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## SYMBOL OF LIGHT IN VARIOUS RELIGIOUS TRADITIONS AND PHILOSOPHY

Light is a symbol of deep meaning in many philosophical traditions and cultures. Often the sacred is associated with light, and the worldly and profane with darkness. Light was not always easily accessible, and therefore sometimes had mystical significance for different societies. Later it began to be used as a symbol. In human nature, such a concept has historically been entrenched as an archetype. During primitive society, leaders, priests and warriors were associated with the Sun, the divine light. They could also differ in clothing or color on the face and body, clothing. Color has symbolic meaning for various cultures and peoples. Currently, some nations and religions have their own color tradition. Color associations are important in everyday life.

The philosophy of Sufism also has a concept of light, darkness and color symbolism. In the works of Sufi philosophers one can find interpretations of various colors. In the tariqa of Kubrawiya there is a whole system of color sequence of the spiritual path. In addition, followers of tariqas can be distinguished by the shape and color scheme of everyday and ritual clothing.

This article will examine the symbol of light in various religious traditions and philosophies, including the practice of light photisms of the Kubrawiya tariqat.

**Key words:** sacred light, light photisms, sufism, kubrawiya, color associations.

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### Діни дәстүрлер мен философиядағы шырақ рәмізі

Шырақ – көптеген философиялық дәстүр мен мәдениеттегі терең мағынаның рәмізі. Сакралдылық көбіне шырақпен, ал дүнияуилық, профандылық түнекпен байланыстырылады. Шыраққа қол жеткізудің, оны сақтаудың қиындығы ескі қоғамдарда оның мистикалық мағынаға ие болуын туғызды. Кейінірек шырақ рәміз түрінде қабылдана бастады. Адам болмысында мұндай тұжырымдама тарихи тұрғыда архетип ретінде бекітілген. Алғашқы қауымдық қоғам кезінде көшбасшылар, діни қызметкерлер мен жауынгерлер болмысы күнмен, Тәңірдің нұрымен байланыстырылды. Сондай-ақ олар киген киімі немесе бет пен денеге, киімге жағылған түрлі-түсті бояулар арқылы да ерекшеленіп тұруы мүмкін. Түс түрлі мәдениет пен халықтар үшін рәміздік мәнге ие. Қазіргі уақытта кей ұлттардың, діндердің өзіндік түр-түс, реңк дәстүрі бар. Түр-түс ассоциациялары күнделікті өмірде де маңызды. Сопылық философиясында шырақ, түнек және түс рәмізшілдігі ұғымдары бар. Сопылық философтарының еңбектерінен түрлі реңктердің интерпретациясын кездестіруге болады. Құбравия тариқатында рухани өрлеу сатыларының түс тізбегіне байланған тұтас жүйесі бар. Сонымен бірге тариқат жолын ұстанушыларын күнделікті және салттық киімдердің пішіні мен түс гаммасы бойынша да ажыратуға болады.

Бұл мақалада түрлі діни дәстүрлер мен философиялардағы шырақ рәмізі, соның ішінде Құбравия тариқатындағы түстер фотизмдерінің тәжірибесі бағамдалған.

**Түйін сөздер:** қасиетті шырақ, шырақ фотизмдері, сопылық, құбравия, түстер ассоциациялары.

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### Символ света в различных религиозных традициях и философии

Свет является символом глубокого значения во многих философских традициях и культурах. Зачастую священное ассоциируется со светом, а мирское, профанное с тьмой. Свет не всегда был легко доступен, в связи с чем иногда имел мистическое значение для разных обществ. В дальнейшем стал использоваться в качестве символа. В человеческой природе подобное понятие исторически закрепились в качестве архетипа. Во времена первобытного общества вожди, жрецы и воины ассоциировались с Солнцем, божественным светом. Также они могли отличаться одеждой либо цветовым раскрасом на лице и теле, одежде. Цвет имеет символическое значение для различных культур и народов. В настоящее время, некоторые нации, религии имеют собственную цветовую традицию. Цветовые ассоциации имеют важное значение в повседневности.

