



Characteristics of The Spirituality of the Muslim East

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Annotation. This article explores the weight characteristics of Muslim Oriental spirituality in Uzbek epic poetry. In the spirituality of the Muslim East, the poems of Sariyi musaddasi matviyi makshuf, It was analyzed that the Musaddasi of Hazaji was written in the weight of mahzuf, Hazaji musaddasi axrabi maqbuzi mahzuf, Hafifi masaddasi maxbuni mahzuf, Mutaqoribi musammani mahzuf, Ramali musaddasi mahzuf, Ramali table maxbuni mahzuf weight.

Keywords: poetry, spirituality, genre, weight, bee, ramal, hazaj, sari'.

Although the bee system originated in Arabic literature, it reached its peak in Persian literature. In addition to developing theoretical foundations of bees in their brochures, Persian bees successfully applied it in Persian poetry.

Since the 11th century, the bee system has entered Turkish literature. In literature, it was acknowledged that the first major work of bees in Turkish literature was Joseph José Haggai's poem "Knowledge of God."¹ Indeed, "Knowledge of God" was created in the arrogant bahri of the bee system, and Joseph José Haggai used the weight of the poem "Shohnoma" in Arabic literature to write it. In our view, this phenomenon may have played a role in the so-called "Turkish Shohnoma" of the poem in its day.

In fact, Turkish literature had its own special poem structure even before Islam, and this system was based on the number of joints. Most of the poems written in this system were significant in that they consisted of fours. It is estimated that when the Turkish peoples first began to pencil in the bee system, they used weights that were close to the finger weight system. Joseph José Haggai's book Knowledge of God, written in the early days of the bee's treatment, was also written in the arrogant bahri, as we noted above. As one of the reasons why Joseph José Haggai chose the same measurement, one of the reasons why the proud Bahri was very harmonious with the 11th-throat weight of the Turkish peoples, one of the most active forms of the finger. In Ahmad's essay "Hibat ul-Haqoyiq," this measure is also expressed in the form of four.

Mahmoud Koshgari's "Devon-u Dictionary-t-Turkish" commented on the encounter of fragments created in the bee system, equivalent to the weight of his finger. To assist individuals desiring to benefit the worldwide work of Jehovah's Witnesses through some form of charitable giving, a brochure entitled Charitable Planning to Benefit Worldwide has been prepared. Mr. Bakirov, on the other hand, describes the poems in Devon as created not in bees or fingers, but in a separate poetry system, calling them "enhanced pressure poems."

¹ Bu haqda qarang: Фитрат. Аруз хақида. – Т.: Ўқитувчи, 1997. – Б. 27; Стеблева И. Развитие тюркских поэтических форм в XI веке. – М.: Наука, 1971. – С. 14–19; Хамраев М. Основы тюркского стихосложения. – Алма-Ата: Издательство АН, 1963. – С. 216.

I.V. Stebleva also says that there are bees in the poems in Devon and cites a tape (paradigm) of poetic fragments that match the bee². The bee scholar U.Toychiyev also commented positively on the existence of a bee system in Devon, saying: "We agree with the previously mentioned notion that there is a bee in Devon because Devon was a 11th-century building and the bee was fully dominated by written literature during this time. On the other hand, the bee-shaped poetic bytes and fours are also found in folk articles and riddles³.

During a study of the weight characteristics of 224 poetic fragments in Devon, A.Sha'drach, Me'shach and A-bed'ne-go found that these poetic fragments were created at a rate that matched the bees — V — V — V — , V — V — , V — and V — — , — V — V — and V — turtles. According to the scientist, ... The ancient Turkish poetic measurement system is based on the repetition of elongated and short pears with certain freedom⁴. We also think that the poetic fragments in Devon are written in a poetic system that matches the bee, and the discrepancy between the stretch and short joints meets the requirements of bee weight.

