



THE TRADITIONS OF BEING ZULLISONAIN IN THE WORKS OF MULLA SHAMS SHAWQI

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Article history:	Abstract:
Received: 6 th March 2024 Accepted: 4 th April 2024	The author states about the works of Mulla Shams Shavqi who is the representative of Namangan literature and studies the tradition of zullisonain in his works and tries to highlight some of his literary works by analyzing today's content. He compares the expressions in mukhammas with the mystical meaning of the example.

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The most important aspect in the history of literature is measured not by expressing the work of a poet, his activity in a certain period and what it was like in that period, but by analyzing the form and content of the works they wrote down. Because the existing literary processes are the factors that create certain genres and stages. The literature of the 16th–19th centuries is distinguished by its wealth of historical events, the tension of political situations and the presence of created literary sources. We get a lot of information about the literary genres of this period. In particular, from the works such as "Muzakkiri ahbob", "Badoye' ul-vaqoye'" by Vasifi, "Baburnama" by Zakhiriddin Mukhammad Babur, "Tazkiratuz-shuaro" by Mutrib, which were the thoughts about the literary heritage left by the most famous virtuous people, scientists and poets. The literature of this period was modeled on the works of Navoiy, Lutfiy, Sakkokiy, Jami, Nizami, Khusra and their creativity was spiritually nourished by their inspirations. Also, in the works of artists belonging to this period, along with traditionalism, innovation is also hidden, which we can see in the development of themes, ideas and genres. It is clear proof of our opinion that the tradition of zullisonain continued, improved and took on a new form in the work of Sohildevon poets¹. In particular, in the creative heritage of Mulla Shams Shavqi Namangani, which we are analyzing, along with the masterpieces of Uzbek poetry, the poems created in the Persian-Tajik language represent cultural ties that have been going on for a long time. The lyrical legacy of the poet is as follows:

1. Ghazaliyot.
2. Mukhammasot.

3. Musaddas.
4. Mustakhzod.
5. Masnaviy.

In his lyric poems, Shavqi described social situations realistically and tried to illuminate in detail the important issues related to the life of ordinary people. For example, the lyrical hero in the poem doesn't describe his situation, but tries to interpret his identity as a part of nature. In his large-scale works, the poet touches on the lifestyle, dreams and goals of ordinary people, while in his poems he analyzes the aspects depicted in the direction of *munojot*, *na't* and *hamd*. The main feature of his creative heritage is the reason for naming the genres separately:

1. Classification based on the characteristic of the form.
2. Differentiate by content.

The harmony of form and content in Shavqi's works is clearly visible not only in Uzbek poems, but also in Persian-Tajik mukhammas and tahmis. Shavqi's tahmis are mainly dedicated to Mavlono Jomi, Fazliy Namangoni and Imam Ghazali and in terms of content, all of them are works of mystical interpretation. In particular, let's analyze the poet's "Mukhammasi bar ghazali Jomi":

Ayki az maxzi karam in dahri paydo karde,
Ta'mir in qasr-ro az ishq tug'ro karde,
Bar har namoyish xud chashmi jag'on va karde.
Husni xud bar ro'yi xo'bon oshkoro karde,
Bas chashmi oshiqon onro tamosho karde. (312-b)
Shavqi continues the thoughts of the ghazal and expresses his definitions in a sequence.

The content of Mukhammas:

Oh you, you created this era from the core of your generosity, you repaired the palace of the world with

¹Sohildevon poets – The poets who could write divan (a big collection of poems) in all Arabic alphabets in the past.



love and made it a flag of love. You have placed the world and existence in every appearance. You have made their beauty open to the beautiful faces and allowed all the lovers to see them. Continuing the content of the stanza, the poet also pays attention to the authorities of Sufism:

Olamro shurash ishqat ba g'avg'o monde,
Zo'ri bozuyi muhabbat kuhiro g'altonde,
Bo ishqatro kashida jumlaho darmonde,
Jur'a az jomi ishq xud pojoki afshonde,
Zu funun aqlro majnun shaydo karde.

The content of Mukhammas:

Your love has thrilled me up and brought tears to my eyes. Your love has become a medicine for everyone, so that lovers consider themselves happy from the intoxicating wine of love and all intelligent people are crazy about you.

In his *xavf* and *rajo*, Shavqi shows the little excitement of love in the lover's heart arises from wine, the lover is afraid of his sin and hopes that he will be able to enjoy the love of his beloved. In this, he expressed that he is sorry for his sins and he is hopeful about his future. In the interpretation of the verses of this clause, one can see the expression of the doctrine of *Vahdati Vujud*, which is wide spread in the East. That is, falling in love is such a difficult situation that no one but the lover understands its condition, because each lover is a separate world and they imagine love in a different way. There is no way to find true matching with the beloved by crying and worrying. Because only the visit of the true beloved can change everything and make the lover's dream come true by hardships. Such work and hard ships give hope to the lover. In the next stanzas, expressions such as "**bahri ishq hesh dar ro'zi azal jo'shide**", "**Ishqi dar olam namoyon buvad g'avg'o kashta pesh**" show the poet's idea that "*a spark of love is a commotion to the whole world and glittered in every beauty*" is expressed in the meaning. Mulla Shams Shavqi Namangoni's works in Persian-Tajik language are mainly mystical in nature and this spiritual heritage of his was manifested as a means of determining the status of a certain level of a good man in the *tariqat*.

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