В философии суфизма также имеет место концепция света, тьмы и цветовой символики. В трудах суфиев-философов можно встретить интерпретацию различных цветов. В тарикате Кубравия существует целая система цветовой последовательности духовного пути. Кроме того, последователей тарикатов можно различить по форме и цветовой гамме повседневной и ритуальной одежды.

В данной статье будет рассмотрен символ света в различных религиозных традициях и философии, в том числе практика световых фотизмов тариката Кубравия.

**Ключевые слова:** священный свет, световые фотизмы, суфизм, кубравия, цветовые ассоциации.

### Introduction

Light – darkness, binary concepts, they are found in the linguistic and cultural space of any people and reflect its specificity in the linguistic picture of the world. As noted by Kazakh scientists Zeyadauly B., Shalharbaeva M., the symbolism of these concepts does not change for many linguistic cultures, although in the languages that we have studied recently, verbalization is different (Zeyadauly, 2020:24).

Sufism in Kazakhstan has deep roots and is an integral part of the cultural heritage of our country and the entire Turkic world. Sufi communities have been the avant-garde of Islam at different historical periods. The philosophical heritage of the famous Sufis is a treasure trove of intellectual thought in modern times (Temirbayeva, 2024).

Many Sufi schools (tariqas) have developed their own norms, rules and practices over time. Some tariqas developed unique practices (light photics) that were adopted and continued for many centuries. Some Muslim scholars considered this an unacceptable innovation incompatible with the norms of Islam. Moreover, Sufi communities have emerged that are not based on Islam, but offer universal truth on the path of spiritual self-improvement (Temirbayev, 2024).

When considering the activities of religious communities, preference is given to considering ex-

ternal signs rather than the internal spiritual component. Nowadays, special attention is paid to the philosophical aspects of spiritual practices, highest values, ideals, inner experiences and sensations, that is, insights. In this regard, it seems relevant to consider the concept of the symbol of light in Sufism, the use of the rhetoric of light in the course of spiritual practices and their meaning for followers.

### The materials and methods

This article based on interdisciplinary, anthropological, phenomenological, historical approaches. As a methodological tool to achieve the goal and objectives, an analysis of domestic and foreign works on the research topic was carried out, and materials from interviews with the heads of Sufi communities in Kazakhstan and their followers were used.

### Literature review

#### *Light as a symbol of in philosophical theories*

In many religious traditions and philosophical teachings, the concept and image of “light” was used to express the idea of an important, supreme and main Symbol (from ancient Greek, the meaning of the word “symballo” is “connecting.” This means the connection between the visible and the invisible). At the end of the 16th century, mathematical

and experimental methods became the basis of most sciences. Scientists began to apply scientific and physical approaches and directions in the study of light. Before the scientific approach, the leading role in the symbolism of light was given to art and theology. Despite scientific progress, these areas were able to preserve their foundations and traditions. Undoubtedly, the concept and image of light, along with other key symbols, have the exclusive right to build bridges between different fields of science and art. (Kapilupi, 2014:280-282).

Philosophical theories about the symbol of light are multifaceted and cover a wide range of cultures and time periods. Light as a symbol can be found within metaphysical, aesthetic and religious contexts. Moreover, with the development of natural sciences, light began to be actively considered as an element of physics, chemistry, biology, quantum mechanics, etc.

According to Aristotle (1981, p.264), light is the fifth element, ether, which consists of matter and a subtle liquid. This liquid, in turn, envelops and contains the universe of being, composed of four basic elements: earth, water, air and fire. For example, in Plato's (2013, p.750) famous philosophical work "The Myth of the Cave", light is associated with truth and knowledge. As K.V. Kondratyev (2018, p.974) writes, Plato's philosophy interprets the light of the Sun as a symbol of the highest truth. Moreover, it is precisely this truth that the human soul strives for, wanting to escape from the darkness of ignorance.

