

# The Image of Soqiy In the Poetry of Shermuhammad Munis

Otamuratova Sadoqat To'liqinbek qizi

PhD student, Urganch State University, Uzbekistan

**Received:** 26 February 2025; **Accepted:** 22 March 2025; **Published:** 25 April 2025

**Abstract:** This article discusses the characteristics of the image of the soqi, one of the mystical images, and the artistry of this image in the work of Shermuhammad Munis.

**Keywords:** Mysticism, image, soqi, Shermuhammad Munis, rind, may, sheikh, kosagul.

**Introduction:** Literary scholars A.Rustamov, N.Komilov, I.Haqqulov, E.Ochilov, M.Asadov, I.Adizova, Z.Mamadaliyeva, N.Bozorova, Z.Rakhmonova, N. Alikulova, and other literary scholars have extensively examined the image of the Soqiy (cupbearer) in Sufism in their scientific research.

In Sufi literature, the essence of the Soqiy's image is presented as follows: The Soqiy's abode is the tavern or wine house (mayxona, xarobot); the Soqiy's vessels are the bowl, goblet, and cup (jom, qadah, sog'ar); the Soqiy's beverages are may (wine), boda (wine), and xamr (intoxicant), (sharob, may, boda, xamr).

It is difficult to imagine the literary environment of Khiva without Sufi literature. Of course, Sufi literature occupies an important place in the work of every Khorezmian writer who considered Alisher Navoi, the great thinker who brought Sufi literature to an important peak, as his mentor. In particular, Sufi literature occupies a leading place in the work of the poet, historian, translator, and calligrapher Shermuhammad Munis. Sufi themes and ideas, and mystical images were sufficiently present in the poet's work. In particular, the image of the soki is one of them.

## Analysis of the literature on the topic.

In the explanatory dictionary of the Uzbek language, the word soqiy is defined as follows: "SOQIY [Arabic. wine, wine-pourer] Wine-pourer, cupbearer". The explanation in the National Encyclopedia of the Republic of Uzbekistan is as follows: "SOQIY (Persian) - see Kosagul"; "Kosagul, Soqiy - a person who pours

wine (drink) for companions (circle) at a wedding, feast (banquet). Furthermore, Kosagul should delight the companions with his pleasant demeanor and eloquence, adding joy and grace to the gathering. Sometimes, when offering toasts to companions, Kosagul recites artistic passages ("Alyor") with a special melody". In the encyclopedic dictionary compiled for Alisher Navoi's works, "SOQIY - a person who pours wine at a tavern and drinking feast; cupbearer. In the language of Irfan, the One who bestows absolute grace is God, the cupbearer of Kawsar is the Prophet Muhammad (peace be upon him), the perfect spiritual guide who distributes the wine of enlightenment". According to N. Komilov, in Sufi poetry, the Soqiy represents a close friend, beloved, perfect spiritual guide, the Lord, the Prophet (Muhammad - peace be upon him). According to Turkish scholars S. Uludag and A. Jabacioglu, in examples of Ottoman Turkish poetry, soqiy, which literally means "to give water, to irrigate, to pour drink", metaphorically denotes Allah, the perfect mentor, the spiritual guide, whose grace is absolute, the basis of all grace and love. - A.O.)

## Analysis and results

Sufi imagery is widely employed in the works of Shermuhammad Munis. Alongside this, special emphasis is placed on the images of the Soqiy (cupbearer), wine, and related symbols. Naturally, in this process, he drew inspiration from Navoi's traditions while demonstrating his own unique skill. He masterfully utilized a range of Sufi images, such as the

Soqiy, rind (libertine), sheikh, Jami jam (Jamshid's cup), pir (spiritual guide), and others. He extensively used and illuminated various depictions of the Soqiy image in his creative works.

Soqiyo, tut sandaliy sog'ar bila sahbo manga,  
Kim xumor ichra meni yiqmishdurur dardi sarim.

In this verse, the cupbearer represents a friend, a supporter in times of hardship. O cupbearer, offer me red wine in a cup made of sandalwood, let it be my support. Sandalwood symbolizes strength, while red wine signifies the right path. Here, the lover is asking Allah for a firm foundation and the correct path to emerge from darkness.

Oncha maxmur o'lmisham, mumkin emas daf'i xumor,  
Bermasang soqiy manga har dam sharob uzra sharob.

I am intoxicated, and this intoxication cannot be dispelled. The cupbearer comes with the meaning that if you do not continually pour wine upon wine for me, this state will fade away. Here, we can assert that the meaning of Divine love is stronger than that of metaphorical love. That is, the lover has become afflicted with Divine love and does not wish to rid himself of it, or emphasizes that it cannot be removed. Therefore, he implores the pir (cupbearer) to repeatedly guide him towards the love of Allah, pouring it into his heart like wine.

