

**ON THE LYRIC PASSAGES IN THE HISTORICAL AND EDUCATIONAL NOVELLA
SHAHIDLAR SHOHI...**

Abdulloyeva Farangis Azim kizi

Lecturer at Asia International University

Annotation: This article analyzes the function of poetic excerpts in Xurshid Davron's story "Shahidlar shohi yoxud Shayx Kubro tushlari". It examines the purposes for which the author incorporates poetry into the prose, the condensation of meaning through poetry within the prose, and the expression of complex philosophical and Sufi content in a concise and impactful manner. The article also analyzes the prayers (munajats) of Bobo Faraj presented in the story and highlights their spiritual and aesthetic significance.

Keywords: Xurshid Davron, poetic excerpt, munajats, integration of prose and poetry, condensation.

Very often, while reading prose works, we encounter poetic passages. The inclusion of poetic fragments in literary texts is not a random decorative element; rather, it is a deliberate artistic technique that serves clear aesthetic and conceptual purposes.

In Xurshid Davron's historical and educational novella "Shahidlar Shohi or the Dreams of Shaykh Kubro," we likewise observe numerous instances where the author incorporates poetic excerpts. In the narrative, such lyrical passages convey meaning in a condensed form compared to prose. The writer expresses complex philosophical, spiritual, or ethical states not through lengthy explanations, but through brief and emotionally powerful poetic lines. This method proves especially effective in transmitting Sufi or metaphysical content.

For example, the following verses spoken by Bobo Faraj in the work provide a vivid illustration of this idea:

O Creator, my heart is Your throne,

Union with You is my sacred vow.

O Creator, grant me help, that I may reach Your closeness,

Give me the possibility, that my heart may abandon worldly desires.

O Creator, bless me with prayer, that my being may be filled,

Grant me purpose, that all selfish wishes may perish.

O Creator, take my hand and guide me upon the path,

Let no other, no mere singer of words, deceive me.

O Creator, protect me, that I may not fall into regret,

That I may not stray, wandering lost in darkness.

O Creator, the light of Your vision is a lamp,

Without Your vision, this heart is but a wound.[1:46]

These lines spoken through the voice of Bobo Faraj are not merely an ordinary prayer text. Rather, they constitute an artistic expression of a Sufi worldview, reflecting the inward striving characteristic of the Kubrawiyya order and its ethical model of spiritual self-discipline.

The supplication is entirely structured around the relationship between the individual “I” and the Divine Truth (Haq). Through it, the inner state of the human being, his needs, and his spiritual journey are revealed consistently. The central idea of the prayer is the submission of the heart to God.

The repeated invocation “O Creator” establishes the ideological core of the entire passage. This repetition continually reminds the reader of the servant’s weakness, the absolute power of the Divine, and the constant distance between humanity and the Creator.

“My heart is Your throne; union with You is my vow.”

In these lines, the heart is interpreted not as a physical organ, but as a sacred divine space. The metaphor of the “throne” corresponds closely to the Kubrawiyya concept of the purified heart as the dwelling place of Divine light. The vow is not merely a spoken promise, but a comprehensive spiritual commitment encompassing one’s entire life.

In the subsequent lines, the Sufi seeker asks the Creator for assistance in attaining divine union (*wasl*): “Grant me help.” Here, *help* does not signify external support, but rather spiritual strength, guidance, and divine grace. In the Kubrawiyya tradition, human perfection is not achieved solely through one’s own power, but through the illumination of Divine light. Therefore, “help” functions as a symbol of inner guidance along the spiritual path.

The concept of *wasl* in Sufism denotes divine proximity, spiritual unification, and the opening of inner perception. It is not a physical encounter, but rather the harmonization of the heart with the Truth (Haq). Thus, the meaning of the first line expresses the servant’s aspiration toward divine perfection and his plea for God’s support on this journey.