In Gnostic teachings, light is represented as divine knowledge and salvation. As you know, they presented their own interpretation of the Holy Scriptures. As he notes in the book Elaine Pagels, Gnostic texts offer an alternative religious point of view. For example, in the text of the prayer "Dialogue of the Savior", the disciples asked Jesus Christ where they should go, to which he replied: "Go as far as you can and stay there." In the Holy Scripture – the Gospel of Thomas, another answer to a similar question is given: "Inside the man of light there is a light that illuminates the whole world. If it does not shine, then it is darkness." Regardless of the legitimate institutional aspects, the two above-mentioned statements point to a person, namely to his inner world, encouraging personal searches and turning to his "inner light." (Pagels, 1989:120). In general, representatives of Gnosticism believed that the material world is a place of darkness and darkness. Light, in turn, was considered a symbol of the spiritual world and higher understanding. They considered gnosis as special

knowledge about God to be the destiny of only the enlightened.

During the Age of Enlightenment, light symbolized reason, science and progress. Philosophers of this period, such as Immanuel Kant, saw light as a metaphor for enlightening the mind and liberating one from prejudice (Uleman, 2010:152). The French philosopher Rene Descartes in his works considered light as something that is perceived by the mind. He tried to explain the nature of light through other sciences, such as mechanics and geometry, thereby laying the foundations for the scientific understanding of light.

In Kazakh philosophy, the mind is the light that opens the black, knowledge is the light that shines light on men. In addition, Kazakh thinkers see in nature a divine essence that influences a person and determines his life path. In the Kazakh traditional way of life, nature endows a person with all its colors, harmony of sounds, play of light, and the music of life (Gabitov, 2019:98).

Philosophy and phenomenology of the 20th century consider light as a certain condition of visibility and perception. For example, German existentialist philosopher Martin Heidegger viewed light as a metaphor for the revelation of truth through the process of being (Wheeler, 2020:97). In his philosophical views, light means openness and truth, through which a person understands this world.

In the Eastern philosophical tradition, light also has a symbolic meaning. Thus, light is associated with the highest reality, knowledge and symbolizes the highest degree of enlightenment or liberation from cycles of rebirth (Zahovaeva, 2017:13).

A wide range of mystical and esoteric traditions perceive light as a symbol of spiritual awakening, enlightenment and enrichment of mystical experience.

#### ***Symbol of light in various religious traditions***

The word "light", based on the prism of the science in question, can have different interpretations. Light, according to various traditions, is the primary substance. In religions, light most often has a positive message and is associated with the divine principle, God or the sacred. Most philosophies consider light and darkness to be a unity of opposites, manifestations of good and evil. Light is synonymous with goodness and God.

The Iranian animist religion of the sun god Mithra is considered the oldest form of light worship. In Zoroastrianism, light occupies a central place and is one of the key concepts of this ancient religion.

In Christianity, light is associated with God, based on passages in the Bible such as “God is light” (John, 1:5). The light also symbolizes Christ as the “Light of the World”. In Scripture, light is often used to signify truth and divine enlightenment. In Christianity, light often symbolizes God, Jesus Christ, and divine revelation. For example, in the Gospel of John (8, p.12), Jesus is described as “the light of the world”, which symbolizes his role in bringing truth and salvation. The representative of medieval scholasticism, Thomas Aquinas, developed the ideas of light within the framework of his theology and associated light with Divine reason and knowledge. He considered light as a metaphor for divine enlightenment, bestowing knowledge and understanding.

In Judaism, light is associated with God, his presence and the Holy Spirit. In mystical Kabbalah, light is often interpreted as a symbol of divine knowledge and truth (Imankul, 2016:53).

In Islam, light is also important. He is often associated with wisdom, guidance and enlightenment, for the Qur’an calls Allah “the Light of the heavens and the earth”. According to the Islamic worldview, the radiant light of Allah fills and illuminates the entire world. This light symbolizes and signifies pure being, divine knowledge, greatness and beauty, heaven, air, intellect, the word and name of God. The Creator of all acts as the source and bearer of this light – “Allah is the Light of Heaven and Earth” (Quran, 24:35).

In Hinduism, light is often associated with divine enlightenment and piety. Gods such as Surya (Sun God) symbolize light and life.

In Buddhism, light is associated with enlightenment and penetration. Just as light penetrates darkness, enlightenment allows us to penetrate into the essence of things and free ourselves from suffering. In the Mahayana Buddhist tradition, there is a system of color sequences of the path leading to the Buddha. According to this tradition, different colors and their shades have a stable association.

