

I. Bunin's Conceptual Approach to Islamic Spiritual Truths and the Creation of the Image of the Muslim Prophet (Saw)

Rakhmanova Albina Khodzhaevna

Doctor of Philology, Associate Professor, Department of Russian Language and Literature,
Navoi State Pedagogical Institute, Uzbekistan, alya211@list.ru

Abstract: The article analyzes the specifics of the embodiment of Islamic spiritual truths and the embodiment of the theme of prophecy in the work of I. Bunin, emphasizes the importance of the poet's worldview, and clarifies the role of the sacred meanings of the Koran and its impact on Bunin's poetic imagination. Bunin writes a lot and enthusiastically about the East, often reflects on the peculiarities of the Eastern worldview, highlights the depth of what he has read about the Holy Scriptures of Muslims, and admires the depth of the poetic images of the Koran. His vision of the East is extraordinary. For him, this is the cradle of civilization, this is the birthplace of three religions. Bunin clearly separates boundaries and spaces, seeing in it Jerusalem as the Old Testament East, Arabia as the Arab-Muslim East, and India as the Buddhist East. The division of the East into three components helps us understand the degree of Bunin's deep interest in this continental designation, representing his reading of the world. Bunin believes that the East is a designation of the civilizational component of the world. The Arab East stuns the poetic imagination of the writer. The depth of Bunin's discoveries about this side of the world, unknown to him, testifies to his acceptance of the ideas of the Muslim East, a deep reading of the new worldview, which appears in Bunin's poetry as a separate, closed world with its own conceptual sphere of philosophical, religious, moral, ethical and aesthetic ideas. In this regard, the verses are very interesting, directly consonant with the disclosure of the image of the Prophet Muhammad (SAW) in the poet's work. It is important to note that his fascination with the Koran was for him the logical conclusion of the ideas of the Old Testament God, and he perceived this Holy Scripture as indicating the special importance of the polyphony of the world. It was the Koran, together with the Bible, that became an expression of truth for Bunin, and this doubling of cultural parameters in his work became amazing proof of the perception of the universal truth about life and about man, helping to understand the artistic continuum of I. Bunin's creativity. He was excited by the ideas of the Koran, his interest was not just curiosity, it was a completely conscious understanding of orientality, of which the Koran was a part, where the poet, writer, creator discovered a new understanding of the world. The desire to see what deeply concerns him, to touch the origins of many civilizational principles emphasizes the immutability of Bunin's adherence to the Koranic meanings and realities.

Key words: Koran, moral values, Bunin's passion for the East, sacredness of truth, prophecy.

Introduction

Russian literature, relating to the countries of the East as a special civilizational system, presupposes an integrative vision of Eastern culture as a single whole, along with its constituent parts. Interest in oriental themes in the works of I.A. Bunin is determined not only by reading, but by artistic comprehension and rethinking of the ideas of the Koran, which determines the dominant basis of the philosophical and aesthetic problematics of works with an oriental component in the writer's work and is the object of many studies, both in the aspect of artistic conditionality the eastern world as a foreign space, and the level of "feeling" of this world and deep comprehension of key axiological values. The substantive fullness of the understanding of Eastern motifs is considered in the aspect of the development of I. Bunin's poetic thought and determines the special content of the process of intercultural communication: in the movement from the fundamental principle, as a key component of the universal human code, to understanding the multidimensionality of the internal meaning of the Qur'anic truths, from awareness of superficial differences to penetration into the essence of the culture of Arabic East.

"The process of understanding by the classics of Russian literature of the Holy Book - the Koran is in the range of the universe and individualization, when intercultural communication acts, on the one hand,

as a factor delineating Russian (more broadly, European culture), and on the other, as an integrating factor contributing to unification into an artistic whole " [5].

