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MYSTICISM AND POETRY OF MAKHTUMQULI

Abstract: This article analyzes the mystical aspects of the poetry of the famous poet Makhtumkuli, who has a special place in the literature of the Turkic nations. It reveals the deep mystical content embedded in a number of poetic lines written by the poet in a simple and sincere way. The sources of Makhtumkuli's work, including the influence of the poetry of Sufi writers such as Khoja Ahmad Yassavi and Suleiman Baqirgani, have been studied, as well as the reasons for the popularity of his poems.

Key words: Makhtumkuli, mystic, poet, poetry, poetics, artistic image, emblem, symbol, national spirit, artist, Islam, source, gnosis.

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Introduction

There have been many poets in history who bravely rode in Turkish poetry. However, very few of them have risen to the status of the hardworking son of the Turkmen nation, the unique poet Makhtumkuli, the artist of the century and eternity.

The great poet wrote:

Maxtumquli yuragimda bir o't bor,

Hech bir dilda buning kabi o't yonmas, z

(*Definition:* Makhtumkuli has a fire in his heart,

No heart burns like this, -)

And how right he was. "I took this world with my word" he said so sincerely. It is only natural that the interest in Makhtumkuli Firogi's unique personality and extraordinarily attractive poetry has become a cultural and literary event not only among the Turkic peoples, but also on the scale of humanity. So, if you say nation - in nationality, if you say courage - in courage, if you say loyalty to the people - in true devotion, there is no one who can repeat Makhtumkuli. After all, greatness and perseverance are intertwined in creation, and someone else's position is not an event. The fate and future of a true poet is decided not by his prestige in society, material opportunities, applause and awards, but by the artistic text created by the blood of the heart, the anguish of

the soul. The success of the penman, who did not manage to create a unique artistic text, is invaluable. When studying and interpreting Makhtumkuli's poems, it is necessary to observe that the word, spirit, tone of sadness, color and expression of Makhtumkuli Firogi are the only basis of the poetic text when discussing their history and meaning, virtue. This is when the vital, moral, religious, political, philosophical and mystical scenes of the poet's poems shine by themselves.

Now, if we talk directly about mysticism, the culture and thinking of mysticism is an integral part of the spirituality of Islam Religion. The purpose of mysticism is to live in the valley of Truth and Reality, love and enlightenment, rising above the beliefs of race, nation and sect. True mysticism saves man from any limited thought, from immoral calamities. According to the general consensus of the Sufis, mysticism turns the wise into the ruler, and the ignorant into the path of enlightenment. Indeed, it is able to raise the ignorant, the lowly, and the petty to the level of a whole person who is ashamed of his cowardice and inferiority, and who loves love and wisdom above all else. To be sure of this, one must listen to the heart of Makhtumkuli's poetry. It is no coincidence that the poet Arif lamented, "On this

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holiday, head is foot, foot is the head, no one knows which is good and which is bad”.

The living connection with mysticism is an easily understood situation in Makhtumkuli's poetry. Even an ordinary reader will have no difficulty in knowing the poet's attitude to Yassavi, Kubrovi, and Naqshbandi. In addition, the deep mastery of the philosophy of prophethood added to the interest of Makhtumkuli's hymns, praises, prayers, as well as the poems of gnosis.

The legacy of Khoja Ahmad Yassavi, the founder of the first sect and mystical literature in the history of the Turkic peoples, served as a religious-mystical source for the poetry of Makhtumkuli Firogi.

Qildi anga Haq rahmat,

Nuri tajalliy qudrat.

Xirqa kiygan Xoja Ahmad,

Sayramdadir, Sayramda.

(Definition: Allah, who is very kind, helped him. Khoja Ahmad, in rags, is in Sayram now.)

He also said, “O Ahmad Yassavi, did not you see the owner of the climate, my beauty (the words like “the owner of the climate” and “beauty” mean Allah)?” verses like this explain without explanation how much Firogi relied on Yassavi, how close he felt to him.

