



RELIGIOUS AND PHILOSOPHICAL FOUNDATIONS OF MAKHTUMKULI'S ARTISTIC-CREATIVE AND SPIRITUAL-MORAL HERITAGE

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ABSTRACT

This article illustrates the Makhtumkuli's views, which the world itself has a reality of ideal aspiration, so that the image of the beloved reflects the inner essence of absolute beauty, and that the formation and development of the human soul is a reality, not a frozen reality.

KEY WORDS: *individual characteristics, general, imaginary, ideal, prayer, self-improvement, purification of the soul, intermediate stages of ascension, full reflection of inner beauty in outer beauty.*

Makhtumkuli's poems, written in a poetic language more than two centuries ago, and his complex philosophical works also need some consideration in terms of not only a dictionary of today, but also a worldview that is radically different from the objective views of the time. In Eastern poetry, the hierarchy of values that led to didactics was given priority, and the ornamental style and symbolism of the images were called upon to establish this hierarchy as a spiritual guide. "In didactic poems, the main character is a wise man who thinks about the realities of life, the essence of human life. In many cases, this is taken as a reflection of the poet (for example, Avaz Otar's "Language", Zavkiy's "Who is the less talkative in the world", Furkat's "We will not go", etc.). Most of the poems of the Turkmen poet Makhtumkuli, who took a firm place in literary education, are on this topic." [1]

Man must be a transient being, above all things, to remind him that he is the product of Allah's creation. "Makhtumkuli wrote his poems about that his people bravely endured various trials and tribulations and always remained faithful to their national identity. It is through the poems of Makhtumkuli that we gain a deeper understanding of the noble qualities of the Turkmen people, such as determination, courage and bravery, loyalty to a friend. In this sense, it is true that whoever wants to know the heart and soul of the Turkman people must first read Makhtumkuli. The great poet and thinker, who once proudly wrote, "Makhtumkuli – is the talking tongue of Turkmen people," continues to call humanity to goodness and kindness with his immortal work [2].

Makhtumkuli, like every Eastern poet, constantly moves with the five emotional and moral-ethical categories- joy, anger, desire, fear, sorrow. The sequence of these cases is



different, and the burden and value that the poet places on them is different. Joy can be both positive and negative, it (in the plot of the poem) can be accompanied by sorrow or anger, and fear can cross the desire. However, regardless of the diversity of these five senses, they are the basic moral concepts in Eastern poetry in general, and in Makhtumkuli's particular works in particular. It should also be noted that the poet relied not only on the creative and methodological requirements, existing traditions, but also on certain philosophical systems and Islamic teachings that emerged as a result of the synthesis of the main religions of the people. It is known that Makhtumkuli was a representative of the Sufi. "Makhtumkuli opposes the wounds of his time with intelligence, faith and conviction, harmony and solidarity, compassion and just struggle based on ancestral traditions, and raises this feeling to the level of a spiritual weapon with the power of poetic words. Makhtumkuli was a learned man with a deep knowledge of Islam "[3].

Since Sufism stems not from the idea of rational understanding and mental perception of Allah, but from an ecstatic union with it, the idea of love becomes the main symbol of Sufism poetry. To substantiate their ideas, poets were forced to resort to conditional allegorical terminology of an emotional nature, which was a salvation for all free thinkers who propagated views that did not conform to the formal ethics of the theocratic system. The main goal of Sufism was to live for the future of the ideal life, because this material world consists only of mirage, imagination, and everyone who falls into the path of Sufism must go through three main stages on a long journey under the guidance of a pir (murshid), which has seven stages. And these stages are mandatory. Only those who have managed to renounce their "I" and dive into the absolute Sufis ocean can attain the final stage (first the absolute annihilation, then the absolute reunion, and then dissolved in it the property of Eternity). In Makhtumkuli's poetry, all these stages are clearly visible.

Makhtumkuli was able to enrich his works with colorful content, to repeat the most monotonous events of life, to illuminate it in all its aspects, to fill it with meaningfulness. The form of his poems is perfect, the musicality is due to the widespread use of the same repetitions, in particular, the art of radif, which is almost impossible to reproduce in translations, because according to the ancient rules of poetics, radif must be unique. Naturally, radif enhances the tone of the verse. This requires high skill, as the rhyme was often composed of homonyms and had to have at least three distinct meanings. The poet filled the ancient classical forms with deep meaning.

For Makhtumkuli, the life and content of a literary work is not in the form that most Eastern poets believe, but in the depth of its content. Unlike anyone before him, Makhtumkuli used the Virsh technique, developed by Persian and Arabic literature, for his native language. It also enriches Turkmen poetry with various Arabic and Persian concepts without abandoning its folk forms. He introduced a strong flow of strong-willed, imperative principles into poetry, taking poetry from the allegorism of thought to the level of intense personal passions. In the literary heritage of these peoples, in the classic work of Turkmen literature, Makhtumkuli, first of all, his civil lyricism, philosophical poems, accusatory works, as well as his wonderful



aphorisms have a special place. At the same time, the oral poetry of the Turkmen people and the influence of the folklore of neighboring peoples: Tajiks, Azerbaijanis, Uzbeks are of great importance in Makhtumkuli's work. Makhtumkuli's work is closely connected with the Tajik-Persian literary heritage. While studying Makhtumkuli's work, the famous Russian scientist I.S.Braginsky wrote: "The ideal of a positive hero is developed in folklore with a special force: Rustam, Gorogly, Manas, Kambar-Baghiri and others" [4].

