

The Skill Of Creating The Image Of Muhammad And The Saints In The Works Of Sufi Allahyar

Allayorova Nilufar Yahshinorovna

Associate Professor of Primary and Technological Education, Samarkand State University named after Sharof Rashidov, PhD.

Annotation: The article describes how the art of creating the image of the saints in the works of Sufi Allahyar is artistically vividly and impressively expressed through concrete events and life episodes.

Key words and phrases: Sufi Allah, "Sabat ul-Ajizin", Qur'an, hadith, Muhammad, saints, Allah, Sheikh Imam Basri, Abdullah ibn Mubarak.

Introduction

When we talk about the sources of Sufi Allahyar's work, we must first of all keep in mind that he was well acquainted with the religious literature created by him, as well as with the lives of great figures who contributed to the development of Islamic teaching. From this point of view, the sources of Sufi Allahyar's work, along with the Qur'an and hadiths, are the events related to the life of Muhammad and the lives of the saints. Of course, the skill of every writer is unimaginable without tradition. In the works of Sufi Allah, the image of great figures who served to develop religious teachings is traditionally depicted. This is evident in the creation of more images of the prophets, including Muhammad and his Companions. This feature is the primary aspect of the issue. Secondly, Sufi Allahyar's works include works about famous people who have made a significant contribution to the development of Islam. When analyzing the works of Sufi Allahyar in which the images of prophets and sheikhs are created, it is expedient to study them on two principles: a) art and skill in creating the traditional image of Muhammad (peace be upon him); b) a matter of skill in creating the image of the saints and some historical figures.

Main part

It is a matter of skill in creating the traditional images of Muhammad. According to N.Kamilov, "From time immemorial, our Muslim people, in addition to Allah and His Messenger, have lived

with faith and respect for the saints, the great sages, visiting their khakis and learning from them. People's reverence for the great is their reverence for purity, enlightenment, faith, and the embodiment of their sacred human dreams is an expression of their love for a pure Lord. By remembering and blessing the holy souls of the governors, we also think of purifying our hearts and consciences and harmonizing our way of life with truth and goodness"[1].

Sufi Allahyar and his predecessors, who created the image of Allah, the Prophet, and various saints, not only revealed the traditional nature of these symbols, but also encouraged them to learn from the great figures who symbolized purity.

Turkish literature has a long tradition of depicting the image of Muhammad. However, the image of many prophets who lived in the world before the advent of Islam has also been created in Turkish literature for various ideological and artistic purposes. There are even special books on the history of prophets and saints. In this regard, it is worth mentioning the works of Nosiruddin Rabguzi, such as "The Story of Rabguzi" and Alisher Navoi's "History of the Prophet and the Ruler". Both plays provide detailed information about the early prophets, such as Moses, Noah, and Salih. Or from the earliest days of our literature, the names of Jesus and Joseph have been used as a unique means of revealing the ideological and aesthetic intentions of our poets. That is, Jesus Christ is interpreted as the giver of

life, the resurrection of the dead, and Joseph as the embodiment of beauty.

The development of Islamic literature is inconceivable without the image of Muhammad. The study of sources about the life of Muhammad and his hadiths is a special topic in post-independence Uzbek literature. In his article on the art of "Pandnoma" (book of advice) of Alisher Navoi, A. Hayitmetov says that the hadiths of the Prophet had a great positive impact on the development of literature in the Muslim country, in particular, the development of the genre of "Pandnoma". His observations are also noteworthy: The science of speaking and writing in accordance with the rules of language is called "scientific maturity", and the science of beautiful, pleasant speaking and writing is called "science" eloquence.

Alisher Navoi, as one of the most beautiful qualities of the Prophet Muhammad, points out that he spoke beautifully, and in conversations with people, he spoke in a poetic manner. That's why people who came in contact with him considered his speech to be a miracle, and for a long time they were under the influence of it"[2]. It is known that such a virtue of Muhammad is described in Hayrat al-Abrar. Alisher Navoi traditionally dedicates four praises to him. The points made in it show that Muhammad was a perfect man and that his qualities were a mirror for people to follow.

The creation of the image of Muhammad was a tradition even before Alisher Navoi. Here, an analysis of Ahmad Yassavi's ghazal "Muhammad" clarifies the essence of the matter:

Muhammad, the ruler of eighteen thousand worlds,

Muhammad was the leader of thirty-three thousand Companions.

