

# The Image of Hakim as A Carrier of Sufi Ideas

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**Abstract:** Sufism has developed since the early centuries of Islamic history. Among its founders are figures like Hasan al-Basri, Rabia al-Adawiyya, and Bayazid al-Bistami. Later, Sufism was further developed by great mystics such as Imam al-Ghazali, Ibn Arabi, and Jalaluddin Rumi. In Central Asia, individuals like Ahmad Yasawi, Bahauddin Naqshband, and Alisher Navoi played a significant role in advancing Sufism through their important written works.

**Keywords:** Sufism, hakim, suf, yun, sheikh, Omar Khayyam, Sheikh Sa'di, Jalaluddin Rumi, Farid al-Din Attar, Nizami al-Dihlavi, Alisher Navoi.

**Introduction:** Sufism - a spiritual and mystical branch of Islam that focuses on a person's closeness to Allah, their spiritual purification, and the attainment of moral and spiritual perfection. The word 'Sufism' is derived from the Arabic word 'suf' (wool), as the early Sufi sheikhs wore simple woolen garments, which led to this name. The main goal of Sufism is for a person to overcome their ego (nafs), get closer to Allah, and live in pursuit of His approval.

Sufism has developed since the early centuries of Islamic history. Among its founders are figures such as Hasan al-Basri, Rabia al-Adawiyya, and Bayazid al-Bistami. Later, Sufism was further developed by great mystics such as Imam al-Ghazali, Ibn Arabi, and Jalaluddin Rumi. In Central Asia, figures like Ahmad Yasawi, Bahauddin Naqshband, and Alisher Navoi made significant contributions to the development of Sufism with their influential written works [1].

The ideas of Sufism have had a profound influence on the works of many writers and poets in the Islamic world. For example, in Alisher Navoi's "Khamsa," Sufi ideas play a significant role. His works express themes such as divine love, enlightenment, and the overcoming of the ego. Jalaluddin Rumi's "Masnavi"[2] is considered one of the brightest examples of Sufi poetry. Sufi ideas are also reflected in the Rubaiyat of Omar Khayyam.

The main principles of Sufism that have been studied up to the present day in understanding and living this path include: enlightenment, love, ego (nafs),

asceticism (zuhd), acceptance of fate, unity of existence (wahdat al-wujud), spiritual education, and the relationship between the disciple (murid) and the spiritual guide (murshid). These principles encompass the key aspects of human nature and guide the spiritual journey.

If we examine these principles, in Sufism, the path of enlightenment (ma'rifat) is considered the source of true knowledge about Allah. In Sufism, it is the sheikhs who guide the individual towards achieving enlightenment, that is, understanding the essence of Allah. They teach that in order to attain enlightenment, a person must overcome their ego (nafs) and renounce worldly desires.

In the principle of divine love (Ishq), true love for Allah is emphasized, and this love is said to guide a person from worldly love to divine love. Current scholarly research shows that the theme of divine love is extensively discussed in the works of Sufi poets and mystics, holding a central place due to its relevance. For example, Alisher Navoi's Layli and Majnun expresses the idea of divine love, which supports this idea. In the principle of overcoming the ego (nafs), it is argued that nafs represents a person's internal struggle, desires, and wishes. In Sufism, overcoming the nafs involves the spiritual purification of the individual, renouncing worldly desires, and drawing closer to Allah. By overcoming the nafs, a person becomes spiritually cleansed and connects with the divine through a profound inner feeling and understanding.

In understanding and interpreting Sufism, the concept of asceticism (zuhd)—renouncing worldly pleasures—plays a crucial role. This principle encourages individuals to abandon worldly wealth, fame, and desires. Zuhd elevates a person spiritually and differentiates itself from other principles by offering the opportunity to draw nearer to Allah.

In Sufism, the principle of accepting fate (taqdir) encourages a person to fully surrender to Allah's decree and be content with His will. This principle brings spiritual tranquility to the individual and is studied as a source of spiritual strength.

Another principle is the concept of Wahdat al-Wujud, or the idea of unity in Sufism, which asserts that in reality, all existence is one and that everything originates from Allah. Through this idea, Sufi sheikhs guide individuals to unite with Allah and understand His essence.

