

IMAGES OUTSIDE THE EXISTENCE IN “BAHOUDDIN NAKSHBAND OR THE STORY OF THE BURAQ VALLEY”*Abdulloyeva Farangis Azim kizi**Doctoral student of Navai State University.**Farangizazimovna7@gmail.com*

Abstract: In order to convincingly and artistically depict the unique, distinctive life path of Sufi saints, creators use various means. In this, special importance is also paid to express their differences from ordinary people. Based on this goal, the writer can use non-existent images. Tolqin Hayit also introduces the image of the Spirit Bird, which is invisible to all people in real life, in his artistic interpretation of the personality of Bahauddin Naqshband in “Bahadin Naqshband or the Story of the Buraq Valley”. This article discusses the role of the Spirit Bird in the content and idea of the work, as well as its importance in illuminating Bahauddin’s inner world.

Keywords: Bahauddin Naqshband, Spirit Bird, image, spirit, inner world, existence.

In Tolqin Hayit's novel "Bahouddin Naqshband or the Story of the Buraq Valley", there is an active, otherworldly image of the Spirit Bird, which has a special place in the work. To reveal the essence of this image, it is first necessary to explain what the Spirit itself is.

The Quran mentions the soul in verse 29 of Surah Al-Hijr, verse 85 of Surah Al-Isra, and verses 7-8-9 of Surah Al-Sajda. Among them, information is given about the importance of the soul in human life, its creation, and its unique characteristics. In the Quran, the soul is usually seen as a gift from Allah. For example, in the Quran, when Allah creates something, the phrase "I breathed into it My spirit" (Surah Al-Hijr, verse 29) is used. This verse shows the important place of the soul in human life.

The Quran also contains thoughts on how scholars understand the soul and its uniqueness. The soul is considered to be the element that separates a person from the body.

The verses of the Holy Quran contain answers to almost all questions that are of interest to humanity. However, in the verses, Allah Almighty reveals that you have been given very little knowledge about the Spirit: "And they ask you about the Spirit. Say: "The Spirit is the command of my Lord, and you have been given only a little knowledge." (Surah Al-Isra, verse 85). These verses prove that the Spirit comes from the Creator.

In the years before World War II, around 1936, prominent European scientists met in France and agreed to conduct research to discover the essence of the Spirit. The scientists researched a lot, but in the final report meeting in 1959, they decided that the Spirit is an unsolvable mystery. Because, as the Holy Quran states, very little knowledge has been given to humanity about the Spirit.

The soul is widely used in our classical literature. In particular, several sources state that the human soul leaves the body after death and is re-entered into the body on the Day of Judgment. This soul leaving the body is compared to its flight, and on this basis, we can see that the soul is introduced in our literary works as the “Bird of Soul”, “Bird of Spirit”. For example, Alisher Navoi uses the combination “Bird of Soul” in his epic poem “Lison ut-tair”:

Jon qushi chun mantiqi roz aylagay,

Tengri hamdi birla og’oz aylagay.[5,7]

For Navoi, the human body is a cage, and the soul within it is like a bird in a cage.

Or Bobur’s: Hijron qafasida jon qushi ram qiladur,

G’urbat bu aziz umrni kam qiladur.

We also encounter this phrase in his verse.

The Spirit Bird in this work by Tolqin Hayit is also an image beyond existence, the secrets of which humanity has always sought to know and understand, but whose secrets it has not yet discovered.

The Spirit Bird is a divine image that wanders through the valleys and helps people on this path. It is aware of everything, of times, of people’s inner feelings, and of the future. It illuminates the hearts of people with its pleasant voice, but not everyone hears its voice. Those who are immersed in worldly concerns do not notice its arrival and presence. However, heroes who have love and enlightenment in their hearts hear and feel it. In particular, the Spirit Bird is always aware of Bahaiddin, constantly flying near him, inspiring him to wander through the valleys, and giving him peace of mind.

Other characters in the work: Dildorbegim and Bahodir also sometimes hear its voice, sometimes see its light, sometimes feel its gentle breeze as it flies by. Although they did not ride towards the Buraq Valley like Bahaiddin, they are lovers who have felt love. Here, the writer seems to be putting forward the idea that the Spirit Bird is also close to loving hearts.

