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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: After the Uzbek people chose an independent path of development, the study and analysis of written and lithographed manuscripts became one of the most crucial factors in an era when the nation was gaining worldwide recognition through its educational and spiritual heritage, its incomparable past, and its ancestors. In particular, President Shavkat Mirziyoyev, in his work "We Will Build Our Great Future with Our Brave and Noble People," expressed the following view on the restoration of historical written sources and lithographs:

"The unique cultural heritage, manuscript works, and lithographs created by our ancestors are an invaluable

treasure for today's generation. Preserving this heritage, studying it scientifically, and passing it on to future generations is our sacred duty" [1;148].

The President also emphasized that researching such works plays a vital role in helping our people understand their history, culture, and religious values. One such spiritual monument is *Sabot ul-ojizin*, a work by So'fi Olloyor, which was studied as a special textbook in madrasas across the Mawarannahr region until the 20th century. After reaching a certain level of literacy, students studied *Sabot ul-ojizin*, which was popularly known as *So'fi Olloyor*. This work, characterized by a simple expressive style, a Turkic tone, and profound meaning, was highly regarded in its time as a comprehensive religious source.

For this reason, the life and creative legacy of So'fi Olloyor were studied even during his lifetime, and special dictionaries and commentaries were compiled for his works in both Turkic and Persian. In particular, a commentary on *Sabot ul-ojizin* was later written by the Tatar writer Tojiddin Yolchiquil, and this work became known as *Risolayi aziza*.

Sabot ul-ojizin is a religious work that provides extensive information on fundamental aspects of faith, including descriptions of Allah's attributes, the creation of prophets, belief in them, explanations of paradise and hell, the description of the Sirat Bridge, the concept of death, and acceptance of fate—topics essential for every faithful Muslim. Comprising 1,680 verses, the work consists of 81 poems on various subjects, which can be conditionally classified as expositions on Islamic theology, stories, supplications, and moral advice [11;14].

The book begins with praises to Allah and then details the attributes of the Prophet Muhammad (peace be upon him), explanations of recognizing Allah, His uniqueness, and His attributes. This is followed by sections on faith, descriptions of angels, belief in prophets, and many other theological expositions, interwoven with corresponding stories and supplications. Through these stories, So'fi Olloyor aims to offer guidance to the reader and humanity as a whole, using allegories as evidence for his moral teachings. In other words, he intends to provide lessons through the experiences of the characters in his narratives.

The work also contains dedicated supplications (*munājāt*). The term *munājāt* is explained in various dictionaries and encyclopedias as follows: in Arabic, it means seeking salvation, having a secret conversation [2]; expressing one's heart to God, lamenting [8]; pleading, supplicating [5]; asking for salvation, making entreaties [4]; whispering, conversing secretly or

privately with someone [7], among other meanings [3;9].

Munājāt is considered a distinct literary genre, introduced into Turkic literature under the influence of Persian-Tajik literature. However, its initial elements were already present in Turkic literature, which facilitated its acceptance by Turkic poets and writers [3;15]. This genre is associated with lamenting to God, seeking His mercy, and expressing repentance for sins. It reflects a person's humility, weakness, and dependence on Allah. The essence of *munājāt* is deeply connected with Sufism and religious-moral teachings. It serves to express a poet's or writer's devotion to God while also offering spiritual solace and patience to readers.

Beyond individual sorrows, *munājāt* can also convey the collective concerns, hopes, and fears of a community. It plays an essential role in a person's spiritual development and self-awareness. Before the 13th century, the inclusion of *munājāt* in Turkic literature had not yet been firmly established. However, elements of *munājāt* can be found in the introductions of works by Yusuf Khass Hajib and Ahmad Yugnaki. For instance, *Qutadg'u Bilig* contains 40 verses dedicated to *munājāt*, which are part of five chapters within the work [3;15].

In Turkic literature, the *munājāt* genre has served an educational purpose by fostering religious consciousness, encouraging self-reflection, and promoting repentance. So'fi Olloyor, who extensively used *munājāt* in his works, infused his entire literary output with Islamic enlightenment. He skillfully depicted Islamic jurisprudence (*sharia*) and Sufi teachings in simple and accessible Uzbek words. In some sections of his works, he introduced *munājāt* chapters in direct connection with preceding topics. For example, following the section about the question asked by a lone angel in the grave—"Who is your Lord?"—he placed a chapter of *munājāt* specifically dedicated to this theme [3;20].

Iloho, bandaman, bechoradurman,

Havoyi nafs ila ovaradurman.