Naked and hungry, Muhammad,

Oh, Muhammad is the intercessor for the Ummah.

The nightly recitation of 'Muhammad,

Mercy to a stranger and an orphan Muhammad[3].

In general, the way of life of the Prophet Muhammad is a symbol of spiritual enrichment and purification for everyone. Recognized as the Messenger of Allah in Islam, Muhammad Ibn Abdullah spent his childhood in orphanhood, experiencing various bitterness of life. He worked first as a shepherd and then as a merchant. The main goal of the Messenger of Allah was to propagate the one and only Allah and his words, and at the same time he wanted the Muslim to be both materially and spiritually exhausted. In the name of Allah, he worked hard to achieve this noble goal[4]. Ahmad Yassavi's ghazals reflect both his human and religious image as an ambassador of Allah. According to the poet, the Prophet Muhammad was a guide to those who went astray, a sufficiency for everyone if necessary, a policy for the accursed Devil, and grace for the Shari'ah. Sufi Allahyar often refers to the image of prophets in Sabot ul-Ajizin, which is traditionally poeticized or translated into prose. In the praises and verses of the book, in the section "The Narrative of the Faith of the Prophet", he acknowledges the role of the prophets in the history of mankind and the development of religion. In these passages, we also find descriptions of Adam, Noah, Hud, Solomon, Salih, and other prophets. Summing up his thoughts on the prophets, the poet writes:

The best of all is Mustafa,

He is like a prophet. (S.O., p. 17)

line with Ahmad Yassavi's view that the Prophet Muhammad is the ruler of eighteen thousand worlds. The Sufi God calls Muhammad a friend of God, the king of the world. The appearance of perfume on the steps is a sign of the generosity of the Prophet (peace and blessings of Allaah be upon him). Sufi Allah raises it to the level of a great symbol of purity and describes it with the image of "pure pearl":

There is no such thing as a pure pearl,

The evidence is that the crown came. (S.O., p. 6).

The theme of Miraj has a long tradition in religious literature. A series of similar works

depicting the ascension of the Prophet Muhammad to Allah can be found in the works of Ahmad Yassavi, Suleiman the Magnificent, Alisher Navoi, and Sufi Allahyar. According to the books of Me'rajnama, when Muhammad was sleeping near the Ka'bah, the angel Gabriel came to him on a flying horse - Buraq. He rode on horseback with Gabriel to Jerusalem. Encountered various incidents along the way, visited places of worship. In Jerusalem, he met and prayed with prophets such as Adam, Abraham, Moses, and Jesus. Muhammad ascended to heaven through Gabriel, Buraq and Rafrat to see with his own eyes Allah and the strange things He created. There he saw seven heavens, heaven and hell, prophets, and all kinds of wonders. Most importantly, they have reached the abode of Allah[5] .

Legend has it that the two stages of the Prophet's journey, Isra and Miraj, took place so quickly that when he returned, the place had not yet cooled down and the water in the jug had not yet spilled.

Qoba Qavsayn is the distance between two arcs. This phrase is mentioned in the Qur'an and refers to the approach of Allah and Muhammad at the place of Qur'an on the night of Ascension, or the close distance between Muhammad and the angel Gabriel on the way. This event, which is present in the religious and mystical literature, is the basis of Ahmad Yassavi's "Hikoyati meroj" and Suleiman Bagirgani's "Merojnoma". In the works of both poets, Muhammad's ascents are described in close proximity to the above details.

But in Sufi Allah, the subject is described differently. There were those who doubted that Muhammad would ascend to the Throne and meet Allah. For this reason, Sufi Allah ends the verse "Confirmation of the Narrative Statement" for those who deny the events related to Muhammad (peace and blessings of Allaah be upon him). In Manzuma, the poet does not elaborate on the story of the ascension of the Prophet Muhammad to the Throne with the help of Gabriel, i.e. Ahmad Yassavi or Suleiman the Magnificent does not follow the path of re-imagining the details, but expresses the main religious-enlightenment goal.

According to the image in Hayrat al-Abrar, Muhammad was born to a mother. Because he possesses all the good qualities, he reaches the level of a friend of Allah - "habibullah". Navoi praises it for its radiant pearls:

Although a pearl produces a thousand stops:

A thousand pearls of honor with one stop[6] .

