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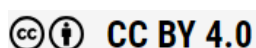
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## Content Characteristics of the Work “Girya”: On the Role and Significance of Music in Sufism (A Historical-Philosophical Analysis)

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**Abstract:** This article examines the place of Shashmaqom, which has deep roots in the cultural heritage of Uzbekistan and Tajikistan, from Sufi, philosophical, and aesthetic perspectives. The main aim of the study is to interpret Shashmaqom not merely as a musical performance, but also as a system of spiritual and educational values, thereby reviving young people’s interest in it. Through the ghazal of the poet Zavqi — “*Revealing Your Face, first You made slaves unto Yourself*” — such Sufi concepts as *al-Mithāq* (the primordial covenant), divine love, and spiritual servitude are explained. The symbolic connection between maqam scales and prophetic metaphors is revealed, while the spiritual-philosophical nature of the “Girya” genre is analyzed, highlighting its role as a means of moral and spiritual education. The research underlines that the transmission of Shashmaqom to younger generations is an important factor in the preservation of national and moral heritage.

**Keywords:** Sufism, Maqam, Shashmaqom, Alisher Navoi, Jalal al-Din Rumi, Central Asian music, Darvish Ali Changī, Rast maqam, spiritual heritage, court music.

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### Introduction

The Uzbek people possess a rich musical and cultural heritage and, since ancient times, have demonstrated a profound interest in art and literature. As among other Turkic peoples, music and art have held a central place in social life in Uzbekistan, especially within the courtly culture, where music enjoyed a unique status. According to historical sources, during the periods of the Timurids, the Shaybanids, and the Emirate of Bukhara, rulers actively supported intellectuals such as musicians, poets, painters, and astronomers. Musical competitions, scholarly and cultural gatherings, and literary assemblies at court stand as vivid examples.

Poets and musicians who served in the courts engaged in mutual creative collaboration. Their artistic visions were harmoniously reflected in both musical works and poetic ghazals. Even in miniature painting, one can observe that the choice of colors was attuned to musical tones. For instance, Professor Oqilhon Ibragimov has scientifically demonstrated the correspondence between the colors used in Alisher Navoi’s miniatures and the melodies of traditional Uzbek maqams.<sup>1</sup>

Furthermore, the belief that celestial bodies emitted unique sounds was widespread. This idea was articulated not only in ancient Greek philosophy but also in Eastern sciences and Sufi thought. Consequently, music was perceived not merely as a source of

aesthetic pleasure but as a symbol of cosmic harmony, divine rhythm, and spiritual connection.<sup>2</sup>

Such an approach to music emerged through interdisciplinary, spiritual, and philosophical perspectives. In this sense, the Uzbek musical heritage is not only a treasure of our national culture but also a valuable legacy for humanity as a whole. In particular, the maqam system and its inner Sufi essence deserve in-depth exploration as the spiritual-cultural expression of music. Within this framework, the “Girya” genre in Shashmaqom and the poetic-philosophical ideas associated with it warrant special attention.

### Literatür İncelemesi

*Girya* (Persian: “lament, sorrow, supplication”) is a two-part song form in traditional Uzbek music. The first part is performed in the *Chopandoz* style, while the second part is performed in the *Talkincha* style<sup>3</sup>. Its mode and main melodic structure correspond to the *Segah* maqam of the Shashmaqom system<sup>4</sup>. *Girya* is a lyrical genre used to express themes of love and longing, particularly the difficulties encountered on the path to union with the beloved. It can be performed with solo instruments (e.g., *tanbur*, *dutar*, *gijjak*) or as an instrumental work accompanied by an ensemble<sup>5</sup>. Composers such as S. Yudakov, Sayfi Jalil, and R. Hamraev incorporated “Girya I” into their symphonic works, while B. Umidjonov adapted it for an a cappella choir<sup>6</sup>.

When we examine the ghazal of the poet Zavqī — “**Yuzingni ko’rsatib avval o’zingga bandalar qilding**” — from a philosophical perspective<sup>7</sup>, we encounter concepts such as Sufism, the practice of *khafī dhikr* (silent remembrance) in Islam, and the notion of hidden love. This raises the question: “*Why is such love concealed?*” In Islamic poetry, divine love is often expressed indirectly through worldly imagery; this interpretive approach is called *spiritual allegory*<sup>8</sup>. In this ghazal, Zavqī reveals the primordial covenant (*al-Mithāq*) between God and humankind<sup>9</sup>.

