

## Enlightenment-mysticism poetry-as a means of upbringing

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**Abstract.** *This article provides reflections on the illumination of enlightened and mystical ideas in current Uzbek poetry. Through the analysis of the poems of Asqar Mahkam and Abduvali Qutbiddin, the reflection of the mysticism tradition in modern poetry, the skill of the creator, is poet logically drawn into analysis. Enlightenment-mysticism as a medium of upbringing is becoming one of the leading themes of modern poetry, and this article gives a detailed idea of it.*

**Key words:** *Motif, plot, folklorism, tradition, folklorism, civilization.*

Contemporary poetry is characterized by the variety of subject matter and image scope. Each creator speaks his own word based on existing literary principles, expresses his views. Each poet has his own style of illustration and skill in the use of words. In the literary process, styles, paths are different, but the purpose of literature is one – to revise, educate the human soul. The people of creativity have at all times expressed their views as a person, their psyche as a person through words. The creator refers to traditional motives, along with form and theme updates, when describing his moral universe while inspecting the soul of a lyrical hero. The foundation of Uzbek modern poetry is laid by the emblematic spirit, and on the basis of this Islamic spirit lies the idea of enlightenment. These ideas are not as a unit characteristic of a certain period, but as a beacon that is being illuminated and renewed in different interpretations in different periods of thought. Mysticism, the main activity of which was the revision of the human soul, reflected the spiritual and Botanic feelings of a person who aspired to truth through a certain style: symbolic-figurative words. Thus reaching the territories he did not reach through his lines, he enriched not only the languages, but also the literature with its broad content. In this respect, our literature peaked with the elegance of contemplation and dedication as a fine art that broadens the people's worldview, contemplates and educates their hearts. We aimed to analyze the issue of tradition in the reflection of enlightened and mystical ideas in modern poetry on the example of the work of Asqar Mahkam and Abduvali Qutbiddin.

The methodology of this article covers a scientific approach to the study of educational and mystical ideas in modern Uzbek poetry. As the main source, poems from the work of Asqar Mahkam and Abduvali Qutbiddin have been analyzed. The analysis of poems in terms of content and form is aimed at identifying poetic elements and revealing spiritual facets associated with mystical traditions. In the course of this analysis, theoretical sources on the literature and philosophy of mysticism were studied, and they were compared with traditions and innovations in modern poetry, and the correlation was analyzed. In the study, the qualitative approach was chosen as the main method, this approach served as an important tool in revealing the educational significance of poetic images, representations and concepts. Also, through the mystical emblems in the poems, such as "soul and body", "king and beggar", the skill of the creators regarding the inner world and mystical thinking was subjected to analysis. In the course of the methodology, special attention was paid to the elements that reveal harmony, educational and educational content in the form and content of poems. Scientific reflections were also made on the importance of mystical poetry in educating the younger generation. As a result, the article presents a scientific and methodological work that reveals new and creative interpretations of the traditions of mysticism in modern poetry. Through this approach, it was achieved to confirm that educational-mystical poetry is one of the relevant topics as a means of upbringing.

The history of the reflection of religious - mystical ideas in the history of Uzbek literature is associated with the literary process, which was formed under the influence of Islam . It covers a huge period of its own and is evident in works of an enlightened, moral, didactic and religious spirit in lyrical, epic genres. In Sufi poetry, the science of Tawhid, which speaks of the unity of God, is the leading idea. At first, literature was seen as a tool in communicating the ideas of mysticism to the masses. Later mysticism and enlightenment became the Chief idea of literature. In a word, mysticism served as a fundamental idea in strengthening people's spirituality, achieving peace of heart, instilling hatred in the hearts of people against sin and evil. Moving people away from ignorance, he performed an important task in making decisions about love, brotherhood, peace and tranquility in society. In addition, it became a leading factor in the development of literature, the purpose of which was to enrich the spirituality of the people. Enlightened and mystical ideas were manifested in different creators in different genres, in different interpretations. Literature has reached a high level in describing the human inner world. The reader, especially familiar with the work of Sufi poets, can feel the desire of the soul for the infinite God, the journey of the soul towards faith. Sufi views gave literature a special spiritual wealth and maturity. The nutrition of literature from this spiritual content has a great influence on the way poetry reaches the broad masses of the people.

