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The heritage of sufi olloyor: the religious-educational and ethical significance of the work of “sabot ul-ojizin

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Abstract: This article analyzes the genre of prayer in the work "Sabot ul-Ojizin" by Sufi Olloyar. The content of the work, its religious and moral-educational ideas, specific features of prayers are widely covered. In the article, the introduction of munojots as a genre into Turkish literature, their importance from the point of view of mystical, philosophical and spiritual education is scientifically revealed. The author analyzes such features as internal dialogue, appeal to God, spiritual education and moral values, internal and external conflicts, sincere feelings, and shows the place of Sufi Olloyar in the literary heritage. The article also emphasizes Shavkat Mirziyoyev's thoughts on the restoration of historical written sources and lithographs, and emphasizes the need to study this heritage on a scientific basis.

Keywords: Sufi Olloyor, "Sabot ul-Ojizin", prayer, Sufism, religious and educational ideas, moral values, spiritual education, literary heritage, written sources, lithographs.

Introduction: When the Uzbek people chose the path of independent development, it became essential to study and analyze written and printed manuscripts, as well as the invaluable heritage of their predecessors and history. In this period, when Uzbekistan is gaining recognition worldwide for its educational and spiritual wealth, as well as its extraordinary past and ancestors, it is crucial to focus on these aspects. President Shavkat Mirziyoyev, in his work "We will build our great future with our brave and noble people," shared the following thoughts regarding the restoration of historical written sources and prints:

"The unique cultural heritage created by our ancestors, handwritten works, and prints are priceless treasures for today's generation. It is our sacred duty to preserve this heritage, study it scientifically, and pass it on to future generations" [1;148]. The President also emphasized that studying such works plays a key role in understanding our people's history, culture, and religious values.

One such spiritual landmark is the work "Sabot ul-ojizin" by Sufi Olloyor, which was studied in madrassas in the Mawarannahr region up until the 20th century. After reaching a certain level of literacy, students would study the work "Sabot ul-ojizin," which became famous under the name "Sufi Olloyor." This work is written in a simple style, with a Turkish tone, and its meaning is incomparable. It was regarded as an essential religious source in its time.

For this reason, the life and work of Sufi Olloyor were studied during his lifetime, and dictionaries and commentaries were created for his Turkish and Persian works. Notably, the Tatar writer Tojiddin Yolchiquil wrote a commentary on "Sabot ul-ojizin," which later became known as "Risolayi aziza."

The work "Sabot ul-ojizin" by Sufi Olloyor is a religious text that contains a wide array of important information that every devout believer must understand. It discusses the definition and attributes of Allah, the creation of the Prophets, the importance of belief in them, descriptions of paradise and hell, the bridge of Sirat, the concept of death, and the acceptance of fate. Comprising 1680 verses, this work is made up of 81 separate poetic pieces, each addressing different topics. These topics can be classified into several categories: teachings related to the science of faith, stories, supplications, and advice.

The text begins with praises of Allah, followed by descriptions of the qualities of Prophet Muhammad (PBUH), the recognition of Allah, His uniqueness and attributes, and His divine qualities. It then proceeds to discuss belief, the angels, belief in the Prophets, and many other important aspects. These descriptions are also complemented by stories and supplications. Through these stories, Sufi Olloyor intends to offer advice to the reader, providing evidence for his guidance by sharing tales, demonstrating moral lessons through the characters of the stories.

The term "munajat" in Arabic refers to supplication or seeking help from Allah. The word can be understood as expressing a hidden conversation, pleading, or supplicating to Allah. It conveys a sense of humility, desperation, and seeking refuge, and is a genre that emerged from the influence of Persian-Tajik literature on Turkish literature. However, the early elements of

this genre were also present in Turkish literature, making it easier for Turkish writers to adopt it.

In the literature, "munajat" represents the act of lamenting to Allah, seeking His mercy, and acknowledging one's sins. It reflects the humility, weakness, and neediness of human beings in relation to Allah. This genre is rooted in Sufism and religious moral and spiritual values, and its purpose is to express a poet or writer's devotion to Allah while also offering the reader spiritual comfort and teaching patience and piety. The "munajat" genre not only expresses personal suffering but can also voice the collective concerns, hopes, and fears of a community. It holds significant importance in the spiritual growth of individuals and their self-realization.

