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Article



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THE ISSUES OF SECTARIANISM AND SECT IN THEIR CREATIVITY OF THE POETS OF THE LITERARY ENVIRONMENT OF KOKAN

Abstract: *Sufism has a special influence on the poetry of the poets of the Kokan literary environment. The world of ideas and images in their poetry is directly determined by the traditionalism of artistic and mystical literature. In this article discussed the influence of sects in the work of the poets of the literary environment of Kokan and the issue of attitude towards them.*

Key words: *sufism, sect, irfon, love, Sufi, rind, ascetic, history, nation.*

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Introduction

Sufism, which provides inner calmness, mental relaxation, and fiction, which illuminates the secrets of the human heart, entered into self-education under a common banner. Therefore, it is impossible to imagine classical literature, whose main goal is the perfection of human morality and thinking, and Sufism, which educates a perfect person. Literature became a wing in the wide spread of Sufism, it gave a unique tone and balance in artistic observation to increase the power of image and impact. However, Sufism also gave themes in literature, immortality to ideas, feelings, sensibility, and grandeur to experiences, and as a result of this commonality, a magnificent **literature** emerged in the East. Although literature is a reflection of the psyche, it is a child of its time. In this sense, literature holds a mirror not only to the human heart, but also to the people's life, socio-political environment, spiritual and moral outlook, mother nature, in short, it holds a mirror to the whole being. The winners write history. And literature embodies the happy age and dreamy years of this "history of winners" with the magic of words, the power of observation and the common gift of inspiration.

Master of Navoism Ibrahim Haqul also says:
"Each goal and truth related to the glory of humanity

will be sorted out in history. No aspiration, no victory that does not meet the requirements of eternity, the criteria of eternity, will not find a place in this history. This is the inviolability of the historical fate, a great example. There is no significant difference between history and literature to understanding and evaluating it. But compared to history, the opportunity and privilege of literature is wider. True literature is an existence between existence and non-existence" [6:71]. Therefore, the idea and artistry of classical literature are directly determined by religion, also with Sufism and the uniqueness of sects. In the work of the poets of the literary environment of Kokan, there is definitely a significant influence of mysticism, under the traditionalism characteristic of classical literature. The use of mystical terms, images, description, and symbols in their work also supports it. In the poetry of the poets, the main images of classical literature such as the lover, master, the ascetic, the rind, the saint, the poor, the dervish acquire a mystical meaning. After all, almost all of the creators of this literary environment were aware of their mystical works. Especially, it is not an exaggeration to say that this traditionalism started with the work of Jahon Otin Uvaysiy. Mystical knowledge is definitely required to determine his style, worldview, and expressive skills. For example, in one ghazal, the poet says:

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*Muyassar bo'lmasa gar toqi abru
sajdagohingdin*

*Na hosil senga, zohid, tashlag'il bo'yunngni
zunnora, – [4:7]*

gives a new interpretation of the traditional view in the work of the predecessors. The ascetic is accused of greed and hypocrisy, and amorous demands are placed on him. In Uvaysiy, the situation and the meaning are harmonious. Undoubtedly, the height of the case created the depth of the expression. He really felt the pain of self-awareness and self-realization and was able to express it skillfully. Sufism is overcoming the self and reaching the self. This issue is repeatedly mentioned in Uvaysiy's poetry:

*Istasang yor ila o'z'luk, zohido, ko'p yig'lag'il,
O'z'lugung g'arq etmag'a Jayhun kerakmazmi
senga.*

Of course, only the master of logic, who knows the pains and hardships of attaining the divine self by raising the human self, can understand that Jayhun, which appears from the tears, is needed to drown the selfishness. Uvaysiy's poetry has a masculine courage in its content, and a charm in its expression. When you read it, you feel the tension of the heartstrings that keep the voice of truth and truth high. Consider the following verses:

*Ko'rub Majnun tan uryonasin ta'n etma Layliga,
O'tub o'z'lukni bobidin ki har devonadin kelmas.*

The dream of getting to know such an identity is characteristic of all poets in of the literary environment of Kokan. The sensitive poetess Nadira also relies on love in this way, realizing that love comes with self-renunciation:

*Ey ko'ngul, yor uchun jahondin kech,
Havas bog'u bo'standin kech.
Anga o'z'luk bila yetib bo'lmas,
Istasang yor vasli jondin kech [5:49].*

It is natural that mystical tones and religious ideas are reflected in the works of the poets of the literary environment of Kokan. After all, the sources inspired, directly influenced and recognized by them are examples of enlightened literature. Uvaysiy, considered one of the teachers of the poets of this literary environment, says in one of his ghazals:

*O'zni qutqarmoq uchun yeldim-yugurdim har
sori,*

*Oh vovayloki, bora-bora oshiq bo'lmisham.
Manzilu ko'yu, aloyiq bandidin ozodman,
To tariqi Xojai Ahrora oshiq bo'lmisham [5:21].*

The recognition of Khaja Ahrar Valiy, a famous representative of the Naqshbandiy's sect, in her Haqqa love series, also clarifies our ideas about the love and lore of the poetess. And Samar Bonu expects help from the great ones in the spiritual caravan:

*Ilohi sayyidi qul Xoja Ahmad,
Aningdek yaxshilardin bo'lsa behad.
Ilohi hurmati ul Xoja Hofiz,
Menam bo'lsam ruboiy ichra mahfuz.
Ilohi hurmati Amir Alisher,*

Bahaqqi So'fi Olloyordek er.

