, come on, hello!"

"Is there enough time, guys?" —

His murabbas, written in a romantic spirit ending with verses, stand out in terms of their ideological and artistic perfection.

Mashrab's high artistic skill as a lyric poet was revealed with all its qualities in his musabba consisting of eight stanzas - fifty-six verses.

Wow, you are not beautiful, nor wonderful, nor doomsday!

Hey, hey, I don't care if it hurts - my soul is happy!

This musabba, which is repeated in every stanza of the verse, can be included among the most mature examples of this type of works created in our past poetry. Although Mashrab was not much, he also used his pen in Persian, created a number of ghazals, muhammas, and finished samples in the form of "shiru shakar" (mulamma').

Boborahim Mashrab, one of the brightest representatives of the centuries-old history of our literature, enriched our poetry with many mature works and had a beneficial effect on its further development.

In the style of a veteran with natural pride:

✓ His fame is in the chapter of poetry, Mashrabo, my respectable self!

"Mashrabo, every word of yours is precious!" —

The artistic works of the poet who finished his verses have become a sacred and prestigious part of the spiritual property of our people.

## CONCLUSION

Mashrab describes the idea of divine love, that is, love for Allah, in his ghazals and rubai. Mashrab chooses the Qalandar order of Sufism, calls the people to goodness, honesty and piety, and correctness. In general, the



poet, while not denying the tenets of Islam, doubts the sanctity of some of its rules. These are especially evident in Mashrab's poems about fasting, heaven, hell, prayer, Mecca, and Kaaba. Mashrab's socio-political and moral views include urging the rulers to be honest and help the people. Ideas such as humanity, singing of pure love, calling people to friendship and loyalty, refraining from arrogance and lying, not believing in genealogy, not selling one's faith, and respecting parents form the core of Mashrab's worldview.

## REFERENCES

1. Mashrab. Selected works. - Tashkent: G'. Ghulam Literature and Art Publishing House, 1971, - (192). .
2. From Mashrab poetry. - Tashkent: Uzbekistan, 1979, - (126).
3. Mashrab. Izbrannoe. - Tashkent: Uzbekistan, 1980, - (158).
4. Mashrab. Devon. - Tashkent: G'. Ghulam Literature and Art Publishing House, 1980, - (352). .
5. Mashrab. Devon. - Tashkent: Generation of the new century. 2006, - (608).
6. Mahmudov M. Awe and contemplation. - Tashkent: G'. Literature and art named after Ghulam publishing house, 1990, - (192).
7. Makhdumi Azam Dahbedi. Zubdat us-salatin. Sogdiana. 1994. - (76).
8. Mahmoud As'ad Joshon. Sufism and self-education. - Tashkent: Cholpon, 2000, - (94).
9. Mahmoud As'ad Joshon. Yunus Emro and mysticism. - Tashkent: Science, 2001, - (128).
10. Sobirovich, T. B. (2023). Basic Criteria for Building the Third Renaissance in Uzbekistan. *Asian Journal of Applied Science and Technology (AJAST)*, 7(1), 149-157.
11. Sobirovich T. B. Evolution of ideas and views on the development of democratic society and spiritual renewals //Scientific Bulletin of Namangan State University. – №. 10. – C. 243-250.