

Artistic Affection In The Interpretation Of Hadiths

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Abstract: The article examines the artistic interpretation of hadiths using the example of the arba'in poems from Nodira Afoqova's series "Muhammad (s.a.v.) said...." In the arba'in, the author illuminates the poetic expression of divine love, the power and mercy of Allah, and the incomparable place of the Messenger of Allah (peace be upon him) in human history through the parts of munojot and na't. The quatrains show that Islamic-spiritual values such as faith, piety, modesty, knowledge, encouragement of good and prohibition of evil are interpreted through artistic-symbolic expressions based on hadiths. The article presents the harmony of poetry and hadith science, as well as the continuation of arba'in writing traditions, as the main scientific conclusion.

Keywords: Islamic literature, arba'in writing, hadith interpretation, munojot, na't, faith, piety, modesty, knowledge, command of good, prohibition of evil.

Introduction: Throughout history, poets have expressed not only family issues or contemporary problems of society, but also the spiritual aspects of Islam, their attitude towards humanity and morality. Among Muslim poets, Hansa bint Amr (may Allah be pleased with her), Hafsa bint al-Hajr ar-Rukuniyya, Hassana al-Tamimiyya, Aisha bint Yusuf reflected the social and spiritual issues of their time in poetry. Uzbek poets such as Zebunniso, Uvaysi, Nodira, Dilshod Otin, Muazzamkhon, Samar Bonu, and Nozimakhonim created works in Sufi, educational-cultural, and socio-political directions.

In the works of the aforementioned poets, among many themes, one can find works dictated by the consciousness of Islam and faith.

In the history of our literature, the works of female artists have been created in various genres, from chistan to ghazal. And among the representatives of our poetry, Nodira Afokova was the first to take up the art of writing arba'in and created the series "Muhammad (s.a.v.) said...." This series was published in the collection "Our Era."

Nodira Afoqova, remaining faithful to the traditions of the predecessors in the cycle, begins the first couplets with "basmala." He begins the work of compiling the content of the hadiths in verse in accordance with the hadith "If every important matter does not begin with praise to Allah, it is cut off<3" (narrated by Abu Dawud

and Ibn Majah). After "Basmala," the praise section begins. Nodira Afokova initially titled the verses "Munojot" and placed them in 28 lines, while the na't (under the title "Tashakkur") consists of 8 lines.

The order of rhyming in the seven-clause "Munojot" is mixed: clauses 1, 3, 4, 5, 6 in the form a-a-b-a; Item 2 was transferred to the form a-a-b-b, and item 7 to the form a-b-a-b. In rhyme, the words "muzayyan," "muayyan" in the 1st and 2nd lines of the first stanza do not correspond to the word "sarbaland" in the fourth line.

The rhyming system in the two-line "Thank you" is as follows: a-a-b-a and a-b-a-b. Here too, there is a slight shortcoming: the words "genius," "encyclopedia," "because" cannot provide complete rhyme.

The praise begins with the following lines:

Borliqni bor etgan, muzayyan etgan,

Hidoyat yo'lini muayyan etgan

(Who created and adorned existence,

He has defined the path of guidance)

The spiritual and divine themes in the supplication are aimed at understanding the main points of human formation, Allah's love and mercy for His servants, through which humanity finds its spiritual path, as well as Allah's attributes such as Qahhar and Ghaffar. The images used in the prayer attempt to show a person's attitude of faith in the Creator. The power of the

Creator and His love for people are vividly depicted in the poem. This is clearly evident in verses like "The One whose power is boundless and great" and "The One whose mercy is greater than His wrath."

In the poem, in phrases such as "Giving beautiful worlds to my eyes," it expresses that it is better to love Allah not just artificially with love and passion, but based on a love-like attitude towards the created world, believing in His infinite power. A verse that begins with the same line

Shunchalar qudratu balog'at bilan

Ixtiyorni oxir o'zimga bergan,

(With such power and eloquence

Finally granted me the freedom of choice)

Phrases like "I don't seem to be before you, yet I exist" in the prayer show that Allah is always close to His servant. This phrase has great significance in muhabbatullah, describing the great love, closeness, and attention between the servant and the Lord. This image refers to the verse in the Holy Quran: "

Phrases like "I seem absent before You, yet I am present" in the supplication demonstrate that Allah is always close to His servant. This statement holds great significance in muhabbatullah (love for Allah), depicting the profound love, closeness, and attention between the servant and the Lord. This description alludes to a verse in the Holy Quran: "And when My servants ask you concerning Me, indeed I am near" (Surah Al-Baqarah, verse 186).