The images in Sabot ul-Ojizin are in line with such views. The Sufi Allah raises Muhammad to the level of a symbol of purity, and the poet's views are characterized by the quality of a pearl:

There is no such thing as a pure pearl,

The evidence is that the crown has come. (S.O., p. 6)

Before Islam, the Arabs worshiped idols such as Uzzi and Lot. In his work, Sufi Allahyar points out that Muhammad was a force for the clergy in Mecca, destroying idolatry and laying the foundations of Islamic teaching:

Of all religions this have become higher,

The witness is the obligatory Taolo. (S.O., p. 6)

The emergence of the religion of Muhammad is described in two different ways by the level of talent of the two poets. Alisher Navoi has a logical argument, and Sufi Allahyar has a confession. The narration of the event is based on a similar style. In Ahmad Yassavi, the legacy was told in the form of a story. The fifth stanza of Hayrat al-Abrar is dedicated to the ascension of the Prophet Muhammad on the night of Me'raj, his interstellar journey, and his encounter with God. Alisher Navoi describes the story of Meroj in the style of Ahmad Yassavi. Navoi states that the miraculous journey of the Prophet was very short, but even then it was more beautiful and brighter:

Come on in, take a look and enjoy yourself!

The particle went and the tree of love came.

Borgoni died a moment later.

The mind is stunned[8].

In Sabat ul-Ajizin, the story of the night of Ascension is written not in the form of a story, but in the spirit of affirming, believing in, and acknowledging the prophecies of Allah in the name of Muhammad in religious and mystical literature.

A comparative study of the religious and mystical views of Alisher Navoi and Sufi Allahyar leads to the following conclusion: Alisher Navoi understands religious rules and concepts through artistic imagery, philosophical experiences, and on this basis strengthens the spirit of faith in Islam. The Sufi God, on the other hand, promotes more religious concepts and laws from the point of view of the Shari'ah, and is based on the principle of direct acceptance, rather than understanding them on the basis of reason. For example, consider the following views of the two poets. In the third prayer, Alisher Navoi describes the events of the day of destiny, referring to the issue of scales and understanding it as the scales of justice.

Sabat ul-Ojizin also talks about the scales of the Day of Judgment. Sufi Allahyar's experiences on this subject are characterized by a confession:

We have a confession to the scales,

What do we have to do with it (S.O., p. 30).

So, Uzbek religious and mystical literature has its own traditional concepts and images. Each artist enriches it with new stylistic and philosophical views. In this regard, it is worth mentioning the views of I. Suvonkulov on the harmony and originality between the works "Hayrat ul-abror" and "Sabot ul-ojizin". However, it should be noted, - writes I. Suvonkulov, - that Sufi Allah did not act on the basis of the traditions of Hamsa, in particular, the experience of "Hayrat ul-abror".

After all, he has created a completely new form, a new meaning, taking advantage of these traditions and experiences. His work is closer to the traditions of folklore and the spirit of Turkish wisdom in terms of ideological and artistic features"[9]

In the Islamic world, chaliphs have a special place. It is known that after the Prophet Muhammad, four caliphs: Abu Bakr, Hazrat Umar, Hazrat Usman and Hazrat Ali continued his work and propagated it. For this reason, their image is glorified in religious literature, and they are portrayed as figures who taught the people religion and enlightenment, faith and belief, purity and piety. Sufi Allahyar also completes the poem "Dar bayoni alqobi chahoryor" dedicated to the Chaliphs and calls them "sons of the people". He sees them all as symbols of religious purity.

There are so many types it's hard to say.

There is no way to finish.

All the Companions are pure,

All of them are leaders of religion. (S.O., p. 20)

The following exemplary verse is also found in the poem written by Sufi Allahyar about the Chaliphs:

Those four men were Ahmad Yori,

Paradise was the flower of enlightenment. (S.O., p. 19)

Ahmad mentioned in this verse is also one of the names of Muhammad.

Sabat ul-Ajizin also tells the story of the Prophet Muhammad's struggle to propagate his teachings and his spiritual experiences. In this regard, it is appropriate to consider such stories as "The story of the Holy Prophet" and "The blessed teeth of the Prophet were martyred on Mount Uhud". The first story describes how Muhammad, while reciting the Qur'an, knew the torment of hell, and the verse left him in a state of panic and fell to the ground. When the Prophet

regained consciousness, the Companions asked him:

God has chosen you,

If you can, go to heaven.