#### "Yuzingni ko’rsatib avval o’zingga bandalar qilding"

عَنْ كُنَّا إِنَّا الْقِيَمَةَ يَوْمَ تَقُولُوا أَنْ شَهِدْنَا بَلَى قَالُوا مِيرَبِّكُمْ أَلَسْتُ أَنْفُسِهِمْ عَلَى وَأَشْهَدُهُمْ ذُرِّيَّتَهُمْ ظُهُورِهِمْ مِنْ آدَمَ بَنِي مِنْ رَبُّكَ أَخَذَ وَإِذْ  
عَقَلِينَ هَذَا

“And [mention] when your Lord took from the children of Adam—from their loins—their descendants and made them testify of themselves, [saying to them], ‘Am I not your Lord?’ They said, ‘Yes, we have testified.’ [This]—lest you should say on the Day of Resurrection, ‘Indeed, we were of this unaware.’”<sup>10</sup>

The poet, in the first verse, alludes to the primordial event in which God, before creating humankind in their corporeal form, created their souls and gathered them together. As soon as the souls beheld the Divine presence, they declared: “*You are indeed our Creator and Lord.*” This also refers to the creation of Adam and the bringing forth of future generations from his rib. Before corporeal beings were fashioned, God asked them: “*Am I not your Lord?*” and all the souls replied: “*Yes, indeed, You are our Lord.*” This event represents the first covenant (*al-Mithāq*) between God and humanity, affirming the recognition of the Creator prior to worldly existence.

**"Yana ko'nglim olib yuz nozi birla xandalar qilding  
Jamoling partavin solib ajoyib jilvalar qilding"**

**Explanation:**

God said to the soul: *"You possess the will to enter either Paradise or Hell"*<sup>11</sup>. The Sufis, throughout their lives, emphasized humility, selfless service to humanity, and the practice of *dhikr* (remembrance)<sup>12</sup>. They sought to abandon worldly desires, restrain the ego, and avoid being a burden to others; rather, they strove to serve society through arts and crafts and to support those in need<sup>13</sup>. For them, the highest peace was to attain the presence of God.

Khwaja 'Abd al-Khaliq Ghijduwānī and Bahā' al-Dīn Naqshband — the founders of the Khwajagan and Naqshbandi orders — stressed this balance<sup>14</sup>. They widely taught the maxim *"Dil ba yoru, Das tba kor"* ("The heart with the Beloved, the hand at work")<sup>15</sup>. This expresses the necessity of keeping God in one's heart while at the same time actively serving society. Essentially, this teaching calls for dedicating life both to spiritual perfection and to worldly beneficial work.

**Masihdek bir boqishda murda jismim zindalar qilding  
Senga men to qiyomat oshino deb va'dalar qilding**

**Explanation:**

Here, the word *"Masih"* is derived from Arabic, carrying meanings such as guide, luminous, pure, reviving, and life-giving.

You breathed the breath of life into my lifeless body and awakened me. Humankind was created as the most perfect among all beings, endowed with intellect, and given the honor of stewardship over the earth. The Qur'an states:

"So when I have proportioned him and breathed into him of My Spirit, then fall down before him in prostration." <sup>16</sup> فَإِذَا سَوَّيْتُهُ وَنَفَخْتُ فِيهِ مِنْ رُوحِي فَقَعُوا لَهُ سَاجِدِينَ

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These verses affirm that God bestowed a share of His Spirit upon humankind and granted him authority over the earth and its blessings<sup>18</sup>. Humanity was sent into this world as a test; therefore, man must be grateful for divine decree and remain obedient<sup>19</sup>.

**Unutulmamalıdır ki, kıyamet gününe kadar Seninle beraber olacağım ve Sen her zaman Allah'a verdiğin sözü hatırlamalısın**<sup>20</sup>.

This part of the poem prompts the poet to reflect upon the current state of humanity and the issue of fulfilling the covenant made with God<sup>21</sup>. The poet's supplications must reach God, which directly resonates with the meaning of the term *Girya*<sup>22</sup>.

**"Deb erdin kechay u kunduz seni yoring bo'lur man deb"**

**Explanation:**

God said: *"I created you in order to fulfill My promise. I am the only true Creator. You pledged that you would worship only Me, be worthy of My trust, and always walk in My path. But now,*

*how is your state after descending to the earth?*” This meaning corresponds to the first covenant (*al-Mithāq*) mentioned in the Qur’an:

شَهِدْنَا بَلَىٰ قَالُوا سُبْحَانَكَ اللَّهُمَّ وَتُسَبِّحُكَ الْمَلَائِكَةُ وَالْأَنْفُسُ الْمُسَلِّمَةُ وَأَشْهَدُكَ دُرِّيَّتَهُمْ ظُهُورِهِمْ مِنْ آدَمَ بَيْنَ مِنْ رَبُّكَ أَخَذَ وَإِذْ

“And [mention] when your Lord took from the children of Adam—from their loins—their descendants and made them testify of themselves, [saying to them], ‘Am I not your Lord?’ They said, ‘Yes, we testify.’”<sup>23</sup>.