... In ancient Turkish poems, there were cases of adherence to the openness of the joints in weight. This is one of the principles of bee weight⁵. However, this does not conclude that the four in Devon-u Dictionary-t-Turkish are fully complied with the laws of bee theory because the bee system that has entered Turkish literature is associated with weights that pass through Arabic and Arabic literature⁶. (Matthew 24:14; 28:19, 20) In that sense, the first turkish-language bee-weight work is Joseph José Haggai's poem "Knowledge of God."

It is well-known that the Orient is a spiritual leader among manuscripts in Muslim literature. It is the name of a spiritual genre, and both of its illustrations are mutually exclusive, written at the same weight. Its compatibility with the coconut structure and style allows you to develop different themes. The book *Spiritual Spirituality*, published by Jehovah's Witnesses, is one of the most famous examples of this genre. In his essay "Fuun ul-Balog'a," Sheikh Ahmad Balazi says: "There will be two Egyptians spirituscripts. They make the stories of the past spiritual," it is⁷ said. The interdependence of each binacy band in the spirituality gives the artist great freedom, which applies especially when creating large-scale eventful works. In his poem "Sab'ai Satellite," Neb-u-chad-nez'zar emphasizes this possibility of spirituality and calls it a wide area:

I said, "I'm a spiritual man, I'm a nose,"

It came in words vase' square⁸.

In literature, the term is used in two different ways: genre and poetic form. Therefore, the writer S.Tohirov defines spirituality as follows:

² Qarang: Usmanov Kh. K kharakteristika ritmicheskogo stroi türskogo stikha [On the characteristics of the rhythmic structure of the Türk verse] // *Narody Azii i Afrika* – 1968. – № 6. pp. 90–96; Khamraev M. *Osnovy türskogo stikhoslozheniya* [Fundamentals of Turkic versification]. Alma-Ata: Publishing House of the Academy of Sciences, 1963. pp. 122–126; Bakirov M. Regularities of Turkic and Tatar Versification in the Light of Experimental Research. Kazan, 1972. P. 30–31; Stebleva I.V. Development of Turkic Poetic Forms in the XI Century. Moscow, Nauka Publ., 1971. – p. 21.

³ Tüychiev U.S.A. poetry system of the arousal system. - T.: Fan, 1985. - P. 155.

⁴ Хожахмедов А. Навоий арузи нафосати. – Т.: Фан, 2006. – Б. 10.

⁵ Рустамов А. Аруз ҳақида суҳбатлар. – Т.: Фан, 1972. – Б. 4.

⁶ Yusupova D. Alisher Navoiy "Hamsa" sida content and rhythmic uyghurization of the body. - T.: MUMTOZ SO'Z, 2011. - p. 144.

⁷ Шайх Аҳмад Тарозий. Фунун ул-балоға. Нашрга тайёрловчи А.Ҳайитметов. – Т.: Хазина, 1996. – Б.125.

⁸ Алишер Навоий. Сабъаи сайёр. – Т.: МАТ. 7-жилд. – Б. 61.

1. In a theme, my spiritual father is used in the sense of poetic form, regarding poems written in binary form. For example, the genre of "Lison ut-tayr" is a poem, and the form is spiritual.

2. The lyrical lyrics are used as the name of a spiritual genre, especially lyrical poems that are part of the giants and are written in binary form⁹.

Sources of literature refer to poems of epic poetry with a spiritual father. Generally speaking, both Egyptians in each byte are referred to as spiritual ("binary").¹⁰ The spiritual form of the writer U.S.A., U.S.A., also emphasizes the right, the shape, and the luxury of a large lyrical-epic poem¹¹. Spirituality created in Turkish (Uzbek) literature is a-a, b-b, v-v... in the form of a cylinder. Because such a system of coconuts is extremely convenient, the eventful works, manuscripts, and poems are written spirituly.