Before the 13th century, the genre of "munajat" had not been firmly established in Turkish literature. However, the elements of "munajat" can be found in the prefaces of works by prominent authors such as Yusuf Khass Hajib and Ahmad Yugnaqi. For instance, in the "Kutadgu Bilig," there are 40 verses on the topic of "munajat," which are part of five chapters of the book.

In Turkish literature, the "munajat" genre has played a significant role in educating people about religious spirituality, encouraging them to reflect on their situation and seek repentance and humility before Allah.

So'fi Olloyor, in his works, extensively used the genre of "munajat" (supplication), and his entire creative legacy is imbued with Islamic enlightenment. So'fi Olloyor was highly skilled in depicting Sharia law and Sufi teachings in simple Uzbek language. He often included a chapter of "munajat" following some of his main chapters, which are closely related to the subject discussed. For example, after the chapter dedicated to answering the angel's question "Who is your Lord?" in the grave, he places a "munajat" chapter, expressing a call to Allah for help and guidance in facing the questions of the afterlife.

Iloho, bandaman, bechoradurman,
Havoyi nafs ila ovaradurman.
Lahadga kirsu bu yol'uz g'arib bosh
O'gursa yuz hama qavmu qarindosh.
Tahayyur bo'lsa jon g'ami asarishta
Yetushsa so'rg'ali ikki farishta
San oson etmasang andoq savoli
Nechuk kechgay g'arib bandangni holi.
Desa "Men robbuka" iki abduargoh,
Tiling'a jori qilg'il "Rabbim Alloh" [10;27]

The use of the munajat genre in the work "Sabot ul-

ojizin" deeply enhances the spiritual and philosophical content of the text. In these munajats, the author, like all believers, expresses his duty and responsibility before Allah, his inner emotions, and his repentance. Furthermore, the author uses munajats throughout the work to remind the readers of the importance of believing in Allah, repenting, and always being engaged in prayer. For example, in the munajat presented, the author emphasizes the need for constant remembrance of Allah and highlights the essential role of repentance in the believer's life, encouraging a continual state of prayer and reflection.

Iloho, bandaman, bechoradurman,
Havoyi nafs ila ovaradurman.

Erur man barcha nuqsonimg'a iqrar,

Musulmon o'g'li qilmas ishlarim bor[10;23],

In the verses such as these, the author illustrates through personal example that every person has an inner ego (nafs) and must engage in repentance. He points out that such flaws are not specific to Muslims alone. The munajats begin with the word "Iloho," reflecting a deep invocation of God. Like in other works of the same genre, in Sabot ul-ojizin, the munajats depict the individual's sense of responsibility before the Creator, their humility, and their emotional struggles in a poetic and artistic manner. These munajats offer a reflection on the need for self-purification and repentance as part of the believer's spiritual journey.

Ihoho, lutf qil, munda va anda,
Mani banda etib, berkit bu banda.
Agar chandi ki go'rsiz o'lsa inson,

So'rolur, albatta, beshakku nuqson[10;25]

Through the verses, the poet expresses his plea to Allah, acknowledging his helplessness and sinfulness, and asking for help. He prays for Allah's mercy in both this world and the afterlife, asking Allah to make him His obedient servant and to hide his flaws, thus accepting himself as Allah's devoted servant. The poet emphasizes that no matter how beautiful or perfect a person may seem, everyone has imperfections. In other words, it is very difficult to find a fully perfect person in this world, as every person has faults. This munajat suggests that every person should humbly recognize their flaws and weaknesses, acknowledge them, and ask Allah for forgiveness.

The Sabot ul-ojizin ends with the munajat chapter. In the Ruboiyyoti turki bo tariqi munojot chapter, the munajats are written in the form of rubaiyat (quatrains), where the poet addresses Allah as "Kholiqo" (Creator) and admits his endless sins, hoping

for the Creator's mercy. So'fi Olloyor's munajats are directly in harmony with verses from the Qur'an.

Each munajat in Sabot ul-ojizin carries profound significance in the life of any person. Each verse in the munajats has its own unique meaning and essence. Specifically, the unique characteristics of the munajats in Sabot ul-ojizin are as follows:

1. Inner Dialogue: The work features an inner dialogue, where the poet asks himself questions, expressing his emotions and doubts. So'fi Olloyor clearly and sincerely conveys his emotional experiences, bringing the reader closer to his inner world.