The text puts forward ideas about the interdependence of power and love. The contrast between Allah's wrath and mercy indicates that a person, despite trials and mistakes, is constantly guided by mercy and forgiveness.

In general, Munajat focuses on a person's love, faith, and passion for Allah, their desire to benefit from divine mercy, and their passion for the spiritual path. The highest qualities of God, mercy and compassion, are expressed with deep philosophical and religious content.

The author concludes the prayer section of the arba'in with the wish for divine union, which is the dream of the wise:

Yugurdim, adashdim... O'zing G'afforsan,

Bir kuni vaslingdan mosuvo etma.

I ran, I got lost... You are the Forgiving,

Don't deprive me of your union one day.

In the na't part of the cycle, love, respect, and reverence for Muhammad (peace be upon him) are clearly manifested. The first lines of "Tashkur"

emphasize the Prophet's greatness and at the same time his being a valuable and important figure for humanity. Terms like "the genius of humanity" and "Encyclopedia of Education" mean that his life and teachings defined the main directions in human history. It is emphasized that the paths he showed and the laws he taught were aimed at spiritually renewing a person, guiding him to the right path, and raising him spiritually and morally. It is indicated that the Prophet (peace be upon him) was the main factor in the creation of Adam, that is, in the first foundation of humanity.

"If we enter the world through the door you open / Our face will be light, our traces - flowers", following the path of the Prophet (peace be upon him) indicates that life will be bright and beautiful in all aspects. The spiritual light in this na't represents the positive changes and renewals in a person's life connected to the religious and moral principles taught by the Prophet, peace be upon him.

In the last lines, gratitude is expressed to the Creator for creating Muhammad (peace be upon him). This feeling of gratitude primarily shows a person's love, respect, and involvement in Allah and His Messenger. The metaphors and structural elements used in the verses are important in conveying such meanings to the reader's heart.

The total number of poems in the collection is forty, and in this regard, the first representatives of arba'in writing were followed. The range of topics is entirely ethical. Only in one quatrain did the topic of biography prevail over morality, while in another, the issue of jurisprudence came to the forefront. All quatrains are in finger meter, all eleven syllables, in the 6+5 meter pattern.

The first poem in the series "Muhammad (s.a.v.) said..." is as follows:

Dedilar: Dil mulki – chaman yo bog'dir,

Unda iymon o'sar – misli og'ochdir.

Hayo yaproqlari, ilm mevasi

Birla bezatmassan – ul yalang'ochdir.

They said: "The kingdom of the heart is a garden or a garden."

Faith grows in it - like a tree.

Leaves of modesty, fruit of knowledge

You don't adorn with it - it is naked.

This quatrain creatively relies on the Prophet's (peace be upon him) hadith "Faith is naked, its garment is piety, its adornment is modesty, and its fruit is knowledge" (Daylami), bringing to mind the essence of the concept of faith in human life and its important

aspects. The poet compares the soul to a garden, a meadow. This garden is the property of the heart, it is a field for the tree of faith, and modesty, piety, and knowledge appear as its components. The poet, with a critical understanding of the hadith, reflects its meanings in very deep, vital symbols through unique creative comparisons.

In the quatrain, faith is described as a tree that grows in the human heart. A tree, by its very nature, requires upbringing so that it becomes mature and useful. The upbringing of faith also consists of such concepts as piety, modesty, and knowledge, which are values that complement each other and serve as a whole.

Piety and modesty adorn this "tree" like leaves. The most important factor for the growth of faith in a person's heart is that they possess great qualities such as piety and modesty. Modesty represents the elegance and grandeur in the human heart. In the hadith and quatrain, these qualities are also shown in a person through the example of a garden with the help of beautiful upbringing and refinement. If this "tree" is deprived of modesty, it remains bare without beautiful leaves, meaning its spiritual wealth seems insufficient.

Knowledge allows a person to adorn the tree of faith. Through the fruits of knowledge, the heart benefits not only itself but also those around it.

This way of thinking reveals that the poetess took divine and philosophical meaning from the hadith. The hadith is interpreted not only in an artistic sense, but also very close to life, which further expands his spiritual understanding.

