

**THE NATURE OF INTERTEXTS IN ABDUMUTAL ABDULLAYEV'S "HAZRATI
ATTAR" STORY**

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Abstract: This article analyzes Abdumutal Abdullayev's story "Hazrati Attar". The intertexts in the work are identified and their place in the artistic expression is revealed.

Keywords: Abdumutal Abdullayev, "Hazrati Attar" story, intertextuality.

The importance of literature as a crucial tool in the process of returning to our national identity is certainly commendable. After the policy of separating the great people from their spiritual heritage ended, national customs and concepts of faith were revived. In artistic thought, as a main factor in promoting divine-irfonic ideas, the images of great muhaddiths, great pirs, and religious leaders emerged. Works such as Sa'dulla Siyoyev's "Ahmad Yassavi", To'lqin Hayit's "The Valley of Buraq or the Story of Bahauddin Naqshband", Asad Dilmurod's "Pahlavon Muhammad", and Abdumutal Abdullayev's "Hazrati Attar" are among them.

We will discuss Abdumutal Abdullayev's story "Hazrati Attar".

The work is written using a retrospective method. In the first four parts, one can see that the writer, through the hardships and labors of Fariduddin Attar's disciple Hafif on the path to reaching the pilgrimage to the Kaaba, and conversely, the adventures of the Simurgh on this path, as well as encounters with people like Sultan Walad and his son Jalaluddin Rumi and Ibrahim Adham, has truthfully depicted all the ascetic practices of his protagonist on the path to reaching the Truth. The great scholar Najmiddin Komilov, who provided a preface to the work, wrote: "Through studying sources related to tasawwuf, Abdumutal connects the impressions that arose within him with the problems of modern life, showing, on one hand, the vitality and eternity of their ideas, and on the other hand, he succeeds in expanding these ideas and revealing their contemporary essence. This is a unique method. For instance, based on narratives and accounts from Fariduddin Attar's work "Tazkirat al-Awliya", he creates an instructive story that draws the reader's attention to sheikhs such as Rabia al-Adawiyya, Hasan al-Basri, Malik-i Dinar, Sahl al-Tustari, and Junayd al-Baghdadi. How right he was in writing that the call to divine love, ecstasy, peace of heart, honesty, and spiritual-ethical elevation form the ideological content." Similarly, in presenting these depictions, the writer uses several intertexts and also employs the good method of educating his reader. For example, in the advice given during the situations where the disciple cannot control his nafs from gluttony while Attar and Hafif are crossing the Karbala desert: "According to the mercy of the Prophet Muhammad (peace be upon him), a believer should not have an amount of meat equivalent to a single meatball beyond what is necessary" or in the dialogue where Hazrat Sahl says: "Repentance is not granted to that person until he becomes silent; he cannot become silent until he enters seclusion; he cannot enter seclusion until he eats lawful food; lawful sustenance is not obtained until he gives the right of Truth its due. That too will not be obtained until he keeps his being pure, and that too will not be, until divine grace reaches him!" - or in another place, to explain that it is more beneficial for Satan to mislead a scholar than to mislead an ordinary person, a hadith is used from the tongue of the Pir Murshid: "For the corruption of a scholar is the corruption of the world! Have you forgotten the hadith of

our Prophet (peace be upon him): 'The death of a scholar is the death of the world?'" All these intertexts above have served the writer's artistic purpose in creating the image of Hafif.

In the accidental meetings and mutual debates between Hazrati Attar and Bahauddin Walad, the writer skillfully uses intertexts:

In the wisdom of Hazrati Attar regarding Sufyan al-Thawri (may peace be upon him): "In Hell there is a valley where you will see only reciters (qari) and scholars who visited kings" or in the confession of Bahauddin Walad: "Look at this, on those days when Satan tempted me, the hadith of our Prophet (peace be upon him) came to my mind: 'The worst of scholars are those who visit rulers, the best of rulers are those who visit scholars.' I understood this as a great advice from the noble Prophet to heedless people like me, who did not hesitate to step into the street of negligence," or through the tongue of Hazrati Attar: "You speak the truth, in this state the Messenger of Allah (peace be upon him) said, 'Advice is the pillar of religion.'" Hadiths such as these, and in mutual dialogues:

"Do you know the saying of the respected scholar Hasan al-Basri?

– Yes, Hazrat!