Furthermore, spiritual education and the relationship between the disciple (murid) and the spiritual guide (murshid) are among the central principles of Sufi teachings. In Sufism, spiritual education holds a significant place as it aims to lead a person to spiritual perfection. The disciple receives spiritual training from the spiritual guide and, based on the guide's instructions, attains spiritual enlightenment. The spiritual guide's role is to lead the disciple on the right path, providing them with spiritual knowledge and experience.

Sufism continues to play an important role in meeting the spiritual and emotional needs of individuals today. It directs people towards peace, comfort, and spiritual purification. In the modern world, where problems like stress, anxiety, and spiritual emptiness have increased, Sufism is valued as a means of spiritually strengthening individuals and providing them with spiritual energy. Sufism is an inseparable part of Islamic history and culture, fulfilling the task of uplifting people spiritually and granting them inner peace and strength. From ancient times to the present day, the tradition of conveying and expressing the essence of Islam through Sufi ideas has been a means of communicating these ideas to society. Through this, the creator has used images to convey their ideas and interpretations accurately to their followers. Among these images, the figure of the Hakim holds a special place, as it embodies both its literal meaning and the deeper interpretations of the image. In promoting Sufi ideas through the figure of the Hakim, we can see that great scholars of the Eastern world, such as Sheikh Sa'di, Jalaluddin Rumi, Fariduddin Attar, Nizami al-Dihlavi, and Alisher Navoi, have made significant contributions through the many stories and anecdotes they included in their

works.

Stories related to the figure of the Hakim are widespread in various literatures, and these stories often revolve around wisdom, moral values, and the understanding of truth. The following stories and examples demonstrate the role of the Hakim and his significance in teaching people Sufi ideas.

In particular, in Sheikh Sa'di's work *Gulistan*, we see the moral lessons of the Hakims and wise individuals through numerous stories. In one of his stories, Sa'di describes the wise thoughts of a Hakim as follows: One day, a Hakim came to a large city, where he made efforts to ensure justice. Upon arriving, the people of the city, upon recognizing him, asked for his advice. One person complained to him, demanding that someone who was not fulfilling his duties be punished. The Hakim, not wanting to punish the person, responded with the following: "If you truly seek justice, instead of correcting the mistakes of others, try correcting your own mistakes."

Through this story, Sa'di emphasizes that justice, patience, and correcting one's own mistakes are more important than trying to fix the mistakes of others.

In Jalaluddin Rumi's *Masnavi*, the figure of the Hakim is depicted through numerous stories. Rumi's tales often promote the idea of seeking life's truths in order to achieve spiritual or moral elevation. One such story gives an example: One day, a man came to Rumi asking how to attain spiritual elevation. Rumi responded as follows: "If you wish to seek the truth, abandon the things within you and learn to dedicate yourself only to the truth for years. All other things will become invisible, and only the elevation of the soul will remain." Bu hikoya orqali Rumi haqiqatni izlashda birinchi o'rinda insonning ichki dunyosini, qalbini va niyatini to'g'ri shakllantirishni ta'kidlaydi. Faqatgina inson ruhini ya'ni bilim olishni yuksaltirish nazarda tutilgan.

Fariduddin Attar, in his work *Mantiq ut-Tayr*, portrays the inner world of humans and the wise individuals guiding them through the metaphor of birds. One such story presented in the book is as follows: One day, the birds gather and decide to seek their true purpose. They turn to their Hakim, the wise bird, and ask, "How will you lead us to our goal?" The wise bird responds, "When you first know yourself, when you truly understand yourself, only then will you reach the truth, beauty, and tranquility."

This story presents the guidance of a true Hakim in the process of self-realization and discovering inner truth.

In Nizami al-Dihlavi's work *Mahzan ul-Asrar*, there are many stories about the wisdom of scholars and their

responsibility towards humanity.

As an example, we can cite the following story: One day, a member of a city's population approaches a Hakim, expresses his pain, and asks for a solution to his problem. The Hakim responds: "To understand your pain, first, analyze your inner world. Without illuminating the darkness within your heart, we cannot change the external world."

Through this story, the Hakim, with his wise and insightful advice, helps illuminate the inner world of individuals and aids them in finding the truth.

Stories related to the figure of the Hakim typically highlight the importance of wisdom and justice in addressing moral and spiritual issues in life. Wise individuals often strive to understand not only the external world but also the inner world of a person, including their heart and intentions. These stories teach us the significance of self-realization and ensuring justice in order to find the right path in life.