The meaning, istilah, talmeh and tamsil (poetry genres) used in the “Devoni Hikmat” inspired Makhtumkuli and he also used them in his works:

For example, if Yassavi claims about the temptation and says:

Nafsim meni yo'ldin urib xor ayladi,

Termultirib xalqqa meni zor ayladi,

Yotsam, tursam shayton bilan yor ayladi.

(Definition: My temptation misleded me, I am in need for people, it made me to be friend with the devil when I go to sleep and I get up)

Makhtumkuli not only says, “I passed away with sorrow, I was amazed, I was violated by the temptation and the devil”, but also puts forward the generalized idea that “the son of man does not know himself, does nothing else but following his lust”. Yassavi's warning, “A four-legged wooden horse will one day reach you”, is expressed in Makhtumkuli as “One day you travel with a wooden horse”, and so on. It should be noted that the shiny breath of Yassavi's wisdom flashed in Makhtumkuli's heart and mind. Such a follow-up did not even befall the writers who considered themselves representatives of the Yassavi school.

The emergence of small-form epic specimens in our mystical literature is an unprecedented experience. Such works were first written by Suleiman Bagirgani, who was honored as the second Yassavi, such as “The Discussion of the Soul and the temptation”, “The Book of Bibi Maryam”, and “The Book of the End of the world”.

One of the Sufis that Makhtumkuli enjoyed the experience of religious and enlightenment creation

was undoubtedly Suleiman Bagirgani. In Makhtumkuli's poems there are dozens of proofs, various confessions confirming this fact. We would like to remind you that Makhtumkuli continued to write (as Bagirgani did) epics dedicated to Hazrat Yusuf, Hazrat Ali, and the king of Khotan.

After the fifteenth century, almost all of the great writers who wrote in Persian and Turkish considered it a great honor to belong to the Naqshbandi sect, whose history was described as the highest in the Muslim world. Naqshbandi is the way of love and charm, peace and progress, poverty and courage. Makhtumkuli, who studied in Bukhara Sharif, studied the teachings of Naqshband and filled his heart with passion for divinity in Bukhara, could not remain indifferent to the path of enlightenment and perfection chosen by Alisher Navoi and Abdurahmon Jami. Poems such as “King Naqshband”, “He brought a loaf of bread” are an artistic expression of faith and affection for Naqshband. In one of these poems we read:

Bir kecha yotardim, shoh Naqshbandiy-

Bahouddin degan devona keldi.

Buxorodan kelmish hassasin sudrab,

Haq ishqida mastu mastona keldi.

Yonida bir necha do'st – yor turdilar,

Majlis tashkil etib xalqa qurdilar.

Na'ralar chekdilar, samo' urdilar

Ohu fig'onlardan jon jona keldi...

(Definition: One day while I was sleeping a mad man called Naqshbandi came. He came from Bukhara, he fell in love with Allah.

Around him were some friends, they sit, made a circle and cried)

No matter how intoxicated the Sufi charm and happiness, Makhtumkuli is, first of all, a poet of life, a creator who has never strayed from reality. His soul was constantly burning with the grief of the people, the pain of his Motherland.

In order not to leave the dunya, not to distance himself from its tolerance and murders, the poet calls it to a face-to-face battle and harshly criticizes the dunya

Dunyo yolg'onchidir, hirsu havasdir,

Yolg'onchiga bel bog'lamoq abasdir...

(Definition: The Dunya is a liar and lust, it is useless to believe it...)