In addition, most philosophical teachings consider light and darkness to constitute a unity of opposites, manifestations of good and evil. Light is synonymous with goodness and God. One of the features of light, characteristic of almost all societies, is that it was included in religion and was considered as an attribute of a higher power. So, Jesus Christ is the Light of the world, Gautama Buddha is the Light of Asia, Krishna is the lord of Light, Allah is the Light of heaven and earth. In many other religions and cultures, light also plays an important role. Light as a sacred principle was considered in

the works of M. Eliade, R. Otto, W. James, as well as clergy of different religions.

In general, light in a philosophical-religious context often symbolizes spiritual enlightenment, truth, grace and the presence of the divine. As the above shows, the concept of light is present in one way or another in various traditions, cultures and religions.

## Results and Discussion

### *Doctrine of Light in Islam*

The concept of light has been the subject of discussion and practice for thousands of years. Representatives of Islam: Mu’tazilites and Zaydis perceive light as a manifestation of Divine guidance of beings living throughout the Universe. The idea of equating God with light was further developed by followers of mysticism. In the first half of the 8th century, the Shiite poet Al-Kumayt wrote that divine light was transmitted from Allah through his prophets, beginning with the very first – Adam and the last – Muhammad, and continued through the dynasty of Ali – Sahaba, the fourth righteous caliph, the first imam of the Shiites. The first preachers of the doctrine of Light in Islam were accused by Muslim theologians of being followers of Manichaeism. Back in the 9th century, under the influence of the Neoplatonists, the mystical doctrine of light began to take shape, according to which the world of ideas as the first substance was opposed to its copy – the world of the body. Neoplatonists equated the idea of mercy with the highest deity and the “Sacred Light.” In the Arabic “Aristotelian theology” there is the concept of “the power of light”, which the creator transmits to the mind and transmits through the mind to the world soul, from the mind through the world soul to nature, from the world soul through nature to things, the Light of the Highest, emitting the “power of light”, Nur is a manifestation of the One God. Many Muslim philosophers and theologians associate or equate light with “spiritual divinity “ and reason (Alikberov, 2005:167-168).

The doctrine of light occupies a key place in various mystical, religious-philosophical, theological, esoteric and exoteric traditions. In Sufi orders, a holistic concept of divine light has also been formed, which is based on the texts of the Quran, in particular on the Surah “Light” (24:35), as well as on the hadiths of the Prophet Muhammad.

Speaking about the concept of light, it is mainly associated with such concepts as holiness, spiritual deity, nobility, beauty. Light also symbolizes wisdom and virtue, and can act as an attribute of the sun. As is known, solar cults play an important role

in ancient Egyptian religions. In addition, many Turkic-speaking peoples in the system of pre-Islamic beliefs had a widespread cult of the Sun. Thanks to all this, the Sun is perceived as the personification of divine power.

Islamic theologian, philosopher, Sufi Abu Hamid al-Ghazali wrote the work “The Niche of Light” (Mishkat al-Anwar). This work is dedicated to the symbolism of light. In the work, al-Ghazali reveals the concept of light through the spiritual aspect, which leads along the path of spiritual growth and ascent. This path to the light is a unique process in which the covers are gradually removed, and then what is hidden inside a person is revealed – striving to comprehend the divine, spiritual world. This path directs from the material, obvious existence to the secret, invisible, from the external – exoteric to the internal – esoteric. Al-Ghazali (2007, p.206) believes that light is both visible and hidden, and everything depends on man, on his “perceiving spirit.” He calls this spirit intelligence.

Al-Ghazali (2007, p.211) proposed a hierarchy of levels of light, where the lowest is the human mind, which, he believes, deserves to be called light. However, the mind still requires development and education. Muslim philosopher notes: “First the mind must be shaken, raised, hit with a flint in order to knock out a spark from it”. The mind needs enlightenment and spiritual guidance. This role is played by the Quran, which acts as a kind of spiritual sun. Further, at the stage above, there are the heavenly lamps – the angels. They are arranged in a hierarchy, depending on their proximity to the source of all rays and to the “True Light” itself – Allah. Al-Ghazali (2007, p.216) makes the following conclusion: “the true Being is Allah Almighty, just as the True Light is also Allah Almighty”. The Muslim mystic highlights another type of light – the divine light of prophecy, which illuminates everything around. This light goes beyond itself, which is why the prophet Muhammad was called by Allah “the Illuminator”. The Quran (33, p.45-46) says: “O prophet, We have sent you as a witness, a bearer of good news and a warner, a caller to Allah with His permission and a lamp of illumination!”.