In Navoiy's *Xamsa*, the influence of wise and righteous Hakims is felt through various characters in the five epics. In particular, the following epics feature this figure prominently:

"*Hayrat ul-Abror*" is an ethical-philosophical work consisting of 64 stories. It depicts various wise individuals, just kings, pious people, and mystics. One of the stories related to the figure of the Hakim is as follows: In a story about a wise Hakim choosing his profession, the Hakim explains the reasons for his pursuit of knowledge and enlightenment. He understands the falseness of life, the temporality of worldly pleasures, and the true purpose of human existence, which is spiritual purification. This story illustrates the mystical idea of the importance of knowledge in overcoming the ego.

"*Farhod va Shirin*" is an epic centered around the theme of love, but the figure of the wise Hakim also makes an appearance in it. Farhod is a young man who strives for knowledge and enlightenment, learning from wise Hakims. He is taught the following ideas: love is the path to divine truth, overcoming the ego is the key to true happiness, the wealth and pleasures of the world are fleeting, and true ascension lies in the purity of the heart.

"*Layli va Majnun*" is an epic dedicated to Majnun's spiritual struggles and his experiences on the path to attaining divine love. Majnun's mentors, the wise Hakims, constantly advise him on patience and mystical reliance. The truth that Majnun hears from the Hakims is that love is the means that brings a person closer to Allah, and by renouncing worldly love, one can attain divine truth. True wisdom is reflected in spiritual purity.

In the epic "*Sab'ai Sayyor*," consisting of symbolic stories related to seven planets, each planet is associated with tales of wise individuals and just kings. In these stories, the wise Hakims teach lessons on understanding the truth, renouncing the deceptions of the world, and the path to moral perfection. They emphasize the importance of inner wisdom, self-purification, and spiritual growth as central themes, guiding people toward a higher understanding of life beyond material pursuits.

"*Saddi Iskandariy*" (*The Alexandrian Wall*) is a poetic work in which Alisher Navoi portrays Alexander the Great (*Iskandar Zulqarnayn*) not only as a powerful conqueror but also as a seeker of truth, deeply engaged with spiritual and philosophical ideas. The dialogues between Iskandar and wise Hakims (sages) convey profound Sufi concepts. Among the advice given to Iskandar by these sages are the following: the true meaning of power lies in serving justice and truth; worldly rule is temporary, but spiritual elevation is eternal; and true greatness is associated with knowledge and righteousness.

Through this work, Navoi emphasizes that the true greatness of any leader lies not in material power but in spiritual maturity, wisdom, and justice.

The figures of Hakims and Greek philosophers are among the traditional characters found in Eastern literary works such as the *Khamsa* collections, especially in those poems dedicated to Alexander (*Iskandar*). The tendency to depict Greek philosophers like Socrates, Plato, and Aristotle as Muslims began as early as the 10th century. This was due to the belief that their views on perfect morality aligned with Islamic and Sufi ideals. Their wisdom was considered to serve the cause of Islam, and thus they were often portrayed as figures who embodied Islamic values.

The wisdom originating from ancient Indian, Persian, and Islamic thought also began to be attributed to these figures. Alisher Navoi scholar Ilyos Ismoilov, who studied the genesis of Greek philosophers in the *Iskandarnama* traditions, notes that "they entered the *Khamsa*-writing tradition as characters with a Muslim appearance. That is, by the time of Nizami and Navoi, perceptions of Greek sages had already taken on an Islamic character." Therefore, it is logical to trace the interpretations of these figures in Nizami and Navoi's works back to Eastern sources—particularly Persian *andarz* (moral teachings) and Arabic wisdom literature. Among these figures, Socrates, Plato, and Aristotle are considered the most prominent.

In the *Iskandarnama*, scenes such as Iskandar's secluded conversation with seven sages about the foundation of the universe, his question-and-answer

exchange with Indian philosophers, and the guidance manuals written specifically for him by Aristotle, Plato, and Socrates are included to demonstrate Iskandar's spiritual and intellectual maturity as a sage. These episodes aim to justify his elevation to the level of prophethood and emphasize the influence of scholars on the fate of a nation. Naturally, the circle of true scholars and philosophers is illuminated by the light of knowledge.