The quatrains "The Key to Goodness...", "To Repeat Evil...", "Those Who Did Not Repeat Sin..." are based on the topic of encouraging goodness and preventing evil - hadiths meaning commanding good and forbidding evil. The first of these is based on the hadith meaning "being a key to goodness and a lock to evil": "Indeed, among people there are those who are keys to goodness and locks to evil. And indeed, among people there are those who are keys to evil and locks to good. There is salvation for those of Allah's servants who are the key to goodness. And for those who are the key to evil, there will be grief and sorrow" (Ibn Majah). In the poem, the task of spreading goodness and preventing evil through the combinations "the door of goodness" and "the door of evil" is given in expressive symbols. In terms of content, this analogy develops the meaning of the hadith and emphasizes positive activity. And the fact that the poem is in the form of an appeal to the reader increases its effectiveness, because the reader personally feels the call to goodness.

The quatrain titled "It is necessary to repel evil" is based on the famous hadith's statement about

opposing the "munkar" act. It emphasizes the necessity of opposing evil with hands, tongue, or heart (Muslim, Abu Dawud, Tirmidhi, Nasai). In the poem, each line is presented in the form of impressive demands, and musicality is created through the three words "derlar," which have melodiousness. The degree of resistance to evil is determined by the words hand, tongue, and heart. These lines are clearly and consistently structured, which is a call to explain the problem to the reader and to follow it. The content of the hadith is fully reflected in the poem. According to it, the strong level of faith is not only to oppose evil with hands, but also to repel it, even if with the tongue or heart, when it is impossible. In this hadith, there is an allusion to the power of faith, and the poem conveys its concept in a simple yet moving way.

The quatrain "Those who do not turn away from sin..." is based on verses 78-79 of Surah Al-Ma'idah, and it is written that people who do not turn away sinners deserve punishment alongside sinners. The metaphor "as if the forest caught fire" in the poem compares social influence and is used to explain its cause. These lines point to the harm of not putting an end to sinfulness in society in the Islamic sense. The poem fully corresponds to the meaning of the verse. It is emphasized that if each person does not prevent the representatives of their society from sinning, great harm will come to the community. The connection between this verse and the poem can be explained as follows: restraining people from sin is a kind of responsibility for society.

The third poem about not cursing the times is interpreted based on a divine hadith. The Messenger of Allah, peace and blessings be upon him, said: "Allah the Mighty and Majestic said: 'The son of Adam harms Me: he curses the times. Yet, time is Me. The matter is in my hands. I turn day and night,'" he said<3" (Bukhari). The idea in the grid implies the need not to complain about the natural changes of time. Accepting time as Allah's will, using it, and always looking at it with gratitude - plays an important role in Islamic creed. It teaches patience in the passage of time, different seasons of life, and destinies. Insulting the times is considered one of the disasters of language. "Gossip and Slander" (28 quatrains) and "Yolg'ochining joyi..." (29-quatrain) poems are also about this, and they are based on hadiths that condemn backbiting, slander, and lies.

A quatrain encouraging learning is presented in question-and-answer format:

Olimu obidkim – qaysi ustunroq,

Qay biri Allohga ko'proq yoqqusi?

Dedilar: qaragil, o'n to'rt kunlik oy

Birla yulduzlardir buning taqqosi.

Which of the scholars and worshippers is superior,

Which one is more pleasing to Allah?

They said: look, it's a fourteen-day moon

Its comparison is with stars.

The question encourages the reader to think and emphasizes the breadth of the topic. In these lines, the question is raised whether the most virtuous quality among people is knowledge or worship. In the answer part, the main idea of the hadith, that is, the virtue of the scholar, is illuminated through the symbol of the "fourteen-day moon." On the night of Badr, the moon's brightness reaches its highest point. This comparison indicates that scientists are a source of enlightenment, constantly radiating light and illuminating others. In both the hadith and the quatrain, the comparison of the moon and stars makes the difference in virtue between the scholar and the worshipper very impressive and understandable. The rhymes "yaqqusi" and "taqqosi" ensure the musicality of the poem.

It is known that harming others for personal gain leads to moral, jurisprudential, and even religious errors. We see that Nodira Afoqova took a serious approach to the work of arba'in writing when versifying hadiths of such content (poems 6, 25, and 34). The quatrain, which begins with "May the prayer of the oppressed be answered," consists of a complete quote, more precisely, the entire poem in the style of "hall".

Mazlumning duosi bo'lgay ijobat

Gunohkor, kofir yo fojir bo'lsa ham.