The perception and processing of the ideas of the Koran, which over the past one and a half thousand years has played and continues to play a special role not only in the formation and development of Arab-Muslim civilization, but also of all humanity, is impressive in the creation of a special text of Russian literature, where, through contact with the Koran, the perception of its spiritual ideas and directions, new and original material is recreated. Coming into contact with the cultural ciphers and codes of the Koran, processing and creating a new text characterized by artistic originality and depth of semantic content, Russian literature acquires a specific parameter of artistry in the assimilation of the East: the doubling of cultural codes.

Research Methodology

The spiritual component of the Muslim religion and the theme of Prophecy were for the European I. Bunin a special object of knowledge of the East. Bunin's poetic concept in solving this problem was the multidimensionality of his approach and the categorical nature of the review in identifying the versatility and wide range of functioning of this topic. He does not accept existing European dogmas regarding Islam; with strong conviction and rare persistence, Bunin speaks about the meaning-forming structure of the Koran - the Holy Scripture of Muslims.

In this regard, in addition to the importance of determining the special value dominants of the Koran, the image of the Prophet Muhammad (SAW) occupies a rather serious place in his reflections on the East. The process of presenting a person who managed to stand at the head of an entire religious movement is important to the poet. It is important to note that Bunin takes a very responsible approach to the depiction of the Muslim Prophet. In his poetic translations of the East, he treats Muhammad (SAW) with deep respect, noting, on the one hand, the divinity of the Prophethood, and with it the holiness of his image, and on the other hand, emphasizing the ordinary humanity and earthly origin of the Prophet.

Thoughtfully outlining the contours of the subject and concept, lifting the veil of a secret, deeply personal feeling of God and His word, the poet leaves the problem of prophecy not fully clarified. Many researchers (Dvinyatina T.M., Tartakovsky P.I., etc.) see in this a certain style-forming beginning of Bunin's eastern poetry, when, following the traditions of Sufi thinkers, the poet creates a special degree of reticence and mystery of the moment. Ornateness and mystery, sacredness and understatement, an attempt to look beyond the horizons of the visible - these are the main points with the help of which Bunin creates his understanding of the theme of prophecy.

In a number of works where the image of the Prophet is given a fundamental place: "White Wings", "Green Banner", "The Secret", "The Veil", "Mohammed in Exile" - Bunin emphasizes the brilliant simplicity and ordinariness of his life. The Prophet Muhammad goes through his life, suffering and tormenting, and this makes his life surprisingly similar to the life of all the Prophets of mankind, Bunin is convinced. We believe that there are enough reasons to say that the versatile Bunin absorbed "Islamic style, passing this religion through his inner world" [3]. And in this regard, his poetry, without any analytical thought, reveals to us poetry in which an attempt is made to understand the highest meanings of the divine books of humanity and the Koran. In our deep conviction, Muslim culture and religion was for him a new round of knowledge of the world, in which there are no restraining frameworks for the knowledge of the Truth. Discovering the truths of new worlds, Bunin revealed them to everyone, and in this regard, the words of Gippius turned out to be prescient: "Bunin knew and saw what was wider than Russia. But only by seeing and loving this universal, eternal, life in its secrets, can one understand the life of one's land" [2, p. 221].

He understands the complexity and subtlety of the facets of these motifs and his conceptual approach to solving this topic can be outlined in the poem "White Wings". The work was created in 1903-1906 and represents how important it was for Bunin to represent this topic in Russian literature. The work combines the complex of the poet's personal feeling of the ideological and spiritual truths of Islam, the knowledge gleaned by the poet from reliable sources, and the presentation of important episodes in the life of the Muslim Prophet. The poem consists of three quatrains, within which the most important biographical and factual material from the life of the Prophet Muhammad (SAW) is presented. We see that the poet is well acquainted with the Qur'anic meanings and the stories that are told about how the Prophet Muhammad was favored by the Higher Powers from the very beginning. The artistic and figurative specificity of the text confirms that Bunin carefully studies everything related to the history of Islam. We think that far from

