

INTERPRETATION OF HUMANISTIC IDEAS IN THE PHILOSOPHICAL AND ETHICAL VIEWS OF BOBORAHIM MASHRAB

Rasul Mukhitdinovich Soatov

Senior Lecturer (PhD),

*Department of Philosophy, Education and Law,
Jizzakh State Pedagogical University (JDPU)*

Annotation: This scholarly article explores the humanistic ideas present in the social and philosophical views of the Uzbek poet, thinker, mystic, and Sufi Mashrab. The study analyzes his universal views on humanity, justice, and patriotism.

Keywords: Kaaba, Shah Mashrab, East, Allah, world, thought, people, whip, divan, ghazal, beggar, masses, maqom, world, purity, Sufism, rebellion, journey, fiery, lyrical poem, purpose.

Introduction

It is well known that for centuries, humanity has strived to elevate spiritual, moral, and ethical development. The world-renowned masterpieces, the gems of our classical literature, ghazals, epics depicting tales of love and devotion, and the treasury of wisdom left by our ancestors – encompassing both religious and secular sciences – have all drawn nourishment from the deep-rooted and solidly grounded teachings of Sufism. Indeed, a person develops and is nurtured throughout their lifetime. Naturally, this process unfolds in connection with the surrounding community. Therefore, public opinion, the moral views of society, and its demands and needs have always been interrelated.

In this regard, we will present Mashrab's social views on the individual and society, recognizing their significance not only in his own time but also in later periods, and analyze them from a sociological perspective.

Materials and Methods

Mashrab's views on the individual and society are grounded in universal humanistic ideas and values. As a thinker, he was a product of his time and place. Rather than seeking purely personal meanings in his legacy, one can observe that Mashrab often addressed social issues through his works. To interpret his ideas as merely the expression of personal emotions or the sentiments of an isolated individual would be a mistake.

At the same time, the unique features of Mashrab's poetry reflect his worldview concerning the individual and society, expressed in a distinctive "Mashrabian" spirit. His works represent a phenomenon in which divine love and the pains of worldly, temporal human life appear together, intertwined. Although Mashrab, troubled by humanity's descent into the swamp of selfish desires, chose the path of a wandering dervish by renouncing worldly attachments, he did not turn away from people or look upon them with hatred in life.

For centuries in Eastern poetry and the works of great thinkers, the human heart has been likened to the Kaaba. A believer's heart is regarded as the house of God. To destroy it is equal to destroying the Kaaba; to bring it joy is akin to beautifying and restoring the Kaaba. This is the immortal idea that is continued, developed, and further elevated in the works of Shah Mashrab! [1]

After leaving the Ofoq Khwaja shrine, Mashrab spent nearly forty years of his life wandering from place to place, living a life of travel and exile. "I became a wanderer—I saw much of the world," the poet himself wrote, and explained the reason as follows:

“For the lover, no home or refuge is fitting;
Like flowing water, I set out on a journey.”

This journey allowed him to deeply immerse himself in the lives of the people, to understand their thoughts, dreams, aspirations, and struggles. It gave him broad exposure to the realities of daily life and enabled him to absorb the rich and expressive language, subtle nuances, and unpolished yet powerful phrases used among the people. In turn, he skillfully wove these elements into his poetry, which played a key role in shaping him into a true people's poet.

It is from this experience that we must trace the genuine roots of the populist spirit in Mashrab's poetry[7, p.9].

During these journeys, he lived and breathed alongside the working people. He saw that the lives of ordinary folks were the same everywhere. He repeatedly witnessed how the laboring masses lived in hardship and suffering, while those who ruled over them enjoyed lives of comfort and luxury. It is no coincidence that the poet raised his rebellious voice and cried out:

I saw a people whose hearts were torn by the sword of oppression,
I saw a people whose bodies were wounded by pain and suffering,
I saw a people whose eyes became stars at the break of dawn,
I saw a people lost in the desert of love,
Madness rising within them, unaware and alone—

Thus, his cries and laments were far from unfounded[7, p.10].