– That respected one said: Sa'd ibn Abi Waqqas did not circle around kings. His sons said to him, 'Other nobles also go to them, why do you stay behind?' That person said: 'O my sons! If the people are gathered for one thing, should I join them?! I swear by Allah, I will flee from them as long as I have strength.' His sons said: 'O father! Then we will die of hunger!' Sa'd ibn Abi Waqqas gave them this answer:

– O my children! For me, it is more beautiful to be a hungry believer dragged on the ground than to die as a fat hypocrite.

Have they forgotten to eat soil, not faith, but meat and butter?!..

Jesus (peace be upon him) said about worldly scholars: They are like a reed in a swamp, beautiful on the outside, but filled with mud inside.

Abu Darda said:

– Woe seven times to those who know the state but do not act upon it.

And finally, it is necessary that a person who is interested in the status of scholarship does not forget that, as the Messenger of Allah (peace be upon him) said with mercy, 'The worst of the worst are the worst of scholars, the best of the best are the best of scholars.'" Intertexts consisting of such hadiths are utilized to reveal the main idea in the work.

In his meetings with the child Jalaluddin, Hazrat Attar, upon hearing verses taken from his own work "Jawhar":

Ba har kisvat, ki mexohad baroyad,

Ba har naqsh, ki mexohad nomoyad.

(Meaning: Allah appears in whatever garment He wills, He manifests in any form He desires).

warns Sultan Walad that it is difficult for a child to grasp the essence of such verses, and at the same time, when he prophesies that "Jalaluddin will in the future become a bright star in the sky of Islam as a great man," we can see that the writer has used these thoughts as an intertext. The most noteworthy intertexts form the basis of the mutual conversations of these three great figures.

In response to Attar's above thought, the following proverb is used through the tongue of Sultan Walad:

I think it is more appropriate to teach a child to hold a fishing rod than to give him a fish, to

place a walnut before him than to feed him the kernel. Ready knowledge is not retained in memory for long; the value of something obtained with effort is higher.

Expressing deep gratitude to Master Walad, he turned to Jalaluddin again.

- Now state your own opinion.
- Appear as you truly are or be manifest as you appear.
- Yes, a wonderful couplet.
- If you speak, do not fear; if you fear, do not speak!
- Bravo!

In these dialogues, the fact that the writer benefits from Jalaluddin's wisdoms in every response shows his skill, indicating how highly the child Jalaluddin's intellect and talent are developing.

The rightful confessions of Hazrat Jalaluddin Rumi, who said, "If Attar bestowed spirit upon me, Shams-i Tabrizi handed me the key to the talisman," also created beautiful intertexts.

Until a person abandons three things, the door of state (spiritual grace) will not open for him. The first – even if all of this world is given to him, not to rejoice; if he rejoices, he is greedy, and the greedy are deprived of the ultimate goal.

The second – if they give the Kawthar of the world and then take it back, not to be affected.

The third – not to rejoice when praised, and not to grieve when blamed.

Now, do you see the deficiency in your generosity and kindness?

This work is more valuable in terms of purifying human spirituality. Because it is certain that the reader will also take many lessons and advice from the mutual conversations of the work's characters.

Then the writer utilizes stories (manaqib) about Ibrahim Adham and Rabia al-Adawiyya, and also gives the content of historical stories such as Ibrahim Adham's separation from his son and the Kaaba coming out to meet Rabia al-Adawiyya, all of which serve to increase the aesthetic impact.

When Ibrahim Adham asks Fariduddin Attar about the issue of being separated both from the throne and from his child, he says that for a person stolen by the love of Allah, the value of the worldly blessings like yellow gold (money) is nothing: "Whoever wants to reach the status of saints, should not desire the world and the hereafter, but should give his heart only to Allah Ta'ala and eat lawful morsels."

The fifth part concludes with the depiction of Fariduddin Attar's youth, his father Ibrahim Attor's times as a perfumer, and at the end of his life, entrusting the perfumery work to his son and his passing away, and after the dervish death of Muhammadjon, his leaving his motherland in search of knowledge on the path to reaching the Truth.

Attar's taking the hand of teachers like Majduddin Baghdadi and Sheikh Ruknuddin is explained.

At the end of the work, the author uses another text based on the description by Hazrat Alisher Navoi: "Hazrati Attar was born in fire, and from the passion of burning and singing of divine

love, he emitted flames, scattering light around, and he himself also joined this flame and burned away, living a life akin to the legendary phoenix bird..."

In general, the poetic features in the story played an important role in revealing the main idea.

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