

Activity Creativity of Mysticism Literature and Major Representatives

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Article History	Abstract
Received: 06 June 2023 Revised: 05 Sept 2023 Accepted: 06 Dec 2023	<i>The article discusses the identity of the founder of Naqshbandiyya doctrine, Khwaja Muhammad Naqshbandi, the theoretical foundations of the Naqshbandiyya order, the influence of the Naqshbandiyya order on fiction, the interpretation of mystical ideas in Sayyid Qasimi's masnavi, the artistic expression of metaphor and truth in Atoyi's lyrics.</i>
CC License CC-BY-NC-SA 4.0	Keywords: <i>Naqshbandiyya, Sufism literature, Sayyid Qasimi, masnavi, mystical spirit, Truth, truth, essence, servitude, divine love, metaphor and truth, statesman, general, creator, thinker, scientist</i>

1. Introduction

Naqshband doctrine and artistic creation

Khawaja Bahouddin Naqshband (full name Muhammad binni Muhammad Bahouddin an-Naqshband al-Bukhari, nickname and genealogy Khawaja Bahouddin, Bahouddin, Balogardon, Shahi Naqshband, Khojai Buzruk) was born in 1318 CE in the village of Hinduwon (then Qasri Orifon), the castle of Bukhara. Full information about the families and children of the Lord of Naqshbandi has not been found, but the sources agree that this person is called from the descendants of the Prophet sollallohu alayhi vasallam i.e. Sayyids. His father was a craftsman, and the family was shaken by the professions of patterning, weaving. His grandfather is from Sufi jamas and his grandfather's role in the awakening of love for the sect in Little Bahauddin is great. As mentioned above, mysticism used literature to promote its ideas, while literature, in turn, approached mysticism by the presumption of the era. Looking back on history, we are faced with factual information that the Sufi shaykhs wrote poetry. Khawaja Bahawuddin Naqshband Hazrat also made good use of this tool. It is mentioned that the man himself lived a simple life, wobbling with patterns on fabrics. They wrote this about it themselves:

“Na maro mafrash, na mafrashkash,

Na g‘ulomonu turku turkashkash.

Hama shab chun sagoni qahdoni

Sar ba dum ovaram ba xasmi xush.

Content: neither I have a palos nor a person who carries it. Neither I need a man who has control over my Turkish gulams, nor over the gulams. Every night I lie on my tail with my head on it, just like a straw house dog (i.e., like stray dogs) (because I left everything)” .

Naqshbandiy Yusuf Hamadani and Abduholik Ghijduwani founded his doctrine, based on theories of mysticism, with a slight relief. The basis of his teaching is laid out in his works “The Life Book”, “Dalel ul-oshiqin”.

Naqshbandi was buried in the village of Qasri Hinduwon () in 1419 and was buried there. On the occasion of the death of that man bilnan many Sufi creators have completed histories, one of which is:

Raft shohi Naqshbandon Xojai dunyovu din,

On ki budi shohi rohu dinu davlat millatash.

Maskanu ma’voi u chun bud Qasri Orifon,

“Qasri irfon” z-in sabab omad hisobi rehlatash.

Content: The Lord of the world and religion King Naqshband died, he was the king of the dinu state. His residence was Orifon, the castle of the MA'wasi. This is why the history of death comes out of the "castle lore".

After the death of Khwaja Muhammad Naqshband, the doctrine of naqshbandism became more widespread in the Eastern Muslim world. By the 11th century, in Central Asia, Khoja Ubaydullah Ahror Wali was the greatest benefactor of the naqshbandiya sect, contributing greatly to the development and prosperity of the Sufi doctrine of the time. Among the creators, such famous poets as Abdurahman Jami, Hazrat Alisher Navoi, Zahiriddin Babur, Boborahim Mashrab were representatives of the Naqshbandi sect, who in their creation products promoted and interpreted the theoretical and practical foundations of the Naqshbandi sect. The issue of Naqshbandi sect and literature is studied in two circles:

1. Works about the Naqshbandi sect and its foundations.
2. The foundations of the Naqshbandi sect are interpreted works of art.

