



BOBORAHIM MASHRAB – AN OUTSTANDING UZBEK POET

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ABSTRACT

Boborahim Mashrab is a great artist who brought a new spirit and unique creative breath to Uzbek classical poetry. Mashrab's poetry is distinguished by its sincerity, heavenlyness, and vitality. This poetry is also remarkable for the fact that it clearly shows the personality and fate of the real poet. In Mashrab's poems, word, tone, and image are elevated to a higher status than any other artist. In his ghazals, the word is inspired by the soul, and the meaning by the priesthood and the body. In one of the poet's ghazals, he said: "I walked restlessly in this steppe of grief with wonder." He is truly a lover-dervish in the steppe of pain, sorrow, and dreams. He moves from wonder to wonder, from wonder to truth and enlightenment.

Boborahim Mashrab is a prominent figure of Uzbek classical literature. His poems inspire the reader, penetrate the human heart. His work is distinguished by both lyricism and philosophy. He was a humanitarian thinker, a dedicated fighter against injustice. Boborahim Mashrab's work is brilliant. He glorified and glorified the feeling of love, because he experienced these feelings himself. Like Jalaluddin Rumi, he sometimes went beyond the traditional features of poetry. He expresses his voluntary feelings as follows: "One meaning, one point, one thought".

Boborahim Mashrab was spiritually close to the common people, talked to them a lot and, of course, spoke against injustice. However, as scientists have pointed out, this protest was not against religion and God, but against extortion and bribery. If you look at it from the point of view of mysticism, if you go deep into the essence of his words, he was against everything vile, low, dishonorable. He is surprised, "becomes the king of the unfortunate victims, complains about the stupidity and ignorance of the sheikhs", laughs at the bribe-taking priests and creates his priceless poems. "For a long time, I walked the paths full of sorrow, I was amazed; but now life, alas, was spent in ignorance; Mashrab, every word of yours is like a pearl, but don't tell it to the dishonest or stingy". Mashrab has high faith and passion, he has a conscience to tell the whole truth with his strength, courage, and determination, and to expose the impure and lowly. He is not an ordinary wandering dervish, he is a great poet, a "miracle worker", and on the other

hand, a dear, sympathetic, sympathetic friend. Therefore, his personality and creativity are not ordinary. With his unique deep mind, he understood the conflicting, sad, false world that was reflected in his poems.

In the world of Sufism, the influence of poetry is unique, and poets who were intoxicated by divine love tried to describe the excitement of pleasure through figurative symbols. Such people are called mystics. Sufism is the ideological, moral, philosophical and mystical basis of Mashrab's poetry. Mashrab, as a representative of Sufism literature, sought to elevate the spirit, purify the soul, and overcome the desires of the transitory world by overcoming the ego. Mashrab approaches the status and level of a person based not on his full life, materiality, but on the contrary, on the basis of a person's moral beauty and high spiritual qualities.

Mashrab is a singer of divine love. Mashrab is the abode of this divine love, and he expresses the emotions in his heart as they are, through his hot poems. The example of his words is like coal, a burning fire, there is no limit to his lamentation, the world shakes from the pain of the poet's love. In the process of reading Mashrab's poems, one can understand the excitement, pleasure, madness, impatience and heartache of the soul that is trying to find its origin, as well as the true love of a servant for God.

Mashrab calls his poems a pain book, and his heart a longing and trauma room. The pain of the Mashrab is not the pain of a person who lives in the hope of finding bread in one place, who sacrifices his life for a career, it is the pain of divine love, the pain of a heart that spends awake nights in excitement and agony, and sheds bloody tears from its eyes, waiting for God:

Men nola qilay shom-u sahar dod eshigingda,
Jonimni beray, sho'xi parizod eshigingda.
Ul lolavu rayxon-u suman, toza qizil gul
Xam sarv bukuldi, qaddi shamshod eshigingda.
Zulfig seni bu jonima yuz domi balodur,
Jonim qushi sayd o'ldi chu sayyod eshigingda.
Savdoyi muhabbatga tushubman seni izlab,
O'lturdi g'aming, ko'zlari jallod, eshigingda.
Ashkim to'kubon xajru g'amingda kecha-kunduz,
Vayrona Vatan – manzili obod eshigingda.
Ul husn-u jamoling o'ti Mashrabga tushubdur,
Parvonasifat kuydi, parizod, eshigingda.