He loved people—he was compassionate and kind toward them. “Since eternity, I have loved the sorrowful multitude,” he wrote. So, who exactly does Mashrab refer to as the “sorrowful multitude” (dili g'amgin xaloyiq)?

By this phrase, the great truth-seeking poet refers to those whose hearts carry divine love and who bear inner pain—people of sincere spirit and deep feeling. From this perspective, we better understand the deeper meaning of his line: “If you have no pain in your heart, do not dig into the pain in mine.”

Mashrab was a pure-hearted, spiritually awake individual. Yet, it must also be emphasized that he was a voice for the suffering—those crushed under the burdens of life. In his works, such people are portrayed as broken, their hearts “grilled like kebab.” Mashrab even went so far as to declare himself the king of these unfortunate, oppressed people [8,p.79-80]. Therefore, Mashrab did not just pity the fate of the poor, hungry, and naked people; he grieved for the entire human race.

Boborahim Mashrab's fiery, passionate lyrical poems, and his rebellious verses—complaints about the disorder, darkness, oppression, and injustices of his time—spread like the speed of light among the oppressed masses. As soon as Mashrab finished a ghazal, lovers, beloveds, drunkards, and those with aching hearts would eagerly embrace it and set it alight with their passion. From Kashgar to the entire Fergana Valley, Tashkent, and Zarafshan, these verses spread like a swallow's flight, enhancing the poet's immense respect among the people.

However, religious figures—such as eshons and mullahs—who feared the poet's fame, attempted to twist this fame for their own religious interests. They mixed Mashrab's poetry with the Sufi verses written

by Mashrabi Soni-Mulla Rozi and began spreading this mixture among the people. Even today, the widely circulated collection "Devoni Mashrab" consists of such hybrid and mixed works. The person who compiled this collection, clearly not possessing the scholarly or research-based understanding to distinguish between Mashrab's and Mashrabi Soni's works, was a simple person, to be sure.

In the article "Asl Mashrab" by I. Sul-ton and I. Ahmedov, it is stated:

"...As a result of the oppression of the khans, the exploitation of the beggars, and the deceit and betrayal of the clergy, many thousands of people were left homeless, hungry, naked, and became beggars. This public outcry, yet they did not know the way to escape from this condition... In Sufi teachings, there were several elements that resonated with the mood of the people left in such a hopeless situation"[3,p.178].

In the book History of Uzbek Literature, it is noted that during the period in which Mashrab lived and worked, "religious reactionism" intensified, "oppression and tyranny" reached their peak, and as a result of the mutual conflicts between the rulers, beggars, and small nobles, the working people were extremely oppressed. It further states: "In such conditions, it is no coincidence that the Sufi teachings, which had formed six or seven centuries earlier, began to spread in various directions. However, during this time, there was also a somewhat lively and vital interpretation of Sufism, which contrasted with the overly pessimistic asceticism. This direction is what explains some of the limited aspects of Boborahim Mashrab's worldview."

Can it be said that whenever Sufism is mentioned, it immediately implies renunciation of the world? If everything is to be named by its own terms, then Sufism is entirely against hopelessness! There is no loss of "overly pessimistic asceticism" in Sufism. These are invented statements. Sufism is the inner sun of Mashrab's worldview. Sufism, first and foremost, is the education of the soul. Sufism means consistent care for moral and ethical perfection. Sufism is the vastness of imagination and thought. Like religion, the universal ideology of Sufism is Love. In this sense, there is no sharp conflict between religion and Sufism[3,p.180].

In Mashrab's poetry, he rejects the thesis of enduring oppression and suffering with patience. The mystic poet Mashrab, who embraced the people's ideas introduced by Khwaja Ahmad Yassawi, boldly expresses his fiery outrage and hatred toward tyranny, declaring that he is capable of burning the oppressors and their entire myths with the fire of his wrath. He expresses his psychological rebellion and fury toward the tyrants with courageous force in the following lines:

"I will set hell on fire with my fiery cry,
I will burn the paradise and the eternal abode too.
O Khwaja, I will burn the heads of the priests, kings, and beggars,
I will burn the ignorant and the wise alike."