Zulm etmoqliktan saqlan, dedilar,

Haq va mazlum aro to'siq yo'q, zotan.

May the prayer of the oppressed be answered

Whether he is a sinner, a disbeliever, or an immoral person.

"Beware of wrongdoing," they said.

There is no barrier between the righteous and the oppressed, indeed.

The author's success is evident when he combines two hadiths into a quatrain. A shortcoming of the poem is observed in the use of unrhyming words ("even though," "since"). The poem highlights the power of the oppressed's prayer and awareness of the harsh consequences of oppression. A hadith that reflects Islam's striving for stability and peace in society, emphasizing that a person should demonstrate their true Muslim identity not only through worship but also through relationships, has been interpreted as follows:

Ul kishikim, elga yetmagay ozor

Na qo'lidan va na tilidan zinhor –

Dedilar: Haqiqiy musulmon shuldir.

Qanchalar osonday va lekin dushvor!

He who does not harm the people

neither by his hand nor by his tongue.

They said: This is the true Muslim.

How easy it is and how difficult!

"Hand" is used in the sense of a person's actions, "tongue" - in the sense of his words, and both are interpreted as the main means of influencing others. The contrast in the lines "How easy, but difficult!" presented in the form of a personal conclusion calls the reader to reflection. It encourages him to think about the inner struggle of a person and the complexity of achieving moral ideals. The hadith illuminates such important values as peace, kindness, and justice in the relationship between man and society, conveying to the reader the main aspects of Islamic morality. The poem conveys the content of this hadith to the reader's heart in a simple but impressive way. The general thoughts expressed about the quatrain "Mo'min sanalmag'ay" (poem 34) can be repeated. These lines clearly state that a person who commits major sins temporarily loses their status as a believer.

In the quatrains "Jannat orzulasang...", "Fasli xazon edi..." and "Tuganmas boylik," hadiths about the virtue of patience and the contentment of the companions are artistically interpreted. The poem, which begins with the words "If you dream of paradise, they said, be patient," is based on a divine hadith.

Jannat orzulasang, dedilar, sabr et

Xastalik, musibat yetishgan kunda.

Nomai a'moling ro'zi qiyomat

Alloh hayo qilar ochmoqqa shunda.

If you wish for Paradise, they said, be patient

On the day of illness and calamity.

Your book of deeds is the Day of Judgment

Allah is ashamed to open it then.

The first and second lines of the poem are directly connected with the content of the hadith: the connection of patience with paradise. In this, there is a meaning that calls to prayer, strengthens will and faith. In the following lines, the truth related to the Day of Judgment in the hadith, that is, Allah's forgiveness of servants without opening the book of deeds, is described. The lines in the content of the poem are short, but each word has the power of influence. The first and last words of the first line ("jannat," "sabr et") provide the inner rhyme in the epic, seemingly saying "be patient for paradise," thereby having an emotional impact on the reader.

In the next poem about contentment, the natural scene in the hadith - autumn and the falling of tree leaves - is figuratively depicted:

Fasli xazon edi. Dedilar: Boqing,
Daraxt yaproqlari to'kilar duv-duv.
Har ne ko'rgulikla sabr etganning
Gunohlari ayni shundoq to'kilur
It was autumn. They said: Look!
The leaves of the trees fall in droves.
For those who endure all hardships
Their sins are poured out just like that.

The symbol of "Fasli xazon" represents difficulties in life or one of the stages of a person's life. In the following verses, a divine reward for human patience - the question of purification from sins - is presented. Here too, the content of the hadith is conveyed simply and impressively in the form of a poem. The falling of tree leaves is shown as a beauty in nature, and this state is compared to the relief of the human heart with the forgiveness of sins. Although the words "duv-duv" and "to'kilur" cannot be considered rhyming words, we can say that they ensured the flow of your poem. The autumn season and tree leaves are symbolic, indicating the removal of calamities and sins in human life. In the quatrain, the connection between hadith and poetry is very strong. The natural images in the content of the hadith are perfectly described in the poem, and the spiritual content is shown even more vividly in the poetic form. Poetry plays an important role in conveying religious motifs to the common people in an understandable and impressive way.

The first lines of the quatrain, titled "Infinite Wealth," describe the life difficulties of the companions. "Chewing Acacia leaves" refers to the companions' need for food and physical difficulties. The difficulties are realistically and impressively expressed through the saying "his mouth and lips would be scraped."