The cure for this pain is Allah's love and death, and love leads a person to this rank. In Mashrab's interpretation, love is the key to all difficult tasks, the true savior of a person, the fire that purifies the body, and the elixir is the soul. For Mashrab, the goal is to reach the truth, and the way to reach the essence is love. Mashrab's poetry is an interpretation of love, a soul separated from its essence finds its identity in the world of lamentation and suffering. Accordingly, Mashrab's love prevailed over religions, sects, different teachings, views, and concepts. Mashrab considered inter-sectarian disputes to be pointless and pointless. He called people to understand this truth. Mashrab intended to see and love the divine virtue in a person, to save a person who is suffering between the demands of the soul and the body, and to burn the sins of impurity in the fire of love.

According to the interpretation of Mashrab, all goodness and goodness come from God, therefore, a person who loves God loves everything on earth, his brother, parents, and his

neighbor, he is kind and generous. Mashrab believed that the first condition of peace and harmony is blood.

It is a mistake to search for mystical content and Sufi symbols in every sample of Mashrab poetry, to understand the praise of the Creator and his worship and striving in every case on the basis of the hymn of the lover and the desire for his companion. In the creative heritage left by Mashrab, vitality, expression of a living person and his human experiences, description of his qualities, true description of his dreams, hopes, joys and sorrows also occupy an important place.

Mashrab is one of the masters of words who played a major role in Uzbek literature in the deepening of nationalism, sociality, and secularism, in the strengthening of the ideas of the fight against ignorance and heresy, in the improvement of poetry forms and the perfection of art. Mashrab was famous not only as a fiery artist but also as a courageous person who could not come to terms with injustice and violence, arrogance and ignorance. In the imagination of the people, he was formed in the form of a brave, entrepreneurial fighter who laughs at ignorant officials, ruthlessly exposes morally corrupt people and hypocritical religious figures, and protects the interests of working people: ordinary people saw Mashrab as their trusted representative, a fiery figure who can clearly express their dreams.

It is not known that he compiled a collection of his works or a collection. The poet's life path and creative activity can only be found in the stories that are very common among the people in the form of manuscripts and lithographs under the names "Devoni Mashrab", "Devonai Mashrab", "Eshoni Mashrab", "Hazrati Shah Mashrab" (by whom and when they were compiled) it is described in a certain order and sequence, examples of his works are given. Since several points of Mashrab's activity are clearly and historically correct, it can be assumed that the first copies of the story were created by a person who knew the poet closely and was well aware of his works. At the same time, it has undergone changes and corrections for many years, it has been filled with various textures, new narrations, stories, adventures, and anecdotes. As a result, in the stories, the historical work of Mashrab was mixed with the woven Mashrab in the imagination of the people and the adventure stories about him. Nevertheless, the stories about Mashrab gain scientific importance as a literary historical source that summarizes the poet's life path in a relatively full and step-by-step manner. It is noted in the stories that Ofoq Khoja, who highly valued poetry, appreciated Boborahim's creative talent and even recommended the nickname "Mashrab". The same meaning is expressed in this verse found in one of Mashrab's ghazals:

Quddisa sirrihu Xojam otimni "Mashrab!" dedilar,

Qoshg'ar-u Yorkand ichida sohibi guftor o'zim!

It would not be a mistake to say that most of the poems in the poet's literary heritage with religious content and a mystical direction were created in the dargah of Ofok Khoja and under the influence of his propaganda lessons.

They mention that the poet visited Samarkand, Khojand, Tashkent, Turkestan, Bukhara, Andijan, Badakhshan, as well as many countries of the Middle East. In Mashrab's literary heritage, many of the above-mentioned cities are mentioned among the points of the life path.

The arrival of Mashrab in a city or village did not pass without a trace, it caused certain commotions: the common people greeted him with sincerity and joy, while the governor, officials, and hypocrites greeted him coldly with the eyes of the enemy. The end of Mashrab's miserable life happened in the same way in Balkh: the ruling caste and a group of hypocrites saw him as their bitter enemy and planned to kill him. Boborahim Mashrab became a great poet by studying the advanced traditions of the great representatives of our classical literature. In his heritage, first of all, the blessed influence of these traditions can be clearly observed in the ghazal-mukhammas on romantic themes. For example: Mashrab Lutfi's famous:

Sen-san sevarim, xoh inon, xoh inonma,

Qondur jigarim, xoh inon, xoh inonma.

accepting his poet without changing it, he continues it in this playful weight, this rhyme in this spirit, he creates an allegorical ghazal as a sign of respect for his great teacher and recognition of his art.

