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IDEOLOGICAL FEATURES OF MASHRAB'S POETRY

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ABSTRACT

The article talks about the characteristics of the works of the poet - Boborahim Mashrab, his creative style, his language and manner of expression, his skill in using artistic means of speech and imagery.

KEYWORDS

Style, poetry, meaning, work, language, theme.

INTRODUCTION

Even though Boborahim Mashrab's lyrics were not written in a special style, his legacy has come down to our times through many copies of Mashrab's Tale. He wrote poems and ghazals under the pseudonyms Rindi, Umam, Mahdi, Zinda and Mashrab. In the sources, Mashrab's nickname is interpreted in different ways. It is assumed that only two of its meanings are close to the truth, because they serve to complement each other's content.

Mashrab - maslak means co-relationship. There is a similar explanation in "The Story of Mashrab": "Whoever is my friend, I will befriend him. Whenever I fall into a pot, I boil it, that's why I named myself Mashrab" (p. 32). So, with his words, whoever is my friend, I am his friend, expresses his opinion on the unity of the ideological path, as well as solidarity. This nickname can also be interpreted as "Partner of divine wine", a heart familiar with divine love will certainly

guide people to goodness. He guides them to find the right path.

One of the best representatives of Zullisonain tradition - Boborahim Mashrab created his works in two languages - Uzbek and Farsi-Tajik.

Controversial opinions have been expressed about the poet's work for many years. Conflicts of opinion were caused, and as a result, the essence of his poems were evaluated objectively, truthfully and without politics in recent years. This is a valuable discovery, because the real image of Mashrab as a creator is revealed in his poems.

He is a Sufi poet. In the background of the creation and content of the content of his poems, the interpretation of Sufi ideas was hidden. So what is Sufism itself? Sufism is the science of knowing and loving God through self-knowledge. It is "a science that investigates the inner world of a person, that is, his soul." [1] A person can be any kind of appearance, but if he is self-aware and self-righteous, he becomes a truth-seeker, which brings more benefits to the society. The period of human life consists of the struggle of two opposing forces - good and evil. The essence of the teaching of Sufism is to expose the human passions that exist in his body, to show the ways to overcome them, to awaken the divine qualities of the soul and to develop them. Because the main goal of human life is to become divine, to reach the Truth,

that is, to the original essence. For this, there is only one way, which is revealed in these three contexts, that is, breaking the ego, transcending oneself, and recognizing oneself. In this regard, Bayazid Bistomi's conclusion in "Nasaym ul-Mohabbat" is very instructive:

"...Boyazid said, I saw the Almighty God in a dream, I asked him, O God, what is the way to you. He said, "Get over yourself, come to yourself." [2]

One of the central and most basic ideas of Mashrab's poems is the interpretation of human self-awareness and self-awareness. He, who during his life traveled to many countries and observed the way of living and the different nature of people of different classes, came to the conclusion that the main reason for all the tragedies that befell them is their own ego. That's why he chooses the path of the Qalandar as an example to inform his contemporaries and relatives about the essence of the world he perceives.

In literary studies, the Qalandari way, which some of the creators of the field of literature considered to be the correct and acceptable way, has not been properly explained. Hence, it is very important to know the conditions and requirements of the Qalandari style in understanding the meaning of Mashrab's works. Sometimes, the work of a poet is subject to interpretation and explanation, and the content of his poems, which has a religious tone, remains out of sight

and its meaning is hidden. It should be emphasized that the legacy of our classical music is closely related to the religion of Islam, including the creation of Mashrab, their interpretation requires knowledge of religious concepts and Sufism.

In some of the sources and scientific researches, there are rarely comments on its essence, and even today scientific researches are being carried out by some researchers of the science of literature. These were the reasons why Mashrab's poems were sometimes not properly evaluated until later years. Or there was a limit to the influence of modernization in his understanding of the meaning.

The term qalandar is explained in the dictionary of Navoi's works as follows: "A qalandar is a dervish who renounces all worldly existence and wanders; He is a crazy and careless person." Although this explanation partially clarified the essence of the term, it cannot give a complete idea of the Qalandari maslak. Although in the first place, Navoi's words are valid.