Thus, according to the Muslim scholar al-Ghazali, light is symbolically connected with the human mind, the Muslim holy scripture – the Quran, the final prophet Muhammad, angels and of course Allah. Allah in this system is the true Light and the source of all light in general.

In the Turkic tradition, light is most often used in the Quranic understanding – Nur. In the XII-XIV centuries. In Central Asia, three large Sufi

tariqats dominated: Yasawiya (Turkestan region), Naqshbandiya (Bukhara region) and Kubrawiyya (Khorezm). As the Uzbek orientalist E. Karimov (2022) notes, the peculiarity is that among the fifty Sufi tariqats that appeared in various parts of the Islamic world, the above-mentioned tariqats arose precisely in Central Asia.

Followers of the Sufi path sometimes describe their religious experiences as spiritual illuminations. Such divine illuminations occur during rituals such as dhikr, chanting, or meditation. For example, one of the respected representatives of Sufism, al-Darbandi, describes this divine light as something incredibly bright and unique, without parallel. It is this kind of light that has an incomparable power of influence (Alikberov, 1991:12).

In the philosophy of Suhrawardi, a student of al-Ghazali, the concept of light occupies a central place. The scientist believes that the beginning and end of wisdom is distancing from interest in everything worldly and contemplation of the divine light, puts forward the idea of “imitation” of Allah. His followers are the teachers of the famous Sufi sheikh Najmad-din Kubra, the founder of the Kubrawi tariqat, who uses in his practice the concept of a man of light, light photisms (Knysh, 1991:215). In this series are the studies of A. Corbin (1978, p.54) “The Enlightened Man in Iranian Sufism” (The man of light in Iranian Sufism), revealing the features of the illuminative philosophy of “light” of Shihab ad-Din Yahia al-Suhrawardi. Sufis use the concept of “light man”, this concept is especially developed in Iranian Sufism.

The Sufis sang and emphasized the importance of light as a spiritual entity, since Allah is identified with Light. Light acts as a symbol of the Divine presence. In Sufi teachings, the concept of the pre-existence of the Prophet Muhammad before the creation of the world occupies a significant place. This concept is known as an-nur al-Muhammadi – “the light of Muhammad”. This light represents the original divine integrity, the pre-created consciousness from which all that exists and originates arose. Initially, this light is embodied in Adam, and then in the prophets and aktab (singular qutb). Thus, the divine Light manifests itself through “perfect people” – prophets, awliya and sheikhs. The Sufi sheikh, in turn, symbolizes the qutb, who is invisible and limitless (Vallidin, 2004:194-195). This situation correlates with the fact that in one of the Kazakh Sufi groups there is rhetoric, according to which the head of the tariqa is a kutub-zaman, that is, a torch of his time (Temirbayev, 2023:14). In another Sufi group, which is part of the transnational Sufi tariqa

of Naqshbandiya, associations of light as a sacred phenomenon can also be traced:

*“I say, tell me, what’s there in Cyprus? And then she says we went to Sheikh Nazim. How is he alive? We thought that they all died. – Alive, lives in Cyprus. – She showed the photo, it was **light**”. Head of the Sufi group, Woman, A.*

According to information obtained during field research, in another Kazakh Sufi group, light is associated with the word fayz (benefit):

*“Suhbats have become an important part of spiritual education and have a special place in Tasauf for transmitting Fayz from heart to heart. **Fayz is the light** that affects the heart, love for Allah. Energy that passes from heart to heart, from which a person performs deeds pleasing to Allah. The heart that has accepted fayz becomes pure. A person begins to understand what he reads, enjoy worship, see his shortcomings, and shuns sins. The heart into which fayz came sees this world as temporary, illusory. The righteous themselves, their graves, words, books, their things are the sources that emit fayz. Even the stones they touched will emit this light until the Day of Judgment. A person who looks with love at the places where they have been, where they have stepped, can receive fayz”. Head of a Sufi group, Man, M.*