In modern poetry, works in the spirit of mysticism - marifiyus can be found in many creators. In particular, it would not be a mistake to say the works of Abduvali Qutbiddin and Asqar firmly from examples of artistic creation that determine the history of the poetry of the years of independence. Both of these creators are from creators with their own path and style in the literary process, and traditional Sufi ideas are sung in their poems. In describing these ideas, both creators stand out poetologically. While the poems of Asqar Mahkam show a new image of traditionalism and skill in harmony, Asqar Mahkam's work has made a unique phenomenon in literature. The poet entered literature with a new spirit, a new style of illustration. In this article, we aimed to give brief reflections on the role of Asqar Mahkam and Abduvali Qutbiddin's work in the emergence of the mysticism-spiritual direction in modern poetry.

Abduvali Qutbiddin entered literature in the 80s of the last century with a special style and a special tone. The poet's poetry is characterized by its unique style of representation and richness in philosophical observation. In contemporary poetry, symbolism and metaphoricity are notable in two ways, the first being that the modern entered through the current, while the second is the result of vital and social necessity. In the views of the poet, these two aspects are also significant. Symbolic-figurative images, especially in poems written in the 80s, appeared out of social necessity. The idea of freedom, attitude to history and Homeland, among other creators, was reflected in the work of the poet. Because the foul smell of the winds of depression and dependence also suffocated this creative breath. His "Which day-herbs will be Iron", "Suvora", "tatabbu to Firdavsi", "Laqma eshqul legend", " piano.1942", "the city", "one of the fairy tales", "Frans Kafka", "The Ant and the gentleman", among others, illuminated the ugliness of the era and the tragedy of the nation through symbolic imagery. Although these poems were written before independence, the breath of independence is ufurib. The poet in the coming days feels the Hurrian of the future from the inside, the desire for high inspiration in his soul and later sings ERK with a baralla in poems such as "Uzbeks", "Freedom", "calling". Encourages, promotes the patriotism of contemporary generations.

In Abduvali Qutbiddin's poetry, the figurative image is so powerful that the reader who reads his poems ceases to hear, his whole imagination begins to turn into the eye, feels relief, musicality and fantasy seem endless. The style of the description and the skill of the use of words are unique in such a way that an ordinary reader does not want to think over the tagmas of the poem. Accepts and enjoys as much as possible. And the very people of literature admire each of their sentences. He feels that in the face of the world of imagination and imagination, the word can become helpless. Literary scholar Aziz Saeed said: "Abduhali Qutbiddin was a writer poet above the ground. In each poem there is a cry, and it is necessary to listen to this cry away from the substance— with the spirit," the truth was when he remembered. In his poems such as " self-portrait", " I am detained...", " fat rain", " dark fog in a mysterious Harbor", symbolic images of the spirit and the world of the body can be advanced. The poet does not recognize the body, he is only in the izm of the rebel spirit. Just as a young bridesmaid gives herself a break with what is in bisoti, the poet describes the soul through the means

of the most harmonious words. The following poem describes the spirit as a diamond anchor, the heart as a Crystal Ship. The dagger wearing a Zarbof collar is a symbol of the body, while the ship's controller is a symbol of the body. The imagination is so horrific that it does not fit from a free weight to another. The poet describes the space of the soul as a mysterious harbor with a dark fog. In reality, the knowledge of the soul is inherent only in God, and the servant is helpless. It is mentioned in the Quran karim and Hadith Sharifs. The poet draws a beautiful landscape using symbolic and selfish words. Such a landscape leads the reader to the world of intimate sensations and imagination.

Dark fog in the mysterious Harbor,

Diamond anchor,

Crystal Ship.

I am a Dargah Me wearing a zarbaf shirt

O flower, will you go with me. [1;6]

In another poem, the poet reflects on the world of soul and body. The soul is imprisoned in a cage called the body, where it desires to leave. The pailar is the shackle of the spirit, which has chained him. The poet considers World life a night of slavery and expects his soul to be free.

I am detained myself,

my chain is my bond.

The night of slavery

I waited for freedom.[2;28]

It appears that Abduvali Qutbiddin's work has a unique style of representation. The rebellion in the poet's heart is so strong that it does not fit from free weight to any other. Rejects molds. His work came to the field as a poem composed of modern form, traditional thought and a new trinity of spirit. The philosophy of mysticism was in harmony with the zamowian image.