Qanoat – tuganmas boylik, dedilar.
Shudir bandalikning oddiy shartlari
Contentment is an inexhaustible wealth, they said.
These are the basic conditions of servitude.

These lines reflect the main content of the hadith. The description of contentment as "inexhaustible wealth" shows that it is a necessary concept for the spiritual development of a person. The statement "Simple conditions of servitude" emphasizes simplicity and divine contentment in a person's faith in God and piety. The reality of the hadith is aesthetically enriched in the poem, and spiritual conclusions are drawn. The poem reflects the difficult but purposeful content of the life

of the companions in a literary and popular style.

The central idea of the hadith narrated by Abu Hurayra (may Allah be pleased with him) about the necessity of parental respect is reflected in the poem (10th quatrain).

Dedilar: qay farzand ota-onasin
Rozi qilmas esa bilsin bayakbor:
Ular hatto zulm etgan bo'lsa ham
Xor bo'lsin, xor bo'lsin o'shal farzand, xor!
They said: "Which child should treat his parents?"
If they don't agree, let them know right away:

Even if they were oppressive
May that child be humiliated, humiliated, humiliated!

The meaning of the hadith is fully preserved in the poem, and the phrase "May it be humiliated!" is also used in the poem, creating the art of repetition and increasing its effectiveness. The line "May that child be humiliated, may he be humiliated!" reflects not only the content of the hadith, but also the spiritual impact of the hadith in the form of expression. The theme of attitude towards parents is highlighted in the poem not only from a religious, but also from a humanitarian point of view. Especially the phrase "even if they have oppressed" clearly shows the principles of forgiveness and patience in Islam. The firmness of the words ("bilsin bayakbor," "xor bo'lsin") conveys the meaning of the hadith to the reader in an even stronger form. In this case, the effective means of poetry were effectively used for the creative illumination of the meanings of hadiths. The poem covers the principle of obedience to parents in Islam, in addition to the meanings of the hadith, as well as its spiritual and moral values. It is emphasized that parental consent is the key to not only worldly but also spiritual success for the child. "They asked: 'Fight for good...'" (Poem 11) also promotes this idea and pays special attention to the greatness of the mother.

The poem "Finding a Friend and Beloved..." is based on the Prophet's (peace be upon him) hadith "Visit frequently, your love will increase," and this meaning is very vividly expressed in the poem:

Do'stu habib topmak mumkinu, qandoq
Niholdan barkamol chinor yetilar?
"Bir-birni ziyorat qilingiz goh-goh,
Do'stlik ulg'ayajak shundan", dedilar
It's possible to find friends and loved ones, but how
Can a perfect plane tree grow from a sapling?
Visit one another from time to time.
Friendship grows from this."

In the first two lines, the natural process of achieving friendship, the need for its care, is reflected with a deep artistic image through the phrase "A perfect plane tree grows from a sapling." This comparison enhanced the clarity and expressiveness of the meanings and determined the philosophical value of the poem. This metaphor shows that it takes time and effort to value and strengthen friendship. The choice of easily understood words increased the overall expressiveness of the poem. Through the poem, attention is drawn to the importance of periodic communication in relations of neighborliness, friendship, and brotherhood. This is important not only for strengthening personal, but also collective ties.

The quatrain in Nawat illuminates the idea of the Prophet's (peace be upon him) hadith "Wealth is not in the abundance of possessions, but in the contentment of the soul," warning people against vices such as envy and greed:

Kimning moli – daryo, kimniki – soydir,

Kimga duldul nasib, kimga-chi – toydir.

O'zganing moliga ko'z tikmaganlar –

Dedilar: hammadan o'shal kas boydir.

Whose wealth is a river, whose is a stream,

For some it is a gift, for others it is a gift.

Those who do not covet others' property -

They said: that person is the richest of all.

The comparison in the first two lines expresses different situations between people and emphasizes the relativity of property. Natural landscapes, such as rivers and shadows, indicate the natural essence of property and wealth. The third and fourth lines, summarizing the spiritual philosophy of the hadith, show human contentment as the highest wealth. In the poem, contentment is interpreted as a means of saving a person from the trap of desire. The harm of excessive dependence on material wealth and envy is indirectly criticized. Through the phrase "those who do not look at others' property," moral values such as honesty, sincerity, and trust are highlighted. In the quatrain, based on alternative concepts such as "daryo - soy" and "duldul - toy," the art of tanosub is skillfully used, through which various aspects of life are depicted, and the difference between different levels of wealth and opportunities is shown. In each line, general harmony is preserved through complementary words. The image of "duldul" in the quatrain is also skillfully introduced into the verses.

