



THE IMAGE OF WINE(MAY) IN MUNIS' POETRY

Otamuratova Sadoqat To'liqinbek qizi

PhD student, Urganch State University

sadoqatotamuratova@gmail.com

<https://doi.org/10.5281/zenodo.15285965>

ARTICLE INFO

Received: 20th April 2025

Accepted: 25th April 2025

Online: 26th April 2025

KEYWORDS

Sufism, image, wine, Shermuhammad Munis, rind, cupbearer, wine, jug, chalice, sheikh.

ABSTRACT

This article examines the characteristics of the image of wine, one of the mystical symbols in Sufi literature, and explores the artistic use of this image in the works of Shermuhammad Munis.

Introduction. In our classical literature, Sufism is the doctrine in which the theme of wine is deeply analyzed. In Sufism, wine symbolizes the light of God's beauty. The Sufi scholar Ibn al-Farid said: "When we drank the wine of love to attain the beauty of the beloved and became intoxicated, grapes had not yet come into existence".

(May(wine) is a symbol of love in Sufi literature.)

Wine is a complex symbol that embodies several meanings in classical literature. It is also frequently used in conjunction with the concept of love in key passages. As an example of this, Abdurrahman Jami described ten similarities between wine and love in his work "Lavome", which he wrote as a commentary on the poet Ibn Farid's "Wine Ode".

When the image of wine is used in literary works, it literally represents alcohol in the text; however, upon deeper analysis, it symbolizes true love or divine enlightenment. Wine serves as a means and symbol to express the stages of Sufism and the thoughts and spiritual states of the lover who has embarked on this path.

Analysis of the literature on the topic.

According to the scholar J.Nurbakhsh, in Sufi literature, "grape wine symbolizes the remembrance of Allah (dhikr), the cupbearer represents the Truth, and the wine feast signifies unity, oneness, that is, tawhid".

In Uzbek classical literature, symbols associated with wine appear in the works of Ahmad Yassavi in forms such as "unity's vessel", "unity's wine", "secret's wine", "primordial wine", and "passion's wine".

A.Rustamov, N.Komilov, I.Hakkulov, E.Ochilov, M.Asadov, I.Adizova, Z.Mamadaliyeva, N.Bozorova, Z.Rakhmonova, N.Aliqulova and other literary scholars have extensively examined the image of wine in Sufism in their scientific research.

Analysis and results.

Every Sufi poet, in their creative works, primarily sang about divine love, drawing nourishment from the science of Sufism and expressing its beauty in their verses. They glorified God as their beloved, emphasizing that He is the meaning of life.



Sufism occupies a high place in the work of Alisher Navoi and has reached a state of perfection. The introduction of Sufism into the works of poets in the Khorezm literary environment is also associated with Navoi. This is because every creator in this environment considered Navoi their mentor and followed his traditions. "Seeing the Beloved's beauty in wine, comparing the wine vessel to the sun is one of Navoi's favorite images. "Ashraqt min aksi shamsil ka'si anvor ul-hudo, Yor aksin mayda ko'r deb jomdin chiqdi sado" - from the reflection of the rising sun's bowl, the rays of guidance shone brightly, and from the cup came the call to see the Beloved's beauty in the wine. The divan "Xazoyin ul-maoniy" begins with this verse. In the poet's view, the blazing sphere of fire - the magnificent sun - is also a reflection of that great divine power, a cup filled with wine that sets existence in motion, and its radiance is the beauty of the Beloved".

This image is also expressed in the following verse from the work of Shermuhammad Munis.

Necha Munis chekar anduhi firoqing zahrin,
Netti qilsang ani vasling mayi birla shodob.

How many lovers suffer from the poison of separation like Munis, but enjoy it with a little bit of water. In this couplet, the word "water" also refers to seeing the beauty of a loved one. If we look at it from the perspective of divine love, this couplet shows us the situation of people praying to see the beauty of Allah. Through this couplet, the poet's skillful use of traditional expressions and his continuation of Navoi's traditions are reflected.

"Zohid, senga hur-u menga Jonona kerak,
Jannat senga bo'lsin, menga mayxona kerak,
Mayxona aro soqiy-u paymona kerak,
Paymona necha bo'lsa to'lo, yona kerak.

In this context, wine symbolizes divine grace, the Beloved represents the Lord, the tavern signifies the presence of the wise, the cupbearer is that spiritual guide, and the cup embodies love". Literary scholar N.Komilov analyzed these lines from Navoi's works as described above.

Based on this analysis, we attempted to examine the Sufi verses in Shermuhammad Munis's works using the same approach, while also considering the poet's unique characteristics. (*Shermuhammad Munis. Saylanma. G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti. Toshkent, 1980.*)

Shabnamidur jonfizo jannat guli bargi uza,
Qatrai maykim erur ul la'li maygun ustida. (Pages 37)

It is said that just as the dew drops on the flower of Paradise are pleasant, so every drop of milk on the lips of the lover is also pleasant, that is, like the dew on the flower of Paradise. We know that in classical literature, the lily symbolizes the lips of the lover. Every drop of milk on the lips of the lover is considered the meaningful words of this saint. In the couplet, the words of the saint are equated with the dew drops on the flower of Paradise. The uniqueness of the poet lies in the fact that he makes the couplet beautiful and the similes perfect.

Bodai vasling bila tirguz meni maxmurni,
Kim bo'lubmen qatl zahri qotili hijron bila. (Pages 39)



The lover describes himself as intoxicated, that is, intoxicated. In the first line, the lover addresses his beloved, saying, "I will bring the intoxicated one back to life with my own strength". In the second line, he compares the pain of *hijron*(*divorcing*) to a deadly poison. The lover suffers so much from the separation and pilgrimage of his beloved that he compares this state to that of a drunk person, indicating that if he shows his beloved his beauty, he will return to life and be free from pain. In fact, although there is a big difference between the image of the lover in a drunken state and the one who has tasted the poison of *hijra*, the poet was able to demonstrate his unique skill by comparing and likening them in the above lines.

Oncha maxmur o'lmisham, mumkin emas daf'i xumor,
Bermasang soqiy manga har dam sharob uzra sharob. (Pages 60)

I am intoxicated, and this intoxication cannot be dispelled. The cupbearer comes to me with the understanding that if you do not continually pour wine upon wine, this state will depart. Here, we can assert that the meaning of Divine love is stronger than that of metaphorical love. That is, the lover has become afflicted with Divine love and does not wish to remove it, or emphasizes that it cannot be removed. Therefore, he implores the *pir* (cupbearer) to repeatedly urge him to turn towards Allah's love, to pour it into his heart like wine.

Menga may man'in etma, ey zohid,
Tarki odat mahol debdurlar. (Pages 233)

This verse, while outwardly speaking, speaks of the difficulty of giving up lust for someone who has become addicted to it, inwardly, it describes the inevitability of a lover's path to reaching Allah. The verse embodies the true state of a lover.

Conclusion.

Sufi imagery is widely used in the works of Shermuhammad Munis. Additionally, special emphasis is placed on wine and related imagery. Certainly, in this process, he drew inspiration from Navoi's traditions and demonstrated his unique skill. He masterfully employed a range of Sufi images, such as *Soqiy*, *rind*, *shayx*, *Jomi jam*, *pir* and others.

He revealed the use of various depictions of wine imagery in both divine love and metaphorical contexts. Inspired by Navoi's work, the poet approached verses related to wine imagery in a distinctive way. Not limiting himself to traditions, he made extensive and appropriate use of similes and comparisons.

References:

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