In another foreign Sufi group, which also has representative offices in Kazakhstan, visions of light also take place during spiritual practices:

*«While performing one part of this practice, I saw that I was bound in thick chains to a gray field out in space. My arms, legs, neck and torso were all chained. I could neither get up nor move about in this space. A stream of bright white light started pouring down from above, the chains began to melt under that light and finally dissolved completely. Head of a Sufi group, Man, K.*

In the Naqshbandi tariqa under the leadership of Kurbanali Akhmedov, there is also the symbolism of divine light, which is used in relation to a saint or someone close to Allah. Thus, in the book “He who has a feast has no worries”, the author writes about the Holy Man (nurly kisi (man) – Khazret Ibrahimzhan, who was the teacher of the head of the tariqa (Abishev, 2015:186).

Followers of the foreign Sufi group, the Naqshbandi tradition representing the teachings of Idris Shah, note that they see color photisms with their eyes closed. Photism is the perception of non-optical stimuli in the form of light or color.

*“...In my personal experience, the phenomenon of photism was first experienced at the age of about twenty-five, and then it was a strong experience.*

*Subsequently, when the appearance of white, bluish or blue flashes became more and more frequent and then an everyday occurrence, the feeling of unusualness disappeared... I can note that photisms become more intense during concentration exercises, meetings with certain people or visits to sacred objects. Therefore, I associate their appearance with the reaction of the nervous system to the presence of vital energies – including those the study of which by modern civilization is only in its infancy”. Omar Ali Shah (Ali Shah, 2021)*

This tariqa organized a large number of Sufi communities in Latin America, Europe and Canada. During the organization of their meeting places (tekke) in the West, they used a shade of pink (salmon pink) in the interior (carpets, pillows, wall color, etc.) Even Idris Shah himself wore pink in his clothes. As the representative of this tariqat noted, from 1960 to the present, this color has been used in more than 40 tekkes. This was done intentionally to form a stable color association. The book by one of the main representatives of the tariqa, Omar Ali Shah, “Sufism as Therapy”, talks about the use of color as a tool of this Sufi tradition. There are many colors used, each of which has its own functions when used (Ali-Shah, 1996:42).

In general, the Sufi concept of light can be roughly classified:

1. As stated above, the divine light is Nur Allah. According to this concept, Allah is both the creator and the light of the heavens and the earth. Moreover, Allah in his absolute unity and transcendental essence is the incomprehensible mystery of the divine light. This light is not a physical phenomenon and was not created. Such light exists from the beginning, outside of time. It embodies enlightenment, goodness, purity and chastity. Developing the concept of divine light, Sufis claim that God-Allah manifests his divine essence on Earth precisely through light.

2. The light of Muhammad – an-nur al-Muhammadi – is the basis of the manifestation of the world. This light is embodied in the prophets and aktab. Each of them is al-insan al-kamil, that is, “the perfect man.”

3. Parts of the uncreated divine light are such particles of light embodied in the Mind of man, which Al-Ghazali considered synonymous with the soul. In turn, the soul, which is turned to God, carries this divine light within itself. In Islam, and in the Sufi tradition as well, it is believed that in the heart of each person there is initially a macroscopic particle of divine light (nur). Under the influence of the material world and one’s own base desires,

this light is hidden. Such light becomes visible only when a person completely devotes himself to serving Allah, closing his heart and thoughts to worldly affairs.

***The concept of the symbol of light in the Kubrawiyya Tariqah***

This tariqa seems unique due to the fact that the chapter paid special attention to mystical visions, in particular the practice of light photisms. The founder of this Sufi tariqa was Najm ad-din al-Kubra (1145-1221) – a Persian Sufi, author of philosophical and theological treatises, polemicist. Followed the Sunni school. At the beginning of the 13th century in Khorezm, he founded a tariqa with the same name Kubrawia. This tariqa was widely known during the Ak Horde period. Najm ad-din al-Kubra developed a whole system of classification and interpretation of visions.