idle interest draws him to the image of the Muslim Prophet. He approaches the topic of Islamic shrines with great interest, thinks and reflects a lot, and Bunin is surprised by the story that during the trade transition to Syria, young Muhammad (SAW) was protected by providence in the form of a white cloud that accompanied him everywhere. Like the shadow of the wings of angels, this cloud saved him from the merciless heat and heat of the desert. The plot felt by the poet gives birth to Bunin's poems, which are amazing in their impact. The image of the Prophet Muhammad (SAW) in this text also correlates with the hadiths about the Prophet. The book about "The Life of the Prophet Muhammad (SAW)" [6] tells about this episode in the life of the Prophet, when on the trade route of Muhammad (SAW) he was protected from the mercilessly scorching sun by a cloud that followed the Prophet everywhere. Bunin gives his reworking of this episode, and the cloud is poetically transformed into the white wings of the Archangel Gabriel, who, at the command of God, protects the Prophet from "the burning heat on a distant journey...". The episode is so important in terms of understanding the prophetic Mission of Muhammad (SAW) that almost all Muslim sources talk about it. Thus, in the interpretations of the Koran, this story is also presented, already colored with specific names from those closest to the Prophet: "On the day when the Quraish caravan was approaching the city of Busra (a small town in Syria), a certain monk named Bahira invited the entire caravan to visit him." And further: "Everyone came except Muhammad (SAW), who remained to guard the things. Seeing that the cloud remained above the camels, the monk asked that the boy be brought, and when he came, the cloud also followed him. Then Bakhira said that this boy had a great future ahead of him. He will be a Prophet. The Angel of Revelation will descend to him" [4, p. 10].

Analysis And Results

The second stanza of I. A. Bunin's poem is an example of a detailed comparison of the life of the lyrical hero and the complex path of prophecy. The lyrical hero identifies himself with the Prophet: "And I am on the road, and I am in the desert... I am on the path to my cherished goal" [1, p. 112]. Bunin gives his understanding of the complexity of the poet's path, identifying it with the life path of a righteous man who chose the path of divine predestination. Pursuit of the goal, unbending faith, clarity of thought and loneliness become the defining motive of the Prophecy. Pointing to the possibility of correlating the life of the Prophet and the lyrical hero, Bunin creates an allusion that clearly traces an analogy with the "hijra" - the departure of Muhammad (SAW) from Mecca to Medina, where the brotherhood of believers - the ummah - will be created. Bunin's excellent knowledge of the suras and verses of the Koran once again emphasizes the importance of such analogies, which make it possible to see the reception of this episode by the poet. In the eighth sura of the Holy Quran "Al-Anfal" ("Spoils of War") it is said about this: "When the infidels secretly plotted against you, O Mohammed! When they wanted to seize you, kill you, or expel you, God, in turn, plotted against them and, of course, turned out to be more skillful than them" (Quran: 8:30). [4]

Another important element that always accompanies Bunin's conceptual understanding of the theme of prophecy is the concept of God, the all-seeing and all-hearing Allah, who is invisibly present, from the poet's point of view, everywhere:

But the heat does not burn - your greetings
I am still overwhelmed...

With this love of God for all things, Bunin emphasizes the invisibility of the presence of Allah in the entire life of the Prophet. This "radiance of white wings", which appeared at the beginning and at the end, as if in a ring composition, closes the figurative outline of the text:

The world is a silvery, gentle light
He got drunk in front of me...

A lyrical metaphor for the world of "silver and gentle light", this is his figurative vision of Paradise and God, giving this light of universal and eternal love to the chosen ones of this world.