Many works have also been created about the Naqshbandi sect and theoretical foundations. The treasury of the Institute of Oriental Studies Abu Rayhon Beruniy at the Academy of Sciences of Uzbekistan holds 195 manuscript works on this topic. For example:

1. Salah ibn Mubarak al-Bukhari - "Anis ut-talibin wa uddat us-salikiyn" ("Knower of the Taliban and Leader of Taxes", 1383).
2. Salah ibn Mubarak al-Bukhari - "Manoqibi Khoja Bahaiddin Naqshband" ("Definitions and Descriptions of Khoja Bahaiddin Naqshband").
3. Several works written by Khoja Mohammad Porso.
4. Abulmajid Sanoyn - "Haqiqat ul-haqaiq".
5. Mahmud Shabustari - "Gulshani Roz".
6. Jami - "Sharhi Rubaiyot".
7. Bedil - "Muhiti a'zam".
8. Sayyid Qasimi - "Truth".
9. Sufi Allahyar - "Sabot ul-Ojizin".
10. Babajon Sanai - "Kanz ul-maarif".

The artistic works describing the Naqshbandi sect can be observed in the works of almost all the artists who lived and created during the period of Khwaja Bahaiddin Naqshbandi and later periods. At first, the secular works of the lyrical type of fiction were interpreted by Sufis with a mystical meaning, and later Sufi literature with special symbols, symbols, and images was formed. The language of this literature, wrapped in metaphors, appeared, which scientists called "the language of the unseen" (the language of the unseen, Ladunian concepts). In its place, this created perfection and complexity in fiction, and as a result, oriental fiction turned into a difficult-to-understand literature - the "literature of characteristics". Examples of such works include:

1. Works of Adurahman Jami.
2. Alisher Navoi - "Farhad and Shirin".
3. Alisher Navoi - "Hayrat ul-abror".
4. Muhammad Baqir - "Hazrat Manoqibi Khoja Bahaiddin Naqshband".
5. Folk stories - "Qissai Mashrab", "Baba Ravshan", "Ibrahim Adham".

In conclusion, we can state that the teaching of Naqshbandiyyah was so popular along with its adherence to the Qur'an and Sunnah, that as a result it gained more popularity and spread than other sects. The same process was reflected in the literary literature and it continues to this day.

Masnavis of Sayyid Qasimi

Very little information about Sayyid Qasimi has reached us. According to the received information, Sayyid Qasimi lived and created in the 15th century, and he lived in poverty. His didactic works consisting of 4468 verses and 2234 stanzas have reached today.

1. "Majma' ul-akhbar" (1456-1457 years)

2. "Truth" (1458-1459 years)

3. "Devotion".

4. "Gulshani Roz".

Although these works were written in a didactic-mystical spirit, they also reflect the author's relationship to the socio-political process of the time. His work "Majma'ul-akhbar" was written in the form of a commentary on Nizami Ganjavi's and Haydar Khorazmi's epics "Makhzan ul-asrar" and was dedicated to Sultan Abdusaid Mirza, who was the ruler of that time. The work "Sadoqatnama" is a response to Attar's "Ilohinama" by Fariddin Attar. The work "Gulshani Roz" was dedicated to Governor Jamaluddin Sayyid Mazid. The manuscript of Sayyid Kasim's creative works is kept in the "Reza" library located in Rampur, India (inv. #753, 48, 85), and a facsimile is kept in the treasury of the Institute of Oriental Studies of Uzbekistan FA. About the personality of Sayyid Qasim Anwar and his works, literary scholar Begali Qasimov published pamphlets entitled "Sayyid Qasimi's Masnavilari" and "Sayyid Qasimi's Literary-Didactic Epics". Below are examples of Masnavis included in Sayyid Qasim Anwar's sagas.