In Mashrab's creative development, especially, the positive influence of Navoi's legacy was great. In the best works of the poet, we see the philosophies and philanthropy characteristic of Navoi's work, we note the vitality, fluidity and playfulness of the content, we find closeness and similarity in the choice of the subject and its artistic interpretation. In one of the Mashrab legends, it is said that the lover promises the lover about the meeting, and the lover spends the night awake, eagerly waiting for the moments. However, the lover breaks the promise, shows disloyalty and does not come to the meeting. Mukhammas vividly expresses the excitement and feelings of a lover in this state, the delicate experiences of waiting for a friend with high artistry:

He promised that he would come soon, and there was no sleep in his eyes.

Va'da qildi bir kelay deb, ko'zga uyqu kelmadi,

Telmurub yo'lida qoldim, sho'xi badxo' kelmadi,

Necha keldi shum raqiblar, ul parirol kelmadi,

Dardidin o'ldim, tabib, dardimg'a doru kelmadi,

Men shahidi ishq bo'ldim, qatrai suv kelmadi.

This masterpiece, which artistically analyzes the subject at this high level for twelve stanzas, is a clear example of the blessed influence of Navoi on Mashrab's work. It is clear that Mashrab was inspired by the great poet's famous ghazal, from the legacy of Navoi, he also mastered and creatively developed the skill of expressing serious social content in lyrics, "placing" tones of protest and critical thoughts into the body of poems on the theme of love.

In Mashrab's "Tanho" radio series, pictures are drawn that show the truth of the people and their living conditions. These verses, which touch the heart of every reader, are a reliable proof of the full folk essence of the poet's work:

Dili tig'i sitamdin pora bo'lgan xalqni ko'rdim,

Tanu dardu alamdin yora bo'lgan xalqni ko'rdim,

Ko'zi vaqti sahar sayyora bo'lgan xalqni ko'rdim...

The whole essence of this worldview, which is restrained in various forms and interpretations, is expressed very clearly and succinctly in the following firm confession of the poet:

Bir Xudodin o'zgasi barcha g'alatdur, Mashrabo,

Gul agar bo'lmasa ilkimda tikonni na qilay?!

Yes, everything except the one mighty Creator is "strange", that is, a mistake, says the poet. In the verse, Mashrab expresses the content of the first verse in the second verse by means of vital and mystical symbols.

As in Sufism in general, in the work of Mashrab, recognizing only God, having true love for him alone, and rejecting all "strange" in the process of striving for His vassal are symbols and concepts that have been established in Sufi literature for centuries ("Ishq", "Muhabbat", "Yor", "Jonona", "Gul", "May", "Boda", "Visol", etc.). In the poet's poems, this content is expressed in a strict and sharp spirit, sometimes even in a rough, rough tone, but always clearly. Only if the above-mentioned is taken into account in full, the true meaning and mystical essence of many such exclamations in Mashrab's creative heritage will be revealed, and only then will the poet's philosophy and the main goal he is observing be correctly assessed. Of course, it is a mistake to search for mystical content and Sufi symbols in each example of Mashrab poetry, to understand the praise of the Creator and to worship and strive for the praise of the lover in every case.

In the creative heritage left by Mashrab, vitality, expression of a living person and his human experiences, description of character qualities, true description of his dreams, hopes, joys and sorrows also occupy an important place. This topic is mainly analyzed in the process of glorifying life's love, describing the beautiful land - the loveliness of the lover, faithfully depicting the lover's love-loyalty, desire for the land of the land.

Indeed, Mashrab's romantic lyrics, like all his poems, are able to quickly find their way to the hearts of listeners with their life theme and enthusiasm, extremely smooth and playful, simple and sincere like folk songs, and give them artistic pleasure. The poet, so to speak, created Mashrabona style in poetry with these qualities of his works. Among the above-mentioned qualities, it is permissible to include the ability to choose rich and sonorous, the appropriate and effective use of the lively language of the people, and the ability to give speed and enthusiasm to each verse.

When talking about Mashrab's literary heritage, it is necessary to pay special attention to his mustazad and murabbas. It should be noted that the poet, as the creator who created the most and the most mature poet in our past poetry, made a great contribution to the continuous strengthening and enrichment of this playful and cheerful lyrical genre in our literature. Mashrab sang about human love, praised the beauty of this land, glorified its perfect beauty and grace, and promoted loyalty and loyalty as positive qualities.

Much work has been done in Uzbek literary studies to distinguish Boborahim Mashrab from other poets who wrote under this pseudonym. In this sense, the works of scientists who collected and published the poet's poems are worthy of praise. But the image of the original

Mashrab - in his poetry, in the science of literary studies, Mashrab's human and creative identity has been fundamentally changed and distorted into false interpretations.

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