Researchers of Bunin's work have always highlighted in his poetry the aspect of personal presence in the phenomena described. One of the features of Bunin's text is the specific ability to pass through all the important states of his heroes. Bunin realizes the importance of the prophetic gift, identifies it with the special mission of the poet, and understands the difficulty of this path. His thoughts about this formed the basis of the poem "Mohammed in Exile." This poem shows us the melancholy and deep loneliness of the lyrical hero, which, of course, makes him similar to Lermontov's Prophet. Imagery: desert, rocky ravine, spirits, detachment, prophecy - complex evidence of the life of the Prophet. He goes through this thorny path of prophecy alone, expelled and abused by people, experiencing pain and despair... The everyday

realities of the Arab world (sand, desert, heat) emphasize the melancholy and sorrow of a person abandoned by the world and leaving the world of people. Bunin here again demonstrates a good knowledge of Koranic themes and motifs, recalling that the desert loneliness of Muhammad (SAW) is a constant companion of prophecy. The story tells how the Prophet (SAW), trying to lead the inhabitants of the cities of Mecca and Taif to faith, was expelled by them. Complex feelings take possession of the lyrical hero, the grief and resignation of the Prophet is superbly written out by Bunin, who metaphorically absorbs all the pain of the centuries: "...And the Prophet sadly and calmly//Answered: "I complained to the rocks" [1, p. 112].

A conclusion that is stunning in its impact, within which megabytes of the hero's passions boil. Bunin not only tells about the personal tragic component of the Prophet, he creates a special specific background that really certifies us of the oriental origin of the image:

Spirits flew over the desert
At dusk, over a rocky ravine,
His sorrowful words sounded
Like a source forgotten by God.

P.I. Tartakovsky, speaking about this unique ability of the poet to "depict the feelings" of the characters, points out: "and this melancholy is revealed from the inside, in what seems to be the only possible form that I. A. Bunin chooses... What can convey more acutely and deeply the black sorrow of an exiled hero, if not a well or a spring covered with sand in a scorching desert" [5, p. 27] – the researcher summarizes. Almost all researchers of Bunin's work emphasize the peculiarity of Bunin's construction of the end of poetic sentences and phrases. The semantic tension of the end, the psychological load of phrases, and the metaphorical nature of the presentation make Bunin's text a particularly compressed spring, shooting out fireworks of meaning.

Let us trace this through examples of images: "like a source forgotten by God"; "detached from everyone I love!"; "answered: "I complained to the rocks" [1, p. 112].

Such words that round off the plot, expressed by the first person, the lyrical character - awareness of hopelessness and at the same time a way out of dead-end hopelessness - to God. An important "psychological load is carried by the last dialogic stanza, one way or another oriented to the situation of speech, addressed to the real interlocutor" [3]. And this dialogue was translated into a remark that can be taken as non-verbal. The stanza carries the maximum spiritual load of the verse: "And the Spirits said: "It is unworthy for a prophet to be weak and tired" / And the prophet sadly and calmly / Answered: "I complained to the rocks" [1, p. 112]. The poet manages to create a text about the loneliness of the Genius that is unreal and extremely complex in strength and spiritual tension. Powerful drama, inner depth and spiritual hopelessness are associated with an internal subtext of incredible strength: "I was devoted to the desert and desolation... I complained to the rocks..." There is so much hidden and deep loneliness in this internal monologue. Bunin penetrates into the deep semantic implications of the Prophet's soul and notes that loneliness is the lot of strong personalities.

Conclusion

Thus, reflecting on the solution to the topic of prophecy, which is important for Russian literature, Bunin approaches the solution of this problem with all responsibility. His work on creating the image of the Prophet undoubtedly continues the traditions of the best representatives of Russian literature, Pushkin and Lermontov. His borrowings from the Koran in solving this problem take on the character of an absolute reworking in the creation of a new poetic picture of the world. With all this, Bunin treats the main processed sources with incredible tact and caution, creating his parallel study of life. He not only thinks out the plot, he completes it for the sake of the truth of life. Hence the exceptional confessionism and poignancy of Bunin's texts, within which a system of great mobility and sensitive human flexibility develops.

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