**“Tikondek suhbatingda bir guli noring bo’lur man deb”**

#### Explanation:

The poet emphasizes that God addresses His servant, reminding him of the primordial pledge: *“O My servant, you promised that all My words would dwell in your heart and that you would live according to them. Now that I have created you as a human being, how have you fulfilled this pledge?”* In response, the poet declares: *“Even if Your words are like a tree or a thorn, I am like a flower that blossoms upon them as an ornament.”* This metaphor expresses the believer’s unwavering devotion and willingness to embrace divine words regardless of their apparent difficulty.

#### Scholarly Justification:

This interpretation is consistent with the heritage of the great Islamic scholars. Imam al-Bukhārī, in his *Ṣaḥīḥ al-Bukhārī*, preserved authentic hadiths that clarify Qur’anic verses and reveal the inner beauty behind their apparent strictness<sup>24</sup>. Likewise, Imam al-Tirmidhī classified and transmitted hadiths in a way that guided believers in understanding the Qur’an and Sunnah. Al-Zamakhsharī, in his *al-Kashshāf*, explained Qur’anic metaphors and allegories, highlighting the servant’s responsibility before divine speech<sup>25</sup>.

Central Asian scholars played pioneering roles in fields such as religious sciences, philosophy, linguistics, and literature. This achievement was closely tied to the region’s rich cultural heritage, its way of life, and the deeply rooted moral-spiritual education of its people. They earned their livelihood lawfully, sought blessings in what they consumed, refrained from coveting others’ property, and upheld virtues that in Sufi teaching represent the unity of worldly life with spiritual maturity<sup>26</sup>.

**“Jafoni senga oz aylab vafodoring bo’lurman deb”**

#### Explanation:

Remaining steadfast in faith, reforming one’s life, serving humanity with devotion, fulfilling all responsibilities as a Muslim, and embodying virtues such as simplicity, humility, sincerity, and sacrifice — this is the way of the true lover of God and the genuine Sufi. Sadly, those who follow this path are few. In this couplet, the poet Zavqī calls upon people to remember the promise they made to God in the first covenant (*al-Mithāq*). He warns those who have forgotten this pledge and deviated from the path of faith.

Every prophet conveyed this message to his community. Those who remained faithful to their covenant lived as Muslims, while those who broke their pledge lived in disbelief. God sent prophets to remind humankind of the promise they had made<sup>27</sup>.

بُصِطَ عَلَيْهِمْ أَسْتَ • مُذَكِّرٌ أَنْتَ إِنَّمَا فَذَكِّرْ

“So remind, [O Muhammad]; you are only a reminder. You are not a controller over them.”<sup>28</sup>.

According to tradition, 124,000 prophets were sent from Adam to Muhammad (peace be upon him), all of them to remind humankind of the promise they had made to God<sup>29</sup>. Nevertheless, most people disobeyed and harmed themselves.

“Umidim ko‘p edi yolg‘iz xaridoring bo‘lur man deb”

#### Explanation:

The Prophet Muhammad (peace be upon him) said:

“Whoever possesses these three qualities will taste the sweetness of faith: 1) To love Allah and His Messenger more than anything else; 2) To love a person only for the sake of Allah; 3) To hate returning to disbelief just as he would hate to be thrown into the fire.”<sup>30</sup>.

He also said:

“The people of Paradise will enter Paradise, and the people of Hell will enter Hell. Then Allah will say to the angels: ‘Bring out from Hell whoever has in his heart even the weight of a mustard seed of faith.’ They will be brought out of Hell, blackened and burned, and then they will be placed in the River of Life. They will sprout forth like seeds growing after heavy rain.”<sup>31</sup>.

The Prophet (peace be upon him) said:

“I saw in a dream that people were wearing shirts of different lengths: some reaching only their chests, others shorter. Among them, ‘Umar ibn al-Khaṭṭāb’s shirt was so long it dragged on the ground.” The Companions asked: “Why?” He replied: “It is because of religion.”<sup>32</sup>.

These ḥadīths describe loyalty to God and the sincerity of faith. Zavqī expresses this spiritual fidelity in the couplet through the metaphor of being the “sole buyer” (*yalniz alıcı*).

“Ajabki xalq ichinda bul havas deb shikvalar qilding”

#### Explanation:

Alas, humanity lives in pursuit of worldly desires, wealth, and power. They forget the transient nature of this world, fall heedless of the hereafter, and thus turn toward ruin. Worldly possessions deceive them, corruption and injustice spread across the earth, and they break their covenant with God.

In human nature, there is always a struggle between the *nafs* (ego) and the conscience. When the ego prevails, evil deeds arise; when the conscience prevails, good deeds flourish. Yet sin does not condemn a person to eternal destruction. If one acknowledges his error and turns toward righteousness, he may be saved. History offers many



examples of this. Pharaoh declared himself a “god,” ruling his people through fear and oppression. Yet he could not escape the reality of death. When Moses (peace be upon him) called him to the truth, Pharaoh acknowledged God’s existence — but it was a repentance that came too late.