Ilohi hurmati ul Shamsi Tabriz,

Meni bu yerda rasvo qilmagaysiz. [5:106].

Turkish piri Khoja Ahmad Yassaviy, rindi Shiraz Khoja Hafiz, Mir Alisher, the ocean of enlightenment, Sufi Olloyar, Shamsi Tabriz is the sultan of lovers, who is familiar with the glorious life and wise works of Tabriz, took them into account when determining the literary and aesthetic views of the poetess, who was fond of them. Need to get Anbar Otin, who is considered a special phenomenon in the literary environment of Kokan because he is a singer of courage and justice:

*Agar san ustodi adabni istasang, Anbar Otin,
San Navoiy ta'limin doim, mutolaa qil, – [1:35]*

says. These poets, like their spiritual teachers, choose love as the main theme of their poetry. This is the love for the Creator that prompts His servants to be loving, compassionate, and always stand up for what is right. In a word, servitude is servile love. These verses of Samar bonu fully justify our view:

*Bonuyo, har subhidam ohing Xudog'a tuhfa et,
Qulki bexizmat kelubdur xo'jag'a darkor emas
[5:121].*

Their wails and wails belong to God, the Lord of hearts. They looked at the world with this light of grace and enlightenment. In a word, they tried to define the way of life by correctly understanding the "purpose of coming to the world". The history of love is also connected with the day of "Miysoq" - "Agreement", which is the main theme of mystical literature:

*Qay kuni ishqing havosi topdi ko'nglumda
haror,*

*Ul sababdindurki, ahli Marg'ilona tushdi o't.
Vaysiy, suyding ishq, kuymaslig' ilojin istama,
Avvalo qolu baloda oshiqona tushdi o't [4:24].*

The reason for Uvaysiy's burning in love and extinguishing the fire of reconciliation with patience is because this love is connected with "prom party". That is, the owner of this love is the Lord of all worlds - Lord of the worlds. The definition and description of love, the condemnation and criticism of love have their own, colorful expression in the work of each poetess. However, in the poetry of this period, as much as there is a tendency to sectarianism, there is also a call to stay away from it. These views are especially evident in the work of Dilshodi Barno and his student Anbar Otin. In his autobiography, Dilshodi Barno says: "...I often followed the rind poets in writing a weak work, and went against the people of unity and mystics, and against the praise poets who were given to praise the ruling class" [1:9]. Undoubtedly, as noted by the mystic I.Haqqul: "Criticism of Sufis is a separate history. Giving in to Sufism without specifically studying it, without knowing exactly what the benefits, losses and harms of Sufism in the past of the country and the nation are, is a more dangerous act as it is limited. If every

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historical event is not studied and evaluated as it was, in that case, in that essence, half the truth will be revealed" [6:78]. But it is surprising that she separates "ahle vahdat" and "mysticists" from this woman, understanding the hypocrisy of the poet who is thirsty for a man. After all, it is true that the real freedom lies in religion and its practical life, which is tariqah. It is no secret that Sufis are free personalities. In addition, the people of Maykhana - rinds are actually Sufis. At that time, the number of "false mullahs" and "hypocrite sheikhs" described in the wisdom of Khoja Ahmed Yassaviy increased, and the mixing of religion with heresy, superstition, and falsehood of the sect intensified. It was natural that the intensity of the time, when the people were oppressed by two-sided oppression, and the games of ideology would create a darkness in the thinking. The poets who are worried about the pain and sorrow of the people and the future of the nation, with the strength of their hatred for contemporary religious and Sufis, want the new state to be far away from religion and sects and promote it: don't come. If the king of Russia is really just, and if he wants the dependent peoples to be free like Russia, and all the people of Russia should live together as equals, then the laws of amortization and rule should be just. let him edit it, let the ruling law create an exception to the rules of religion, let the religious people be recognized as righteous among the government, let the religious people be recognized as patrons in prayer, and let the state and knowledge be discovered in the welfare of the people. Anbar Otin continues these thoughts in his "Philosophy of Darkness" and says: "A ruler who does not follow the path of relying on the religion of Islam and the religion

of the state will inevitably face disaster at any time. However, not only the religious people support the rulers of this time, but also the shaykhs and Sufis of the Naqshbandiy and Yassaviy clans, and give a fatwa to oppress the people, make the poor people agree to the tyranny of the oppressor. They attribute to being and tolerating, only saying Allah, as Yassaviy says:

Zolim agar zulm aylasa, Olloh degil,

Bosh yorg'uncha kaltaklasa valloh degil'

[1:105].

Anbar Otin was right when he said, "I came to the world at a bad time." As a child of that terrible time, he took a pen in his hand and called the nation to be aware. He was an active participant in reality. But we have the opportunity and the privilege to evaluate the truths of the distant past like a beholder. Therefore, it is necessary to take them into account in the analysis and interpretation of artistic works that hide history in their bosom.

The work of representatives of the literary environment of Kokan is valuable both in terms of art and history. In fact, this period is literally the literature of enlightenment. At the core of this lore there is a significant influence of sects. And it can be said that the creative heritage of enlightened poets is important in the emergence of modern literature figures who sacrificed their lives for the freedom of the nation and individual freedom. Even in the works of freeman poets, there is a unique, new interpretation of happiness and suffering, innocence and sadness, effort and courage. In this, women's love, wisdom and perception and its expression style are also an example for today's literature.

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