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**THE WORK “HUSN-U DIL” BY MUHAMMADNIYAZ NISHOTI AND
 THE “TEN METHODS” IN THE DOCTRINE OF KUBRA AND THE
 INTERPRETATION OF COLORS**

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ABSTRACT

Changes in the epistemological works of Muhammadniyaz Nishoti Najmiddin Kubro, one of the leading artists of the Khorezm literary environment of the XVIII century, was greatly influenced by the mystical images in his lyrics and as a result created mature works. His epic “Husn-u Dil”, written on the basis of symbolic images, Sufi views, is a proof of our opinion. In his dissertation he studied at the school of theology of Nishati, it was emphasized that he was aware of the state of science. Indeed, Nishati’s experiences in the process of spiritual upbringing, brought up by Eshan Sharafiddin, were one of the main reasons for the success of the work. The state of the sect reflected in the works of the sheikh, such as “Favaih ul-jamol” and comparative analysis has proved that the philosophical and theoretical views on the status of the status are expressed in a symbolic metaphorical manner in the epic “Husn-u Dil”. Through the works of Kubro and the epic Husn-u Dil, it was revealed that the essence of mysticism could be explained more deeply by showing this tradition. The mystical terms in the Sheikh’s works: husn, fuod, vahm, aql, hayrat, etc. are transformed into lyrical heroes in Nishati’s epic, creating a very vivid picture.

KEYWORDS: *Najmiddin Kubro, Muhammadniyaz Nishati, Literary Tradition, Husn and Dil, Followership, Harmony.*

INTRODUCTION

It is no exaggeration to say that the creative heritage of Sheikh Najmiddin Kubro and the teachings of Kubra influenced the literature of the whole East. However, this continuity is especially evident in the works of the creators of the Khorezm literary environment. Inspired by the teachings of Kubravianism, the artist, who did not continue the traditions of Kubravian

literature, is almost non-existent in the literary environment of Khorezm. From Pahlavon Mahmud to Muhammadrizo Ogahi, certain traces of Kubravi traditions can be seen in all great artists. First of all, the courageous life of the sheikh was an example. Of particular note is the fact that the information about the glorious life of Hazrat Kubro, which came in Tazkira and Manaqib, was transferred to fiction. From the point of view of a single sheikh, the story of the changed dog is remembered in the works of many artists, sometimes in prose, sometimes in reference to the art of Talmeh.

In Najmiddin Kubro's works, he theoretically substantiated the importance of the ten specific principles of murid upbringing, namely, tawba, zuhd, tawakkul, qanaat, uzlat, zikr, tavajjuh, sabr, murakaba, rizo. In the process of analyzing Husn-u Dil, we saw that Muhammadniyaz Nishati interpreted these ten requirements in an artistic way and skillfully incorporated them into the essence of the work:

How many times have you been a stranger?

The Kurdish taste is amazing.

Respectfully yours,

It is obvious that the House of Haram.

Vusata was a Kubra scientist,

That is, it was an anchor.

Once upon a time there was an anchor,

Nazhata is the garden of paradise.

His father's palace was Tawakkul,

The subject was every member, every flower was a flower.

It was a wonderful religion,

Time and earth followed him.

Ins ila jondin ten uzlat,

His father was Sheikh Qanat.

Sheikh Qanat, who retreated to the palace of Tawakkul, whose scholar is described as Kubro in these verses, is similar to Najmiddin Kubro's artistic perception.

And the placement of "Tavakkul, Qanoat and Uzlat" in the same sequence is the same when comparing the place of the ten methods in Al-usul al-ashara.

Because in "Al-usul al-ashara" there is a constant risk, contentment and compassion, and Nishati follows this in his work.

The author quotes one of the heroes of this work in Nay's speech:

I want to go to the world,

Every finger is the master of the craft.

In this sentence, too, he refers to the ten principles of cubism. The reason we say this is because nay's speech is mystical from beginning to end.

It is known that the most necessary and valuable thing in the spiritual caravan is Love. Sayri is a love that creates perseverance and perseverance in the leech and gives birth to trust, contentment, contentment, patience, austerity, abandonment and so on. And the power that turns all this into a spiritual way of life is also because of the love in the heart. This issue is also convincingly and reasonably covered by the author in the epic.

The land of Nishati Ishq cites place names such as the valley ushshaq, all of which are figurative references to a clear spiritual journey of Fuad on the path of Truth. Let's look at these verses in the epic:

O Lord, love the neighbor,

Love is a decision to be made.

My mind is subject to the command of love.

Make my heart a slave of love.

While there is a contradiction between the nafs and the soul, the body and the mind in the literature, the contradiction between love and the mind is at the root of these contradictions.

Although Najmiddin Kubro admits that "the wing of enlightenment is higher than the wing of love", he has repeatedly stated in all his works that it is love to end one's place in the leech. In the heart of the leech, the journey from the birth of demand to the rise to the status of guardian is the leader of love in the leech.