The Qur’an states:

فَإِذَا أَدْرَكَهُ الْعَرْقُ قَالَ ءَامَنْتُ أَنَّهُ لَا إِلَهَ إِلَّا الَّذِي ءَامَنْتُ بِهِ بَنُو إِسْرَءِيلَ وَأَنَا مِنَ الْمُسْلِمِينَ ﴿٩٠﴾ فَالْتَمَسَ نَجْدًا وَلَكِنْ لَمْ يَجِدْ سَبِيلًا مَخْرَجًا مِّنْ الْمَوْءِدِ إِلَى الْيَوْمِ فَالْيَوْمَ تُنْجِيكَ رَبَّنَا مِنَّا وَلَكِنْ لَمْ يَكُنْ لِمَنْ خَلَقَكَ آيَةً وَإِنَّ كَثِيرًا مِّنَ النَّاسِ عَنْ آيَاتِنَا لَغَافِلُونَ ﴿٩١﴾

“And We took the Children of Israel across the sea, and Pharaoh pursued them in tyranny and enmity until, when drowning overtook him, he said, ‘I believe that there is no deity except that in whom the Children of Israel have believed, and I am of the Muslims.’ Now? While you had disobeyed before and were of the corrupters? So today We will save you in body that you may be a sign for those after you. And indeed, many among the people are heedless of Our signs.”<sup>33</sup>.

﴿٩٠﴾ فَلَمَّا أَدْرَكَهُ الْعَرْقُ قَالَ ءَامَنْتُ أَنَّهُ لَا إِلَهَ إِلَّا الَّذِي ءَامَنْتُ بِهِ بَنُو إِسْرَءِيلَ وَأَنَا مِنَ الْمُسْلِمِينَ ﴿٩١﴾ فَالْتَمَسَ نَجْدًا وَلَكِنْ لَمْ يَجِدْ سَبِيلًا مَخْرَجًا مِّنْ الْمَوْءِدِ إِلَى الْيَوْمِ فَالْيَوْمَ تُنْجِيكَ رَبَّنَا مِنَّا وَلَكِنْ لَمْ يَكُنْ لِمَنْ خَلَقَكَ آيَةً وَإِنَّ كَثِيرًا مِّنَ النَّاسِ عَنْ آيَاتِنَا لَغَافِلُونَ ﴿٩٢﴾

“Firavun ve askerleri, sabah vakti onları (İsrailoğullarını) takip ettiler. Su onu (Firavun’u) kuşattığında dedi ki: ‘İsrailoğullarının iman ettiği Zât’tan başka hiçbir ilah olmadığına ben de iman ettim ve ben Müslümanlardanım.’ (Allah buyurdu): ‘Şimdi mi? Hâlbuki sen daha önce isyan etmiş ve bozgunculardan olmuştun! Bugün Biz senin bedenini, sende sonra gelenlere ibret olsun diye kurtaracağız. Gerçekten insanların çoğu Bizim âyetlerimizden gafilidir’”<sup>34</sup>.

This couplet is followed by a section describing the rewards awaiting a Muslim in the hereafter after fulfilling his duties in this world.

**"Kima aytib kima yig'lay bu zolim yor jafosini,  
Haqiqat qilmasa ma'shuq degan oshiq xatosini."**

### Explanation:

The concepts of *nisyān* (forgetfulness) and *nuqsān* (deficiency) express the human tendency, by nature, to forget and to err<sup>35</sup>. Because of these weaknesses, people often see their achievements solely as the result of their own efforts, failing to acknowledge divine decree in the blessings they receive. Yet in times of hardship, they immediately turn to God or, conversely, complain about destiny and question the justice of life.

Many believe that a “just life” means receiving the recompense for one’s deeds immediately in this world. This misunderstanding neglects the Sufi concepts of *ṣabr* (patience, endurance) and *waqt* (divinely appointed time)<sup>36</sup>.

Human nature is shaped by the constant struggle between the *nafs* (lower self) and the conscience (*qalb*). When the *nafs* prevails, evil arises; when the conscience prevails, goodness emerges. However, to commit sin does not mean eternal damnation. If one

acknowledges his error and turns toward reform, he may attain divine forgiveness. The Qur'an states:

الرَّحِيمُ الْعَفُورُ هُوَ إِنَّهُ يَجْمَعُ الذُّنُوبَ يَغْفِرُ اللَّهُ إِنَّ اللَّهَ رَحِيمٌ مَنْ تَقَنَّنُوا لَا أَنْفُسِهِمْ عَلَى أَسْرَفُوا الَّذِينَ عِبَادِي يَا قُلْ

“Say, ‘O My servants who have transgressed against themselves, do not despair of the mercy of Allah. Indeed, Allah forgives all sins. Indeed, it is He who is the Forgiving, the Merciful.’”<sup>37</sup>.