Ordinary people thought, whoever chose Sufism, it means that he has attained the status of a lover of the God, and whoever has entered the path of Darwishism, it means that his heart is frozen in the abyss of gnosis. But it was not like this. Among the claimants of Arif, Darwish, Abdol, Sufi, and the poor, there are many hypocrites and liars, swindlers and cheaters. The so-called Azrak Sufis, on the other hand, disguised themselves as Sufis and, in the pursuit of

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wealth, sustenance, and prestige, pushed themselves for anything and did not shy away from any villainy. Makhtumquli's:

*So'fiylar nafs uchun malla to'n kiyar,
Shubhali taomni halol deb yeyar,
Shayton fe'li bilan karomat deyar.*

(Definition: Sufis wear pale robe for their greedy,

Eat the food that is not halal, and follow the evil (evil behavior)

Or:

*Bir guruh so'fiylar "so'fiman" deydi,
So'ramay zolimlar taomin yeydi,
"Bizni yaxshi kishi desinlar" deydi,
Har eshikda halqa qura boshlashadi.*

(Definition: A group of Sufis calls themselves "Sufi", Eat the food that is not allowed without asking,

They say: "Call us good people", They gather at every door of people.)

words are aimed at exposing the dervishes who are false Sufis, lazy and greedy slaves. In fact, it was considered necessary for the dervish to set an example as a divine possessor of pure love, free from the lusts of the world and material interests, from the satisfaction of his will, from the patience of his satisfaction. The image of a dervish created by Makhtumkuli is characterized by tireless struggle. The root reason for this is this: whatever hinders or harms the motherland, the unity, solidarity and prospects of the working people, the true poet will surely rise up against them.

Whoever is zealous for the beliefs of the people, which are the only national profession, which strengthens them, the words of the true poet will surely turn into a weapon. The same is true of Makhtumkuli. Makhtumkuli uses the state of *tavhid* (monotheism) and *vahdat* (unity) in mysticism to unite his humiliated and oppressed, deceived and lost compatriots around a single idea, a hopeful dream. Unity means getting rid of the feelings of plurality and relying on unity, the power of the divine will. The aims of the mystics from the word will differ from its known and popular meaning. According to them, the desire of the temptation to start doing something ordinary and to be determined is the desire of the temptation. The will, on the other hand, is a close state that occupies the heart in love and knowledge. According to Imam Qushayri, "The journey of the will

is just the beginning. The name of the first destination reached by those who seek the beauty of Allah is the will..." In order to act in accordance with the will of the divine will, the dervish must abandon his human will. Then in his biography there will be a fire that burns all kinds of fears, dangers, and weakness. The grief of the dervishes, for the same reason, breaks the weaknesses in the human body and frees the prisoners of the world from captivity. This is not something that should be taken for granted. Based on the privilege of that divine will, Makhtumkuli said:

*Qator bo'lib xayf soladi tulkilar,
Orli yo'lbars, o'lar bo'lsang o'l endi.*

(Definition: A number of foxes pose a threat, A proud tiger, if you want to die, die now.)

Uzbek and Turkmen are a nation whose language is similar to their language, soul is similar to their soul. At the same time, they are a close-knit, destined people whose lives, dreams, joys and sorrows are mutually exclusive. Just as the political strife and ideological chaos that engulfed the Uzbeks did not bypass the Turkmen, the tragedies and insults that plagued the Turkmen fortune and life crushed the Uzbeks. The wars of aggression, the obstacles on the path of great hope, and the blows of helplessness were the common sorrows of these two fraternal peoples. That is why Makhtumkuli's priceless poems have inspired the Uzbek people and called them to the struggle for honor and religion.

*Qo'rqa- qo'rqa tuban ahvolga tushdik,
Taqdir nima bo'lsa ko'rilsin endi...
Ey azizlar, madadkor bir Xudodir
Ali zulfiqori sug'rilsin endi.*

*(Definition: Fear and dread fell upon us,
Let's see what fate is now...
Dear ones, God is a helper
Let Ali Zulfiqar's sword pulled out now.)*

In short, in our country studying Makhtumquli's works will continue as we have been studying, without making stops, the works of Yassawi, Navoi and Fuzuli.

*Noahl bo'lsa el, borligi abas,
Davlat do'nib, navbat dushmanga galgay.
(Definition: it is useless to be a nation if it hasn't unity, enemies can get into the country.)*

It is gratifying to note that the words of wisdom of the great poet are of equal importance for both Turkmen and Uzbeks today.

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