In the next line, through the expression “grant me the possibility,” the seeker acknowledges the limitations of his own will. According to Kubrawiyya teachings, genuine inward movement is realized only through divine permission. Hence, these words indicate the servant’s complete submission to the will of God.

In every Sufi doctrine, the heart is interpreted as the center of gnosis (*ma‘rifa*), the inward space where divine light resides. In Kubrawiyya as well, the heart is regarded as the most essential spiritual center of the human being. For this reason, the seeker desires that his heart may withdraw from vain impulses and remain distant from worldly temptations.

In the third couplet, an important principle of Kubrawiyya is articulated: renouncing personal desires and aligning oneself with divine will. The request “let wishes perish” does not mean abandoning life itself, but rather weakening the egoistic impulses of the *النفس* (*nafs*). This is a fundamental condition of spiritual maturity.

In the fourth couplet, the seeker continues his supplication:

“O Creator, take my hand and guide me upon the path,

Let no other, no mere singer of words, deceive me.”

In Sufi meaning, the phrase “take my hand” signifies spiritual leadership, guidance, and bringing the individual onto the correct inward direction. To “guide upon the path” refers to the servant’s inner journey (*sayr batini*): purifying the heart, silencing the ego, and striving toward divine perfection. In short, these lines express the seeker’s longing to enter the spiritual path and his hope for divine guidance.

The term “other” here symbolizes the ego, worldly temptations, or distracting external forces. The servant’s plea reveals that only God’s direction should prevail, and that eloquent but misleading voices—those who speak excessively and ornamentally (*qavvol*)—should not divert the heart. This corresponds to the Kubrawiyya concept of preserving inner perception, purifying the heart, and maintaining spiritual protection.

The following lines continue in the spirit of supplication. The repeated invocation “O Creator” elevates the text to the level of divine dialogue, enriching the plea not merely with aesthetic value but with gnoseological meaning, that is, meaning related to knowledge and spiritual cognition. In this respect, the couplet belongs to the profound layers of Sufi lyricism.

The verb “protect” does not indicate passive defense alone, but rather the uninterrupted continuation of inward supervision and divine guidance. In Kubrawiyya, this notion corresponds with the concepts of *muraqaba* (spiritual vigilance) and *hifz* (preservation of the heart).

According to the meaning of the couplet, the human being asks God for such a direction that he may not later fall into regret due to incorrect spiritual choices. The next line develops this idea further. In Sufism, “to stray” means deviating from the path of Truth, surrendering to the influence of the ego, worldly distractions, or false forms of knowledge. In Kubrawiyya teachings, such a condition is interpreted as the confusion of perception.

The metaphor of “darkness” symbolizes ignorance, spiritual blindness, and the extinguishing of the heart’s light. In Najm al-Din Kubra’s doctrine, the opposition of light and darkness constitutes a central category of the contrast between gnosis and ignorance. Wandering aimlessly signifies the absence of inner stability.

Thus, the servant’s primary desire is to preserve spiritual consistency and moral steadiness. This couplet places the issue of spiritual safety at the center. Regret, deviation, and darkness are interpreted as interconnected inward dangers. In the Kubrawiyya context, the couplet expresses the idea of safeguarding the heart with divine light, protecting perception, and not losing spiritual balance.

Although the verse is artistically simple, it embodies essential problems of Sufi gnoseology. Through the servant's appeal to God, the longing for protection from inward deviation, spiritual darkness, and existential wandering is articulated. This is directly linked with Najm al-Din Kubra's teaching of preserving the heart through divine illumination and guarding spiritual awareness.

The next couplet expresses an idea of perception and spiritual vigilance that is characteristic of the Kubrawiyya tradition. Here, "darkness" does not refer to physical obscurity, but rather symbolizes spiritual blindness. Regret, in turn, represents the pain of realizing the Truth too late. For Sufi seekers, the greatest danger lies in wandering astray and recognizing reality only after deviation has occurred.

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