In the science of literary studies, there are various debates about Qalandar and the way of Qalandar. A group of scholars believe that it was formed in the XIII-XIV centuries, but some others, including Fitrat, also say that it appeared in the XII-XIII centuries after the era of Ahmed Yassawi.

As for explaining the specific characteristics of Qalandari, many researchers have different and

complementary views. For example, in "Haft Qulum" it is stated: "Qalandar is the name of a person who is free from any formal invitations, any notes, separated from various religious customs and actions, as well as abandoning material and life ties and all customs and worships destroys".

Maulana Abdurrahmani Jami in "Nafahat ul-uns" explains it as follows: "Qalandars perform the obligatory parts of religious worship." ...Malamatians perform religious worship, but they hide it from the people. As for the Qalandars, they directly violate religious rituals."

In "Bahor Ajam" the following verse is given:

Don't tell me the name of the leader.

For a long time, I saw the path of the beggars.

If we observe the occupations and activities of Qalandarians and summarize what has been said about them, we will see that the characteristics of several sects are connected in their path. In particular, in their way of life, the commonality of customs and traditions, some signs of blame and the correlation of universal ideas, the humanity characteristic of role-playing can also be observed.

Qalandars had their own unique behavior, manners and clothing. There are requirements and conditions that they must follow. The work "Qalandari treatise" is also kept in the collection of Sufism manuscripts under

the number 9175 at the Institute of Oriental Studies named after Buruni of the Academy of Sciences of the Republic of Uzbekistan. It provides brief information on the conditions that applicants must comply with. In particular, the concept of poverty, which should be formed in the behavior of the people of Qalandar, is emphasized. It emphasizes 3 important signs: "The scholars of the Tariqat said that poverty has three signs: kind as the sun, generous as the rain, and humble as the earth." [3]

Wearing a hijab and receiving the status of poor were considered important in the calendar system. Qalandars had special clothing habits, such as a jacket, a hat, a belt, wearing a hat, a scarf, standing on a tripod, resting, and wearing skin. Each of these had symbolic meaning and strict responsibility. In the thesis, the hat, which is considered a dervish headgear, is explained in detail. The most important quality of its essence is indicated as follows: "And you know that the hat has four houses. 1. The house of the law. 2. The house of the religion. 3. The house of knowledge. 4. The house of truth. And again, the hat has four leaves. 1. Leaving soul. 2. Leaving people. 3. Leaving this world. 4. Leaving the hereafter." [4]

After all these pointers and information, the essence of Qalandarology is briefly presented at the end of the thesis: "Dervish, Qalandar's rite is not to hesitate on the path of truth and not to talk to people in vain. And again, the etiquette of carrying a cough is to be clean

and fast before reaching home. And on the way, he should not look at the four sides and at the non-mahram. And keep your tongue from lies, do not disrespect the elderly, have mercy on the poor and keep all your organs clean, because Qutb Khwaja Bahaul has done this in the true spirit of God, and this is what he commanded." [5]

Fitrat, a mature literary scholar, got acquainted with many sources related to Qalandari. He recalled the situations he witnessed in life and compared them. Summarizing all of them, he made the following conclusion: "Qalandar is a branch of Muslim Sufism. This practice continued in our country until the following days. Outside every city of Uzbekistan, there was a place called "Qalandarkhana", which turned it into a beautiful garden. A beautiful garden. There lived beggars. Some of them were local people, some of them were travelers, landless people, who did not have private property, whose main occupation was begging. Twice a week, he went around the cities and markets to beg. they played. They had typical Qalandari melodies. Among them, those who had the best voices read the poems of the poets Yassavi and Mashrab, and others sang its verses. Among them was a chief who was called "grandfather". The money collected during begging was happening, these grandfathers collected and provided for them" [6].

Thus, the ideas of the above sources help to understand the essence of archeology. It goes without

saying that their appearance gives an idea of their inner world. In classical literature, some creators also created works of art that clarify the purpose and essence of poetry. In particular, Boborahim Mashrab also created many poems and ghazals, clearly explaining their humanitarian ideas. His ghazal along the lines of "Qalandar Bul, Qalandar Bul" is one of such works. This work can be the basis for understanding the content of the Qalandarology and the study of Mashrab's creativity. Here, the lyrical hero shows the way to reach the original goal, to be spiritually free. In his precious works, Boborahim Mashrab preaches and encourages liberation from the pleasures of the mortal world, and also teaches the ways to be blessed in the next world.

