

**THE SKILL OF CREATING THE IMAGE OF SHEIKH-SAINTS IN
THE WORK OF SUFI ALLAH***Allayorova Nilufar Yakhshinorovna¹***Abstract**

The article describes how creating the image of the sheikhs and saints in Sufi Allahyar is artistically vividly and effectively expressed through concrete events and life episodes.

Keywords: Sufi Allahyar, Sabot ul-Ajizin, Qur'an, Hadith, Muhammad, the saints, Allah, Sheikh Imam Basri, Abdullah ibn Mubarak.



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I. Introduction

Speaking of the sources of Sufi Allahyar's work, it should be noted that he was well acquainted with the religious literature created by him and the lives of great figures who contributed to the development of Islamic teaching. From this point of view, the sources of Sufi Allahyar's work include the Qur'an and the hadiths, as well as events related to the life of Muhammad and the saints. Of course, the skill of every writer is unimaginable without tradition. In the works of Sufi Allahyar, the image of great figures who served to develop religious teachings is traditionally depicted. This is evident in the creation of more images of prophets, including Muhammad and his Companions. This feature is the primary aspect of the issue. Secondly, there are works by Sufi Allahyar about famous people who have made a great contribution to the development of Islam. The study of the poet's skill in creating the image of saints and some historical figures is also important. The creation of the image of sheikhs and saints, the study of their aspects of sainthood and closeness to Allah has long attracted the attention of artists. As mentioned above, these include Nasiruddin Rabguzi's Qisasi Rabguzi, Alisher Navoi's Nasayim ul-Muhabbat, and Tarihi Anbiyo wa Hukamo.

The poet Sufi Allahyar also paid special attention to the creation of the image of sheikhs and saints in the poem "Sabot ul-ojizin". In this play, we read poems about Bahauddin Naqshband, Sheikh Imam Basri, Abdullah ibn Mubarak, Hazrat Luqmani Hakim, Sheikh Bastami and other similar sheikhs and saints. Some of these great people are described in Alisher Navoi's Nasayim ul-Muhabbat. When Sufi Allah narrates stories about sheikhs, first of all, there is a special verse about what a perfect sheikh should be. According to the poet, a person who is a sheikh of perfection must first and foremost support the teachings of Muhammad. Then he should have a candle of knowledge in his hand. Sheikh Sufi Allahyar attributes the candle of knowledge to perfection and wants him to be an enlightened, literate scholar who can teach the people. He must also know the Qur'an and the Shari'ah thoroughly. The idea that the candle of knowledge purifies one who enters the path of the devil, that is, the greatness of the power of enlightenment in educating a person, is narrated in the "Story of Sheikh Imam Basri."

The story shows the sheikh's service, intelligence and love in educating a person. It describes the events between Sheikh Basri and his murid. It is well known that when we say a murid, we mean a person who, according to the etiquette of the sect, is attached to a certain sheikh, whose mind and will are subordinated to the absolute will of God, and who has the status of a leech. According to the story, Imam Basri had a murid. For some time, the murid did not come to the sheikh. Finally, the sheikh finds him. When the sheikh asked him the reason for his absence and asked him what he was doing, the murid replied:

*He said that whenever night falls,
I will do an instant awning Sky.*

*Like an angel, a classic in the Sky,
I agree to have a long night with God. (S.O., p. 71)*

The sheikh listens to the murid. He went to the same place and begged, "Remember this poor horse." It is known that only Muhammad was able to ascend the Throne and have a conversation with Allah. Because prophecy was given to him by Allah. Sheikh Imam Basri listened to the words of the murid and meditated and came to the hut where he lived. It turned out that the situation was completely different:

*He saw the broken sky,
He saw his place in the filthy room.
He knew the devil was closer to him,
The devil visited every night (S.O., p. 71)*

II. Main part

The disciple was misled by the devil. It entered his heart, poisoned his mind and body, and firstly annoyed him with the teachings of the sheikh, and secondly, he managed to deny the teachings of Muhammad under the pretext of bringing him to the Throne. The educational value of the story is explained by the idea of condemning those who do not accept the teachings of Islam, shunning them, and not associating with people of satanic nature in general.

