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Abstract. This article is about the use of tajnis in the work "Sabot ul-Ojizin" by Hazrat Sufi Olloyar and their influence on the content and artistry of the verses in the work. . At the same time, it was emphasized that the content of the pandnoma, which emerged with the help of tajnis, was fluent and easy to understand. In the article, the poet's prayers and some lessons are selected, the role of various tajnis in them in realizing the content of the verse is shown, and each verse is interpreted.

Key words: Sufi Olloyar, musannaf, "Sabot ul Ojizin", "Ravoyihur Rayhan", religious, religious, Holy Qur'an, hadith sharif, tajnis, tajnis tom, tajnis incomplete, pandnama ruh, munojot, ogits, skills.

In "Badoyi'u-s-sanoyi" by Atoullah Husaiyni, tajnis is defined as follows: "Ani is also called jinos. In the dictionary, it means to be similar to something, and jinos means the same. Istilohta - two or more types of words are similar in one of the described forms.

It is of two types: verbal tajnis and non-verbal tajnis. Although in some cases these are added, I know that in the bottom they are separated from each other" [1,38]. Later in the book, information is provided on the signs of verbal and non-verbal cues.

The same rule is repeated in the "Dictionary of Literary Studies"[2]. The dictionary states that "... words with the same form (homonym) or close to each other (homograph, homophone, omoform) are given in different places of stanzas, expressing a separate meaning in each place" [2,301]. While the authors of the dictionary emphasize that tajnis is one of the most actively used arts in classical poetry, relying on the opinions of Yo. Ishakov, they recognize that there are two types of tajnis: complete tajnis (having absolutely the same form) and incomplete tajnis (tajnis with different forms, writing, and pronunciation) [2,302]. Both Ishakov and the authors of the mentioned dictionary, relying on the literature on artistic arts, in particular, "Badoyi'u-s-sanoyi" by Atullah Husaiyni, the tajnis of defective tajnis are muzayyal, tajnis muzori', tajnis lohiy, tajnis aks, tajnis muzdavaj, tajnis complex, they listed the existence of such forms as tajnisi katay and tajnisi mushawwash. In "Badoyi'u-s-sanoyi" by Atoullah Husaiyni, the characteristics of each type of defective tajnis are highlighted [1,38-47].

As we have mentioned, both types of tajnis are widely used in classical poetry, and they have achieved impressiveness of thoughts, strengthening of imagery, and increasing the power of artistic words. Although these are accepted at the level of puns, they are important in the smooth output of the poem, in the smooth description of the expression, and in increasing its aesthetic power. For example, Khorezmi's "Muhabbatnoma" and Kamal Khojandi's "Latofatnoma" actively used both types of tajnis and strengthened the sincerity, fluency and impressiveness of these lyrical epics. In Khorezmi's "Muhabbatnoma" both types of tajnis are often found:

Oshar yeldin sening yilganda oting,
Quyosh yangliq jahonni tutti oting [3,14].

It can be seen that both types of tajnis appear in the verse and, while holding a special position in the hymn of Muhammad Khojabek, he ensured that the praise given to him was at its best. Or in Kamal Khojandi's "Latofatnoma" there are many such means of expression:

Maoni ichra shohim qil yorarsan,
Ajunda har ne qilsang yararsan [3,45].

If the verses of the two authors are compared, it can be seen that Khorezmi used both types of tajnis, while Kamal Khojandi used only the defective tajnis.

In a word, the roots of using tajnis and creating a figurative image through it were not only in "Muhabbatnama" or "Latofatnama", but continued before and after. In particular, it is worth noting that in the important literary monument of the 18th century "Sabot ul-Ojizin"[4] both types of tajnis and all types of tajnis are found abundantly.