If you want me to be free, if you want me to walk freely,

If you want to travel the world, stay, stay.

If you want to burn the truth, if you want to kill the error,

If you say to sweep Hamasin, be a qalandar, be a qalandar...

The life line of Boborahim Mashrab can be compared to a huge endless road full of ups and downs. Because there is no ready and smooth road in life for anyone. Everyone finds their own way. Sometimes obstacles arise in this process. In other cases it works fine. Sometimes, errors and mistakes become painful. A

person does not know what awaits him four steps away. In such cases, literature is a guide that frees a person from these entanglements. This is the only great legacy our ancestors have left for us.

Hazrat Sheikh Saadi observed the human life with dreams and said: "Oh, I wish that a person was given two lives, the first time he would draw conclusions from mistakes and mistakes and learn from experience, and the second time, as he wanted, he would live with dreams without dreams".

Hazrat Alisher Navoi also expressed the same opinion as follows:

Yarab, ul gadomen at your door,

Kim, I'm wrong from head to toe.

It is clear from the content of our precious literature that our great and learned, intelligent and wise people have also suffered from the exiles of the world. And they have dedicated their whole lives to show the right path to their peers. From here, they were called to self-awareness, vigilance and patience.

Boborahim Mashrab is among such wise creators. But the understanding and understanding of the world in his worldview has its own strengths. The lyrical hero in his poems has a high spirit. When it comes to man and the world, he draws deep conclusions with firm conviction. He also knows that the world consists of mistakes, dreams and lies. However, this does not

discourage the lyrical hero of the poet. Because he understands very well that in the context of these mistakes there is only one truth that can be trusted and relied on. This is Allah:

All are strange except one god, Mashrabo,

If there is a flower in my hand, why not a thorn!

God is more than a believer, his lover is more certain than human error. Wow, the content of Ba's life is beautiful, thank you. A person has perfect morals, honesty, and purity.

Another reason for his idea is that when he looked at Mashrab, he created the Buddha's world. Alas, most of the people do not understand the meaning of life, which is more important than the knowledge and understanding of life. After all, you will appreciate every moment of your life and enjoy every moment of perfection. Ghair az in Mashrab dar asarhoi khud ba masala and problemhoi olamsummumul attention kalon medihad. Oh man, you are so careless and sleepy. Ū rūhhorō ba zindavu dorī tashviq mekunad. Every student, who knows the poet's thoughts, feels that there is a lot of passion and enthusiasm. God is looking closely at the poet's every drawing and every creation. What kind of a beautiful singer, who looks at everything around him, knows what dreams he has and what steps he takes, how can he feel happy?

Let mountains of salt cry for my longing,

No one understands my words,

The same must be said, what disturbed Mashrab's heart was the indifference of the people. Mashrab accepted the "sad heart" and suffering people with perfect manners. Painless people made him sad. The poet was able to describe a deep spiritual scene in the two lines of the above-mentioned poem. The main content is mental and spiritual loneliness. Silence is always a lonely companion. The mountains keep the secrets of the years in their chest, in the chest of silence. His timeless tales are worth listening to and understanding. So, the poet did not use the image of the mountain in vain. He perceives the eternal reign of this silence with a delicate poetic heart. He sees in it the image of his loneliness, that is, his mental loneliness. He compares the stream flowing from his chest to his tears. He feels that the mountains, which have seen many past generations, sympathize with him. Among the people, he also welcomes intelligent and mysterious people. This desire reminds him of his loneliness. However, this is not a sign of discouragement. This kind of situation, which seems to the reader to show a sense of depression, but in fact, in the image of Mashrab's lyrical hero, is a spirited person in love. On the contrary, it raises the spirit of the lyrical hero. It leads to the subjugation of the soul and the world of existence. He feels his identity as a stranger far from God. He feels alone and lonely. As a result, his target address, the field of his efforts

expands. His existence is covered by the unity of existence.