The interesting thing about the story is that Sheikh Imam Basri re-educates a person who has strayed from the path of his noble goal. He introduces himself by enjoying the "bird of knowledge". The religious-enlightenment judgment of the story is associated with the glorification of the value and power of science. The Sufi God believes that the reason why a misguided murid listens to the words of the devil and, as a result, lies in a filthy room claiming to have ascended to the Throne is ignorance because there is no light of Islamic enlightenment in his heart. The assessment of science in the last byte of the poem is noteworthy:

*If you have not knowledge, O Sabuksayr,
You should know in goodness all events (S.O., 72-bet)*

Every story about sheikhs and saints in Sabot ul-Ojizin raises a certain spiritual and enlightenment issue. If we have seen in the above story that the acquisition of knowledge and enlightenment is a prerequisite for purification, then in the story of Abdullah ibn Mubarak, trust in God is a necessary attribute for the believer. The task is to connect, to do all sorts of careless things, to draw conclusions from it, to learn from it. In the play, Sufi Allahyar gives a religious-philosophical account of tawakkul and then narrates a story related to this event. This story deals with the issue of Abdullah ibn Mubarak's enjoyment of trust. It should be noted that the name of Abdullah ibn Mubarak is a separate page in the books on Eastern mysticism. Fariduddin Attar's Tazkiratul-Awliyya describes his biography in detail. AlisherNavoi in his book "Nasayimul-muhabbat" emphasizes the role of Sheikh FariduddinAttar in this regard, and devotes a special page to the qualities of Abdullah Mubarak. In particular, the following lines are given about this great sheikh in Nasayimul-Muhabbat:

"Abdullah Mubarak is said to be the emperor of Ani Ulema. The only one of its time in

the conditions of existence is the splendor of the dissolution and sect. And it's been a conversation with a lot of people in this community. And there is a popular classification »¹. The story of Abdullah ibn Mubarak, created by the Sufi God, begins with the sheik's description of his thirst for water. Abdullah sees a well on the way. At that moment, an unexpected coincidence occurs. This coincidence is a poetic detail that serves to reveal the content of the story, which reflects the religious and philosophical essence of the concept of risk.

*At that moment, a thirsty deer came,
Water gushed from the mouth of the well
After the deer drank, he went to the chah,
He could not drink; he fell into the water. (S.O., 80-bet)*

The water in the well overflows into the well, so why does it go down again as Abdullah approaches? Mubarak's son Abdullah was surprised by the incident and asked Allah why. At this point, the call comes. It was mentioned that he had put his trust in Allah. But even though Abdullah had a tongue, he never thought of such a divine creed. He regrets his actions in life, is always lustful, and suffers from forgetting to take risks. Abdullah sees the root of these shortcomings as insanity and lack of risk. The Sufi God describes his experiences as follows:

*God gives more awareness about everything,
Give me in a dish nash`a of men.
I am as a slave without a mind, without understanding,
There is no tamkin, no generosity, no risk.
I'm drowning, I'm dying,
I see, it's all deeds belonged to the lust. (S.O., 80-bet)*

The fact that a person realizes his mistake is a sign of the perfection of his spirituality. From this point of view, the idea raised in the story of Sufi Allahyar about Abdullah ibn Mubarak has a great educational value in purifying the spiritual world of modern man as well.

The concept of haram is widely used in religious literature to encourage purity. Haram is a broad concept that includes not betraying anyone's rights, taking care of one's property and wealth, or even talking to a stranger or refraining from looking at her face. In general, haram is sinning, acting contrary to Islamic law and human qualities. The religious and philosophical essence of this concept is described in the verse "The statement of closing one's eyes haram dan" in "Sabot ul-Ajizin" on the example of various evidence:

*He said that whoever looks at the face of a non-mahram,
It will be as if a lead was poured into his eyes in the morning (S.O., 90-bet)*

¹NavoiyAlisher. Asarlar. 15 jildlik. J. 15. – T.: G'.G'ulomnomidagibadiiyadabiyotnashriyoti, 1968, 75-bet.

This means that looking at a non-mahram person (whether male or female) is a sin. Because in this view, it is not a virtue of goodness, but the awakening of greedy feelings, the consequences of which lead to evil. The issue raised in Sufi Allahyar poetry is not only a religious-moral concept but also a phenomenon that has been a problem for centuries and is still the main problem of the family. For this reason, the moral and spiritual concepts in the works of Sufi Allahyar are inextricably linked with our national values, the rules of family management, and in this regard do not lose their value.

In Sabot ul-Ajizin, the story of the poet Sheikh Bastami is narrated while reflecting on the virtues of avoiding haram. Alisher Navoi described the peculiarities of this great figure in the world of mysticism in Nasayimul-Muhabbat. The story summarizes the experiences of a person who has sinned a lot but has no fear. It describes Sheikh Bastami fainting at night. When he regained consciousness, his companions asked him what had happened. Sheikh Bastami then said that he saw a beautiful woman and fell into sin, and his heart was broken by her torment and fear:

*He said that in the case of a fish, a spirit,
Suddenly, something flashed through my eyes.*

*I lit another one and looked at it,
I remember it was my fault.*

*I remembered holoulnazora,
My heart sank with fear. (S.O., 92-bet)*

Conclusion

The image of Sheikh Bastami, created by the Sufi God, is a lofty symbol of purity. His fear of this mistake, of taking a wrong path, is not only a feeling of guilt before Allah but also an awareness of his human duty, a sense of responsibility to his conscience.

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