The first spirituality in Turkish literature reflects the essence of didactic poetry. Later, additional heroic stories, such as "Joseph and Zulayxo," which received their theme from the Holy Scriptures, became the focus of this form. The Azerbaijani-Onadoli region contains beautiful love poems such as "Joseph and Zulayxo" (Hamdiy Chalabi, Toshlijali John), "Lily and Majun" (Fuzhouli), "Sham and Parvona" (Zotiyah), and "Slave and Bulbul" (Fazli). Many talented poets in mummified literature have created hamsa (five spiritual), even soap (seven spiritual). This was first done by Azerbaijani genius poet Nizamiy. His "Hamsa" consisting of the manuscripts "Maxzan ul-asror", "Lily and Majun", "Husrav and Shirin", "Weekly Paykar" and "Iskandarnoma" set an example for other poets.

Theoretical literature provides information that novels are written mainly at seven different weights. In this regard, a study by O'a Ahmad Ali, an Indian scholar, entitled Weekly Heaven, comments: "The spiritual weight is seven." According to Mezon ul-Avzon, two of these seven weights of spirituality are in hazaji musaddas, another two are in the ramali musaddas, one is in the yellow musaddas, one is in the mufi musaddas, and finally another is a proud muslim."¹² In this context, the scientist lists the weight of poems based on the bee system in epic poetry.

In "Muxtasar," Sha'drach, Me'shach and A-bed'ne-go said: "... I can't read five weights of the ul sentence famously, and the "Hamsas" are in the great avzon. Another weight gain is not in "Hamsa", and the elephant has the fame of sentences. "Logic ut-tayr" and "Spirituality" (in view of J. Rumi's "Spirituality") most of the spirituality of the saints in this book have been defeated in this weight. Another weight is that if his fame is low, vale is a lot of Latin weight, his master, Jomiyah's "Subha", is great weight. Khoja Husrav Dehlavi describes a battalion of "No'h Sipehr" at this weight, and these seven weights are special in spirituality."¹³ These weights can be seen in the table below:

Table 1.1.

No	Weight name	Cylinders and cylinders
1.	Sariyi musaddasi matviyi makshuf	Mufting, mufting, foiling

⁹ Тоҳиров С. Аруз вазни қоидалари. – Самарқанд: СамДУ нашриёти, 2020. – Б. 86.

¹⁰ Ҳоҷиаҳмедов А. Мумтоз бадийят луғати. – Т.: Янги аср авлоди, 2008. – Б. 35.

¹¹ Literary tours va genres. Uzbek civility. 2.Gyld. Lyrics. - Т.: Fan, 1992. - P. 147.

¹² Blochmann H. Prosody of the Persians according to Saifi, Jami, and other writers. Calcutta: PRINTED BY C.B.LEWIS, BAPTIST MISSION PRESS, 1872. – P. 180.

¹³ Бобур. Мухтасар. – Т.: Фан, 1971. – Б. 118.

		– V – V – V – V – V –
2.	Hazaji musaddasi mahzuf	Mafoiylun mafoiylun fauvlun V – – – V – – – V – –
3.	Hazaji musaddasi axrabi maqabuzi mahzuf	Mafovlu mafoilun fauvlun – – V V – V – V – –
4.	Mahbuni mahzuf	Foilotun mafoilun failun – V – V – V – VV –
5.	Mutaqoribi musammani mahzuf	The Fauvlun Fauvlun V – – V – – V – – V –
6.	Ramali musaddasi mahzuf	Foilotun foilotun foilun – V – – – V – – – V –
7.	Ramali table maxbuni mahzuf	Failotun failotun failun V – – vv – – vv –

It is clear from the weights listed in the table that epic poetry created in Muslim Oriental literature is written in seven weights. These weights are directly related to the content used in the poem. While the creators chose the weight suitable for their works, they paid special attention to the balance of the subjects, ideas, and images in the poem. In this regard, when talking about the weight characteristics of a particular artist's work, it is important to take into account that the content depends on weight. We believe that poems created in Uzbek epic poetry can be conditionally divided into the following groups, depending on the subject:

1. **Poems on the subject of pandnoma.**In such poems, the subject of exhortation is primarily in harmony with the centralized state and the rule of a righteous king. In this group, we included such poems as Joseph José Haggai's "Knowledge of God," Ahmad Yugnaki's "Hibat ul-Haqoyiq," and Sayyid Qasim's "Gulshani Rose."