Iloho, bandani sohib nadam qil,

Siroti shar uzra sobit qadam qil.

Agar chandiki behaddur gunohim,

Salomat qil xatarlardin, ilohim[10;29],

In the verses, the internal dialogue is portrayed, where the author acknowledges his endless sins and, with hope for Allah's mercy, prays for repentance and forgiveness, relying on His compassion. In each verse, he admits his guilt, asks for forgiveness from Allah, and implores Him to keep him steadfast on the Sirat bridge.

2. Appeal to Allah: In the munajat, the author's appeal to Allah reflects his true purpose in life. In this process, the author expresses his hopes, fears, and desires to Allah. Through the munajat, the reader can observe the author's relationship with Allah and his spiritual search. Every munajat in the work contains an appeal to Allah, making it central to the expression of the poet's deep connection and personal struggle with the divine.

Iloho, e'tiqodi pok birlan

Mani og'ishta qilg'il, xok birlan.

Dilim sodiq tiling'a bo'ldi qoyil,

Bu so'zdin qilmag'il, bir zarra moyil[10;33]

Through the verses, the appeal to Allah becomes one of the most profound munajat in the work, where So'fi Olloyor asks Allah for faith, belief, and loyalty, as well as for the unity of his heart and tongue, and for preserving the truthfulness in his speech.

3. Spiritual Education and Moral Values: Through the munajat genre, So'fi Olloyor conveys thoughts focused on spiritual education and the development of moral views. This allows the reader to reflect on important life factors, humanity, and ethical behavior. The munajat becomes a foundation for contemplating the key principles that guide human existence, as well as the ethical values that define righteous conduct.

Xoliqo, qildim gunohi behisob,

Tongala san so'rsang, ne bergayman javob?

Man ocharman jurmu isyon chehrasin,
San yoparsan avfu rahmatdin hijob.
[10;114]

In the verses, the author reflects his spiritual torment, acknowledging his numerous sins and pondering how he would respond on the Day of Judgment when asked about his deeds. He considers how he cannot hide his sins or the rebellions he committed unknowingly, and contemplates the consequences if Allah were to withhold His forgiveness, imagining the state he would be left in if he were not forgiven.

4. Internal and External Contradictions: The munajat delves deeply into both internal contradictions—within the self—and external contradictions—those related to the surrounding environment. The author portrays the struggle of understanding and accepting oneself. This process encompasses internal conflicts, external pressures, and the difficulties of finding one's true self.

Xoliqo, qoyilman o'z nuqsonimg'a,
Ko'b jafo qildim o'zimning jonima.
Zoti pokingdan inoyat bo'lmasa,

Hech ishonchim yo'q amal qilgonima[10;114]

Through the verses, the author expresses that the person is addressing Allah while openly acknowledging his shortcomings. The word "qoyilman" is used to convey awe and admiration, here indicating that the person fully realizes and accepts his weaknesses and flaws. By doing so, he admits the harm he has caused to himself, acknowledging that he has tarnished his own life with sins and tormented his soul. If it weren't for Allah's grace and mercy, the person realizes that he would not be able to redeem himself.

The phrase "zoti poking" emphasizes the purity, power, and grace of Allah. In this, the person expresses his helplessness and understanding that he cannot attain salvation without Allah's aid. He places no trust in his own deeds, acknowledging that only sincerity and Allah's mercy can ensure the acceptance of his prayers and good actions. Mere outward observance of rituals and deeds is not enough; Allah's pleasure and grace are essential.

So'fi Olloyor compares internal (botiniy) contradictions and external (zohiriy) contradictions. He expresses his inner weakness and trust in Allah's power when seeking help and assistance. The internal contradiction here reflects the person's recognition of his own faults and his desire for forgiveness, whereas externally, through religious acts and appearances, one may appear devout and righteous, but internally, these acts may be performed with insincerity or hypocrisy. So'fi Olloyor criticizes this discrepancy between outward

piety and inward shortcomings, with this conflict highlighted in the verses above.