As we mentioned above, the main purpose of Mashrab's poems is to wake people up. Also, it is to guide them to mutual love, mutual understanding and understanding of Allah. From the point of view of the poet, every heart is a mysterious world. He calls his contemporaries to love themselves and to love each other over the past. Hurting someone's heart is like breaking a hundred Kaaba. Understanding the heart and purifying it is a means of bringing a person closer to God. Because, just as a soulful light spreads from a dust-free pipe, in a pure heart, the good news of divine love, love of life, love of beauty emerges. Such an interpretation of divine love can be clearly observed in her work. However, for many years, his works, which develop the essence of divine love, have been evaluated in a limited sense, that is, as metaphorical images of love. "Anti-religious themes" in the poet's work are also the result of a one-sided interpretation.

In addition to this, in Mashrab's work, the teaching of love has many unique features. According to him, understanding the heart and keeping it clean is a means of closeness to Allah. Because just as a reed that has been cleaned of dust emits a soulful sound, from a cleansed heart, the sound of divine love, as well as the love of life and love for beauty, is sung. However, for many years, the works that developed the essence of divine love were evaluated as

metaphorical images of love. The introduction of "anti-religious spirit" to the poet's creativity is also a result of it...

Boborahim Mashrab cannot agree with the thoughts and actions of hermits on the basis of divine love. Because in his opinion, an ascetic is a greedy person in God's presence, who is searching for paradise day and night. This is why he does not replace the ascetic prayer with a glass of wine.

Hermit, drink me a bottle of may, pray for you,

I sold a thousand taqvins for a cup of may.

Along with being a mature thinker and Sufi poet who propagates Sufi ideas, Mashrab also appears as a singer of ordinary human experiences. In his works, we can see the sincere expression of such experiences, such as longing for the homeland, the feeling of being indebted to the mother.

The artistic use of Mashrab's works is also unique. His ghazals are polished with unexpected folk expressions. While reading the poet's poems, a person feels the saffron color of Hijran in his heart:

If I see your yellow rose sweet face once a day,

I will not turn away if I see a hundred thousand troubles.

People say that the yellow flower is a symbol of migration and separation. Such new similes, series of symbols can be cited from the poet's poems.

And of course, it is regrettable that the poems of such new poets have not been discussed properly, that is, in detail, until the present era. And even in any source or sources, at least none of his songs and ghazals have been analyzed or properly explained. Only one ghazal of Mashrab was explained in detail by Najmiddin Rashidov. What is more, the commentator gives the following during the explanation of the verses: "Boborahim Mashrab considered himself a singer of the love of Allah, his claim was proved by the explanation of his ghazal, in which Adam (pbuh) to Muhammad Mustafa (pbuh) are mentioned. In the last stanza of his poem, the poet emphasizes that it was God's unique grace that he gained knowledge of divine knowledge and became a singer of the Lord. Wahama has acquired his wealth due to the pure and unique love of Almighty God:

Everyone will say: "Mashrab, from whom did you learn so much knowledge?"

God bless you, I taught everyone on Mavladin.[7]

The rich and priceless poems of Boborahim Mashrab indicate that he was well aware of the classical works of Persian-Tajik literature and was inspired by them in the process of creating, and created poems and ghazals in the Uzbek language and partly in the Tajik

language. It should be noted that the poet even wrote in the "milk and sugar" style. Such valuable services of Mashrab are appreciated today and his Uzbek works are translated into Tajik by many fans and enthusiasts of his work. It is true that every translator has his own style and taste, so there is a similar variety of taste among the translators of Mashrab's poems. In the translations of Vahab Hakimov, you can see the simplicity of the true poems of Mashrab himself. For example, it is enough to look at one of his ghazals:

My heart is very disturbed by his death.

If I don't see him, he is the same on the ground now...

I sympathized with the dogs, poor Mashrab,

God, God, it's amazing grace and kindness today..[8]

In conclusion, it can be said that Mashrab, like the previous Zulli writers, was a continuation of the traditions of Uzbek and Tajik classical literature in creating poems and ghazals and in creating high meanings and contents. His distinctiveness is more evident in the fact that he acted directly as a representative of the Qalandari style, and sometimes he chose a unique style in the style, tone and charm of the poem. He masterfully and expertly used artistic arts such as similes, similes, metaphors, sarcasm, symbols, and traditional poetry templates. And even in some of his ghazals, he used several types of art at once, embellished with pleasant rhymes and rhymes.

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