First of all, this book is important because it teaches the program of religious health and spiritual purity. If we describe it differently, it expresses the poetic vision of the scholars judged in the Holy Qur'an and Hadith Sharif through more descriptive words and phrases. What was the expected purpose of this? The main goal was unconditional obedience to the commandments that came to people in the word of God and to fulfill the sunnah of Muhammad (s.a.w.). For this reason, the author has embellished the work with impressive allusions, beautiful puns, wonderful similes, metaphors and other means of artistic representation, assuming that it would be understandable to all layers of society. These are the pandnoma in the work that made the content impressive. When the time comes, it will be fair to mention these thoughts of R. Zahid, who wrote the foreword to the book: "One of the great ones said: The essence of "Sabot ul-Ojizin" is the Qur'an." So this kerning is not done just by interpreting the contents of the byte and counting the images in it. Perhaps the hidden secrets will be revealed with the help of tafsir, the wisdom of subtle and complex meanings will be revealed and interpreted by hadiths. That's the only way Sufi Oloyar's personality, his creative power is manifested in all its facets, the eloquence and maturity of his language are fully understood" [4,5-6]. Indeed, every verse in this asa is a piece of wisdom. It is not easy to grasp their meaning. For this, it is necessary to rely on a number of sources. We rely on R. Zahid himself in commenting on the tajnis words in the verses.

This author's commentary on the mentioned book by Sufi Olloyar has been published. The book is called "Ravoyihur raykhan" ("Good hair combed from basil") [5]. It is true that comments on "Sabot ul-Ojizin" were written even before this book. However, the review book that we have chosen is notable for its completeness in the past, and the fact that reviews are written based on various sources. In addition, the fact that the author commented on the pictorial means in it proves that the issue we have raised is correct. While commenting on the first verse of "Sabot ul-Ojizin" in the context of praise, Sufi Olloyar faithfully used both Arabic and Turkish words (Navai's "Ashraquat..." ghazal, the first ghazal of Fuzuli's Divan had one verse in Arabic and the other in Turkish) draws attention to the fact that he started: "Sufi Olloyar also follows his predecessors and shows his respect for the language of the divine word and at the same time, his skill, by writing the book "Sabot ul-Ojizin" "Sano lil khalik gabrou aflok". The method of expressing the first verse of a verse in one language and the second verse in another language is called the art of talme' in classical literature" [5,9]. This trend was continued by the author in the commentary of the next stanzas.

Now let's move to the main area. Let us pay attention to the extent to which Tajnis words were able to gain importance in Hazrat Sufi's book. "Sabot ul-Ojizin" is primarily a work that promotes human dignity, more precisely, it is a program intended to spread high morals (the preaching book of Islam) among the people. That's why every verse of it is wisdom - knowledge. From it, the student will find instructions for the actions necessary for him. Whether Hazrat Sufi explains his situation or advises others, as a perfect human being, he conveys Pandu's advice in polished words that both the educated and the poor can immediately understand. Here is what he says in one sermon:

Agar sen qilmasang qulluq otin jud,
Mening qulman deganimdan ne sud.
Ilohi lutf qil, munda va anda,
Meni banda etib, berkit bu banda [4,38].

If You don't call me "servant" and don't honor me with the name "slave", what is the use of calling myself "slave of Allah"?! God! Have mercy on this servant of yours in this world and in the hereafter, and bind your servant, a sinner like me, firmly in slavery [5,86]. It is clear from the verses

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and his comments that Hazrat Sufi is not satisfied with his actions in this world, he is embarrassed that he is a sinful slave, he is coming to his senses and he is asking the Creator to forgive his sins and strengthen his slavery, therefore, his slavery. In the emergence of these thoughts, the adjectives "banda" and "busy", "slave" and "servitude" are performing the task of conveying the thought.

In another prayer, Hazrat Sufi prays to Allah using tajnis in four places:

Telim uzr ayg'oli, ey Koshifi roz,
Tilimni ming tilim qilsam erur oz.
Emasman tuz, karam xoninda yeb tuz,
Kerak tuzlarga qo'ysam, xavf ila yuz.
Tila aytdim: "Tila har matlabing bor",
Dedi: "Haqdur o'zi donoyu asror".
O'shal beh xavf etib borur yerimdin,
Terim xijlat bila oqsa terimdin [4,48].

