



SUFICIAL MOTIVES IN PERSIAN LITERATURE AND THEIR COMMON ASPECTS WITH UZBEKISTAN LITERATURE

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Abstract

This article analyzes the artistic expression of mystical motifs that are widespread in Persian literature and their content. The ideas of divine love, the search for truth, and the purification of the soul, which are expressed in the works of famous mystical poets such as Jalaluddin Rumi, Hafiz Shirozi, Sa'di, and Attar, are commented on. The echo of these motifs in Uzbek literature, in particular, the similarities and mutual influences in the work of Alisher Navoi, are also analyzed.

Keywords: Persian literature, mysticism, divine love, Rumi, Hafiz, Navoi, truth, soul, commonality, ideological similarity, literary influence

Introduction: Persian literature is one of the largest and most deeply rooted branches of classical Eastern literature. In its formation, the ideas of Sufism - that is, spiritual perfection, the attainment of divine love, and the overcoming of ego - played an important role. Sufism literature has not only religious and philosophical content, but also a deep artistic and aesthetic scope, and has had a direct impact on the spiritual and moral life of peoples.

The Sufi poets who wrote in Persian - Jalaluddin Rumi, Fariduddin Attar, Hafiz Shirozi, Saadi Shirozi and others - put forward in their works the ideas of the inner struggle in the human soul, spiritual purification, and the pursuit of perfection through divine love. Their work had a strong influence on Uzbek classical literature, especially on Alisher Navoi.

This article analyzes the artistic expression and ideological content of these mystical motifs, as well as common aspects in Persian and Uzbek literature.

Main part: Sufism was formed in the 9th-10th centuries in the Islamic world as a spiritual and philosophical movement. In Persian literature, these ideas were first expressed through religious and moral exhortations, and later in artistic forms such as ghazals, rubai, and masnavis. In particular, in Fariduddin Attar's "Mantiq ut-tair", mystical concepts such as the negation of the soul, heart, spirit, love, and self through birds are expressed through symbols. This work is of great importance for Eastern literature as an artistic example of the philosophy of Sufism.

Jalaluddin Rumi's "Masnavi Ma'navii" is considered a masterpiece of world mystical literature. It puts forward the main idea of divine love - man's





boundless love for Allah, and the pursuit of truth through the rejection of worldly love. In the Rubaiyats and wisdoms written in the Rumi language, the divine essence is often expressed through symbolic concepts such as “beloved”, “wine”, “tavern”, “saki”.

In the works of Jalaluddin Rumi, love is not a simple feeling, but the driving force of existence. In his work “Masnavi Ma’navii”, he says:

“It is love that sets the world in motion.”

(Rumi, “Masnavii”)

According to Rumi, man has distanced himself from God, and love is a means of returning him to his Creator. Images such as wine, tavern, and saki in Rumi’s works are symbolic, and they represent divine pleasure, openness of the heart, and spiritual awakening. Such images have also penetrated Uzbek literature.

In the works of Hafiz Shirazi, along with divine love, human feelings, pain, separation, and spiritual anguish are also delicately expressed. His ghazals have a deep symbolic meaning, interpreted as wine - inspiration, tavern - soul, saki - Truth. He was known in his time as a poet who combined Sufism and worldly love .

In the works of Hafiz Shirazi, Sufism and worldliness are manifested in harmony. He writes:

“Although I am in a tavern, my heart is in God - may I be the mirror of the path of Truth.”

(Hafiz, Diwan)

Hafiz has many doubts, spiritual struggles, and questions and answers. He reveals his relationship with Truth through personal experience. This methodology is also found later in Navoi's ghazals.

Navoi combined mystical ideas with his own artistic philosophy. In particular, the epics “Farhod and Shirin”, “Leyli and Majnun” contain high images of mystical love:

“Love is a soul that has lost its soul,
Whoever dies from love, his soul is lost.”

(Navoi, “Leyli and Majnun”)

Here, Navoi expresses the state of “annihilation” in mysticism, that is, losing one’s identity on the path of Truth and reaching the true soul – spiritual truth.

Persian literature has had a direct influence on the formation of Uzbek classical literature. In particular, Alisher Navoi’s “Khamsa” and ghazals reflect the ideas of mystical poets such as Rumi, Attar, and Hafez. For example, the epic





“Leyli and Majnun” expresses the mystical path through Majnun’s path to spiritual perfection. Navoi also promotes divine love, the idea of reaching the Truth, overcoming the ego, patience and trust in many of his works.

Although the mystical motifs in Persian and Uzbek literature have common roots, there are differences in their expression. While in Persian literature the images are presented in a more symbolic, dramatic and philosophical language, in Uzbek literature they are expressed in a more socio-enlightening spirit, through a didactic approach. However, the main goal in both literatures is to lead a person to spiritual maturity.

Conclusion: Persian literature, especially works of mystical spirit, has occupied a special place in Eastern culture. The ideas of divine love, spiritual purification, and victory over the ego, put forward by such mystical poets as Rumi, Attar, Hafiz, and Sa’di, have had a profound impact on Uzbek literature, especially the legacy of Alisher Navoi.

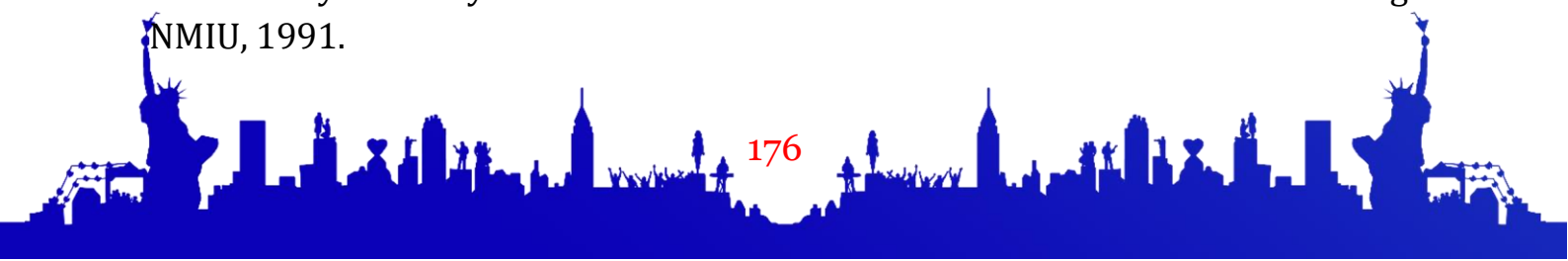
As discussed in this article, the commonality between Persian and Uzbek literature is reflected not only in literary forms, but also in philosophical and spiritual directions. This once again proves the historical and cultural connection between the two peoples. In the future, a more in-depth study of mystical motifs in Persian literature will serve to fully understand the history of the development of Eastern artistic thought.

The mystical motifs formed in Persian literature are a high stage of Eastern literary thought. Creators such as Fariduddin Attar, Jalaluddin Rumi, and Hafiz Shirozi deeply analyzed Sufism from an aesthetic, poetic, and philosophical perspective. Their ideas had a strong influence on Uzbek classical literature, especially on the work of Alisher Navoi.

This influence reflects a deep commonality not only in form, but also in content, ideology, and philosophy. As a result of historical and cultural ties, it can be seen that the two literary schools have enriched each other. Today, a deep study of this literary heritage is of great importance not only for literary history, but also for spiritual and educational development.

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