History illustrates this in the case of Pharaoh. He proclaimed himself a god to dominate his people. Yet despite all his power, he could not escape death. When confronted by Moses (peace be upon him), Pharaoh finally acknowledged the existence of God — but this repentance came too late<sup>38</sup>.

وَجَاوَزْنَا بِبَنِي إِسْرَءِيلَ الْبَحْرَ فَأَتَيْنَهُمْ فِرْعَوْنُ وَجُنُودُهُ بَغْيًا وَعَدُوًّا ۖ حَتَّىٰ إِذَا أَذْكَاكَ الْغَرَقُ قَالَ ءَامَنْتُ أَنَّهُ لَا إِلَهَ إِلَّا الَّذِي ءَامَنْتُ بِهِ بَنُو إِسْرَءِيلَ وَأَنَا مِنَ الْمُسْلِمِينَ ۙ ٩٠ ءَالْزَّنْ وَقَدْ عَصَيْتَ قَبْلَ وَكُنْتَ مِنَ الْمُفْسِدِينَ ٩١ فَأَلْيَوْمَ نُنَجِّيكَ بِبَدَنِكَ لِتَكُونَ لِمَنْ خَلَقَكَ ءَايَةً ۚ وَوَإِنَّ كَثِيرًا مِّنَ النَّاسِ عَنْ ءَايَاتِنَا لَغَفِلُونَ ٩٢

“And We took the Children of Israel across the sea, and Pharaoh and his soldiers pursued them in tyranny and enmity until, when drowning overtook him, he said, ‘I believe that there is no deity except that in whom the Children of Israel have believed, and I am of the Muslims.’ [Allah said], ‘Now? And you had disobeyed before and were of the corrupters? So today We will save you in body that you may be to those after you a sign. And indeed, many among the people are heedless of Our signs.’”<sup>39</sup>

### " Hamisha furqatin tortsam rafiq ko'rsa vafosini"

#### Explanation:

The poet addresses God: *“If I fulfill all of Your commands and weep for You, but You grant wealth, joy, and comfort to those who neither worship You nor recognize You, then I will be among the complainers.”* Sadly, the accursed Iblis also became arrogant by boasting of his worship.

### " Qayu Layli sifat mundoq qilur Majnun gadosini?"

#### Explanation:

“O Creator, tell me: what kind of beloved would treat her lover in such a way that he cries, ‘I have lost my reason, I have gone mad, I find no solution, do not despise me?’” This imagery reflects the suffering of the lover in the Laylā and Majnūn tale, here transposed into the context of divine love.

### " Yuzingni bir ko'ray desam, qo'lingni pardalar qilding"

#### Explanation:

With this phrase, the poet alludes to the story of Moses (peace be upon him) and the Children of Israel. The Qur'an recounts that they demanded to see God openly, despite having already witnessed miracles.



وَإِذْ قُلْتُمْ يُوسَىٰ لَنْ نُؤْمِنَ لَكَ حَتَّىٰ نَرَىٰ اللَّهَ جَهْرَةً ۖ فَأَخَذَتْكُمُ الصَّاعِقَةُ وَأَنْتُمْ تَنْظُرُونَ

“And [recall] when you said, ‘O Moses, we will never believe you until we see Allah outright’; so the thunderbolt took you while you were looking on.”<sup>40</sup>.

ثُمَّ بَعَثْنَاكُم مِّن بَعْدِ مَوْتِكُمْ لَعَلَّكُمْ تَشْكُرُونَ

“Then We revived you after your death that you might be grateful.”<sup>41</sup>.

وَوَهَبْنَا لَكُمْ أَلْعَمَ وَأَنْزَلْنَا عَلَيْكُمُ الْمَنَّاءَ وَالسَّلْوَٰ

“And We shaded you with clouds and sent down to you manna and quails, [saying], ‘Eat from the good things with which We have provided you.’ And they wronged Us not – but they were [only] wronging themselves.”<sup>42</sup>.

**" Yuragim rahna bo'ldi, bas qil istig'noni, jononim "**

#### Explanation:

*Istignā'* denotes self-sufficiency, the illusion of needing nothing. Humans must realize that no matter how much they worship or humble themselves, they must never view their devotion as a favor to God. Even the noblest of humans should not transgress the bounds of humility. As Hazīnī put it: *“My heart is torn apart because I cannot understand why people are so ungrateful. Your worship is not necessary for God; He needs nothing. On the contrary, it is we who need Him.”*<sup>43</sup>.

