

## ARTISTIC IMAGE POSSIBILITIES AND INTERPRETATION OF PERFECTION

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### ABSTRACT

*This article discusses the symbols of spiritual maturity in the poetry of the mature poet Yunus Emro, who sang divine love in high curtains, their ideological-artistic features and their unique role in revealing the essence of the poetic text.*

**KEYWORDS:** *Yunus Emro, Poetry, Symbol, Perfect Man, Mysticism.*

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### INTRODUCTION

It is known that Sufism is, first of all, the status of spiritual elevation, the path of perfection. Only those who have passed all the stages of this path, who have perfected both religious and worldly knowledge, who have deep thinking and a beautiful heart, are considered truly perfect people in mystical literature. According to Azizuddin Nasafi, one of the founders of the perfect human theory, anyone who has the following four concepts, i.e., beautiful words, beautiful deeds, beautiful morals, and enlightenment, is said to be a person of perfection. Perfection is clearly manifested in a person's spiritual world and interactions with others. In this sense, Muhammad Mustafa (pbuh) is a truly perfect person who is an example for his community. In mystical literature, the level of perfection is determined in relation to our Prophet. According to one of Yunus Emro's poems, a lover in the path of love is cleansed of all his faults and shows beautiful spiritual conditions in his heart and conscience, that is, he can attain the truth only if he behaves according to the morals of our prophet.

Ul Muhammad xulqi kimda bo'lmasa,

Bilki, Haq diydorini hech ko'rmagay.

Ey Yunus, boq: voy ularning holiga,

Kimniki evoh Olloh uyg'otmagay. (5, 59)

(Whoever does not have the character of Muhammad,

Know that you will never see the truth.

O Jonah, look: woe to them!

May Allah not wake up anyone.)

Ego and sensuality are a special issue in mystical literature, which cannot be ignored in the discussion about human perfection. A soul that wants to enjoy the rays of the sun of

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enlightenment should not be disturbed by lust. Because the ego is the biggest obstacle to self-awareness. The fact that a person who is victorious in the struggle with his ego has spiritual qualities, while a person who has become a slave to his ego has animal qualities is impressively expressed in educational literature by means of one or another symbols. Adjectives such as Satan, giant, dragon, antichrist, rival, enemy, dog, tyrant, infidel are also used to describe the hideous and ugly image of the soul. In classical literature, such people are called erans. It is clear that the words er and eran, which have been used in many meanings such as man, man, brave, diligent, possessor of divine grace and character, leader, have a high position in the language and history of the Turkic peoples. Eran had a special status in the order of Turkic peoples, he was considered as piri kamil, murshid, peshvo. Eran's exemplary characteristics come to mind, first of all, he was deeply interested in the inner rather than the outer, refrained from idolatry, and never stopped learning the essence of syrat. Because the issues of the soul, heart, memory, love, and gnosis are directly related to syrat. To distance oneself from the inner life, that is, the process of syrat, is like humiliating or degrading the human potential. Eran is a great figure whose world of soul is free from ego dust, breathes only with the memory of truth, cannot imagine his will and truth apart from divine truths, and drinks water from the fountains of enlightenment. "The way of the Iranians" is the destination of such brave people, the spirit of inviting the tax collector, who steps on the continent in the desire for perfection, to follow the "Erans" is superior. According to Yunus Emro, defeating them and subduing the ego is achieved through spiritual maturity. There are many ways to achieve it. The poet says that one of them is dervishism. In classic literature, a dervish is a generous and benevolent figure who has no need for anyone but Allah, whose heart is full of worldly desires, whose spiritual world is full of goodness and goodness. According to Professor N.Komilov, "even though dervishes wear hijabs, they are knowledgeable, cheerful, quick-witted, brave people. In other words, a dervish-like person, pure in nature, noble person will not be found" (2, 162). It is probably for this reason that the great poet of the Turkmen nation, Makhtumkuli, says in one of his poems: "If you see a dervish, you can go and applaud him. There is no better servant of God than him" (3, 153). It would not be wrong to say that these thoughts of Makhtumkuli are a reflection of Yunus Emro's views. When Yunus Emro glorifies the state, status, and level of a dervish, in his poems, a sharp spirit, a sharp look, and an expression of firm judgment are clearly felt. For example:

Darveshlarning yo'liga  
Sidq bilan kelgan kelsin.  
Haqdan o'zga har neni  
Ko'nglidan surgan kelsin. (5, 126)  
(To the path of dervishes  
Let him come with Sidq.  
Anything but the truth  
Let him come to his heart's content)

"Being a dervish is not wearing a scarf to show off," says the poet. Yunus Emro's poems highlight the qualities of a dervish, including the following expressions: "he who feeds blue with every breath", "who pours the wine of honesty into his soul", "an inexhaustible treasure",

"his eyes are open", "awake day and night", "he has a healthy ear, that is, he hears lessons from the Truth", "he has lit a candle of love", "a propeller". In the poems of Yunus Emro, dervishes are glorified as friends of Allah because of these beautiful qualities:

Darveshlar Haqing do'sti,

Jonlari Haqing masti.

(Dervishes are friends of the Truth,

Their souls are intoxicated by the Truth.)

Love described in Yunus Emro's poetry is a great status. Love is the real savior that cleanses the heart from various impurities, gives light to the soul, leads a person to perfection, and saves him from the torture of the transitory ego. True salvation lies in true love for anyone seeking perfection in heart, soul, and mind. Yunus Emro's creativity is always illuminated by such a love from within. Ishq is the highest stage of love, its complete domination of the being of the True Lover. In fact, the reason for the existence and creation of a lover is love. In classical literature, a lover is a true perfectionist whose heart is purified by the flame of love, and whose soul finds joy in the pleasures of love. So, what about the scholar? First of all, if we pay attention to the aspects that distinguish him from the image of a hermit, the issue becomes clearer. "The person whose body is cleansed of emotions, anger and lust, occupies the position of asceticism and takes the name of ascetic. Asceticism allowed a person to see things and the wisdom of things in the same way, in terms of wealth, wealth and power, he was unknown, almost nothing was left. After getting to know himself and the Creator, a person rises to the status of enlightenment and is called a scholar. Ariflik is the highest, and very few of the tax collectors have attained this rank, which is the limit of the governorship. Enlightenment is the knowledge acquired by a scholar, and it is considered an inner knowledge because it is born from the pleasure of the heart and the observation of the heart. After all, the science of Arifism, its wisdom, wisdom and correctness are an example and example for all ages and times. It is difficult to imagine the levels of perfection without the contentment, silence, secrecy, and moderation of Arif. In this way, a person who cleanses himself of worldly and selfish desires rises to the status of mortal. The requirement of the person who entered the path of Fano Haq is to be completely cut off from material needs and turn into a spiritual state, into a priesthood. In Yunus Emro's poems, the symbols of the dead, the poor, and the dervish are related to each other, and one complements the other. In Sufism, the status of poverty is equal to the status of death. That is, poverty means needing the Truth. This is described in the language of Yunus Emro's lyrical hero - a mature teacher whose heart is illuminated by the rays of enlightenment, a spiritual guide: "you are the desire of eighteen thousand worlds", "renounce this false world, its fleeting desires late", search for yourself, your identity, focus on your spiritual world, listen to your heart. Enter the world of decay. Then your heart will find pleasure in love and pleasure." That is:

O'n sakiz ming olam murodi sensen,

Bu g'aflat bas, sanga sandandir endi.

Kel endi o'zingni o'zingdin izla,

O'zingga boq, bil, asli kimsan endi?...

Fano bo'lkim, visol zavqin totarsan,

Bu so‘zim tush bo‘lsa, qil ta‘bir endi... (5, 183)

(You are the darling of eighteen thousand worlds,

Stop being careless, it's time for you.

Come find yourself now

Look at yourself, know who you really are now?

Let me be a mortal, and you will enjoy it,

If this word is a dream, interpret it now...)