<p>Otang-onang tarbiyatiga qil guzar, Holina aylab nazar, olgil xabar. * * *</p> <p>Dushman agar mo'r bo'lsa, ko'rma Haqir, Har nechaki bo'lsa olingda asir. * * *</p> <p>Bir kishiga «sen» deganingdir chu tig', Yaxshi so'z qilmak kishidan darig'. * * *</p> <p>Yaxshilik et emdiki dasting yetar, Yaxshi-yomon har nakim qilsang o'tar. * * *</p> <p>Kishikim ayamas xush so'z kishidan, Emas g'ofil dame tangri ishidan. * * *</p> <p>Ketur elga dili ahli dileni, Qabul et hidmati bir muqbileni. Kimakim lutfu hidmat hamdam ermas, Erur hayvoni notiq, odam ermas. * * *</p> <p>Tilarsen hosil etsang nomi mardiy, Boshni qil fidoyi ahli darde. Xomtama' odami odam dagul, Aqlu basarot bila hamdam dagul. Kimki tama' rishtasina bastadur, Dardi qabohat ila pobastadur. * * *</p> <p>Bilgali so'z xotiri dono kerak, Ko'rgali yo'l didai bino kerak.</p>	<p>Oti chiqar kimdaki bor lufu jud, Davlati shoista dagul bevujud. Lufu muruvvat yo'lina ur qadam, Kim bu durur shoxiyu tablu alam. Kimdakim bordur lufu karamdin nishon, O'lsa o'zi, oti qolur jovidon. * * *</p> <p>Hamdami ishq bo'lmadi har bulhavas, O'tga yovuq kelsa, kuyar har xoru xas. * * *</p> <p>Zahr-u shakar xosiyati so'z dadur, Mehru muhabbat tomuri ko'z dadur. * * *</p> <p>Kimki bosar haddidin ortiq ayoq, Kelturur o'ziga kuchun ul tayoq. Boshni talab yo'lida sen xok qil, Pirohani tanni chu gul chok qil. * * *</p> <p>Yaxshilik et emdiki dasting yetar, Yaxshi-yamon har nakim qilsang o'tar. * * *</p> <p>Bilgali so'z xotiri dono kerak, Ko'rgali yo'l didai bino kerak. * * *</p> <p>Har na ishing bitmasa toat bila, Hosil bo'lur sabru qanoat bila. * * *</p> <p>Xomtama' odami odam dagul, Aqlu basorat bila hamdam dagul.</p>
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Metaphor and truth in Atoyi's lyrics

Atoyi (Atoyi) lived and created in the 15th century (dates of birth and death are not clear), and there is not much information about his life. Little information was given about it only in his divan and some works of Hazrat Alisher Navoi. In his work "Majolus un-nafais", Hazrat Navoi mentions that Atoi lived in Balkh, that he was one of the children (disciples) of father Ismail, that he was one of the dervishes of the Tariqat, that he gained a lot of fame among Turkish poets, and that he died in Balkh. It is also clear to us that he lived in poverty.

Atoyi was one of the most mature thinkers and poets of his time. In his works, one can find images and themes belonging to the oral and written literature of different nations. The only copy of Atoyi's divan containing 260 ghazals is kept in Saint Petersburg. According to assumptions, Atoyi may have worked in many other literary genres. The main theme of Atoyi's lyric works is the issues of truth, truth, essence, servitude, and divine love. At first glance, Atoyi's lyrics seem to be singing about social issues, the image of nature, and the topics of life, but in fact, through the image of the social process, the issues of metaphor and reality, theology and mysticism are described. As we mentioned above, Atoyi Ahmad Yassavi's younger brother's son, Ismail, a follower of the Yassavi sect, was one of his father's children. It is known that Atoyi, as the successor of the great dynasty, was one of the mystics, and fiction was a means of teaching for him. The fact that Atoi is one of the leaders of the sect is the most important factor in understanding the true nature of the poet's work. Kel,ey dilbarki,bo'ston vaqti bo'ldi, Gul ochildi,guliston vaqti bo'ldi. Qilay nola,boqib guldek yuzungga, Chu bulbullarg'a afg'on vaqti bo'ldi. Gulu bulbul bikin gulbunlar ichra, Nishotu ayshi pinhon vaqti bo'ldi. O'qub gul baxtini majlisda har dam, Bo'lub sarxush,gulafshon,vaqti bo'ldi. Turub mahbub olida muhibg'a, Chu gul choki giribon vaqti bo'ldi. Mug'annilarg'a bulbullar bikin zor, Hazoron nav'i alhon vaqti bo'ldi. Bu damkim,gul qilur bulbulg'a altof, Atoiyg'a ham ehson vaqti bo'ldi.

