

The Illumination Of Sufi Doctrines In The Works Of Munis Xorezmi

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Abstract: This article explores the illumination of Sufi concepts in Shermuhammad Munis's works and examines aspects of the poet's skill in elucidating them. Samples of the poet's works are analyzed. The spiritual stations of Sufism are explained through examples from the poet's creative output.

Keywords: Tariqa, maqam, zuhd, riza, sabr, ma'rifat, haqiqat, shukr, ghazal.

Introduction: According to literary critic Dilorom Salohi: "Sharia is law, tariqa is the path. Law educates the body and heart, while the path purifies and illuminates the soul." [2:168]

In the works of Shermuhammad Munis, tariqa is a path connected with a person's inner world, representing their inner purity and calm nature. Tariqa means "path" in Arabic, and only those who strive to get closer to the Truth and seek His pleasure walk this path. Those who wish to embark on this path are called "salik," and during their journey, they are referred to as "sayri suluk." However, there are so many orders in Sufism that they are countless. Sufi orders differ in their educational methods, forms of remembrance, levels of love, and systems of thought. Each tariqa has a teacher called a sheikh. Among them, the Qadiriyya, Kubrawiya, Mawlawiya, Yasawiya, and Naqshbandiya orders are famous.

The first center of the Qadiriyya order was Baghdad. This tariqa, founded by Sheikh Abdul Qadir Gilani (1078-1166), later developed several branches. These include Ashrafiya, Khalisiya, Gharibiya, Rumiya, Isawiya, and others.

The founder of Kubrawiya was Sheikh Najmuddin Kubra (1154-1226), the author of "Usul al-Ashara," which influenced all tariqas. This tariqa also had branches, such as Nuriya, Firdawsiya, Hamadaniya, Bahaiya, Nurbakhshiya, and others.

One of the most widespread tariqas in the Islamic world is the Mawlawiya tariqa, founded by Mawlana

Jalaluddin Rumi (d. 1227). His work "Masnavi-ye Ma'navi" is famous. This order has no branches.

The founder of the Yasawi order is Khoja Ahmad Yasawi (d. 1166). Expressing Sufi wisdom in simple language and folk style, he wrote the work "Divan-i Hikmet." This order later continued within the framework of the Naqshbandi order.

The Naqshbandi order is one of the most widespread in Central Asia, the Near and Middle East. Its founder is Khoja Muhammad ibn Muhammad Sayyid Jalaluddin Bahauddin Naqshband (1318-1389). The Sufi order has four foundations:

- purification of the external self through Sharia; - purification of the inner self through tariqa; - drawing closer to friendship with Allah through truth; - achieving union with Allah through enlightenment. II. LITERATURE REVIEW

First, the main sources related to Munis's divan analyzed were the 1980 Selected Works of Munis and the 37th volume of the 2025 Treasury of Uzbek Literature dedicated to Shermuhammad Munis. Although these provide source-based prose descriptions of the ghazals, the layers of mystical meaning are not deeply analyzed. Regarding Munis's work, N. Jumaev's "The Ghazals of Munis" and examples of the poet's work in the 31st volume of the Anthology of Uzbek Classical Poetry were examined. While the general artistic aspects of Shermuhammad Munis's ghazals are covered in existing literature, the system of mystical images and spiritual-philosophical

layers in some of his poems are not deeply revealed. Therefore, this article attempts to fill this gap and evaluate the mystical-aesthetic analysis of Munis's ghazal heritage based on a new approach.

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LITERATURE REVIEW

First of all, as the main sources related to Munis's divan, the 1980 Selected Works of Munis and the 37th volume of the 2025 Treasury of Uzbek Literature dedicated to Shermuhammad Munis were analyzed. Although it provides a source-prose description of the ghazals, the layers of mystical meaning are not deeply analyzed. In particular, in relation to the work of Munis, the examples of the poet's work are analyzed in the 31st volume of the anthology of Uzbek classical poetry "The Ghazal of Munis" by N. Jumaev. Although the general artistic aspects of Shermuhammad Munis's ghazals are covered in existing literature, the system of mystical images and spiritual-philosophical layers in some of his poems are not deeply revealed. Therefore, the article attempts to fill this gap and evaluate the mystical-aesthetic analysis of Munis's ghazal heritage based on a new approach.