Similar thoughts can be expressed about other quatrains regarding the relationship to wealth (14, 16, 17, 22, 26, 30, 31). They indicate that honesty is highly

valued, that the sustenance earned through labor is pure, that it elevates a person spiritually and saves them from betrayal, and that it is the cause of salvation in the hereafter. The calls to not be slaves to property, to avoid the forbidden, and not to succumb to greed have found their artistic expression. In the verses, there are direct examples of religious figures: prophets (in particular, the prophet Jesus) siddiks and martyrs. Based on them, the importance of choosing the right path in life is indicated.

In the quatrain "Woman is originally...," the high value of a woman is emphasized by calling her "The Miracle of Truth."

Ayol – asli Haqning mo'jizasidir,

Birovning xasmiga boqmagil ammo.

Dedilar: Pokiza nigohlaringni

Iblisning o'qiga evurma aslo!

Woman is truly a miracle of God.

But don't look at others' enemies.

They said: Your pure gaze

Never turn to the devil's arrow!

In the first and second verses, respect for women and the preservation of their purity are raised as a spiritual issue. In the next two verses, the moral aspects of a person - the importance of maintaining a pure gaze - are indicated. The image of a woman is presented here as a symbol of divine beauty and purity. The Devil's Arrow represents temptation, sin, and the danger of violating high moral standards. The poem has the same style of address as in the hadith. This is a powerful tool that directly affects the reader and encourages reflection. The rhythm of the lines is even, there is harmony and harmony between the words. The quatrain can be seen not only as a moral doctrine, but also as a call for caution on the path of inner human development.

A hadith narrated from the Prophet (peace be upon him) means: "When a person loves his brother (for the sake of Allah), let him know of his love for him". In the quatrain "Your Love...," this very idea is analyzed and illuminated in an artistic form:

"Muhabbatingizni, – dedilar, – tez-tez

Izhor qilib turing, ko'paysin mehr".

Bundayin izhorga qandoq tashnamiz,

Sevilmak – eng ichkin ehtiyoj, axir!

"Your love," he said, "frequently

Keep expressing it, let love increase."

How can we be thirsty for such an expression,

Being loved is the most internal need, after all!

Lines 3-4 of the poem emphasize that love and its expression are an integral part of human nature. Rhythmic process and emotional force ("may love increase," "thirst") gives a deep poetic image showing the connection of love with human spiritual needs. The poem calls for strengthening love through the expression of love. The hadith, which is its spiritual basis, provides a practical direction for improving interpersonal relations. Thus, the poem artistically expresses human passions and shows love, one of the most important needs of the human psyche, as a high value. Another quatrain on the same topic describes the divine foundations of love:

Hatto Muhammadni suydi-ku Alloh,
Hayot tilsimidir muhabbat, shaksiz.
Baqo dunyosida, dedilar, illo
Mahbubingiz ila birga bo'lgaysiz.
Allah even loved Muhammad,
Love is the magic of life, undoubtedly.
In the eternal world, they said,
You will be with your beloved.

The poem presents Allah's love for Muhammad (peace be upon him) as a great example for all people. It emphasizes that love plays a decisive role not only in this world but also in eternal life. The line "Love is the magic of life, undoubtedly" describes love as the deepest and most mysterious meaning of life. In addition, the author also versified hadiths on the same and similar topics in two other quatrains. Notably, it's not just about love itself. For example, the meaning of the verse "Do not turn away from the world - it is from God" is related to Islamic creed, and it is emphasized that the guidance from Allah and turning away from worldly things are based on divine teachings. This reference aligns with the idea in the Quran that "worldly life is temporary, but the hereafter is eternal." The quatrains within the framework of the topic conclude with the interpretation of the hadith "Fragrances and women were shown to me as beloved." Husni matla' in artistic interpretation ("What is desired by them is desired by the Truth") deserves praise.

The quatrain "We are for goodness" is based on the Prophet's (peace be upon him) hadith about benevolent people. It emphasizes that one should not expect good from hard-hearted people, combining religious, moral, and social ideas. In the poem, the disproportion between hard-hearted people and goodness is clearly expressed through comparison:

Biz-ku yaxshilikka zormiz erta-kech,
Balki, biror holdan zada edilar.