Health thankfully in the world,

What is your fear of God? (S.O., page 104)

Muhammad's answer to these questions of the Companions is that he said, "I am the Messenger of Allah, may Allah bless him and grant him peace". Making such an answer of Muhammad as the logical judgment of the story strengthens the belief in Allah, and urges everyone to refrain from sinning and to do good only in the way of Allah. Such a religious and philosophical experience is also a key factor in shaping the spiritual world of man. The second story is about spiritual purity and human beauty. It states that in the battle of Mount Uhud, the teeth of the Prophet Muhammad were broken, and seventy of his companions were martyred. Seeing this loss, the Caliph 'Umar came to the Prophet and asked him to bless all the disbelievers who did not believe in Islam. But Muhammad chooses a different path; which reflects the qualities of humanity and purity in him. The poet writes:

And but he did not pray bad,

Muhammad prayed for guidance. (S.O., page 113)

In this verse, it is explained in a poetic way that Muhammad guided the disbelievers, guided them to the path of purity, and helped them choose and find the right path.

The images created of Muhammad and his caliphs show that the poet Sufi Allah did not limit himself to depicting these great figures as representatives of religious leaders, but tried to show their human qualities, to reveal their spiritual and enlightenment world. Such a principle of the poet, firstly, increases the ideological and aesthetic value of the work of art, and secondly, that religious and enlightenment literature is not harmful to modern people, but can

serve as an important factor in shaping their spiritual world.

The study of the poet's skill in creating the image of saints and some historical figures is also important. Creating the image of sheikhs and saints, studying their aspects of sainthood and closeness to Allah has always attracted the attention of artists. As mentioned above, Nasiruddin Rabguzi's "Qisasi Rabguzi", Alisher Navoi's "Nasayim ul-muhabbat", "Tarihi anbiyo va hukamo" are among them.

The poet Sufi Allahyar also paid special attention to the creation of the image of the saints in the poem "Sabot ul-ojizin". In this play, we read poems about Bahauddin Naqshband, Sheikh Imam Basri, Abdullah ibn Mubarak, Hazrat Luqmani Hakim, Sheikh Bastami and other similar sheikhs. Some of these great people are mentioned in Alisher Navoi's Nasayim ul-Muhabbat. When Sufi Allahyar narrates stories about sheikhs, first of all, he writes a special poem about what a perfect sheikh should look like. According to the poet, a person who possesses a sheikh perfection should first and foremost support the teachings of Muhammad. Then he should have a candle of knowledge in his hand. By attributing the candle of knowledge to the perfect sheikh, Sufi Allahyar wants him to be an enlightened, literate scholar who can educate the people. He must also be well versed in the Qur'an and the Shari'ah. The idea that the candle of knowledge purifies one who enters the path of the devil, that is, the greatness of the power of enlightenment in educating a person, is narrated in the story of Sheikh Imam Basri.

The story shows the sheikh's service, intelligence and love in educating people. It describes the events between Sheikh Basri and his murid. It is well known that when we say a murid, we mean a person who, according to the etiquette of the sect, is attached to a certain sheikh, whose mind is subordinated to the absolute will of God, and who has the status of a leech. According to the story, Imam Basri had a followers. For some time, the follower did not come to the sheikh. Finally the sheikh finds him. When the sheikh asked him why he was not present and asked him what he was doing, the follower replied:

He said that whenever the night came,

I'll be there in an instant.

Like an angel, a classic in the Throne,

I will have a long night with God. (S.O., p. 71)

The sheikh listens to the follower. When he got to that place, he begged, "Remember this poor horse". It is known that ascending the Throne and conversing with Allah was only for Muhammad. Because prophecy was given to him by Allah. After listening to the words of Sheikh Imam Basri's murid, he came to the hut where he lived. It turned out that the situation was completely different:

The throne was broken, heartbroken,

He saw a place in the filthy room.

He knew it was the devil,

Who charms him every night (S.O., p. 71)

The disciple was misled by the devil. It entered his heart and poisoned his mind and body, firstly by annoying him with the teachings of the sheikh, and secondly by persuading him not to accept the teachings of Muhammad under the pretext of taking him to the Throne. The educational value of the story is explained by the idea of condemning those who do not accept the teachings of Islam, making fun of them, and not associating with people of satanic nature in general.

The interesting thing about the story is that Sheikh Imam Basri re-educates a person who has strayed from the path of his noble goal. He introduces himself by enjoying the "bird of knowledge". The religious-enlightenment judgment of the story is associated with the glorification of the value and power of science. Sufi Allahyar believes that the reason why a misguided disciple listens to the words of the devil and sleeps in a filthy room as if he has ascended to the Throne is ignorance and the lack of the light of Islamic enlightenment in his heart.