In this poetic excerpt, the "outpouring of anger" and the "fiery assault of noble rage" are clearly demonstrated[4,p.83].

Mashrab's heart cried out for the suffering and oppression that the people endured in society, and he tried to uncover the root causes and sources of these injustices. Mashrab believed that the main and fundamental cause of social injustice in society was violence. With his sharp pen, he criticized the ruling classes, individuals, and certain ignorant and unwise religious scholars. Boborahim Mashrab's passionate words of humanity and his rebellious poems were not welcomed by the rulers and some

leaders of the Sharia. Mashrab was subjected to severe pressure. They took revenge on him. The execution of the visionary poet became a great tragedy of that era [8,p.80].

N.Komilov analyzes Mashrab's inner, deep pain and writes: He, as a scholar of Ma'rifat (gnosis), criticizes and condemns the corrupt, dishonest people who "put fire on top of fate" and prepare to destroy them. He refers to his poems as "dardnoma" (a book of pain), and describes his heart as a "wound house," "house of sorrow," and "mourning place" [5, p.131].

During his lifetime and even after, for several periods, Mashrab gained fame among the common people under the name "Devona Mashrab" (Madman Mashrab). This name was given by Mashrab himself. He consciously chose the path of madness in a symbolic sense. In several of his ghazals, he refers to himself as a madman and repeatedly emphasizes his madness [2, p.65].

Mashrab was an extremely aware individual. Such enlightened individuals cannot simply look at oppression and injustices without reacting. People who have surrendered only to God do not bow down before any tyrant.

For example, when Mashrab was asked by the scholars to apologize just once for his criticism of the Mahmudian oppression, he replied, "I will not take back the spit I've spat," after which the rulers decided to execute him.

There is a European concept called the "conscience of the world." In the history of humanity, very few individuals have been worthy of this title. Mashrab, because of the greatness of his love, his search, his bearing of humanity's sufferings, his achievement of the purest state of sanctity, and his spiritual elevation to the highest peaks of moral perfection, is worthy of being called the "conscience of the world". He was the embodied conscience. His greatness was the greatness of conscience [6:288].

In today's world, studying the scientific and theoretical ideas of Sufism is more important than ever for raising a highly moral and spiritually advanced person. This is because a person is in need of guidance and nurturing in all aspects. In life, it has often been observed that when an individual neglects ethical training and fails to regularly monitor their actions, the soul (nafs) can go astray and lead its owner to ruin. However, controlling and nurturing the nafs is not an easy task. Just as controlling a wild horse and making it obey requires great effort, keeping one's soul in check with both heart and mind is even more complex.

Conclusions

In summary, Boborahim Mashrab's social-philosophical thoughts and views on the individual and society present an endless and invaluable source of wisdom. The rich spiritual heritage left by Mashrab has significant educational value, and his ethical and philosophical ideas remain highly relevant in our contemporary society. His contributions play a key role in the rise of our spirituality and in shaping the upbringing of a well-rounded individual in society.

References:

1. Abdulla Jabbor. Mashrab-yuksak ma'naviyat bulog'i / Namangan haqiqati, 2010, 26 may.
2. I.G'afurov. Hayo-xaloskor. – T.: Sharq, 2006.
3. Ibrohim Haqqul. Tasavvuf va she'riyat. – T.: Adabiyot va san'at nashriyoti, 1991.
4. Muhsin Zokirov. Erk va ma'rifat kuychilari. –T.: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1984.

5. N.Komilov. Tasavvuf. Ikkinchi kitob. –T.: G‘afur G‘ulom nomidagi Adabiyot va san’at nashriyoti, 1999.
6. Shayx Najmiddin Kubro. Tasavvufiy hayot. – T.: Movarounnahr, 2004.
7. Ergash Ochilov. Mashrab/Agar oshiqligim aytsam. -T.: “O‘zbekiston”, 2013.
8. Mo‘min Hoshimxonov. Mashrabi mo‘tabar o‘zum.Toshkent, “Alisher Navoiy nomidagi O‘zbekiston milliy kutubxonasi nashriyoti”, 2007.