The creator, describing this bird as a divine creature, says that it exudes a pleasant fragrance. The bird always invites Bahaiddin to go on a journey in his mind: “Something whispered, a pleasant fragrance spread...”[7,32] It seems that Bahaiddin understood the bird’s purpose and was spiritually ready for the journey. For this reason, he obediently closes his eyes to the bird, and this state is pleasant and peaceful for him. This state of Bahaiddin, obedience to the bird of the Spirit, expresses his desire to listen to and understand his own heart. It seems as if the bird of the Spirit is resonating from his heart. This is a reference to the idea of “Safar dar Vatan” (Journey to the Homeland), one of the pillars of the Naqshbandi order, and can be considered an artistic expression of Bahaiddin’s constant adherence to it.

The Spirit Bird plays an important role in comforting the hero, sensing his sorrows and calling him to peace of mind. Bahaiddin Naqshband is constantly worried about the political situation in the country. Corruption is increasing in Bukhara, and an assassination attempt is made on the puppet Khan Bayonquli Khan. The Hazrat, who is worried and upset by this situation, is calmed

by the Spirit Bird, his constant companion. "But the Spirit Bird flying over the head of Bahauddin Hazrat said, 'If it is not someone's fault, not even an ant will touch it.' No one noticed this except the Hazrat himself. [7,159]

Although the hero of the work, Bahauddin Naqshband, is in constant contact with the bird of the Spirit, he spends a lifetime of asceticism in order to understand it more deeply. "At midnight, in the midst of the quiet world, he would fondly stroke the blue, elegant, extremely smooth and untouched cover of the book, and read the wisdom engraved in Kufic script on the glossy pages. He would see that each one sparkled like a spark, each one had its charm, and new feelings would surge in his heart like waves, urging him to fly and find that bird of the Spirit he was looking for. When a dream is born in the heart, a person grows wings and rushes to the destination." [7,36]. In order to understand himself, Bahauddin reads the books of his predecessors day after day and night after night. The gentle voice of the bird of the Spirit steals his imagination. "When will I be lucky enough to see it?" The question arises. But seeing the Spirit Bird and understanding it is not an easy task. Not all disciples who have entered the path of Sufism have reached perfection and have been able to understand their spirit. In this case, the search for the Spirit Bird is again connected with the desire to understand the heart. It is impossible to fully understand it, and the desire to understand it is the desire to understand Allah. The hero who aims for this loses his joy, cannot sit still or lie still. And sets off on a long and arduous spiritual journey. To reach the destination on this journey, a guide is undoubtedly needed.

Bahauddin also sat beside his teacher with a heart filled with sorrow and anguish. His thoughts wandered far and wide, to Ibrahim Khalilullah, Bibi Sara, our mother Hajar, the opening of the Zamzam spring, the construction of Kaabatullah... The question asked in his mind, "What is wrong with babies?", took him to these destinations. This question was not asked in vain. Although he was in the presence of Bahauddin Pir, in obedience and worship, his heart was not for a moment left by the sorrow of the people and the fate of the nation. The bird of Spirit again carried his thoughts from his inner world to the outer world. Its sweet scent brightens Bahauddin's heart, and while watching his teacher, he becomes interested in reading Mir Sayyid Kulol's thoughts. My teacher is also surrounded by questions about whether he is thinking about the time, people, and innocent fetuses that have been massacred. Through these circumstances, it is clear that Bahauddin's heart is full of love for Truth and the People. Bahauddin cannot calmly practice meditation when the people are suffering and are in flames.

The events in the novel are two-way. The characters, in particular, are in the inner world of Bahauddin and the outer world. However, these two worlds are sometimes depicted as merging and sometimes separated. The inner world of the characters is directly related to the outer world, influencing each other. On the one hand, the scenes of the country's unrest and the oppression of the Genghis Khan by the people are presented in dark colors, while on the other hand, the heart of Bahadur, Bahauddin, full of turmoil, is illuminated. While the main reason for Bahadur's heartbreak is his love for Dildorbegim, Bahauddin's heart is eager for a journey to the Buraq Valley.

On the one hand, the journey to the Buraq Valley is a quest for spiritual perfection. The main goal in this is the liberation of the human spirit, while on the other hand, the events of liberation

in the outside world, seeing the people free - the liberation of the country from the enemy - form the plot of the work.

Spiritual-moral freedom and social freedom are illustrated in parallel through the life and work of Bahauddin. While the spiritual valleys are imagined, the struggles and hardships for the freedom of the people are expressed through real life. These two inner and outer worlds are united by the bird of the Spirit.

In conclusion, the Spirit Bird was introduced to illuminate the inner world of Bahauddin Naqshband, to unite the inner and outer worlds. In addition, this image occupies a worthy place in the content of the work as a divine force that calls the heroes to self-realization and goodness.

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