One day, Iskandar awoke from sleep and ordered that Socrates be brought to him. However, Socrates, who led an ascetic and secluded life, declined the king's invitation twice. He listed the reasons why he could not come:

My intellect, which can distinguish between good and evil, tells me that I must not enter the royal palace;

There is no affection in the king's heart or words for an ascetic like me;

A human does not play with Gabriel who stands at the threshold of the divine;

The king's confidants do not look kindly upon a poor man — they are like sea monsters ready to devour pearls and jewels.

A person who serves a king must have a sweet tongue, but someone like me, who speaks bitter truths, will undoubtedly face the king's wrath;

Even if I wanted to go to the palace, a single stone on the road would be an obstacle to me, and my horse would stumble;

Those who try to harm me are in fact harming themselves, because:

"What benefit or gain do I seek from the people?

I have fastened the belt of truth upon my waist."

The envoy conveys Suqrot's response to Iskandar. Deeply affected, Iskandar sets out for the secluded place where Suqrot lives. The philosopher's humble lifestyle leaves a strong impression on the king.

"Come with me to the palace," Iskandar says, "and you will be free from the worries of the world."

Suqrot's refusal to accept this offer inevitably reminds one of the conversation between Özgürmish and Ögdülmish in the epic "Qutadghu Bilig", as explored in discussions on Alisher Navoi's literary and scholarly legacy.

"Your wheat bread is less sweet to me than my barley bread;

If a person tires from lifting a single straw, how can he bear a burden as heavy as a mountain?"

"You eat a lot, while I eat little;

The world is like a feast spread before you,

Yet no matter how much you consume, you are never satisfied.

In both heat and cold, I make do with a single worn cloak,

While you wear layer upon layer of robes..."

In conclusion, both stories present the depiction of wise figures through various characters. Through the figure of the Hakim, Navoiy expresses the concept of searching for truth. He guides people towards achieving true spirituality. Moreover, through the Hakim figure, Navoiy advocates for the idea of divine love, directing individuals to transition from worldly love to divine love.

The Hakim's wisdom in these stories becomes a symbol of higher knowledge and spiritual enlightenment, serving as a beacon for others to follow on the path of truth and divine affection.

Through the figure of the Hakim, Navoiy promotes the idea of overcoming the ego and attaining spiritual purity. He calls on people to renounce the desires of the ego. In the narratives of the epics, the Hakims play a crucial role in advancing the ideological motifs of the story, complementing and refining the main character, Iskandar. Iskandar consults the Hakims on every matter, follows their wise counsel, and, with their help, resolves problems and overcomes dangers.

Thus, in Saddi Iskandariy, the Hakims do not merely remain within the confines of their scholarly work; they actively participate in socio-political life, fighting for the practical and real-world outcomes of knowledge, science, and thought. Navoiy envisions and desires that the scholars and intellectuals of his time should be similarly engaged—contributing not only through their learning but also by participating in the betterment of society. Navoiy advocates the idea that state leaders should act in consultation and collaboration with intellectuals and wise individuals. He addresses various socio-political and ethical-educational issues through the language of scholars. This is often presented in the form of a dialogue, such as the exchange between Iskandar's questions and Aristotle's answers. Alisher Navoiy was a wise individual who always revered and valued knowledge and wisdom. In many of his works, the figure of the Hakim or wise scholar appears frequently. Throughout the Khamsa (Five Epics), the image of the Hakim is repeatedly included.

For example, in Hayrat ul-Abrar, there are examples from the lives of wise men, while in Farhod va Shirin, it is mentioned that in Chin Khaghan's palace, there are four hundred scholars serving, each of whom could be compared to Aristotle in terms of wisdom. The figures of Socrates, Suhaylo, Mulkoro, Moniy, Bonyi, and

Qoran are all depicted as Hakims and wise men around Farhod. The figures of Hakims and scholars are also present in Layli va Majnun and Sab'ayi Sayyor. In all the Khamsa epics, the kings are portrayed as individuals who consult with wise and learned people to guide their actions.

However, in Sab'ayi Sayyor, Navoiy refrains from including wise figures around the character of Bahrom. The absence of advisory Hakims in this particular story increases the significance of the narrative's aim, as the lack of these wise figures highlights the separation of kingship and love in this context.

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