Asqar Mahkam spent most of his life studying the works of the Sufi order, and this circumstance moved to his poetry as rumiyan, bedilona tasbehs. In this respect, the poet's work has acquired a tradition. He expressed his views on man and the world through his works" Navruz"," Tazarru"," Tavajjuh"," Ishq"," prayer"," Fatiha"," four Darwesh"," Haq"," Analhaq"," White Book". The question of truth and falsehood, appearance and falsehood, heart and body have become the leading topic. The poet used various Fine Arts, symbolic-figurative images, as well as the depiction of the nightmares of the spirit living between these two poles. He blames the world of matter and forms. In a word, he describes it all as "iron luxury". Only the spirit from the eager Kingdom to the ascetic surpasses the free monk. The poet expressed his views using mystical symbols in the epic" four monk ". The work consists of a preface, a main part of four chapters, and a wife. The preamble section is written in the prose sage style typical of folk epics. The poet expounds in this part his views on wanderers and monk as an introduction. The work"...A disloyal world in which neither the garde of the wanderer skirt remains..."[3; 301] begins with sentences. The poet blames this sentence for the world in which he was left without a word. Look at a world that does not fulfill anyone and nothing, nor did it fulfill the wanderer. In the place of their khaki-yu khanaqahs, the structures built for the world by the people of the world who gave the world what they had. The poet acknowledges the wanderer as "bethaamah of purgatory ochun, bedilar of betamkin" [3; 301], and this view of mysticism determines the level of wanderer status. The true wanderer are those who do not taste anything from anyone, do not weigh on the world, but only sectarian the absence of burns on the payroll. The poet made extensive use of his style – figurative image-when moving mystical ideas into words. This can be clearly seen in one stanza from the wanderer language.

Potirladi janim kamandida,

to him is the judgment of the Merciful, mengada rahim.

Afrosyab yanglig laylar unconscious,

My Vasily Piers to the status of a wonder. [3;302]

Wanderer compares the soul– soul inside the body to the bird, and the body can also be a temporary place a cage. Soul and body these two are two essences. The soul is unique to the Merciful, the body is permissible as the merciful. The originality of the soul to the truth has given rise to different views in mysticism, and this is what the poet points out in this place. In later verses, wanderer notes that his pyres have matured to the status of miracles, unconscious from the ladunic Sciences. He likens his pears to Afrosiabes. Afrosiab was the king of the ancient Turks who united Turon and Iran in one goal. In the work of the poet, the image of Afrosiab carries a specific task. In one poem, “I am half Persian and half Turkish...”, he acknowledges that he is of Afroasiatic descent.

In the poetic passages above, it is recognized that a person is a creature composed of the harmony of the soul and the body, the soul is to the God; the body is to be plundered towards the world. Both creators are dizzy on the same idea, but the style of the depiction is different. Specific. Abduvali Qutbiddin tries to embody a certain reality in the eyes of the reader, portraying the spirit, soul and body as a mysterious Harbor, Crystal Ship and ship manager. Asqar Mahkam compares the spirit to wanderer and the body to the King. In one place, the body is made to look like a cage, and the soul is made to look like a free bird inside it. Just as the bird always falls out of the cage and falls in love with its own porridge, the soul strives from the body cage towards its essence.

The work of these two poets is essentially united in one idea. Their love-filled heart, the echoes of their awake psyche invite people living between the two poles to a moment of sympathy. Encourages contemplation of the hermit and the insight feelings.

In general, in the work of Abduvali Qutbiddin and Asqar Mahkam, it is advisable to express some reflections on the subject scale of poetry of today's ERA through the analysis of tavvufiy-enlightened views.

First, mysticism came into being influenced by Islam and became a leading topic in the literature of Muslim peoples;

Secondly, the rise of mystical ideas to the level of national value serves to ensure the vitality of this philosophy;

Thirdly, in the literary process, the image of the specific philosophical views of mysticism was reflected in symbolic-figurative images and served the development of artistic creativity.

Fourth, due to the slowdown in the concept of the soul in an informed society, the increased mood of depression, literature is trying to encourage people to return to values.

It is also noteworthy that mystical ideas have their own way of describing in each creative vision. If we analyze literature from a period point of view, the place of mysticism in the development of Uzbek literature is incomparable.

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