It should be noted that the network of tariqats was controlled by caliphs – leaders of Sufi communities. These Sufi groups were free and self-governing (Trimingham, 2002:59). The followers were more united by a common spirit and goals than by the organizational structure of the tariqa. Sayf ad-din Baharzi (d. 1261) was a student of al-Kubra and, thanks to his activities, spread the teaching to the western borders of China. Two types of zikrs were practiced: quiet (personal), loud (collective). In Fathabad near Bukhara, the practice of dhikr was carried out until the 8th century (Knysh, 2004:102).

The founder of al-Kubra developed 10 principles of the Kubrawiyya tariqa:

1. “Tauba” – a conscious return to God. It is based on a voluntary desire, love for God, without coercion on His part. Accompanied by the rejection of human egoism.

2. “Zuhd fi-d-dunya” – rejection of material goods, including the desire for them. Suppression of the desire to possess worldly values.

3. “Tawakkul ‘ala-l-Llah” – absolute trust in the mercy and power of God. Voluntary abstinence from active actions in earthly affairs.

4. “Kana’a” – moderation and contentment with little, that is, what is necessary to sustain life. Getting rid of unnecessary desires (for example, excessive craving for food, clothing or idleness).

5. “Uzla” – solitude for spiritual strengthening. Cessation of communication with people. Also, refusal of any conversations, not listening to anyone and not observing. In this state, one serves the sheikh, just as the body is subordinated to the washer.

6. “Mulazamat az-zikr”\* – voluntary and constant remembrance of the name of God. This state

closes the heart to vices such as meanness, envy, stinginess and hypocrisy.

7. “Tawajjuh ila-l-Llah” – complete appeal to God with all one’s being. This is devoted love for God, in which all worldly things lose their meaning.

8. “Sabr (“patience”)” – voluntary endurance of any suffering in the struggle with carnal desires. Through this state – patience, the spirit is purified and the heart of the Sufi is perfected.

9. “Muraqaba” – internal contemplation of the achieved state of peace. In this state, the human heart is purified of base desires and is in anticipation of the revelation of God’s mercy.

10. “Rida’ (“contentment”)” – a state in which the Sufi is freed from the desire to satisfy his love for God and focuses on pleasing Him, who loved him. Love for God ceases to be a personal feeling of the Sufi and turns into an absolutely new quality in the form of an expression of the will of God Himself. (Акимушкин, 2018).

This theoretical basis of Najm ad-din al-Kubra helped his students to formulate the teaching about the Sufi path of knowledge of the Kubrawiyya tariqa – “the path of al-Junayd”.

Moreover, in the Kubrawiyya tariqa, a system of color and light symbolism was created and carefully developed. In this system, each color signified the achievement of a certain stage by the Sufi on the Path of Knowledge. It is important to note that during religious practices, the Sufi can see various flashes of light, which can be of various colors. Each of the colors symbolizes one or another approach to the truth (to God). (Tulebaeva, 2020:89). For example, seeing white means Islam, and seeing yellow means faith (iman). Seeing dark blue means sincere service to God (ihsan). Flashes of green light mean stable peace (itmi’nan). Photism of blue will signify true confidence (ikan). Seeing red means intuitive knowledge (‘irfan) and black – passionate love for God and ecstatic confusion (khayaman).

The tariqah gives the following interpretation: The light particle, or light man, strives to find freedom and return to its original source – Allah. This is the essence of the spiritual path. Sufi practices focus on the liberation and revelation of the light man. A particular importance in this process is dhikr as a spiritual practice. This practice is based on chanting and repeating the names of Allah. The energy of dhikr helps the soul to rise from the depths of darkness and shadow. The path of this ascent is accompanied by color photisms. As was indicated, each of the colors had its own symbolic meaning and reflected the development, growth of the subtle centers or organs of the light man.

Najm ad-din al-Kubra attaches special importance to the green light. This color, in his tariqa, symbolizes the approach to the highest spiritual state. Seeing the green light will mark the achievement of this stage on the path of spiritual perfection for the Sufi. "Green color is a sign of the life of the heart; the color of a hot and pure flame is a sign of vital and spiritual energy, that is, the ability to create. And if this fire is dim, it means that the mystic has become weak and exhausted in the battle with his lower self and the shaitan. Blue is the color of this lower self. Yellow color signifies relaxation. And all of these are supersensible realities that enter into conversation with the one who comprehends them, and this conversation is conducted in the double language of inner sensation (zavk) and spiritual vision". (Акимушкин, 2018).

