



## SAMA' O'ZI NIMA? NEGA ISLOM OLAMIDA VA MUSIQA ILMIDA BIZ UNI O'RGANAMIZ?

**Khalilova Layloxon Odiljon daughter,**

*Uzbek National Institute of Musical Art named after Yunus Rajabi*

*E-mail: [laylohalilova31@gmail.com](mailto:laylohalilova31@gmail.com)*

**Annotatsiya:** Ushbu maqola ko'plab musiqashunos, islomshunoslarni haligacha qiziqtirib kelayotgan Sama' haqidadir. Mazkur maqola Sama' ilmini kengroq yoritishga bag'ishlangan.

**Kalit so'zlar:** Sama', tasavvuf, Navoiy, maqom, so'fiy, vahiy, navo, nag'ma.

### WHAT IS SAMA'?

### WHY THE ISLAMIC WORLD AND IN THE SCIENCE OF MUSIC WE LEARN IT?

**Abstract:** This article is about Sama', which is still of interest to many Islamic scholars and musicologists. This article is devoted to a wider coverage of Sama' science.

**Key words:** Sama', Sufism, Navai, makam, sufi, vahiy, navo, nag'ma.

"Musical songs among all songs

Almighty Allah is one of the secrets of secrets."

(from Sufism)

Enter

It is known that to this day there are many interesting and diverse assumptions and hypotheses about the original formation of musical songs. However, in the content of most of them, musical songs are considered as the



transition of qualities from one level to a new level, for example, the rise of non-musical sounds such as speech, language tone, scream, noise into musicality, or the formation of songs from the rhythms of dance movements. But in these hypotheses, "how did non-musical sounds acquire the quality of a musical melody with a certain pitch?" - there is no reasonable answer to the question in the content. Admittedly, no matter how much knowledge and experience the human mind has accumulated, it still cannot solve the complex problems associated with the essence of musical songs. The place of recognition - musical songs are one of the many blessings of Haka Subhonahu and Taala that we have given to people. But it should also be noted that scientists have not reached an important conclusion regarding music. In particular, we see that music is given a wide place in Sufism. Because music is considered acceptable and acceptable to most mystics. The majority of Shariatists are categorically against [1,9b]. Consequently, musical science, including maqams, was mainly practiced by Sufis or persons associated with Sufism within the framework of the tarikat.

In the tradition of Sufism, instead of “music”, the Arabic term “sama” is used, meaning recitation, dhikr, praise, prayer, and generally listening by heart to all the processes associated with music. At the same time, the concept of paradise expresses the love and spiritual devotion of pure souls to God, and the Turks often use the term “mood”. The melody is a manifestation of Sufi love:

If the lover burns, the beloved will burn with him,  
The metaphors don't stop burning and you're full of life.  
True lovers get brighter when they burn.  
He dies because of his beloved.

(Ahmad Yasawi)

At the same time, melody is the nature of the original essence of music. Because the creation of heaven for the first time and its content was created by



Divine wisdom. In particular, according to the definition of the well-known muhaddis Sheikh Abu Bakr Bukhari-Kalabadi (d. 994): "Samo' asli andinkim, hakki subhan aitmish -" A lastu bi-rabbikum? "(Am I not your Lord?!). This is the first sermon which Hakkdin heard. And the sweetest sky - my biggest - God, you hear me. " So, on the day of almisak, Allah Almighty created the souls of people, and in his first appeal to them, the sky appeared. "Abu Muhammad bin Ruwaym bin Muhammad said : "People heard the First Dhikr when the call "A lastu bi-Rabbikum" was uttered. This dhikr used to be hidden in their hearts and minds. Now, when they heard the First Dhikr, their minds were on fire before the news of ul-Haqq. And they believed » [1,10b].

In this sense, one can understand the advantages of musical tunes over other types of tunes, that is, non-musical sounds. Now that Samo has appeared, his song has reached the soul, and the song has strengthened the soul. So, music gives energy and soul. But in the eyes of mystics, not all music satisfies the human psyche. For this reason, people use songs for different purposes, which means that their impact on listeners can be different. In this regard, the Risolai samo'iyya, written by Ahmad Khojagi Kosani (d. 1542), sets out the following important provisions: "Know, O dervish, that a person consists of spirituality and sensuality: which of these two qualities is the winner - when he comes, a person becomes subordinate and inclined to him, and Music is a necessary and worthy quality for the People of Allah (people of Tariqat), and pleasant sounds are the appeal of the Almighty to His slaves. Therefore, if the spiritual side of a person wins when he hears pleasant melodies and voices, it means that he has switched to the side of devotion to the Almighty [1,11b].

### **Literature analysis and methodology**

Samo' is an Arabic word meaning ("hear", "listen").