Every story about sheikhs and saints in Sabot ul-Ojizin raises a specific spiritual and

enlightenment issue. If we realized in the above story that the acquisition of knowledge of Islam is the main condition for purification, then in the story of Abdullah ibn Mubarak, trust in God is a necessary attribute for the believer. In the play, Sufi Allahyar gives a religious and philosophical account of the risk, and then tells the story of the event. This story deals with the issue of Abdullah ibn Mubarak's enjoyment of risk. It should be noted that the name of Abdullah ibn Mubarak is a separate page in the books on Eastern mysticism. Fariduddin Attar's *Tazkirat ul-Awliyya* describes his biography in detail. Alisher Navoi in his book "Nasayim ul-muhabbat" emphasizes the role of Sheikh Fariduddin Attar in this regard, and devotes a special page to the qualities of Abdullah Mubarak. In particular, the following lines about this great sheikh are given in "Nasayim ul-muhabbat":

"Abdullah Mubarak is said to be the emperor of Ani Ulema. In terms of existence, the only one of his time is Ermis and the great Companion of the sect. And it's been talked about by a lot of people. And he has a famous reputation"[10].

The story of Abdullah ibn Mubarak, created by Sufi Allahyar, begins with a description of the sheikh's thirst for water. On the way, Abdullah sees a well. At that moment, an unexpected coincidence occurs. Coincidence is a poetic detail that serves to reveal the content of the story, which reflects the religious and philosophical essence of the concept of risk.

The water in the well overflows into the well, so why does it fall again when Abdullah approaches? Mubarak's son Abdullah was surprised by the incident and asked Allah why. At this point the call comes. It was mentioned that he had put his trust in Allah. But even though Abdullah had a tongue, he did not think of such a divine creed. He regrets his actions in life, is always lustful, and suffers from forgetting to take risks. Abdullah sees the root of these shortcomings as irrationality and lack of risk.

The fact that a person feels guilty is a sign that his spirituality is perfect. From this point of view, the idea raised in the story of Sufi Allahyar about Abdullah ibn Mubarak has a great

educational value in purifying the spiritual world of modern man as well.

The concept of haram is widely used in religious literature and calls for purity. Haram is a broad concept that includes not betraying one's rights, protecting one's property and wealth, or even talking to a stranger or refraining from looking at her face. In general, haram is committing a sin, a violation of Islamic law and human qualities in general. The religious and philosophical significance of this concept is described in various verses in the Sabbath al-Ajizin, The Statement of Closing the Eye.

He said, "Whoever looks at the face of a stranger,

They pour tin to the eyes in the morning.
(S.O., p. 90)

This means that looking at a non-mahram person (whether male or female) is a sin. This is because it is not a virtue to look at it, but it is natural to arouse jealousy, which in turn leads to evil. The issue raised in Sufi Allahyar poetry is not only a religious and moral concept, but also a problem that has been a problem for centuries and is still the main problem of the family. That is why the moral and spiritual concepts in the works of Sufi Allahyar are inextricably linked with our national values, the rules of family management and do not lose their value in this regard.

In Sabot ul-Ajizin, the story of the poet Sheikh Bastami is narrated while reflecting on the virtues of avoiding haram. Alisher Navoi described the peculiarities of this great figure in the mystical world in *Nasayim ul-Muhabbat*[10]. The story summarizes the experiences of a person who has committed many sins but has no fear. It depicts Sheikh Bastami fainting at night. When he regained consciousness, the Companions asked him what had happened. Sheikh Bastami then saw a beautiful woman and said that he had fallen into sin and that his heart was broken by his torment and fear.

The image of Sheikh Bastami, created by Sufi Allahyar, is a supreme symbol of purity. His fear of this mistake, of taking a wrong path, is not only a feeling of guilt before Allah, but also an awareness of his human duty and a sense of responsibility to his conscience.

Behavioral culture is one of the most important human qualities. That is why Sufi Allahyar pays special attention to such an important means of forming a perfect person in Sabot ul-Ajizin. The poet praises the sweetness of language in his poem "Zahid's description of being a linguist" and believes that if a person develops a culture of communication, he will be able to overcome any difficulties:

If a Muslim son speaks well,

He could make elephant come.