According to the vision of the head of the Kubrawiyya tariqa, comprehension of the truth requires the ability to penetrate into the depths of one's heart and contemplate one's own essence, and along with this – a particle of divine light. In the process of such a mystical experience, a clear sense of the closeness of God should arise. Moreover, this feeling is not through sight or imagination, but through internal perception. This indicates that Allah illuminates with his light the hearts of those who reflect on the truths of the material and spiritual worlds, allowing them to comprehend the divine mystery with the "eye of the heart".

Enlightenment comes to the Sufi when he contemplates the radiance of divine light (nur Allah) in his heart (qalb), which serves as the abode of the secret of the heart (as-sirr). Such mystical contemplation, or testimony (al-mushahada), differs from ordinary visual perception. It allows one to penetrate into the very essence of phenomena or objects. At the same time, the mystic can either be aware of their external manifestations (the state of al-baqa'), or completely forget about them (the state of al-fana'). He who has completed the path of knowledge achieves a direct understanding of God, becoming "enlightened" and a witness (ash-shahid) of hidden secrets. Thus, only the chosen ones, who have passed through all the stages and states of the mystical path, are able to testify to the secret.

It is worth noting that the above ten key principles of the Kubrawiyya tariqa, the color and light symbolism, as well as the practice of obligatory telling the mentor about one's visions and dreams were later adopted by other Muslim brotherhoods (for example, Khalwatiyya, Naqshbandiyya, Qadiriyya) and their divisions that separated from them. (Акимушкин, 2018).

In general, the activities of religious preachers-sheikhs and ishans laid the foundations of tolerance, peace and harmony under the dome of Islam in many states. In the XIII-XVIII centuries Kubrawiyya, which arose in Khorezm, was spread in Khorasan, Transoxiana, and ideas and followers penetrated into the Ottoman Empire, Kashmir, Iran, China, and Indonesia. As A. Malikov notes, Khorezm at that time was a strategically important crossroads of trade routes and cultural interactions. American researcher Devin DeWeese (1988, p.52) noted the special role of Kubrawiyya in the cultural heritage of the Turkic population of Central Asia.

### Conclusion

Islamic mystics widely use the symbolism of light to sacralize the provisions of Sufi teaching and religious practice. It is believed that the knower in the process of following the spiritual path is illuminated by the light of knowledge. In the philosophy of Sufism, it is customary to distinguish two types of knowledge. The first is knowledge of the sensory world, and the second is knowledge of supersensory reality. It is the latter that is the result of mystical experience. The spiritual path of a Sufi consists of stages (maqams) and as spiritual development progresses, this path is accompanied by the appearance of color photisms. As was stated above, each light-color flash has a special mystical meaning. All these phenomena are an important part of the Sufi teaching on color and the experience of perceiving such color.

In conclusion, this article has examined the concept of light in philosophical teachings and Sufi practices. It has been shown that the symbol of light is an important part of Sufi spiritual practices not only in the past, but also in modern times for current Sufi communities. During the practice of dhikr, in a state of trance, a Sufi experiences visions accompanied by flashes of light and insights. During such a process of mystical knowledge, a follower of the Sufi path – a Sufi communicates with God through this language of light. This means that the knower perceives the entire surrounding world through this color-light prism of divine light. At the conclusion of this spiritual path, the knower-Sufi discovers the light of hidden secrets, the light of Truth.

As we have seen, the concept of light has been present in human consciousness since ancient times. Different historical eras put their own rhetoric into this concept. Modern Sufis use color as a tool to influence their followers. Followers of the Sufi path



can also vary in the color of their clothing (khirki). In general, light, light-color photisms and color are actively used during Sufi religious practice and in everyday life. Different communities use their own color scheme. In the course of this article, the un-

derstanding of the symbol of light in the context of philosophical, Sufi and mystical thought was examined. In general, the chosen topic is one of the least studied in the Kazakh scientific space and requires further study.

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