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Mashrab Creativity

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Abstract: as literature aims to reflect life events, it addresses more history, the activities of historical figures, based on various artistic intentions and tasks, with artistic emphasis on the instructive aspects of their lives. The politics of Shoura developed the "science"of studying classical literature apart from the philosophy of mysticism, which was contrary to reality and amounted to separating tanu from each other. Various views on the life and work of the poet Boborahim Mashrab further complicated the attitude towards this person.

Keywords: Mashrab personality, literature, creativity, works, history, novel, short story, story, poem, epics.

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Confused opinions about Mashrab's personality and work have more or less passed their judgment on works of fiction created about him as well.

The personality and personality of Mashrab, the feelings of rebellion in the center of his works, have attracted the attention of creators at different times. Efforts to create an artistic image of Mashrab Oybek, M.Osim, H.Ghulam, Shahruq, prominently featured in the work of the likes of Muhammad Ali. They created novels, short stories, stories, poems and epics, trying to show the soul of a poet, partly full of tragedies. One of the poets who was creating on historical themes, Tolan Nizam Mashrab, without repeating the works created about him, aimed at creating an original Epic, and the epic, which was called "the Ravon of the soul", was wounded. In what aspects does the Mashrab in this epic differ from the mashrabs in previous works?

If we approach the life and work of Mashrab objectively, we are fully convinced that there are no signs of immunity in its nature at all, and the feelings of rebellion in the spirit of the works it creates are associated with the springs of the philosophy of mysticism.

When he is unable to find ointments from the people around him for the pains of the heart in search of his own, he will Sand the deserted deserts. With the trees that become the main, with the predators come the talkative. Because his pain is not simple, but divine. And Dardi Divine is understood by shonu Fame, siymu zar, the nabototu Beast, which is far from the seditious.

Believing in the infinity of knowledge and trying to know, the young Boborahim raises the ropes of truth

on the grounds of striving for loneliness, awakened in his heart:

Beyond the eyes that run like a mountain goat,

Wander in the gorges, ravines.

Hair growth, top-head tear, one condition,

Shining in the eyes no fading fantasy.

Goose with a full mouth, moaning in the tongue,

Great pain in the heart, poor boy –

How many weeks walked like this, on his feet

The Thorn is full, to the ears that do not enter the sound.

(Тоғ эчкиси каби қочар кўзлардан нари,

Дараларда, жарликларда кезар сарсари.

Сочи ўсиқ, усти-боши йиртиқ, бир аҳвол,

Кўзларида пориллайди сўнги йўқ хаёл.

Оғзи тўла ўтли ғазал, тилида нола,

Юрагида буюк дард, бечора бола –

Неча ҳафта шундоқ юрар, оёқларига

Тикан тўлди, садо кирмас қулоқларига).

On the land of darwishness, which is increasingly formed in the nature of Rahimbobo, lies the quest for purity, the efforts to put oneself at the disposal of the Soul.

The fact that Mashrab went to Afokkhoja, the attitude towards the poet there also found its realistic expression in the work. Mashrab spends his seven-year life in this apartment carrying wood, sweeping the door. But Pir's attitude towards Murid does not quench his faith, he works with endurance and faith.

It was not for nothing that Mashrab, who swam as a diver in the hope of reaching the truth, went to Qashqar-Yu Ofokhoja was murid. The poet, who had clear accounts of Pir's knowledge and reputation, continued muridism.

The ishq stories between a beautiful girl and a Mashrab depicted in the Epic are woven and interpreted as a conspiracy orchestrated by the poet's enemies.

The full Charter brings the image of Shahab into the work in order to clarify the relationship between the girl and the Mashrab. He is a lover of a girl who is given a ratio to Mashrab, but the girl does not like him. Shahab is Mashrab's enemy. Shonu Fame, which he is achieving , infuriates Shahab, seeking ways to take revenge on him, to make the poet infamous. He carries out his plan in the encouragement of two companions. After a certain opportunity, pir also learns of the incident:

Ofokhoja realise this secret:

- Who did look at the event? -

Debon became very irritable,

Body burn nerve:

"Bring yorvin in the morning," he said.

Who was my fan of the great poet?

(Офоқхўжа англаб бу сирни:

- Ким бажарди қаро тадбирни? -

Дебон бўлди жуда дарғазаб,

Вужудини куйдириб асаб:

- Машраб ёрвин келтиринг, деди.

Зўр шоирга ғаним ким эди?)

This is what is known from the above lines, that on the pier, offended by Mashrab's rindona moods, there is no animosity towards him. He respects Mashrab as a person and poet. Both of them are people of a spirit of a saint nature, it is far from the fact that they are enemies of each other. The fact that Fozil people fall victim to unjustified conspiracies is untrue. Therefore, by artistic evidence of the idea that pir and murid had a high respect for each other, the author embodies the image of the poet, fulfilling the goal set by him.

One of the ways to get to the truth is to cheer up the spirit of the sect manifestations to which he belongs, the Mashrab rides on the journey. Yassawi visits Ulama such as Imam Bukhari, Naqshband, the Tomb of masters such as Navoi, Jami, Babur.

It can be said that there are various fairy tales, anecdotes, narratives associated with the name Mashrab, some of which, if they come close to reality, are far from reality. Among the Tolan Nizam el, devonai also relied on written sources to create the image of a Darwesh-natured poet, famous for his Mashrab quality. As a result, The Thinker, spiritually different from the image of the Mashrab created earlier, embodied the image of the poet.

Independence gave history the opportunity to look at Justice and the glasses of truth, an opportunity that at the same time also caused the problems of creating artistic images of a number of historical figures from another. This was the result of the initial attempts on this path, "spirit ravonim". The Mashrab created by the Tolan Nizam is one of the achievements of Uzbek epic as an image that comes close to the historical figure in a new interpretation – The Real Mashrab.

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