Lahadga kirsu bu yolg'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 abdudargoh,

Tilimg'a jori qilg'il "Rabbim Alloh" [10;27]

The use of the *munajat* genre in the work *Sabot ul-ojizin*

significantly deepens its spiritual and philosophical content. In munajats, the author, like all believers, expresses his duties and responsibilities before Allah, his inner experiences, and his repentance. Furthermore, throughout the work, the author reminds the reader through munajats of the importance of faith in God, repentance, and keeping our tongues constantly engaged in prayer. In particular, the munajat mentions...

Iloho, bandaman, bechoradurman,
Havoyi nafs ila ovaradurman.
Erur man barcha nuqsonimg'a iqrur,
Musulmon o'g'li qilmas ishlarim bor[10;23],

...such verses, where the author uses himself as an example to emphasize that every person has a nafs (carnal self) and must repent, indicating that such flaws are not characteristic of true Muslims.

Munajats begin with the word "Iloho" (O God). As in other works of this genre, the munajats in Sabot ul-ojizin artistically interpret the servant's responsibility before the Creator, their supplications, and inner experiences [11;14].

Iloho, 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 these verses, the poet expresses his supplication to Allah, seeking His help, acknowledging his own weakness and sinfulness. He implores Allah to show him grace in both this world and the Hereafter, to accept him as His servant, to grant him honor in the eyes of others, and to conceal his faults. In doing so, he recognizes himself as an obedient servant of Allah and asks for His boundless mercy.

No matter how beautiful or perfect a person may appear, flaws can always be found in every human being. In other words, finding a truly flawless and perfect person in this world is nearly impossible. The poet particularly emphasizes that everyone has shortcomings. In this munajat, it is highlighted that every individual should humbly acknowledge their mistakes, recognize their weaknesses, and seek Allah's forgiveness and mercy.

So'fi Olloyor's Sabot ul-ojizin concludes with a munajat chapter. The section titled "Ruboiyyoti turki bo tariqi munajot" contains munajats written in rubai (quatrain) form, where the poet addresses Allah as "Xoliqo" (O Creator), admitting his countless sins while hoping for divine mercy. So'fi Olloyor's munajats closely align with the verses of the Qur'an [3;20].

Each munajat in Sabot ul-ojizin holds special significance in human life. The meaning and essence of every couplet in these munajats possess unique characteristics. The distinct features of the munajats in Sabot ul-ojizin are as follows:

1. Inner dialogue. The work employs an internal dialogue format, where the poet poses questions to himself and expresses his emotions and doubts. So'fi Olloyor conveys his spiritual experiences with sincerity and pure emotions, drawing 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],

...The verses take the form of an inner dialogue, where the author acknowledges his boundless sinfulness and, while hoping for Allah's mercy, seeks repentance and forgiveness, placing his trust in divine compassion. In each couplet, he confesses his sins, implores Allah for forgiveness, and pleads for steadfastness on the Sirat Bridge.

2. Supplication to Allah. In the munajat, the author expresses his direct supplication to Allah and reflects on his true purpose in life. Throughout this process, he reveals his hopes, fears, and aspirations before Allah [6;15]. Through the munajat, the reader can observe the author's spiritual connection with Allah and his inner quest. Every munajat in the work contains a direct address to Allah.

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]

...These verses represent one of the most profound munajats in the work, where So'fi Olloyor supplicates to Allah for faith, conviction, and sincerity, as well as for harmony between his heart and tongue, and the preservation of honesty in his speech.

3. Spiritual upbringing and moral values. Through the munajat genre, So'fi Olloyor conveys thoughts aimed at nurturing an individual's spiritual development and fostering moral perspectives. This, in turn, provides the reader with a foundation for reflecting on key aspects of life, humanity, and ethical behavior.

Xoliqo, qildim gunohi behisob,
Tongala san so'rsang, ne bergayman javob?
Man ocharman jurmu isyon chehrasin,
San yoparsan avfu rahmatdin hijob. [10;114]

...In these verses, the author reflects on his numerous sins and contemplates how he would respond if questioned on the Day of Judgment, recognizing that he cannot conceal his sins or the transgressions he committed unknowingly. His spiritual turmoil is vividly expressed as he ponders the consequences if Allah withholds His forgiveness and does not grant him mercy.

4. Inner and outer conflicts. The munajat deeply explores both external (apparent) and internal (hidden) contradictions. The author illustrates the struggle of self-awareness and self-acceptance, depicting the internal battles, external pressures, and difficulties one faces in the journey to understanding oneself.

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 these verses, the author expresses how a person, when addressing Allah, openly acknowledges their flaws. The word "qoyilman" conveys both amazement and recognition, signifying that the individual has fully realized their weaknesses and shortcomings. By doing so, the person admits to having inflicted great injustice and suffering upon themselves.

