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THE PLACE OF POETRY IN THE NAQSHBAND ORDER

Aslanova Khafiza Abdurakhimovna
Associate Professor of Comparative Literature
Doctor of Philosophy in Philology
Samarkand State Institute of Foreign Languages
hafi@mail.ru +99893-999-52-71
ORCID:0000-0003-1454-3578

Dolunay Yusuf Balturk
Department of International Relations, Doctoral Program (PhD)
Trakya University, Institute of Social Sciences,
E-Mail: dolunayyusufbalturk@gmail.com
ORCID: 0009-0002-3749-0384

Abstract

This article analyzes the artistic expression of the teachings of Bahauddin Naqshband and the Naqshbandi order. The article expresses an opinion on the artistic expression of the ideas of the Naqshbandi order.

Keywords: Order, mysticism, Sufism, West, East, people, human being, world, idea, teaching.

Introduction

If until the 14th century, the position of the Yassaviya tariqa played a major role in literature and spiritual life, then after the 14th century, the influence of the Naqshbandi teachings intensified. Its influence expanded not only among the Turkic-speaking peoples but also in the eastern world, especially in Persian-speaking countries such as Afghanistan, Iran, Pakistan, and India. Accordingly,

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we witness that the artistic and ideological analysis of Naqshbandi teachings has become widespread in Persian literature.

Literary scholar Yakubjon Ishaqov, in his treatise "Naqshbandiya and Uzbek Literature," explains the involvement of representatives of this tariqa in artistic creation as follows: "The founders and representatives of Naqshbandiya acted not as poets, but as practicing philosophers (sheikhs, khojas). Therefore, the connection of this doctrine with artistic creation is carried out not in a mass, but in a more complex way, directly related to the level of understanding of a particular creator. More precisely, the creators belonging to the Naqshbandi Sufi order were broad-minded individuals who possessed certain skills not only in the field of literature but also in such sciences as philosophy, ethics, history.

In a number of studies created as a result of the scientific research of our literary scholars Najmiddin Komilov, Sadriddin Salim Bukhari, Yakubjon Is'hoqov, it is emphasized that the activities of Naqshbandi Sufis occur in fiction in a scientific-tractatic style. "The founders of Naqshbandi teachings are presented in scientific treatises in Persian. This situation became a determining factor in the popularization of this sect among the Turkic-speaking peoples and its penetration into the sphere of artistic creation. (Yoqubjon Is'hoqov. "Naqshbandiya va özbek adabiyoti").

It is also noted that an important basis for the penetration of Naqshbandiya into Uzbek written literature is the penetration of Sufi ideas into literature and the emergence of a certain tradition in this regard. This doctrine is connected with fiction through thinker-writers who thoroughly mastered the foundations of Sufism and entered this path. Therefore, when studying the problem of Naqshbandiya and literature, it is necessary to consider the affiliation of the creative personality with Naqshbandi Sufism and the influence of this teaching on his work.

Since only thinker-writers brought Naqshbandi to literature, it is natural to conclude that thousands of Sufi Naqshbandis were mere disciples. However, we

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do not contradict the above opinion. Because we explain the proof of this thought by the Sufi views that have penetrated the works of poets who entered the tariqa, such as Abdurahman Jami, Alisher Navoi, Babur, Khojanazar Huvaydo. Therefore, we consider this a one-sided view. From the works, we can understand that Naqshbandi Sufi figures also created and contributed greatly to the art of art and literature. Their activities were interpreted in literature in the form of treatises, which found their reflection in several genres.

Among Naqshbandi's pirs are A. Gijduvani's "Risolai vasoyo" (Etiquette of Tariqat), "Maqomoti Khoja Yusuf Hamadoni," "Az ryftaxri Khoja Abdulxoliq Gijduvani," "Risolai soqibiya" (preserved in the manuscript fund of the Beruni Institute of Oriental Studies of the Academy of Sciences of Uzbekistan), Khoja Orif ar-Revqari ("Orifnoma" by Mohitoboti, "Hayotnoma," "Dalelun-oshiqin," "Avrod" by Khoja Bahauddin Naqshbandi, "Risolai qudsiya," "Risolai kashfiya," "Faslul xitob," "Maqolati Khoja Bahauddin," "Maqolati Alouddin Attar," "Haftodu du firqa," "Sharhi Taruf" by Khoja Muhammad Porso. These treatises consist of several literary genres, such as masnavi, qit'a, fard, and rubai. In these genres, such figures as Abdulhalik Gijduvani, Bahauddin Naqshband, Khoja Rometani, Khoja Ubaydullah Vali Sufi worked. Hazrat's work encompasses the guidance of the tariqa in ideological artistic lines.

After the emergence of the Naqshbandi order, Khojagon, or Khojai Jahon, was founded by Abdulkhalik Gijduvani, hence its name. In the 15th century, Bahouddin Naqshband was known as Naqshbandiya due to his contribution to the development of this teaching. Their motto "Dast ba koru dil ba yor" ("Hands in labor, heart to God") distinguishes them from other tariqats with its eleven unique elements.