**" Firoqing torta-torta yoshligimda ketti darmonim "**

#### Explanation:

A true person is not deceived by worldly temptations. He lives with diligence and compassion, strives to leave a positive legacy, endures life's trials with patience, and knows that the ultimate reward lies beyond this world<sup>44</sup>.

**" Arazingni qo'yub, lutf aylasang hech yo'qtur armonim "**

#### Explanation:

“O Almighty Lord, do not turn Your gaze away from me. I fear the arduous path that leads to Your mercy. Bestow Your grace upon this sinful servant and grant me the hope of attaining Your divine pleasure.”

الرَّحِيمِ الْعَفُورُ هُوَ إِنَّهُ يَجْمَعُ الذُّنُوبَ يَغْفِرُ اللَّهُ إِنَّ إِلَهَ رَحْمَةٍ مِّن تَقْنَطُوا لَا أَنْفُسِهِمْ عَلَىٰ أَسْرَفُوا الَّذِينَ عِبَادِي يَا قُلْنَ

“Say, ‘O My servants who have transgressed against themselves, do not despair of the mercy of Allah. Indeed, Allah forgives all sins. Indeed, it is He who is the Forgiving, the Merciful.’”<sup>45</sup>.

**" Ko'zim nuri tanimni quvvatisan, ey dil oromim "**

#### Explanation:

As long as there is light in my eyes and strength in my body, my heart beats only for You. When I worship You, my soul attains peace<sup>46</sup>.

الْقُلُوبُ تَطْمَئِنُّ لِلَّهِ بِذِكْرِ أَلَا إِلَهَ إِلَّا اللَّهُ بِذِكْرِ قُلُوبُهُمْ وَتَطْمَئِنُّ آمَنُوا الَّذِينَ

“Those who have believed and whose hearts are assured by the remembrance of Allah. Unquestionably, by the remembrance of Allah hearts find rest.”

"Na xo'b bir necha kun Zavqiy qulingga shevalar qilding"

#### Explanation:

No matter how many mistakes I make, forget, or show ingratitude, You always show mercy to me. You have included me among Your righteous servants and protected me as a servant close to You. For this, praise and thanks be to You<sup>47</sup>.

رَحِيمٌ لَّغُفُورٍ اللَّهُ إِنَّ يُحْصُوهُمَا لَا اللَّهُ نِعَمَتٌ تَعُدُّوْا وَإِنْ

“And if you should count the favors of Allah, you could not enumerate them. Indeed, Allah is Forgiving and Merciful.”<sup>48</sup>

#### Discussion

In Sufism, music is regarded as an important means of deepening spiritual experiences and expressing religious emotions. *Samā'*, the spiritual gathering, especially in the Mevlevi order, serves as a medium through which Sufis ascend spiritually, experience divine love, and connect with the world of spirits. In South Asian countries such as India and Pakistan, Sufi scholars and saints have preserved the tradition of reciting religious poetry and hymns through musical performance. One of the most famous forms is *Qawwali*, which is seen as a vehicle for expressing divine love and spiritual fidelity. Yet not all Sufi orders view music in the same way. Some conservative orders refrain from it, believing that music might distract from worship or cause spiritual estrangement. In Central Asia, the harmony of music and *dhikr* (remembrance of God) has existed since ancient times. With the spread of Islam in the late 6th and early 7th centuries, music gradually entered religious life, and the genre of *maqām* literature emerged. In the late 16th and early 17th centuries, Bukhara court musician Darwīsh 'Alī Changī recorded the oral transmission of *maqām* melodies and symbolically associated them with prophets. A brief summary of these symbolic connections is as follows:

#### Symbolic Associations of the Maqām System

1. **Rast maqom** — associated with Adam ('alayhi al-salām); it expresses his expulsion from Paradise due to sin and his ultimate repentance.
2. **Ushshoq maqom** — linked with Noah ('alayhi al-salām); originally derived from the name *Yushkar*, it symbolizes love and yearning due to his sincere supplications during the Flood.
3. **Nawo maqom** — connected to David ('alayhi al-salām); it reflects his enchanting voice that influenced both humans and animals.
4. **Hijoz maqom** — associated with Solomon ('alayhi al-salām), signifying his majesty and vast kingdom, and expressing gratitude for the blessings he was granted.
5. **Iroq maqom** — corresponds to Job ('alayhi al-salām); it conveys his patience in the face of severe trials and his eventual healing.
6. **Husaynī maqom** — related to Jacob ('alayhi al-salām); it symbolizes his deep love for Joseph ('alayhi al-salām) and the sorrow of prolonged separation.
7. **Rohahvī maqom** — linked with the Prophet Muhammad (ṣallā Allāhu 'alayhi wa-sallam); it represents the beauty and harmony of Qur'anic recitation revealed to him.

These maqāms are significant not only for their musical value but also for their moral and spiritual symbolism. Each embodies profound spiritual and philosophical lessons within the Sufi tradition.