5. Sincere Emotions and Inner Struggles: One of the key features of the munajat genre is the expression of sincere emotions and inner struggles. In the text, the author uses munajat to openly express his feelings, joys, sorrows, and inner torments. This brings the reader closer to the author's emotions, encouraging them to feel and empathize with the struggles being conveyed.

Xoliqo, qildim gunohi behisob,
Tongla san so'rsang, ne bergayman javob?

Man ocharman jurmu isyon chehrasin,
San yoparsan avfu rahmatdin
hijob[10;114]

In the verses, the author deeply and subtly expresses his inner emotions and feelings, sincerely reflecting on his guilt and hope for Allah's mercy. In each line, the author acknowledges his sins and calls upon Allah for forgiveness. The phrase "guhoi behisob" highlights the boundless nature of his faults, emphasizing that they are too numerous to count or fully comprehend. With such inner turmoil, the author feels deeply his helplessness and weakness, openly acknowledging his faults and striving for repentance before Allah. In particular, he expresses shame for his sins, referring to them as "jurma" (errors) and "isyon" (rebellion), and emphasizes the need to confront his faults with inner honesty. Through the term "hijob", he alludes to the divine veil of Allah, which shields and covers the sins of His servants, representing Allah's mercy and forgiveness.

6. Historical and Cultural Context: The Sabot ul-ojizin work is deeply embedded in its historical and cultural context, making it essential to highlight the distinctiveness of the munajat genre within this framework. This genre holds a significant place in Turkic literature, where the author uses it to reflect the spiritual and cultural heritage of his people. Through munajat, the author conveys not only his own personal plea for forgiveness but also captures the broader spiritual struggles and cultural expressions of his community.

Tilokim bu, ayo Subbohu Quddus,
Qulingni qilmag'il rasvoyu mayus.
Xudavondo, yongildim, turfa yozdim,

Shayotin makri birlan yo'ldin ozdim[10;34]

Through the verses, one can deeply understand the social, religious, and cultural situation in the Bukhara and Turkestan regions during the 17th-18th centuries. During the time of Olloyor, Islam held a significant place in the Bukhara and Turkestan territories, and scientific and religious activities flourished primarily through the

efforts of sheikhs and Sufis. Phrases like "Subbohu Quddus" were commonly used to glorify Allah and were widespread among scholars and mystics of the time. During this period, cultural life was largely shaped by religious beliefs and divine practices, with So'fi Olloyor being a representative of this cultural environment, making supplications to Allah and focusing on repentance and asking for forgiveness. In the era he lived, the Bukhara Emirate was one of the key Islamic centers, where mosques, religious, and scientific schools were active. These institutions played a central role in promoting religious education and ethical values among the people. The theological themes So'fi Olloyor explored in his work stem from the religious atmosphere of the time.

7. Impact on the Reader: The use of the munajat genre in the work leaves a unique impact on the reader. Through this genre, the reader witnesses the author's inner aspirations and sincere emotions, which allows them to relate to their own life and spiritual state. This connection creates an emotional bridge between the author and the reader, making the themes of repentance and spiritual growth more profound and relatable to the reader's personal experiences and struggles.

Iloho, lutfqil, man mubtaog'a

Tushubdurman biyoboni balog'a.

Yotibman yuztuban issig'da suvsob,

Kishi yo'qdur tomizg'ay qatravi ob[10;49]

In the verses, the author expresses his sincere plea for help from Allah. In this munajat, the hardships of human life and the trials that one faces in life are described, with the supplicant turning to Allah, seeking help and salvation. The author portrays the weakness of humans in the face of life's challenges, emphasizing that only through Allah's mercy can salvation be achieved. For this reason, the author humbly prays for mercy, help, and support from Allah.

CONCLUSION

In conclusion, it can be said that the extensive use of the munajat genre in the work "Sabot ul-ojizin" enriches the spiritual depth and emotional content of the text. This genre provides the reader not only with aesthetic pleasure but also with spiritual growth and self-awareness. Moreover, it strengthens the reader's faith and belief.

Additionally, the munajat in the work serves as a tool for bringing the individual closer to Allah, self-recognition, spiritual purification, and the choice of the right path. Such an approach plays a vital role in improving one's spiritual state and helps in alleviating stress and inner conflicts.

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