In this ghazal, the image of nature, the conversation with the girl in the midst of beautiful nature is described so figuratively that the reader sees a beautiful flower garden, the charming flowers that have just opened in the breeze sway in the breeze, the moaning of nightingales in love with flowers, A portrait of a lover in a sweet dream of a sweet dream is clearly visible in the flower garden. This image alone is enough to assess the artistic aesthetic value of the ghazal. However, Atoyi was not satisfied with the description of the primary meaning, he instilled a mystical meaning into the essence of the lines and symbols. The images "Dilbar", "Boston", "Guliston", "Nightingale", "Beloved" used in the ghazal serve as symbols and hide mystical meanings. "Dilbar" and "mahbub" are perfect words, and "boston" and "gulistan" refer to the image of a tax collector through conversations, meetings, and the symbol of "nightingale". The piri who entered the path of the Tariqat misses the spiritual perfection of the piri through his education and upbringing, the piri's frequent conversations about such conversations, the piri's enlightening rants about divine love, riyazat, and qurbayat, and his eyes on the ways of his teacher. the poet creates a beautiful lyrical subject through art and tools. Belingda garchi bir qilcha gumon bor,Vale og'zingda yo'qtur hech gumonim "Ay gul chehralik sarvi ravonim" In the ghazal that begins, the poet draws a portrait of his lover. His stature, which expresses the beauty of his body, explains each part of his body with separate definitions. It means that he has suspicions about the thinness of Yori's waist (the reason for suspicion is that the lover did not see Yori's waist, it was hidden by loose clothes), and that he has no suspicion at all about the smallness of her mouth, which gives beauty to the flower's face (because seeing Yori's mouth to him who is destined). There is some doubt that the Sufi poet describes the valley with such vivid images, and this doubt leads to the truth hidden in the lines. In Sufism terms, "waist" means the symbol of truth, "mouth" means the revelation of truth. Although the tax collector has not yet reached the real truth, although he has not understood the essence of the name and nature of Haqq at the level of "haqq ul-yaqin", through the education of his elders and the spiritual growth that is happening in him, he has reached the complete truth of the original truth that he has not yet realized. will be sure and surrender before him. Social issues never left any artist indifferent, he expressed his reaction to the political and economic processes taking place around him. Atoyi has brought social issues related to gnostic themes to the fore several times in his ghazals. Shaho,bizga nazar qilsang ne bo'ldi? Gadoni mu'tabar qisang ne bo'ldi?

2. Conclusion

In social society, the relationship between the ruler and the citizen from the point of view of justice and responsibility for the assigned task has been repeatedly emphasized not only in the laws of state administration, but also in divine commandments. The poet emphasizes the importance of the ruler not to be indifferent to the fate of his citizens for the development of society, and analyzes the relationship between Khaliq and the creature. The person who is doing Riyazat in the way of the approval of the Almighty, patiently waiting for his status, hopes for the favor of the Creator and asks Him to make it happen. Atoyi's great lyrical legacy is a metaphorical statement of absolute truth. We face this every time we discover the great meanings hidden in each stanza and stanza of the poet's ghazals.

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