### Findings

It should be especially emphasized that the great representatives of classical literature — such as ‘Alī Shīr Navā’ī, Fazlī, Bābur, Sakkākī, Ḥāfiẓ, Oraz, Lutfī, Jalāl al-Dīn Rūmī, Ḥazīnī, Chustī, Fuẓūlī, and Mashrab — created deeply philosophical *mathnawīs* similar to Zavqī’s<sup>49</sup>. Their ghazals and other works not only enriched the customs, traditions, and spirituality of the Uzbek people but also remain an invaluable legacy for all humanity. Our art — particularly the courtly Shashmaqām tradition, the Khorezm and Tashkent–Fergana maqām styles, as well as works contained in classical lyric poetry and compositions by notable composers — is an inseparable part of this heritage<sup>50</sup>.

### Conclusion

The findings of this research demonstrate that the *Girya* composition is one of the genres within the Shashmaqām system that contains profound literary and philosophical dimensions. It stands out not only for its mastery of musical performance but also for its high potential in transmitting the spiritual and mystical essence of Sufi philosophy. Composed on the basis of Zavqī’s ghazal, the piece conveys ideas of divine love, repentance, servitude, and spiritual purification through symbolic, poetic, and musical means. Musically, *Girya* is based on complex rhythmic patterns (3/4 and 3/8) within the interpretive style, while its maqām structure revolves around the *Segāh* or *Dugāh* tonal centers. The melismatic approach in vocal performance and the minimal instrumental accompaniment enhances the spiritual depth of the work, inviting the listener to inner contemplation. From a historical and philosophical perspective, *Girya* represents an important link in the Central Asian Sufi musical tradition. The theoretical foundations of scholars such as al-Fārābī and Ṣafīyy al-Dīn al-Urmawī can be discerned in the work. Furthermore, the piece reflects the Sufi concept of *al-Mithāq* (the primordial covenant), symbolic meanings associated with prophets, and comparative parallels with other mystical musical traditions such as *Qawwali* and *Samā’*. In terms of cultural transmission, *Girya* is not merely a historical example of maqām art but also an important educational tool for imparting moral and spiritual values to younger generations. Through this work, the master–disciple tradition is preserved while harmonizing with modern pedagogical approaches. In conclusion, the study of the *Girya* genre contributes to a deeper understanding of Sufi aesthetics, maqām theory, and music-philosophical thought. It unites artistic beauty with spiritual depth, making it an invaluable treasure of our national culture.

### Notes and References:

<sup>1</sup> Oqilhon Ibragimov, *Navoi va Maqam San’ati* (Toshkent: Fan nashriyoti, 2002), 57.

<sup>2</sup> Jalāl al-Dīn Rūmī, *Mathnawī*, ed. R. Nicholson (Leiden: Brill, 1925), II: 213.

<sup>3</sup> Otanazar Matyoqubov, *Maqomot* (Tashkent: Fan Publishing House, 2004), 112.

<sup>4</sup> Safiyūddin Urmevi, *Kitāb al-Adwār*, ed. Owen Wright (London: Oxford University Press, 1978), 56.

<sup>5</sup> Oqilhon Ibragimov, *Navoi va Maqam San’ati* (Toshkent: Fan, 2002), 77.

<sup>6</sup> Sayfi Jalil; R. Hamraev; S. Yudakov, “Girya I” kompozitsiyasi haqida qarang: O‘zbekiston Kompozitorlari Jamiyati Arxivi (Toshkent, 1970-yillar).

<sup>7</sup> Zavqī, *Divān*, ed. ... (Toshkent: ..., 19..), 45.

<sup>8</sup> Reynold A. Nicholson, *The Mystics of Islam* (London: Routledge, 1914), 89.

<sup>9</sup> Qur’an, al-A’raf 7:172.

<sup>10</sup> Qur’an, al-A’raf 7:172

<sup>11</sup> Jalāl al-Dīn Rūmī, *Mathnawī*, ed. R. Nicholson (Leiden: Brill, 1925), II: 213.

<sup>12</sup> Bahā’ al-Dīn Naqshband, *Maqāmāt*, ed. ... (Bukhara: ..., 19..), 73.