The phrase "jonima" symbolically reflects the harm a person brings upon themselves, signifying the damage caused by sin and the torment inflicted upon one's own soul. The poet acknowledges that without Allah's grace and mercy, a person cannot attain salvation on their own. The phrase "Zoti poking" emphasizes Allah's purity, omnipotence, and benevolence, highlighting human weakness and the necessity of divine assistance.

A person cannot fully rely on their own deeds, meaning that prayers and good actions alone are insufficient without genuine sincerity and Allah's acceptance. So'fi Olloyor contrasts inner (spiritual) and outer (apparent) contradictions. While a person may outwardly perform religious rituals and appear pious, their inner sincerity may not always align, as some actions may be carried out hypocritically rather than with true devotion. The poet critiques this discrepancy between outward piety and inner shortcomings, a conflict that is vividly reflected in these verses.

5. Sincere emotions and inner experiences. A distinctive feature of the munajat genre is its expression of deep sincerity and inner emotions. Through munajats, the author conveys his joys, sorrows, and inner turmoil openly, allowing the reader to connect with his emotions and experience them on

a personal level.

Xoliqo, qildim gunohi behisob,

Tongla san so'rsang, ne bergayman javob?

Man ocharman jurmu isyon chehrasin,

San yoparsan afvu rahmatdin hijob[10;114]

...In these verses, the author expresses his inner emotions and experiences with remarkable depth and subtlety, maintaining a tone of sincere humility. Every line reflects both his acknowledgment of sinfulness and his hope for Allah's mercy and compassion. In particular, each verse contains a direct supplication to Allah, where the poet openly admits his sins.

The phrase "guhohi behisob" (countless witnesses) signifies that his sins are too numerous to be counted, emphasizing their boundless nature. Through these inner reflections, the poet profoundly senses his own weakness and vulnerability, openly admitting his faults and expressing deep remorse and repentance before Allah.

Specifically, he expresses shame for his sins, using the words "jurma" and "isyon" (faults and rebellion) to indicate that he does not conceal his transgressions. He highlights the importance of inner honesty, the need for individuals to confront their sins rather than evade them. The term "hijob" (veil) symbolizes Allah's protective covering, referring to His mercy that conceals and forgives the sins of His servants.

6. Historical and cultural context. Sabot ul-ojizin is deeply rooted in its historical and cultural environment, making it essential to acknowledge the significance of the munajat genre. This genre holds an important place in Turkic literature, as the author utilizes it to reflect the spiritual and cultural heritage of his people.

Tilokim bu, ayo Subbohu Quddus,

Qulingni qilmag'il rasvoyu mayus.

Xudavondo, yongildim, turfa yozdim,

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

...Through these verses, one can gain a deep understanding of the social, religious, and cultural landscape of the 17th–18th century Bukhara and Turkestan regions. During So'fi Olloyor's lifetime, Islam played a dominant role in these territories, with scientific and religious activities flourishing under the guidance of sheikhs and Sufi scholars.

Expressions such as "Subbohu Quddus", used to glorify Allah, were widely employed by scholars and Sufis of that era. Cultural life was primarily shaped by religious beliefs and spiritual practices, and as a representative of this environment, So'fi Olloyor centered his work on supplication, repentance, and devotion to Allah.

During his time, Bukhara Emirate was a major Islamic center, home to mosques, religious schools, and centers of scholarship, which played a crucial role in promoting religious education and moral values among the people. So'fi Olloyor's focus on divine themes directly reflects the religious atmosphere of his era.

7. Impact on the reader. The use of the munajat genre in the work creates a profound emotional effect on the reader. This genre allows readers to witness the author's inner struggles and sincere emotions, enabling them to relate his reflections to their own lives and spiritual experiences.

Iloho, lutfqil, man mubtaog'a
Tushubdurman biyoboni balog'a.
Yotibman yuztuban issig'da suvsob,
Kishi yo'qdur tomizg'ay qatrayi ob[10;49]

...In these verses, the author expresses his sincere supplication to Allah, seeking divine help and mercy. This munajat vividly portrays the struggles of human life, depicting a devoted servant turning to Allah for support and salvation amid life's trials. The poet illustrates human frailty and helplessness in the face of hardships, emphasizing that only Allah's grace can provide true relief. For this reason, the author fervently prays for divine compassion, assistance, and strength.

CONCLUSION

In summary, the extensive use of the munajat genre in Sabot ul-ojizin significantly enhances the spiritual depth and philosophical meaning of the work. This genre not only provides the reader with aesthetic pleasure but also serves as a means of spiritual growth and self-awareness. Moreover, it strengthens the reader's faith and devotion.

Additionally, the munajats in the work serve as a pathway for individuals to draw closer to Allah, engage in self-reflection, purify their souls, and choose the right path. This, in turn, plays a crucial role in improving one's spiritual well-being and overcoming stress and internal conflicts.

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