

HALLOJISM (trend led by Mansoor Halloj) IN UZBEK LITERATURE

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Abstract. *The article describes Mansoor Hallaj and his interpretation of the idea of "Anal Haq" in Uzbek literature. The interpretation of the same issue in Uzbek mystical poetry was first started by Ahmad Yassavi. Therefore, the article analyzes Yassavi's wisdom about Mansoor Hallaj and "Anal Haq". This issue was interpreted in the works of many poets after Ahmed Yassavi until the 20th century. Therefore, in the article, starting from Yassavi, Atoiy, Hafiz Khorezmiy, Haziniy's poems about Hallaj are subjected to ideological and artistic analysis.*

Key words: *Mansoor Hallaj, Anal haq, tawhid, Ahmad Yassavi, Atoi, Hafiz Khorazmi, Ziyovuddin Hazini, talmeh, literary influence, artistic skill.*

Introduction. Sufism is a doctrine formed at the core of the Islamic religion and has been serving human perfection for many years. His ideas, concepts, and images were formed in such a way that they had a direct impact on literature. Because the main goal of literature and mysticism was perfect morality. Sufism poetry arose in this regard. Along with his numerous conquests, his unique heroes were also formed. In particular, one of the central heroes of Sufism poetry is Mansoori Hallaj. He is a figure known to the whole world with his idea "Anal - Haq" (I am right). It is difficult to find a person of the sect and a poet in the classical literature of the East who were not inspired by his idea.

Analysis. Hazrat Alisher Navoi gives the following information about Mansoor Hallaj in his work "Nasoyim ul-Muhabbat": "... Kuniyati Abulgayz. Bayzasin of Persia. At first it was not Hallaj. I met him in a hallaj shop, and his friend met him. He sent Ani on an errand. He was disappointed, I ruined his livelihood. He pointed with his finger: the wax has lost its seed. They called Hallaj a horse for this cause..."[1, 105].

A number of other sources also provide information about the mystic Abul Mughis al-Husayn bin Mansoor Hallaj. Such works as "Kashful Mahjub" by Hujvari, "Tazkirayi avliya" by Farididdin Attar, "Nafohatul Uns" by Abdurrahman Jami are among them. According to the information, he was initially a disciple of Sahl bin Abdullah, but after a certain period of time, he became a disciple of Amr bin

Jumon without the permission of this sheikh. Then there is Ibn Arabi's information that he also left this murshidi and became a murid of Amr bin Usman al-Makki [2, 9]. Mansoor Hallaj's tariq is shuttar (according to the tariqat, those who have attained the status of monotheism, are devoted to the observation of the truth, and see the glory of Allah in all existence). because he was an ahli, unconsciousness and fascination with divine love was his constant companion. In one such case, he was asked, "Who are you?" they ask. He answers "Anal - Haq". This expression angered many scholars and some sheikhs of the tariqat. As a result, Hallaj was accused of heresy and brutally killed in 922 AD. After that, many details, comments and definitions were created about Hallaj and "Anal - Haq". It goes Mahmoud Shabustari says:

*"Anal - Haq" kashfi asror erdi mutlaq,
Ki haqdin o 'zga kim derdi "Anal - Haq".
Hama zarroti olam hamchu Mansoor,
Degaylar, xohi sarmast, xohi maxmur...
Agar Hallojga monand etsang o 'zni,
Degaysen xuddi hallojdek bu so 'zni.*

[The discovery of "Anal - Haq" was an absolute mystery.

Who else would say "Anal - Haq" about you.

Mansoor, the world is the same

They say, either screwed, or mahmur...

If you look like Hallaj,

You say this word like hallaj.]

It is recorded in several sources that the great Sufi foretold his fate with a kashf and grace: "One of Mansoor Hallaj's students, Abdumalik Askof, remembers that a long time before his death, he asked Hallaj, "O sheikh, who is a scholar? When asked, he said: "Arif Uldur, on Tuesday, the twenty-fourth of the month of Zulqada, in three hundred and nine, they will bring him to Babutoq in Baghdad, and the feet will be first cut and the eyes will be awakened He answered that ash and tannin are incendiary and ash is blue sourgai" [3, 5]. History has shown that these thoughts were a prediction of Hallaj's fate.

After the death of Mansoor Hallaj, the concept of "Anal - Haq" that he put forward was widely sung in the works of mystics and Eastern classical poets. Even prose and poetic works interpreting the concept of "Anal - Haq" have been created. In this regard, it is permissible to mention the name of Farididdin Attar. Mir Alisher Navoi writes in his work "Nasoyim ul-Muhabbat": "Mavlana Jalaluddin Rumi says that the light of Sheikh Mansoor Hallaj shone on the soul of Sheikh Fariduddin Attar after one hundred and fifty years and became his mentor" [1, 455]. Shaykh Attar Mansoor sang his ideas, for him Hallaj was a real perfect person. That's why Attar described Mansoor as the main character in the epics "Jawharuz Zot" and "Khailoj". Also, Ahmad Yassavi introduced the name of Mansoor Hallaj in Turkish poetry. Hallaj and his idea of "Anal - Haq" were mentioned, starting with the wisdom of the Sufi-poet:

*Man yigirma olti yoshda savdo qildim,
Mansoor sifat diydor uchun g'avg' o qildim,*

*Pirsiz yurub, dardu holat paydo qildim,
Ul sababdin Haqqa sig'inib keldim mano [5, 22].*
[I traded at twenty-six,
Mansour, I made a fuss about quality.
I went without a piercing, I got sick.
That is why I came here to worship Haq [5, 22].