Ushshok Valley - Unity Square cannot be reached without crossing the Valley of Lovers. Nishati described these cases as a sight to behold:

The point of interest,

The pole was late in the sky.

There was something on the surface of the water,

The smell of musk blows the wind.

The adornment was glorious,

His father's name was Ushshok Valley.

At the end of the work, Muhammadniyaz pays special attention to Nishoti Ishq and calls him a leader and murshid. Only under his guidance can one reach from "Nafs ammora" to "Nafs sofia":

Whoever is God is his helper,

The future is the leader of love,-

Nishoti emphasizes the role of love in the plot of the epic. He is sometimes a country, sometimes a terrible valley, sometimes a guide, and so on. However, it is the main chain that connects all the images and events in the work. We read in the epic:

Love has two wings,

For Salik, a puddle of life.

For those who don't, it's a couple,

Flying is a fruit that does not give it.

Love coached Fuod -

He had a ball and someone wanted it

Hazrat Kubro also called the murid a two-winged bird. Danger and rajo, constipation and bast, sadness and peace are its wings.

In the same way, love and affection for the tax that Nishati seeks for life are two wings. Love coaching was a must for him to travel the long and hard road and reach Visol.

“One of the important features of the famous sheikhs of the Kubravian sect is their extensive use of color symbolism. Sheikh Kubro's journey through the leech process, the three curtains of man, that is, he uses this tool to explain his experiences of being free from the trinity of being, lust, and the devil.

“In his works, such as Favoyih ul-Jamal and Risala fi-l halva, Kubro focuses on the meanings of certain colors,” Suleiman Gokbulut said in his book.

In fact, not only the sheikhs of the Kubravian sect, but also many other writers used color in their works to describe the mental state of the hero of the course, there is no doubt that colors are based on the meanings expressed in the works of mystical representatives.

A vivid example of this can be seen in the epic Husn-u Dil. During the events of the work, Fuad's father Aqlshah handed him the kingdom of Qalai Badan. The name of the city is also figurative. Let us focus here on what is meant by the body: The body is the whole body of man. The name of the protagonist, Fuad, means heart in Arabic. According to Amr al-Makki, Allah created hearts from bodies seven thousand years ago.

It is not surprising that in this sense, the author is first sent to Fuad, that is, the soul is created and then sent to the city of the body. Nishati's main goal is also to show what is happening in the heart, which is the most delicate organ in the human body. In this sense, he tries to show the subtle situations that take place in the human psyche through colors, just like Najmiddin Kubro.

In Najmiddin Kubro's Favoyih ul-Jamal, the human body is dark at first sight. When it is cleansed a little, it becomes a black cloud in front of you. When the body becomes the throne of the devil, it turns red. If it is reformed later, if it gets rid of material pleasures and enjoyments, if it stabilizes rights, it will become clearer and whiter. Yellow is given as the color of weakness.

There are four bazaars in Qalai Badan, which Nishati describes, and in each bazaar there are trades of different nationalities, which the writer depicts in different colors. The business of the people of the market is trade. The word “trade” means blackness, hardship and hardship. So, in this city, Fuad, that is, Dil, is waiting for hardship and pain. And this pain was divine love. And the different nations that trade in the market are the mental states that are expected to happen in the heart. As the king of “Qalai Badan”, Fuad must subdue these circumstances and reach Husn, the divine guardian.

The various nations (states of mind) that were considered merchants, on the other hand, took different colors as their basis. For example:

On every side were the people of France,
She has a yellow coat and a sapphire color ...

said the French traders with yellow:

Another place for the Indian elite,
They wear black as a bell ...

said the Indian traders in black:

In one of them, the Chinese people,
In fact, they were the people of Talvin.

Borcha's dress is red,
Red palace, red floor ...

talvin Chinese traders, that is, in color and in red.

In one of them was the Roman people,
He wore a bullet and he crossed the border ...
and describes the Greek traders in white.

Najmiddin Kubro in his treatise Favaih ul-Jamal states that a state of weakness occurs as a result of certain causes and disorders in a person, and explains this situation in yellow. It is reminiscent of Fuad's state of mind when he fell in love with the divine.

The transformation of the spirit from color to color is a sign of development.

Nishati associates Indian merchants with black, on two different bases: one is the original color of the people; the second is the excitement and admiration of the metaphorical Fuad for his condition. The sheikh also describes black as a color of excitement and wonder in his work.

Regarding the analysis of black color, let us pay attention to the following remarks of Kubro scholar Suleiman Gokbulut on the analysis of Najmiddin Kubro's works "Risola fil halva" and "Favoyih ul-jamal":

"Sheikh Kubro argues that black is a symbol of blasphemy, polytheism and doubt. According to him, darkness and gloom are proofs of the value of turbulent pleasure, the power of bodies, and animal lust. However, it should be noted that in mysticism, black is interpreted in two different ways.