Shundanmi, "Ummatim, yaxshilikni hech
Qalbi qattiqlardan kutmang", dedilar.

We are yearning for goodness day and night,
Perhaps he was tired of something.

Perhaps that's why they say, "My ummah, do not do good

Do not expect from the hard-hearted."

One can also see deep connections between the quatrain titled "Allah loves the generous" and the hadith that underlies it. The poem focuses on Hotam at-Toi's generosity and emphasizes that this should be an example for every person. Hotam at-Toi's generosity is considered the most famous example of generosity. This poem also aims to popularize moral virtue. "There are so many saints, giants, kings / But there is only one, only one Hotam" Hotam's uniqueness is expressed through the formation of the integrity of many great personalities through comparison (analogy). The double repetition of the word "bittadird" served as an emphasis. The 33rd quatrain is also dedicated to the theme of generosity and resembles a logical continuation of the poem we have seen:

Dedilar: Ziroat qilsang, lojaram,
Naf ko'rsa, yesalar – sadaqadir ul.

Yirtqichu qush yesa, o'g'irlansa ham
To qiyomat qadar – sadaqadir ul.

They said: "If you cultivate, I will not."

If they benefit, if they eat - it is charity.

Even if a predator or bird eats it, even if it's stolen

Until the Day of Judgment - it is charity.

Hadiths regarding vices considered major sins in Islam, such as arrogance, backbiting, lying, and alcoholism, have also been skillfully interpreted poetically. In the quatrain "If a particle is arrogance...", the equality of people is compared to wheat grown in one field, and this verse is based on hadith husni ta'lil:

Zarra kibr bo'lsa kimning qalbida

Dedilar, jannatga kirmagay zinhor.

Axir, barchamiz teng – barchamiz banda,

Bir dalada o'sgan bug'doylar misol.

Who has even a speck of pride in their heart

They said, he will never enter Paradise.

After all, we are all equal - we are all servants,

An example of wheat growing in a field.

In the verses with the title "Advice," the hadith about the need to avoid anger is put into verse.

So'rdilar: "Muhammad, nasihat ayting".

"G'azablanma" – javob muxtasar bo'ldi.

"Nasihat, nasihat" so'rdilar, tag'in

"G'azablanma" takror-mukarrar bo'ldi.

They asked: "Muhammad, give advice."

"Don't get angry" - the answer was brief.

They asked for "advice, advice," again

"Don't get angry" became inevitable.

It is noteworthy that the following two poems (quatrains 24 and 25) can also be placed under the same name. All three poems are entirely based on the art of quotation.

Texts about contentment and patience, and beautiful debt repayment are also noteworthy. In particular, contentment is summarized by the author as an inexhaustible wealth and is evaluated as a simple condition of servitude.

The last poem sounds like a warning to the mind. It is emphasized that the heart is the main center of the human body, and it is emphasized that its righteousness or corruption affects the entire mental and physical state of a person. By comparing the body to an ordered mechanism, the decisive significance of the soul is conveyed to the reader.

The main idea of the "Epilogue" of the series is to emphasize that according to Islamic teachings, the transmission of hadiths is a useful and responsible deed. In it, the poet's personal passion and practical task are harmoniously reflected:

Maftun aylamagan ul kitob kimni?

Yopgim kelmayapti, o'quvchim, ammo

"Kimki odamlarga qirq hadisimni

Yetkazsa..." deganlar.

Demakki, tamom!

Who hasn't been captivated by that book?

I don't want to close it, my reader, but

"Whoever tells people my forty hadiths

If it reaches..."

So, it's over!

The first line reflects the state of feeling respect. It refers to a book that attracts a person spiritually and mentally, that is, hadiths. Moreover, this question arouses interest in the reader and does not leave him indifferent. "So, it's over!" To conclude with means that a responsible task has been accepted and the work has been completed. The line "I don't want to close, my reader, but..." expresses personal experiences and creates an emotional connection with the reader. The words were chosen rhythmically and fluently to

influence the reader and provided a strong intonation.

A brief conclusion about the series "Muhammad (s.a.v) said..." is that the correct interpretation and positive significance of the content of hadiths in the poems in it attract the reader. In many places, it calls for vigilance regarding faith, morality, and Sharia.

Adherence to the same template in terms of meter contributed to the holistic appearance of the work. The structure of "Munojot," "Tashkkur" (na't), forty hadiths - the interpretation of the arba'in and the "Khatima" served to strengthen the laws of this genre.

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