- <sup>13</sup> Abd al-Khāliq Ghijduwānī, *Rasā'il*, ed. ... (Tashkent: ..., 19..), 54.
- <sup>14</sup> Bahā' al-Dīn Naqshband, *Maqāmāt*, 75.
- <sup>15</sup> Abdalbāqī Gölpınarlı, *Tasavvuf Tarihi* (Istanbul: Remzi Kitabevi, 1985), 145.
- <sup>16</sup> Qur'an, al-Hijr 15:29.
- <sup>17</sup> Qur'an, Sād 38:72.
- <sup>18</sup> Qur'an, al-Hijr 15:29.
- <sup>19</sup> Qur'an, Sād 38:72.
- <sup>20</sup> Annemarie Schimmel, *Mystical Dimensions of Islam* (Chapel Hill: University of North Carolina Press, 1975), 198.
- <sup>21</sup> Fuzulī, *Dīvān*, ed. ... (Baku: Elm, 1958), 211.
- <sup>22</sup> Zavqī, *Dīvān*, 47.
- <sup>23</sup> Qur'an, al-A'raf 7:172 (Saheeh International translation).
- <sup>24</sup> al-Bukhārī, Muḥammad b. Ismā'il. *al-Jāmi' al-Ṣaḥīḥ*. Ed. M. Fuad Abdalbaki. Riyadh: Dār al-Salām, 1997.
- <sup>25</sup> Brown, Jonathan A. C. *Hadith: Muhammad's Legacy in the Medieval and Modern World*. Oxford: Oneworld Publications, 2009; Harald Motzki, *The Origins of Islamic Jurisprudence: Meccan Fiqh before the Classical Schools*. Leiden: Brill, 2001.
- <sup>26</sup> Jamal J. Elias, *On Wings of Diesel: Trucks, Identity and Culture in Pakistan* (Oxford: Oneworld, 2012), 134–150; Ahmet T. Karamustafa, *Sufism: The Formative Period* (Edinburgh: Edinburgh University Press, 2007), 102–118.
- <sup>27</sup> Annemarie Schimmel, *Mystical Dimensions of Islam* (Chapel Hill: University of North Carolina Press, 1975), 182–185.
- <sup>28</sup> Qur'an, al-Ghāshiyah 88:21–22.
- <sup>29</sup> Ibn Kathīr, *Tafsīr al-Qur'ān al-'Azīm*, ed. Sāmī ibn Muḥammad Salāmāh (Riyadh: Dār Tayyiba, 2003), vol. 4, 265.
- <sup>30</sup> Muḥammad ibn Ismā'il al-Bukhārī, *Ṣaḥīḥ al-Bukhārī, Kitāb al-Imān*, ḥadīth no. 16; Muslim ibn al-Ḥajjāj, *Ṣaḥīḥ Muslim, Kitāb al-Imān*, ḥadīth no. 43 (Riyadh: Dārussalām, 2007).
- <sup>31</sup> al-Bukhārī, *Ṣaḥīḥ al-Bukhārī, Kitāb al-Tawhīd*, ḥadīth no. 7440; Muslim, *Ṣaḥīḥ Muslim, Kitāb al-Imān*, ḥadīth no. 184.
- <sup>32</sup> al-Bukhārī, *Ṣaḥīḥ al-Bukhārī, Kitāb Faḍā'il al-Ṣaḥāba*, ḥadīth no. 3681; Muslim, *Ṣaḥīḥ Muslim, Kitāb Faḍā'il al-Ṣaḥāba*, ḥadīth no. 2390.
- <sup>33</sup> Qur'an, Yūnus 10:90–92.
- <sup>34</sup> Qur'an, Yūnus 10:90–92.
- <sup>35</sup> Abū Ḥāmid al-Ghazālī, *Iḥyā' 'Ulūm al-Dīn*, trans. by ... (Istanbul: ..., 2015), vol. 3, 212.
- <sup>36</sup> Seyyed Hossein Nasr, *Knowledge and the Sacred* (Albany: State University of New York Press, 1987), 145–150.
- <sup>37</sup> Qur'an, al-Zumar 39:53.
- <sup>38</sup> Qur'an, Yūnus 10:90–92.
- <sup>39</sup> Qur'an, Yūnus 10:90–92.
- <sup>40</sup> Qur'an, al-Baqara 2:55.
- <sup>41</sup> Qur'an, al-Baqara 2:56.
- <sup>42</sup> Qur'an, al-Baqara 2:57.
- <sup>43</sup> Ḥazīnī, *Risāla* (n.p., n.d.).
- <sup>44</sup> Seyyed Hossein Nasr, *Knowledge and the Sacred* (Albany: SUNY Press, 1987), 188–193.
- <sup>45</sup> Qur'an, al-Zumar 39:53.
- <sup>46</sup> Qur'an, al-Ra'd 13:28.
- <sup>47</sup> Qur'an, al-Naḥl 16:18.
- <sup>48</sup> (Qur'an, al-Naḥl 16:18).
- <sup>49</sup> E. E. Bertels, *Navoi i ego sovremenniki* (Moscow: Nauka, 1965).
- <sup>50</sup> Niyazov, A., *Shashmaqom san'ati va an'analari* (Tashkent: Fan, 2006); Theodore Levin, *The Hundred Thousand Fools of God: Musical Travels in Central Asia* (Bloomington: Indiana University Press, 2016).