METHODOLOGY AND EMPIRICAL ANALYSIS

One of the main aspects of Munis's ghazals is the Sufi themes such as love for the Divine Truth, devotion to the spiritual guide, overcoming one's base desires, and achieving spiritual perfection. He expresses these ideas through his ghazal language, system of symbols, and poetic mastery. In particular, the concept of "spiritual journey," conveyed through the symbol of love, forms the foundation of his works in the spiritual direction.

Although certain views have been expressed in academic literature about the works of Shermuhammad Munis and his ghazal heritage, there are still insufficient specialized studies devoted to the analysis of his Sufi perspectives, especially the Sufi stages and stations embodied in some of his ghazals. This article aims to supplement existing literary-critical research in this regard.

RESULTS

One of the central concepts of the Sufi path is the relationship between the pir (spiritual guide) and the murid (disciple). Munis uses the following verses to illuminate this matter:

Ol nabi do'stlig'idur ishim,
Boshim erur xoki dari Murtazo.[1:98]

The verse concludes that the spiritual guide (pir) is the path leading to Allah. In the couplet, the poet expresses not only love for Ali (r.a.), but also loyalty to the

spiritual guide. The poet portrays himself as a beggar at the door of the spiritual guide, referring to himself as "xoki dari Murtazo" (dust at the door of Murtaza).

Har zamon, ey shoh, vasling men gadoy istaram,
Naqdi jon ilgimda, har dam xoki poying istaram. [1:101]

This verse reflects the stage of Tariqat in Sufism. Tariqat is the path of purifying the soul, submission to a spiritual guide, and self-annihilation. At this stage, the poet refers to himself as a "beggar" - a poor, utterly dependent servant in the presence of the Truth.

The "cash of life" - the seeker's only capital - is his heart, which he offers as a gift to the Truth. "Dust of your feet" symbolizes loyalty on the path of the spiritual mentor.

At this stage, the poet approaches the state of "faqr and fana" (poverty and annihilation). He reaches the point where he yearns for union with the Truth not with his tongue, but with his soul. This status embodies complete obedience to the will of the Truth.

Tariqat is the movement of a person's inner world along various paths. It represents inner purity, a person's composure, and speaking with meaning. Tariqat consists of spiritual stations (maqams), and some Tariqat paths are considered to have 7, 10, or up to 40 maqams.

At this stage, it becomes necessary to follow the spiritual guide (pir), serve him faithfully, and be a loyal disciple. Examples of this are given in the following verses:

Ey ko'ngul, qil dayr piri qullug'inkim, subh-u shom,
Ayla nafsi belijom ing tavsang in royish ango. [1:147]

The poet, who says, "O heart, fulfill your duty to the pir early and late," seems to give the reason for this in the next couplet.

"Urma murshid buyrug'idin o'zga yetgay ishqa qo'l".

In Sufism, a murshid is a mirror, a guide to Allah. To depart from the pir's command is to depart from the path of Allah. In the Bayt, "ishq" is a divine force that is placed in the heart through the murshid.

Farzandlik tariqi budurkim, suv sabab,
Topmas qo'Ingdin ichgali bir qattra ob ab. [1:198]

"Farzandlik tariqi" means the path of servitude, while "ob ab" refers to pure water or grace. In this verse, the poet reflects on the idea that no matter how strong a person may be, there is no salvation without Allah's mercy (symbolized by water).

The following verse describes entering the path of tariqat, where "g'ofil" represents a person overcome by worldly desires, and "talab" signifies the path of Allah. This verse embodies the concepts of walking on Allah's path and not falling prey to worldly temptations.

Talab yo'lig'a kirmay yurarsen, turg'il, ey g'ofil,
Ki, ul usru yiroq zoding kimi noyob erur matlab. [1:95]
Taro vish aylamas emdi ko'nguldan obi tarab,
Ki, oni nechaye anduh qilmis afsurda. [1:48]

"Obi tarab" refers to worldly pleasure, while "afsurda" means sad or extinguished. The poet's heart has grown cold to worldly joys, and now he seeks salvation from Allah. This represents the very essence of asceticism.