Najmiddin Kubro is referring here to the original meaning of black. In the second sense, black, in essence, is not a color. He is the source of all colors. It signifies the nature and condition of God, and at the same time the return to the original".

The situation of King Fuad in the city of Qalai Badan is consistent with the first meaning of black that Najmiddin Kubro meant.

Throughout the events of the work, the author introduces a number of discussions to substantiate the points he intends to make. One such discussion is the conversation between Purple and Powder. In the discussion, Purple is depicted in black, and the protagonist explains why:

I learned that the universe is unfaithful,

Life is worthless.

Look at my clothes for her,

I died and I was tormented,

Whoever dies before his death,

The death of a group of people is a tragedy.

This mortal life is sacred,

Death will soon be gone.

This discussion takes place on the eve of Fuad and Husn's wedding. At that time, King Fuad had reached puberty in love, and Purple's words were purple to his liking. That is, he wears black because it corresponds to Fuad's current state of mind:

The king used magic,

Wisdom and wisdom have said goodbye.

She was overjoyed, her clothes were purple,

The purple tent for sleeping is purple.

Najmiddin Kubro emphasizes that the state of the king is in sync with the second meaning of black. King Fuad had returned to the original in the same situation.

In the description of the Chinese merchants, Nishoti creates a beautiful example of the art of tajnis through the word chin. If Chin is the name of a place, in the next verse it means "To be honest, it was the hand of Talvin". The word "talvin" in this verse comes in the form of "talavvun" in Najmiddin Kubro's work, and both have the same meaning, that is, the variety of colors.

Najmiddin Kubro writes in his treatise Favoyih ul-Jamal:

"Be aware that the combination of colors shows the way and the state of being intact. The combination of colors and the formation of a single color is talvin ... "

In the epic, the combination of all the colors in the fabrics of the Chinese merchants is a "turmoil of thought and experience" that is expected to occur in the spirit of Fuad.

After Talvin, the author describes the clothes of Chinese merchants in red, a color that signifies gnosis in Najmiddin Kubro's philosophy. Irfan is the acquisition of knowledge about Allah.

In the book presented to the protagonist Fuad by his mother, Obi talks about the characteristics of Obi life (Obi life is the symbol of Allah here), from which Fuad falls in love with her, but in this book features of water are enumerated, and his address is not given. Now Fuad must master the science of it.

The last owners of the market were Greek merchants. Nishati describes them in white.

In Fawaih al-Jamal, it is said about latifs: it becomes clear, it turns white ... “According to Nishati, King Fuad of this color” reformed his nafs. when one is freed from material pleasures and pleasures. So, we summarize the views on this chapter as follows:

The study of the genius of Sheikh Kubro and the beneficial influence of the ideas of his Kubrai doctrine on later literature is undoubtedly one of the most pressing issues in literary criticism as well.

Indeed, as is acknowledged in literary criticism, it is difficult to imagine classical literature without the teachings of mysticism.

A distinctive feature of Uzbek classical literature is the predominance of tradition in it. The literary environment of Khorezm has its great representatives and huge literary heritage.

In these classics, of course, one of the literary realities is the harmony of ideas and art of writers living and working in Khorezm. Although innovations have become apparent over time, literary traditions have also left their mark.

Undoubtedly, one of the main sources of such a lifelong idea and unique art is Najmiddin Kubro's personality, the essence of his mystical works and the teachings of the sect he founded. It is a fact that such poets as Qutb Khorezmi, Haydar Khorezmi, Hafiz Khorezmi, Ogahi also enjoyed the traditions of this Kubraian literature. In particular, Nishati and his epic “Husnu Dil” fully support our opinion.

Muhammadniyaz Nishati's works, including the epic “Husn-u Dil”, are, first of all, works of Sheikh Najmiddin Kubro in all respects, as they are a work that literally expresses mystical views in an mystical and artistic way.

As long as their theme is the same, both the didactic ideas they promote and the symbols and slogans in the expression of this goal are the same. especially the harmony in the world of images is remarkable. It can be said that one of the bases that define and confirm this follow-up is mystical terminology.

Terms such as “tavakkul, ishq, rizo, fuad, Husn qanoat, sabr” in the sheikh's erudite works became a certain image in Nishati's epic - the hero of the work. As a result, the unique style of expression has further clarified the reader's imagination and increased the power of influence. The epic “Husn-u Dil” is a mystical work that artistically expresses the theoretical foundations of religious education. Ways of Truth The claim that “human breath is wrong” has been mentioned many times among Sufis.

However, Najmiddin Kubro combined these paths on ten bases and wrote Usul al-ashara. The views in this work are also elaborated in the question and answer of a well-known protagonist in the epic, in the statements of his mental state. It is clear that the personalization of this situation and status in the epic as the protagonist of the work is, of course, the author's own achievement, but he relied on the Cuban doctrine in showing their meaning. Therefore, the role and place of these positions in the path of truth and in the education of the self are fully revealed.

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