

## PSYCHOLOGICAL AND LITERAL ANALYSIS OF GULSHANI RAZ BY MAHKMUD SHABISTARI

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### Abstract

Three articles are devoted to the literary analysis of the didactic and philosophical features of Gulshani Roz's work on ancient mystical literature. The article contains a summary of the didactic work and information about writers who worked in this direction, which serves to enrich the content of this article. "Gulshani Roz" is a poetic description of the Sufi master's student's answer to 15 questions. The work attracts the attention of any reader with its national literary and artistic beauty, but also with its philosophical and moral richness.

**Keywords:** didactic, literature, mysticism, Sufism, existence and nonexistence.

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**Introduction.** A didactic work is a literature in the form of artistically expressed instruction. In this, moral-educational, scientific-philosophical, religious knowledge and ideas are artistically interpreted. The roots of didactic literature go back to folklore (for example, "Nightmare"). Didactic literature has a long history in the literature of Western and Eastern peoples, including Turkic peoples. The first examples of didactic literature can be found in Mahmud Koshgari's work "Devonu Lugotit Turk". The first major examples of didactic literature in Uzbek classical literature are Yusuf Khos Hajib's "Qutadgu bilig" and Ahmad Yugnaki's epics "Hibat ul-haqayik". In these works, the people's views on justice, enlightenment, morals, manners and advice are described in poetic form. They also used didactic literature as a means of popularizing social, philosophical, and scientific views (for example, Ibn Sinonpt's poetic work "Urjuza" on medicine). The characteristics of didactic literature were effectively used by Sufism figures such as Ahmad Yassavi, Bakirgani Sulayman, Sufi Olloyor, Huvaiddo, and Hazini. In the works of 20th-century Uzbek writers Behbudi, Ainiy, Avloni, etc., special importance was attached to propaganda. There are many examples of didactic literature related to education in their works and manuals for schools.

Shabistari's work "Gulshani Raz" was created in 1317 AH as an answer to fifteen questions about Sufi teachings. the work was also called Muhammadan mystics [1]. In 717/1317, he created "Gulshan-i Roz" in response to the questions sent by Amir Husayni Haravi, a poet who exemplified Sufi humility in his words and manners, and a respected Sufi of the Suhrawardiya sect, who was active in Herat in 717/1317. From a poetic point of view, all the lines of "Gulshan-i Roz" do not have the same quality, and it can be seen that conveying the desired message is the priority task of the poet [4].

In Sufi ontology, the problem of existence-nonexistence is a central concept. Mahmoud Shabistari's poem "Hidden Rose Garden" describes the problem of ontology in the same sense, like many masterpieces of Sufi philosophy. The universe is divided into absolute existence and relative existence corresponding to the world and "ayan thabita" (objects of the empirical world that exist in God and are indistinguishable from each other). Its relativity is manifested in the duality of existence and non-existence. Each of them can correspond to the world and the "manifest constant". Absolute Being unites the system that encompasses the entire universe. This ontological system was natural for Iranian Sufism and irrelevant for Arabic, so the study opens perspectives for comparative studies [6].

At first glance, it is difficult to understand how a subjective emotional religious system like Sufism could emerge from the strict formalism of the Qur'an, and moreover, orthodox Muslims can reconcile its pantheism with intolerance, as many of them do. Monotheism was taught by Muhammad. The answer seems to be that the Qur'an and the hadiths contain bits and pieces of this religious thought in a section of their language. They actually use double language. At one time they represent God as having once created the world, and now ascending to His throne or seat in the highest heaven, leaving His creatures to work out salvation or judgment of His own free will. The lights given to them by their prophets; at other times they represent Him as the "Subtle" Being, immanent and ever-operating in His creation, the sum total of all being, the "fullness of life," in which all things act, act, and exist, omnipresent, not merely predestined. , maybe actually. the origin of all action, inhabiting and directly influencing and communicating in every soul. Sufis, being people of an emotional mystical nature, or calling themselves "people of the heart", "people who look behind the veil", "people within", naturally caught all such expressions. the divine mystery object of their religious feelings being nearer to them, they dwelled upon the texts which fell from their point of view, excluding the passages of the opposite tendency, as the theologians were inclined to do.

Accordingly, again their theory is that the divine particle in man is the true spark of being. It is the same as the infinite being, and therefore man appears as such. Above laws and creeds; but said because it might lead to antinomianism, and man remains in the intermediate state of Contingent Being, as if he were weighted down and separated from Being.

The element of absence and this test is necessary in the laws and creeds of the state to curb its evil tendencies. It is the help of "not being" that is something when it is wanted and it is no longer needed.

Sufis avoid all immoral and irreligious implications of their theory. So, whatever the pantheism of the Sufis described in Gulshan i Raz, it is clear that it should not be confused with the Teaching. Modern European Pantheism In that pantheism, Bossuet's words, "God makes everything except God himself." In Gulshan i Raz we find another type of pantheism, one combined with the theory of divine personality and moral obligations. Mahmud's pantheism is an intensification. Instead of minimizing the idea of divinity as infinite, omnipresent and omnipotent. He felt his existence and sense of his own freedom pass away and sink into him, compared to a sense of absolute dependence on this infinite being. It is the universe phenomena with omnipresent, infinite, invisible power, Dominating the will of man, striving is the heart of man;

*Warming in the sun, refreshing in the breeze,*

*Glowing in the stars, blossoming in the trees*

all external beings and entities in man or in the world seemed to sink into nothingness. In fact Mahmud's Pantheism is an outgrowth of the Muhammadan doctrine of Jainism; usually translated as predestination, but more precisely, to compel, to carry out the divine will, the universal act of God [2].

In the work, the moral and philosophical wealth between the teacher and the student is clearly visible from the first question [4]:

QUEST ION I.

First of all I am perplexed about my own thought;

What is that which they call thinking

ANSWER I.

‘You say, Tell me what is ‘thinking,

’Since I am perplexed as to its meaning.

Thinking is passing from the false to the truth,

An d seeing the Absolute Whole in the part.

Philosophers who have written books on it,  
Say as follows when they are defining it,  
That when a conception 2 is formed in the mind,  
It is first of all named reminiscence.  
'And when you pass on from this in thinking,  
'It is call ed by the learned interpretation.  
'When conceptions are properly arranged in the mind,  
The result with logicians is known as thinking.  
From proper arrangement of known conceptions  
The unknown proposition becomes known.  
The major premiss is a father, the minor a mother,  
And the conclusion a son, brother!

In this passage, The author emphasizes that the truth is the factor that reveals the real world of a person's morality. He concludes his answer with a beautiful analogy of a parent and a child, saying that a discerning person uses the knowledge he has learned and thinking arises as a result of logic.

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