Gar zindalik tilarsen, tut go'shayeki, mundin —

Tarkibi ruh dahonin oxir topar sulola. [1:108]

"Go'sha" means seclusion, while "dahon" refers to divine speech. According to the poet, true life (zindalik) is found in seclusion, that is, in renouncing the world. The divine word - remembrance - is salvation. This verse reflects the importance of seclusion and remembrance in the stage of tariqa (spiritual path).

Davati diydoring aylar orzu ko'nglum, valek,

Naylayinkim, komig'a yetkurmas oniy dahri dun. [1:95]

Orif strives for the vision of the Truth, but the "world" - the world - is an obstacle to him. This world is the cause of hijran, it is the embodiment of "self and worldly desire." This is a reflection of the state of patience.

Ko'ngul ichra nuring porlab durur,

Zohirimni ham jamoling yoritur. [1:346]

For the poet, the external and internal are not opposing forces, but complementary phenomena. Enlightenment is the state where the inner light illuminates the outer world. This view aligns with the principle of "khilvat dar anjuman" ("being with the Truth among people") in the Naqshbandi order: the mystic is not detached from the world, and the world does not become darkness for him.

In Sufism, gratitude is regarded as a form of remembrance. While remembrance is done with the tongue, gratitude is expressed with the heart. In Munis's ghazals, these two states are in harmony:

Munis bu yanglig' duo etar subh-u shomkim,

Ishrat halol bo'lsin-u kulfat harom ango. [1:78]

In this verse, "prayer" means remembrance, and "honesty of pleasure" refers to gratitude. For Munis, gratitude is a state of constant remembrance, where the servant lives remembering Allah at every moment.

In the spiritual path, gratitude is also a station that ensures the spiritual stability of the mystic, strengthening their closeness to Allah and their love for Him.

The station of complete reliance on Allah and His will is called tawakkul. Tawakkul is the station of spiritual peace and trust. However, this is not inaction, but

rather acknowledging that the outcome is from Allah. When a seeker embodies patience and gratitude, they reach tawakkul; through tawakkul, they enter a state of contentment. This station frees a person from sorrow and fear.

In Sufism, among the stations of the spiritual path, the station of contentment (riza) is considered one of the highest. After passing through the stages of patience, gratitude, and trust, a person reaches the station of contentment. In this station, the mystic begins to accept every command of Allah with love and distances themselves from the concept of dissatisfaction.

In Munis's poetry, riza is the artistic expression of these forms of remembrance.

Har neki bitmish menga qilki qazo,

Qulmen-u yo'q mendin ango juz rizo. [1:65]

In the verse, "qazo" refers to destiny, while "rizo" signifies patience and acceptance of fate. Munis portrays patience as a sincere, heartfelt acceptance of Allah's destiny.

Lavhi azal uzra qildi marqum,

Ijod aro har ne erdi ma'lum. [1:208]

This verse expresses God's "eternal writing." In Tariqa, this is the stage of submission to fate: the Salik knows that everything is written, nothing exists outside the will of the Truth. This is the "station of acceptance," that is, accepting all states as decreed by the Truth.

Our next station is considered the station of love. A gnostic who has patience, gratitude, and trust, and is content with Allah's destiny, will certainly attain Allah's love. It can be called the highest station. For Sufis, the station of love is the peak of perfection, the divine perfection in which all stations are embodied.

CONCLUSION

In the works of Shermuhammad Munis, tariqa is a path connected with a person's inner world, representing inner purity and a composed nature. Tariqa, meaning "path" in Arabic, is a journey taken only by those who strive to draw closer to the Truth and seek His pleasure. Those who wish to embark on this path are called "solik", and during their journey, they are referred to as "sayri suluk." However, the number of Sufi orders in tasawwuf is countless. These orders differ in their methods of spiritual education, forms of dhikr (remembrance), levels of love, and systems of thought. The stations of tariqa are interconnected; for instance, the result of patience is gratitude, and the result of gratitude is contentment. A grateful person attains wisdom or mercy at the end of their endeavor. A person who is not grateful becomes distant from Allah, and a mood of discontent arises, leading to the weakening of

their spiritual realm.

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