Hazrat Sufi said in these verses, "O you who reveal secrets! Even if I say many excuses and cut my tongue into a thousand tongues, it is not enough for you to forgive my sins. I can't eat salt from the table of goodness that you have given to us sinful servants, I can't thank you, I can't be righteous. I wish I could disappear from this ungratefulness into the desert. I said to my tongue: "Yes, as much as you want, "Ask from the Creator!" He said, "There's no need to ask. The Almighty is the Knower of secrets. It is better for the sweat of shame to flow from my skin than the danger of the final destination" [5,118]. It is clear from the text and the commentary that Sufi Olloyar gives a lot of space to tajnis and points out that he is one of the sinners in this world and therefore he is asking for God's intercession. The words "tilim" and "tilim" in the first stanza, "tuz" and "tuz" in the next stanza, "tila" and "tila" in the last stanza, "terim" and "terimdin" in the last stanza form the tajnis tom and the tajnis imperfect, forming the content of the stanza. serves for easy understanding. That is, in the first stanza the meanings of "human tongue" and "cut", in the second stanza "straight" and "salt", in the third stanza "tongue" and "desire", in the last stanza "the root of the verb to sweat" and "human skin" appeared.

In the course of the article, we mentioned that "Sabot ul-Ojizin" is a masterpiece. In a number of places of the book, this pandnama is highlighted as the content "mana man". In particular, when he talks about greed and greed, he says these words of wisdom:

Yoshing yetkon sari fe'ling sani yosh,
Ko'zing yoshi qani, ey mag'zi yo'q bosh.
Qanoat ma'danig'a och ko'zing, och
Tama' bo'yi ko'rinmay, bo'yidin goch [4,51].

Addressing the Sufi people, he laments that they have become engrossed in worldly affairs and have forgotten the Hereafter, and that even though they are old, the danger of death does not come to their mind, he calls such people "mindless heads", and in the next verse he gives tajnis (in two places) " through the adjectives "hungry" and "hungry" and "height" and "height" indicate that the sin of covetousness is one of the major sins. The second stanza comes in the next place in the style of "Tama until you open your lips to the bread, die hungry, Minan eat and run away like a spark" and the stanza is interpreted as follows: "O soul, O reader of these lines, my advice to you is that to eat the bread found with taste, starve until you open your lips and mouth." die, flee from the fire of gratitude like a spark from a fire" [5,160]. Also, in "Ravoyihur Rayhan" these verses are mentioned and explained in detail:

Ola bo'lgan ola yurgandin ortuq,
Ko'mulgan termulib turgandin ortuq [4,72].

This verse also has a beautiful example of tajnis art. Commentaries written on "Sabot ul-Ojizin" interpret this verse in different ways. "Risalayi Aziza", "Irshad ul-Ojizin" and the commentary

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in the copy of Haji Tilloi, published in Tehran, reads as follows: even if your clothes are covered with various patches due to poverty, restrain yourself. This walk is more than begging and asking others... In the commentary "Hidayat ul Talibin" the verse is interpreted in a slightly different way: "It is better and better for a person to be low and have a motley skin, and to look at other people's wealth and eat." [5,159]. An even more beautiful description is given in the following stanza:

Agar tosh chaynasa, eldin chiqib tosh,
Kishig'a egmagay himmatli qul bosh [4,72].

That is, even if a diligent person chews a stone out of his hand, he does not bow down to the servant and does not eat. The previous combination "stone chews" is an irony in the meaning of "if he sees a lot of hardness", the next word "stone" has the opposite meaning of the words "inside, inside" - outside [5, 159].

Since "Sabot ul-Ojizin" has promised to scatter jewels to the Taliban (Yassavi), it should be accepted correctly that family relations and marital issues are included in it. In one place, he preaches to husbands that a good wife is their husband's happiness, and a bad wife is a "devil's whip".

Agar o'n yil uyida bo'lmasa un,
Uni chiqmas uni ayturg'a bir kun [4,81].

That is: even if there is no bread-making bread in the house for ten years, he will not raise his voice, he will not complain to anyone [5,177].

So, in the mentioned book of Hazrat Sufi, spiritual experiences, compassionate thoughts, Pandu's advices are understandable to all sections of the people and deserve praise and attention. We have addressed only some of them. We have the right to emphasize once again that the book covers all aspects of human life. Because today human morals continue to move towards goodness, reading and listening to this book and the comments written on it can be the most effective means of moving towards perfection.

The external structure of the Constitution describes its relationship with other sources of law, the totality of relations, its place and role in the legal system and its significance in the system of social and normative regulation in society.

The article presents the role of family, forming system of upbringing, traditional-educational system and traditions in Uzbekistan.

In an article consistently revealing the principles of the Bologna process for measuring the quality of education, the dynamics of internationalization and the logic of integration in European higher education and in Eurasia.

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