2. **Poems in the direction of covenant and heroism.** In this direction, you can include the poems of Neb-u-chad-nez'zar, such as "Saddi Alexandria," Muhammad Salih's "Shaibbon," Uvaysi's "The Story of Muhammadalixon," Sirojiddin Sidqiyah Hondayliqi's "Russian Revolution," and "King Jarir" by Xolis Toshkandi.

3. **Names.** This group, in turn, is divided into two more small groups: (1) *manuscripts in the direction of the name.* This group includes Horazmi's "Covenant," Amiri's "Dahnoma," Said Ahmad's "Taashshuqnoma," and Hojandiy's "Latofatnoma"; (2) *There are poems that contain the name:* This group includes the poems "The Truth" and "The Divine Covenant" by Sayyid Qasim, Miriam's "The Covenant," "The Covenant," and "The Covenant" of The Holy Scriptures.

4. **Romantic poems "Also named Ham."** This group includes the poems "Suhail and Guldursun" of the Palace of Sayfi, "Slave and Nebuchadnezzar" by Haider Horazmi, "Joseph and Zulayxo", Nishoty's "Husn and Dil", Hiromy's "Ra'no and Zeb'u-lun", Ahmad Tabibiy's "Vomiq and Azro".

5. **Poems in the direction of "Hamsa."**This category, based on the traditions of Nizamiy Ganjavi, includes poems such as "Husrav and Shirin", Nebuchadnezzar's "Phar'aoh and Shirin", "Lily and Majun" and "Sab'ai Satellite", Majlisi's "Qissasi Sayfulmuluk", Sobir Sayqali's "Bahram and Gulandom", Habibi's "Pharisees of Time", and Jamal Kamil's "The Fountain of the Sun".

6. **Poems in the series "Maxzan ul-asror".** This direction corresponds to haider Horazmi's poems "Maxzan ul-asror", Neb·u·chad·nez'zar's "Surprise ul-Abror", Sayyid Qasim's "Majma'ul-Axbor" and Khoja's "Purpose ul-atvor".

7. **Irphonic-intellectual poems.** This category, found in Persian literature from the point of view of form, is derived from the Romanian "Spirituality of Spirituality" and fariddin Attor's "Logic ut-tayr" in Turkish literature, including Gulshahri's "Bird Language", Alisher Nebuchadnezzar's "Lison ut-tayr", Rizoiy Payvandiy "Bird Language", Salehi's "Bulbul and Gul" in Turkish literature.

8. **Poems based on religious and didactic stories.** These poems include Huvaiddo's "The Language of Comfort," Uvaysi's "Prince Hassan," "Prince Hussein," Sobir Saygali's "Qissai Sayqaliy," and Xolis Toshkandi's "The Story of the Believers." Religious stories were the basis for all of these works.

Ancient literature and Oriental classical literature led to the same historical history. Similarities between poetic measurements in them arise as evidence of this. The science of aruzology indicates that any genre in poetry has its own specific weight characteristics, in other words, that each genre has its own weight limit. This scope, on the other hand, is determined by such aspects as the size characteristics of any genre, its relationship with music, and its relationship with folk art.

Based on the above ideas, it can be concluded that weight is related to a certain extent the content of poems. Because the ramal cannot reflect the arrogant warfare. In this regard, depending on the content of the poems, weight is selected, and their measurement capabilities are preserved. (Matthew 24:14; 28:19, 20) Jehovah's Witnesses would be pleased to discuss these answers with you. Therefore, a separate study of weight problems in poetry on genres and the subject scale will have positive results

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