We know that Yassavi's wisdom consistently expresses the state of mind associated with age. In this poem, there is also a situation related to 26 years old. The poet states that he makes a "hustle for diddar", that is, fights, and admits that this effort is similar to Mansoor Hallaj's. Yassavi mentions the name of Shaykh Mansoor and emphasizes the importance of it and the sidq and jazba in this way. After all, Mansoor Hallaj is one of the famous figures in the world of Sufism in the direction of Jazba. Yassavi also acknowledges Hallaj's courage in love in his wisdom:

*Qirq to 'rtimda muhabbatning bozorinda,
Zori qilib yig'lab yurdum gulzorinda,
Mansoor sifat boshim berdim ishq dorinda,
Zoti ulug' Xojam, sig'inib keldim sango.*

[In the market of love at forty-four,
I was forced to cry in the flower garden,
Mansoor quality I gave my head in love medicine,
I have come to worship you, the great boss].

At this point, it is worth recalling the following narration related to Hallaj, which will help to understand the essence of "love medicine". When Hallaj was in prison, Imam Shibli came to him and said: "O Mansoor, what is love?" he asked. "Don't ask today, come early," said Mansoor. The next day, they took him to a field to be executed. Shibli is also there. Then he said to the Imam: "O Shibli, the beginning of love is burning, and the end is hanging on the gallows" [4, 8].

In this wisdom, Yassavi also emphasized Hallaj's "firm adherence to the commandment of truth." In fact, Mansoor Hallaj completed the Holy Qur'an at the age of twelve, that is, he memorized it. Ahl al-Sunnah wal followed his azimuth in four sects within the community (Hanafiyyah, Shafiyyah, Hanbaliyyah, Malikiyyah). As a proof of our opinion, let's pay attention to a story from Abdurrahman Jami's work "Nafohat ul-uns".

It is narrated that Mansoor Hallaj reached Bait Maqdis with seventy murids in one night. When he looked, everything was dark, the candles were extinguished. When they asked, "When will these candles be lit?", they said, "It's close to dawn." Then Hallaj said, "There is still a long time until dawn," and when Shahadat pointed with his finger and said, "Allah," four hundred candles suddenly turned into lights. The monks there asked him, "What religion are you from?" when asked, "I belong to the Hanafi sect. I am from the ummah of Muhammad peace be upon him. I am the youngest of the Hanafis..." he answered.

Hafiz Khorezmi is one of the poets who lived and worked in Uzbek classic literature from the end of the 14th century to the beginning of the 15th century and left a significant creative legacy. In Hafiz Khorezmi's work, there are several poems related to the interpretation of Mansoor Hallaj and the idea of "Anal - Haq". In this regard, the textual scholar Hamid Suleiman writes: "Although he was not a rebel against feudal oppression like his older contemporary Imodiddin Nasimi, he respectfully remembers Mansoor Hallaj, one of the ideologues of Sufism who was brutally killed by the corrupt representatives of official Islam, in his ghazals." The description of Shah Mansoor's love and heroic intensity did not leave Hafiz Khorezmi indifferent either:

*Agar Mansoor bo'lmoqlik tilar bo'lsang muhabbatda,
Hamesha Hofizi shabxez yanglig' zinda dor izda [6, 38].*

As we mentioned, love and his high status were given to Mansoor Hallaj. That is why he is also referred to as Shah Mansoor in the world of Sufism. Hafiz also says that if you wish to be like Mansoor in love, you should always be shabkhez (awake at night) like him and be hanged in the dungeon (alive). Because those who love the divine, that is, learned people, sleep very little and are always busy with the remembrance of Allah. After all, one of the stages of riyazat in Sufism is qilat ma'om, that is, little sleep. The poet mentions the fate of Hallaj by means of talmeh by saying "Zinda dor ista". Envious of Hallaj's love, Hafiz refers to observations related to his love and destiny in his next ghazals:

*Ishqdin o'zgaga yo'q olam ichindakim vujud,
Sirr-i anal haqni bil, voqifi asror bo'l.*

[There is no love for another, I exist in the world,
Know the truth of the secret, be a true secret].

The poet says that there is nothing but love in the universe, only love exists. We know that love is a very broad concept, and it shows in every aspect. For example, among the people, various expressions such as "he loves to read" and "he loves to paint" are widely used, all of which go back to the concept of love. In some sources, it is mentioned that love is an eternal concept and was created by the Almighty: "The first thing that God created was the light of the Messenger of God. Then he divided the light into four parts and created the throne from one part, the pen from another part, Paradise from the third part, and the believers from the last part. Then he divided the four pieces into four again, and from the first piece he created the dear and honorable Messenger of God, from the second piece he created Mind, from the third piece he created Shame, and from the fourth piece he created Ishq. In Sufism literature, opinions are expressed about love being two-sided, that is, the love of the creator for the creature, and the creature for the creature. From this point of view, Hafiz emphasizes that there is no existence in the world except love, that love is the basis of the world. Moreover, he states that a person who understands the secret of Hallaj's Anal-Haq can become aware of secrets. Because Anal - Haq is a concept that embodies the essence of love between God and man.

V. Conclusion.

In conclusion, it can be said that in Sufism, lovers who are confused by divine love occupy a special position. Because love is the basis of the whole universe and the only force that moves it. From this point of view, the issues related to the name of Hallaj and his maslak have been thoroughly discussed.

So, while the image of Mansoor Hallaj occupies a special position in Uzbek literature, it is mainly visible in matters related to monotheism, tajalli and deification of man.

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