In the poems of the poet, may, wine, glass, jam, maykhana, majlis, ahli bazm, ahli ishk, rind, soqi, etc., also brought out the careers of human perfection, and vividly expressed the addresses, different situations and moods of the tax that entered the path of truth. are artistic symbols. In mystical literature, may is a high stage of spiritual perfection, while the cup symbolizes the lessons of the pir, the mystical presence obtained from it, the heart of a lover enlightened by enlightenment, and divine grace. According to Sajjadi, "learned people drink divine wine from a cup and become intoxicated with monotheism" (4, 280). A cup is the mind of a true lover who is aware of the unseen world, it signifies the enlightenment of the Truth, it reveals the secrets of the unseen (1, 2121). Here is what Yunus Emro says about it:

Ul do‘st menga kelsin demish,

Sundum qadah, olsin demish.

Oldim qadah, ichdim sharob,

Endi ko‘nglim o‘lmas mening.

(You said that friend should come to me.

I gave you a glass, you said to take it.

I took a glass, I drank wine,

Now my heart will not die.)

The most used image of a perfect person in the poet's poems is this. In classical literature, a saint, that is, a person who pours may, whose heart is full of love and beauty, who has a deep understanding of divine truths, who observes the events of the world with the eyes of his heart, is a possessor of enlightenment. In Sufism, "saki" also means Allah, Muhammad, the murshid and the perfect human being. In Yunus Emro's poems, the poet expressed all the above contents:

Bir soqiydan sharob ichdik, Arshdan yuksak mayxonasi,

Ul soqiyning mastlarimiz, jonlar uning paymonasi.

Bir majliski, majlisimiz, unda jigar kabob o‘lur,

Bir shamdirki unda yonar, oy va quyosh parvonasi. (5, 106)

(We drank wine from a socii, a tavern high from the throne,

We are drunkards of that drunkard, and souls are his pawns.

A meeting, our meeting, in which liver kebab dies,

It is a candle in which the moon and the sun are burning.)

If the tavern represents the spiritual world of a perfect person full of pleasure and divine enlightenment, the assembly represents the enlightened conversations of the lovers of the Truth, as well as the divine world (4, 92). In Yunus Emro's poems, the tavern means the status of a tax that has risen to the stage of destruction. Fano is the highest, perfect level of perfection. Faqir means the lover of the Truth who is rising to the peak of perfection. The lyrical hero of Yunus Emro's poems is like this: a wise man whose heart is full of goodness, whose mental mirror is clear, and who lives with a thoughtful look at world events. The essence of Yunus Emro's poems is the question of what is the philosophical perception of the world, the essence of life, the basis of man and humanity, the divine and eternal power of nature that moves existence. In them, the spiritual image of the master of the mature sect, who has deeply observed the realities of this world, is clearly reflected. In the work of Yunus Emro, the lyrical hero reflects the moral image of a truly perfect person who looks at the outside world based on his own privileges and needs, who has noble qualities such as goodness, generosity, loyalty, truth and justice, far from suffering, oppression, betrayal, pride, and dreams. For this reason, the poet's lyrical hero is also a person with an open heart and an optimistic spirit. In general, in Yunus Emro's poems, the symbols and concepts that express the careers of human perfection are extremely numerous and diverse. We focused only on some of them. From our investigations, it became clear that in the work of the poet, there is a certain system of artistic expressions related to the perfect person. Through them, in the classical literature of the East, the spiritual-ethical world drank water from the springs of purity, the soul was illuminated by the light of divine enlightenment, and the whole being possessed mature qualities such as diligence and self-sacrifice, truth and honesty, perseverance and fortitude. image - we embody the living image of a real perfect person before our eyes. In the works of Yunus Emro, the people who entered the path of spiritual perfection, did not give in to the hardships on this path, and passed through the spiritual statuses one by one, are salik, murid, sufi, pir, murshid, piri mughan, saqi. , the poor, the lover, the scholar, the people of love, the people of devotion, the people of enlightenment, and sohibkamal. In fact, it is possible to collect the mystical concepts and symbols from Yunus Emro's poems and create a "Dictionary of Perfect Human Symbols".

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