In this sense, his poetry is new, individual, because it comes from his own experience, from the poetic "I" that is definitely present in every poem. His own name and the secular name is Firaghi, i.e.: "sad", "divorced", "destroyed". The subjectivity of the thoughts, the drama of personal destiny, is embedded in Makhtumkuli's work and testifies to the strong individualization of the poet's consciousness. Makhtumkuli's poetics originated from the element of folklore, preserving both the freedom of song and the rhythmic-intonational looseness, synthesizing both direct life impressions, the image of the people and the requirements of the book into one. In this regard, it is appropriate to compare the beginning of Makhtumkuli's creative path with the traditional manaschi and bakhshi. In particular, the performers of the heroic epic "Manas" unanimously state that they chose the profession not voluntarily, but because they saw Manas in a dream and he ordered them to sing his courage. Here is a poem by Makhtumkuli, which describes the beginning of his career: "In the middle of the night I saw four horsemen." According to him, in his dream, prophets and saints appeared, they blessed him, presented him with a drink in a bowl, as a result of which the poet began to enter the true essence of the world. In this way, they gave the poet a creative gift that allowed him to understand the essence of things, to call people to the right path. Here the history of manaschi is repeated, the only difference being that Makhtumkuli has a clear Muslim color and is inspired by Muslim saints, not legendary heroes.

Makhtumkuli is the inheritor of literary and folk traditions. Many of his poems are autobiographical in nature, but due to the lack of information about the way of life, it is difficult for the poet to determine which motives and images the real events in his life caused, which one is poetic fiction. "Apart from the widespread dissemination of poetic works by poets such as Makhtumkuli, Andalib, Mullanafas, the influence of Oghuz-type performing traditions was also felt in the ceremonial songs of the oasis. As a result of comparative study of folklore materials with samples of Uzbek and Turkmen folk art recorded and published in the process of direct oral performance, it is necessary to study the distribution of wedding songs, the main directions of ancient literary relations between the two peoples and the poetic evolution of folklore genres. is one of the current problems of literature and folklore"[5].

It is also difficult to determine the organic connection between the poet's work and the folklore, which proverbs and sayings he mastered. Makhtumkuli's unique style of work is prone to rhetoric, semantic paradoxes, the poet easily jumps from the lyrical theme to the genre or sharp everyday, social images, to broad philosophical generalizations and based on practical quotations from classical literature. "It is difficult to imagine the stages of development of



Turkmen classical literature without the influence of Alisher Navoi's work. Navoi's heritage is deeply ingrained in the Turkmen literary environment and in the hearts of his readers. If Makhtumkuli Firogi is as popular in Uzbekistan, his works have a worthy place in the hearts of our people, the attitude to Alisher Navoi is the same in Turkmen." [6]

Makhtumkuli, like many Eastern poets, felt that the world itself had an ideal of aspiration, so that the image of the beloved reflected the inner essence of absolute beauty. But this is not a frozen truth, but a fact of the formation and development of the human soul. The poet, on the other hand, finds a perfect synthesis of the image of the beloved Mengli, where the earth and the heavens intersect, as in Dante's Beatrice. Therefore, there are no individual features in his image; everything is general, imaginary, molded. There is no chart, and instead there is a prayerful prophecy of the ideal, the path to which is followed through the intermediate stages of gradual self-improvement, purification of the soul, and ascension. The image of Mengli is as complex as most of the main characters in Makhtumkuli's poetry; it will be clear to us only on the condition that the inner beauty is fully reflected in the outer beauty. External beauty is not a shell, but an inner harmony emerges, it cannot be taken away by force, it is only achieved through love. Love, of course, comes with suffering, because in love a person gets rid of his personality. Love has a special meaning in overcoming selfishness and acknowledging absolute value not only for oneself but for others. In love, man approaches the truth, all others, in which the abyss between "I" and "you" is overcome.

The great poet and thinker of the Turkmen people Makhtumkuli Firoghi has been glorifying the Turkmen people with his immortal creativity and name for almost three hundred years. The poet's lasting prestige, his place in the historical, socio-political and cultural life of the people is high. Makhtumkuli established himself in the hearts of the people with a high recognition of the eternal spiritual and moral values, as a guide that unequivocally defines the good and evil in life, firmly entered their minds, became an inextinguishable light in the eyes of the Turkmen. "Researchers of the history of Turkmen literature say that Makhtumkuli was the most aware of the flaws that undermined the dignity of the people and the country in his time. In his works, the poet called on his contemporaries to act with a deep understanding of the essence of what is happening in the period." [7]

Makhtumkuli's poetic and philosophical heritage has forever remained in the hearts of the people as a song of high love for Allah, the Motherland, man, nature and life itself. And so it is not enough to study and review Firogi's work only in terms of literature and artistic expression. He is a poet-thinker who developed philosophical thinking in his literary works, illuminated the artistic consciousness, and effectively described the secular life of not only the Turkmen people, but also the peoples of the world.

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