Ant's words are wise,

He could imprison dragon.

Which of my points do you disagree with?

Take a step back.

With gentle language, he is careless,

Someone is being brought in from East to West. (S.O., p. 85)

Sufi Allahyar's views on language are similar to those of Yusuf Khas Hajib or Alisher Navoi on words. The images above are valuable not as a religious-philosophical experience, but rather as a vital need, a human treasure. Such views of the poet are logically connected with the story of Hazrat Luqman. The story is written in the words of Luqman Hakim, an exhortation, and is narrated in the language of the Prophet. What to do if an ignorant person argues? In this situation, Hadrat Luqman exhorts his son: "Treat the ignorant with sweetness and kindness. If these words do not blind him, if his anger increases, then he should remain silent in the face of ignorance".

In the story of Hazrat Luqman, he preached the conquest of ignorance with sweet words, and in the story of the life of Hoja Bahauddin Naqshband, he thinks about the etiquette of how to communicate with a tyrant. Information about Bahauddin and his service to the Islamic world were recorded in several historical works before Sufi Allah. Alisher Navoi, for example, has a special place in *Nasayim ul-Muhabbat* compared to other sheikhs and

saints[11]. During the years of independence, the life of Bahauddin Naqshband and his service to the Islamic world were widely studied, and the story of the description given in the Sabot ul-Ojizin attracted the attention of literary critics. Literary critic Mahkam Mahmudov, analyzing the story, writes: Sufi Allahyar, the author of Sabot ul-Ajizin (The Will of the Weak Slaves), drew some interesting conclusions from this remarkable event in the life of Hazrat Bahauddin Naqshband. By the marvelous power of Haqqatalah, even the most humble person can achieve great heights in the spiritual world. Sometimes, on the contrary, well-educated people deceive strangers, compatriots, believers and compatriots out of greed, self-interest and greed"[12].

In the story of Hoja Bahauddin, the image of a person who, by the grace of Allah - goodness in his heart, with the emergence of human qualities - from ignorance to a spiritually rich person, is created. According to the story, Bahauddin suddenly met a young man - a spiritually poor, illiterate man. An argument ensued, and the young man ended his evil journey and whipped Bahauddin in the face. As long as Bahauddin's face is covered in blood, he does not want anything bad to happen to Avon. Holding his bloody beard in his hands, he prays to Allah not to be angry with him, but to be gracious. Such a high human quality in Hoja Bahauddin has a strong effect on Avon, he realizes his mistake and cries, puts his face on the ground and moans, and as the days go by, he is formed as a person of high virtue:

This is behaviour and kindness,

That state, that victory.

This is a courage and work,

Mother nature like Sultan Abror. (S.O., p. 114)

This story about Hoja Bahauddin is given in the final part of Sabot ul-Ajizin. This story is followed by a poem by the poet Sufi Allahyar in the form of a testament to her friends. To some extent, this story is also reflected in the poet's own biography. Historically, this happened when Sufi

Allahyar was working in customs. Hazrat Bahauddin had a disciple named Habibullah, who was humble, knowledgeable, and a saint who called people to the path of truth. One of his students was whipped by a customs officer, Sufi Allahyar, and his face was stained with blood. Instead of praying for Sufi Allahyar, Sheikh Habibullah said, "Be patient, God willing, and let me be like you."

He prayed: Although this incident took place during Bahauddin's career, it also reminds us of the fate of Sufi Allahyar. Sufi Allahyar is a poet who renounced customs and preached goodness and purity. This is evidenced by the fact that the Islamic world has risen to the level of a mature and intelligent scholar.

Raising a perfect person was a noble goal of the poet Sufi Allahyar. He managed to create the image of such people in his work, regardless of the extent to which he saw in life people who are the epitome of purity and goodness. Sabot ul-Ajizin also contains poems on the story of Hujjaj, the story of Savban, as well as Ahmad Hanbal and Abdullah Ansar, which we have not considered above, and which also describe various aspects of perfect humanity. Sufi Allahyar is a poet who propagated Islamic teachings not only in his poems or stories in Sabot ul-Ajizin, but in his work in general, and on this basis he called people to righteousness, purity and purity. In this part of our work, we have only got acquainted with some aspects of the moral and educational ideas in Sabot ul-Ajizin and its sources. Sufi Allahyar writes in the Sabbath al-Ajizin's section on the cause of education that the ideas expressed in this work were originally written in Persian:

Written in Persian language,

Directory of Belief in sharia law.