Xumor ichra men o'lgali etmisham,  
Qadah tut menga, soqiyo, lab-balab.

In a mystical sense, the dervish, striving for Truth, eagerly awaits salvation from the saint. In the verse, the word soqiy represents the art of exclamation.

Ayoqchi, go'shai dayr ichra yer berib may tut,  
G'amig'a topmas esa Munisi g'arib iloj.

The bartender, give me a place in the corner of the tavern, and drink some wine, Munis will find no other way to relieve his grief. As we have noted above, lovers see the vision of their beloved. For this reason, in a figurative sense, the lover is asking for wine to reach the vision of his beloved. In divine love, this can be analyzed as follows, that is, the lover is asking for help from the bartender, that is, the pir, to reach his vision in the way of Allah. By addressing the bartender as a footman, the poet used the art of exclamation.

Soqiy, qilibon afv gunohimni, qadah tut,  
Munis kibi gar shayx so'ziga iliqibmen.

O cupbearer, forgive my sin and guide me towards enlightenment, for I need the sheikh's knowledge, support, and eloquent words. A lover is one who has grown weary of worldly pleasures and concerns.

Agarchi farahbaxsh erur jomi Jam,

Yo'q, ey soqiy, sing'on safolingcha xo'b.

One of the images associated with the Soqiy in Sufism is the image of Jamshid. The phrases "Jamshid's cup" and "Cup of Jam" are widely used in literature. This motif was not absent from Munis's work either.

Conclusions and recommendations.

The definition of the term "soqiy" (cupbearer) in our dictionaries indicates that this word has a relatively narrow meaning in our current national worldview, and as a poetic image, it is also used in a limited sense in our literature of the independence period. However, by observing the semantic evolution of the soqiy image, which is an integral part of our classical literature, it becomes clear that the content of this image is actually quite broad, and its artistic potential is quite rich.

The traditional image of the soqiy used in classical works embodies the spirituality, scientific, and religious-mystical worldview of the Uzbek people. Through this image, one can observe the evolution of our people's artistic thinking.

Wine and the system of images associated with it occupy a special place in elevating the concept of soqiy to the level of an image and expanding its poetic possibilities.

Turkic-speaking poets before Navoi made an invaluable contribution to introducing the soqiy and dozens of related images into Turkic poetry, refining their semantic aspects, and enriching their poetic potential. In Navoi's work, this image reached a new and higher stage of development.

This image was further refined in the literary environment of Khiva, particularly in the work of Shermuhammad Munis. He added beauty to new facets of meaning and enhanced the splendor of poetic arts.

## REFERENCES

- Shermuhammad Munis. Saylanma. G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti. Toshkent, 1980.
- O'zbek tilining izohli lug'ati: 80000 dan ortiq so'z va so'z birikmasi. III jild. Tahrir hay'ati: T.Mirzayev (rahbar) va boshq.; O'zR FA Til va adabiyot instituti. – Toshkent: "O'zbekiston milliy ensiklopediyasi" Davlat ilmiy nashriyoti, 2006. – B. 561.
- O'zbekiston milliy ensiklopediyasi. 8-jild. Tahrir hay'ati: A.Azizxo'jayev, M.Aminov, T.Daminov va b.; – Toshkent: "O'zbekiston milliy ensiklopediyasi" Davlat ilmiy nashriyoti, 2004. – B. 31.
- O'zbekiston milliy ensiklopediyasi. 5-jild. Tahrir hay'ati: A.Azizxo'jayev, M.Aminov, T.Daminov va b.; – Toshkent: "O'zbekiston milliy ensiklopediyasi" Davlat ilmiy nashriyoti, 2003. – B. 49.
- 5.Komilov N. Tasavvuf. – Toshkent: Mavorounnahr –

O'zbekiston, 2009. – B.147; Komilov N. Ma'nolar olamiga safar. – Toshkent: Tamaddun, 2012. – B.12.

“Alisher Navoiy: qomusiy lug'at” / Mas'ul muharrir: Sh. Sirojiddinov. 2 jildlik. – Toshkent: Sharq, 2016. J.1. B. 518.

Uludağ S. Tasavvuf terimləri sözlüğü. – İstanbul: Marifet Yayinlari, 1995. – S. 450.; Ethem Cebiceoğlu. Tasavvuf Terimleri ve Deyimleri sözlüğü. – İstanbul: Ağaç kitabevi yayinlari, 2009.