Any Sufi movements that emerged under the influence of Islam consisted of correctly understanding the Holy Quran and Hadiths, following them, and interpreting them. When analyzing the Holy Quran and Hadith, one should follow the words of our Prophet Muhammad (peace be upon him): "Read the Quran and

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act accordingly. Don't stray far from it and don't get carried away with mistakes and exaggerations while trying to deeply understand its meaning. Naqshbandi Sufis, however, interpret eleven branches of the Sufi order based on the ideas of the Quran and Hadith. It is known that the representatives of this doctrine were supporters of "Zikri hufiya," and Bahouddin Naqshband explained it as follows.

Byte:

Az darun shav oshnovu az birun begonavash,
Inchinun zebo ravish kam mubuvad andar jahon.

Content:

Be like a friend outside and a stranger inside.
Such jewelry is rare in the world.

That is, even if you are in communication with the outside world, among people, let your inner memory and remembrance be on earth (Allah).

Representatives of the Naqshbandi teachings advocated for a person to have a profession and craft. It is no secret that even the names of the Sufis of this order testify to their profession: Amir Kulol the potter, Bahauddin Naqshband the fabric maker, Mavloni Orif Deggaroni the potter, etc.

Xar silidaryona hamindur buvad,
Yakhunar az odamipur buvad.

Content:

Do not always seek pearls in the sea.

For my man, one trade is enough, a good deed is worth it.

Naqshbandi Sufis were optimistic and humble, poor, and even forbade having servants in their service. We can understand this from the following verse by Bahauddin Naqshband:

Na maro mafrash, na mafrashkash,
Na g'ulomoni turku tarkashkash,
Hama shab chun sagoni kahdoniy,
Sar ba dum ovaram ba jismixvash.

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Content:

I have neither a carpet nor a cleaner.
Neither a Turkic slave nor a stonemason.
At night I lie humiliated like a dog,
I groan, my head on my tail.

And more:

Xarchi mo ne-yu hechi mo kam ne,
Az payi hech-hechi mo g'am ne,
Janda barnusht, pushti go'riston,
Gar bimirim hech motam ne.

Content:

We have neither wealth nor lack of rich people.
We do not care about the sorrow of poverty.
Where our shoulders are covered with rags, there is a grave.
When death comes, we have no mourning.

In some historical and biographical works, when it comes to any great person, we read phrases like: "He is as bright among people as the sun, that there is no need for description and characterization." Khoja Bahauddin Muhammad Naqshband was one of such great figures that there is no need to describe and praise him. However, for many years, saints and prophets were persecuted due to false ideology, and we were not familiar with any other sources except for a few folk legends about them. When the curtain from the sun's face lifted and everything became illuminated, the doors of the springs also opened. And now we can tell the whole truth about the saints-prophets. If this person was known among people under the names "Bahovuddin Balogardon," "Bahovuddin pirim," "Devonai Bahovuddin," then among scholars and saints, he never left the tongue and memory under the names "Bahovuddin Muhammad Naqshband," "Sheikh Bahovuddin," "Hazrati Eshon," "Khojai Buzurg." His disciples, contemporaries,

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like-minded people, and the entire nation considered it disrespectful to mention the pir's real name and glorified him as "Hazrati Khoja" or "Hazrati Khojamiz." Above, we briefly examined the artistic work of Sufi Naqshbandis. We examined the literary poetry imbued with their mystical ideas. Our observations showed that Naqshbandi's pirs turned to poetry, one of the most active forms of literature, to express their ideological goals. They expressed their teachings sometimes in verse, sometimes in rubaiyat, sometimes in qit'a, and sometimes in the form of large masnavis. Studying the artistic and aesthetic aspects of these works presents us with a number of tasks and requires special research.

The expression of Bahauddin Naqshband, the founder and representative of the tariqa, in literature can be conditionally divided into types:

1. reflection in scientific works;
2. reflection in fiction.

It is known that in the Middle Ages, there were a large number of tariqats in the Central Asian region, each with its own direction and style. In particular, the life and work of Bahauddin Naqshband, the founder of the Naqshbandi order, stand out among them for its significance. We can learn this from the fact that his activities became known to everyone even during his lifetime.

It should be noted that information about the Khojagon tariqa was first written by the first caliph of Hazrat Shah Naqshband, Khoja Alouddin Attar, then Khoja Muhammad Bogir, later by Mavlono Nuriddin Abdurahman Jami and other Naqshbandi scholars.

It should be noted that nowadays, some specialists writing about the Naqshbandi order also mention some works attributed to Shah Naqshband. The Sufi order is that Khoja Bahauddin Naqshband wrote nothing about himself and his Sufi order to anyone during his lifetime. Only after his death, one day, his esteemed student, Khoja Alouddin Attar, saw in his dream a sign to write something in the future. After this, they compiled works about Khoja Alouddin Naqshband and his

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teachings (including the Khojagon order in general), and in subsequent centuries, other authors began to write various works based on his writings.

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