Whom saw the Turks,

They said that if he prays,

If it is written in the Turkish language,

The hearts will be the air. (S.O., page 7)

According to B. Valikhojyev, after the creation of "Sabot ul-Ajizin", a man named Ubaydullah ibn Islamquli created a work "Sharhi

Sufiya" dedicated to the interpretation of this book. In particular, he commented on the first byte of the above passage as follows:

That is, before I mentioned this book (referring to Sabot ul-Ajizin - B. V.), I had written it in a Persian dictionary, and it was called Maslak ul Muttaqin, and it is the aqeedah that is mentioned in the book. 'tiqadni, whose name is called kalam, and furu', that is, his life is in matters, which is called ani (ng) ilmi fiqh, and these two are beloved, that is, in the sight of God these two (i.e. aqeedah and furu) '- B. V.) The community is close and respectable"[13] .

Before Sufi Allah created Sabot ul-Ajizin, he also expressed his Shari'a laws and his religious views in Maslak ul-Muttaqin. According to S.Rafiddinov's observations, there are similarities between "Maslak ul-muttaqin" and "Sabot ul-ojizin". In his book Maslak ul-Muttaqin, Sufi Allahyar describes more important issues such as prayer, fasting, zakat and fitr. According to the scholar, one of the reasons for writing this book was the rise of immorality, cruelty, drunkenness, adultery and prostitution, oppression and violence as a result of the decline of Islam during the time of Sufi Allah. The play emphasizes such events and raises the issue of Islamic morality as an important issue. The poet interprets and explains each of his thoughts on the basis of the Shari'ah, the Qur'an and the hadith. Maslak ul-Muttaqin was translated into Turkish as Hidoyat ul Muttaqin, but the manuscripts have not been published.

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In his article, S. Rafiddinov also thinks about the work of Sufi Allahyar "Murod ul-Arifin", in which the Naqshbandi leech, regardless of the degree of perfection and the sect of Muslims, does not violate the Sharia. emphasizes that it is debated. Each of Sufi Allahyar's works on Sharia law is the subject of a separate study in science.

The artistic interpretation of religious and mystical teachings is a feature of the literature of all times. A similar tradition can be found in twentieth-century literature. For example, Abdulla Aripov's dramatic epic "Path to Heaven" and the series of poems "Book of Hajj" are the result of such a tradition. A. Aripov created "The Road to Heaven" under the influence of Dante's "Divine Comedy", in which, as literary critics I. Tulakov[15], Sh. Khasanov[16] acknowledged, secular issues are interpreted conditionally - through symbolic landscapes, symbols. In modern literature, the image of the leaders of the Islamic world has its own principles.

Conclusion

In this regard, it is worth mentioning the works of Sufi Allahyar, including the stories of Togay Murad and Yazdon Khudoikulov. Regardless of the ideological and artistic value of these works, they share the love of our people for the thinker and poet Sufi Allah. Although it is difficult to say that religious and mystical teachings were reflected in the works of A. Aripov, T. Murod, Ya. Xudoyqulov.

Due to the fact that the study of Sufi Allahyar's work was the fruit of independence, and the study of his large-scale works began in the coming years, there is still a wide range of scientific research on religious-philosophical, ideological and artistic issues in other works of the poet. We believe that So, the above ideas allow us to draw the following conclusions:

1. There are sources for the expression of religious and moral teachings in the works of Sufi Allahyar and his formation as a poet of the Islamic world. These are, firstly, the Qur'an, the hadiths, the events of the life of the Prophet Muhammad and his teachings, and secondly, the creators who created works in the religious and moral spirit - Yusuf Khas Hajib, Ahmad Yassavi, Suleiman Baqirgani, Abdurahman Jami, Alisher Navoi and others.

2. In Sabat ul-Ajizin, the creation of the image of Allah, Muhammad (peace be upon him), as well as various sheikhs and saints, is seen as a symbol of respect for Purity, Enlightenment, and Faith. The exemplary events in Sufi Allahyar's stories about sheikhs serve as an important

literary and educational program in educating mankind to be religious and steadfast.

3. Moral-educational, spiritual-enlightenment ideas renew their value over the centuries. From this point of view, the religious-enlightenment, exemplary moral-educational views in Sufi Allahyar's "Sabot ul-ojizin" call on the people of today to love truth and truth, knowledge and enlightenment.

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