1) in Muslim culture, students memorize hadiths and religious works not according to a written text, but according to a musical tone;



2) the way Sufis read religious ghazals;

3) (Zikru Samo') - a tradition of performing mystical works in the Near and Middle East with the help of music, and sometimes body movements. This tradition was formed in the 9th-10th centuries, and then spread in various forms in almost all sects (Qadiriya, Kubroviya, Yassaviya, Nakshbandiya). In Samoan practice, musical instruments (tanbur, dutor, rubob, flute, chang, ud) are used together with playing techniques (“chorzarb”, “sama”, “yak kars”, “besh kars”). In the 18th-19th centuries, Samoan traditions included dhikr, big songs (khanakoy, haqqani), big dance groups, Turkish makams ("Heavy samoi", "Yuruk samoi", "Soz samoi"), Arabic classical music (sama darj) . , "The most bashraf", etc.). Samo' releases Ghazali, Kalabadi, Bukhari and others. This is explained in detail in separate chapters and chapters in the writings of Sufi theorists[2].

Speaking of Samo, the word dhikr cannot be emphasized here.

Dhikr is an Arabic word meaning "to remember". In Sufism, there is the Samo ceremony associated with the remembrance of God, and a musical and poetic series performed during this ceremony. It was formed among the Muslims in the 10th-11th centuries. Theologians associate the need to remember God with the instructions of the Holy Quran, which says: “Hearts are calmed by the remembrance of God” (13:28). The main philosophical and aesthetic goal of dhikr is ecstasy, that is, emotional and spiritual unity and harmony of a person with the highest reality (God) through music, poetry and dance. Different forms of dhikr are used in different Sufi orders. For example, in the Naqshbandiya tariqa, the most common in Turkestan, “Zikri Jahriy” (also called “Open, big zikr” or “Honakoyi”), “Zikri Khafi” (“Secret, small zikr”, performed in a narrow circle), “Zikri » Types such as Adadiy (Sannogli Zikr), Zikri Allonia (Announced Zikr), and Zikri Dil were used. Jalaluddin Rumi began to widely involve musical instruments and dances in the dhikr ceremony in the Mavlaviya sect, the basis of



which was the slogan. In the Nakshbandi order, the main parts of the Zikri Jahri series are called Yakzarb, Duzarb, Sesarb, Chorzarb, following the model. The changed appearance of the main parts was called "Shock". At the beginning of the dhikr, between the main parts and at the end of a row, the surahs of the Qur'an are sung in a recitative style. The melodic and rhythmic structures of the group's parts influenced the musical heritage of the peoples of the East, in particular, the genre of Uzbek songs. Dhikr became an integral part of mawlud and other religious ceremonies. Uzbek composers Ikram Akbarov (poem "In memory of the poet"), A. Kozlovsky (opera "Ulugbek") used dhikr melodies. Most of the statuses in Shashmakom that we are currently studying are the statuses of dhikr. This shows that the Self is the main basis of our religious chants [3].

Samo', dhikr and waidu are among the great traditions of Sufism. There are many mystical symbols in the works of great sheikhs, muhaddis, religious figures, poets (Fariduddin Attar, Jalaluddin Rumi, Alisher Navoi, Abdurrahman Jami), musicians (Darvesh Ali Changi, Safiuddin al Urmavi, Zainuluddin Husseini), who lived in the past. In particular, the concept of Samo' and its essence are singled out.

It is known from his poetic and scientific works that the great poet of the Uzbek people, the great thinker Mir Alisher Navoi perceived and interpreted musical art within the framework of Sufism. In particular, we can see that music is widely used in the poet's work as a synonym for the concept of Sufi samo' (a pleasant sound, melody, the pleasure of listening to a melody, etc.) or as a specific form of It. In this regard, music is a rare gift given to mankind to reveal the secrets of Truth by heart, and its pleasant melodies reflect the original beauty. Therefore, music, which is the form of the sky, is an art that has the power to direct human feelings to the secrets of true Beauty and Truth: They have reached their destination like a leech" [4,30b]. Here, in the context of the concept of the sky, we understand the process of the living movement of certain disciplined sounds,



polished by a beautiful voice, and the state of receiving (perceiving) it with pleasure.

## Results

The article by Hamidulla Beruni gives some information about the sky. "Hazrat Bahauddin Naqshband was forced to sit in the assembly of Jahri dhikr and samo." The term "Samo" is also a Sufi term which refers to the state of dhikr mixed with music and dance.

The chant of "Samoyi" on the instrumental track of the "Dugoh" maqam, a full range of maqams called "dutor" maqams in Khorezm maqams, a number of melodies and songs written in the houses of sheikhs, called "khonakoi" in Bukhara, "suvori" in Khorezm, famous dator maqams of Khorezm "Chokie giribon" a series of songs, who can deny that all this in our history came from the rites of dhikr?! The older generation probably knows very well that those who recite sayings during dhikr are called "kawwal" and "goyanda". It is also a historical fact that the commemoration signs in these dhikr rites were called "yakzarb", "duzarb", "sesarb" and "chorzarb". So jahri dhikr, dance and sky are the traditions of our history today that are going to start now with the dawn of freedom!

When Hazrat Bahauddin Naqshband was asked about this dance of dhikr and samo', they said their famous world words: "Inkor ham hinting, Inkor ham hinting!" "We won't deny it, we won't do it!" This saying of the Prophet was repeated both in "Rashakhot" and in "Maktubot".

The discussion of the results

Speaking of samo, we thought it would be appropriate to give an idea of the dance samo.

The history of Sufi samo' dance is long. Dhikr itself is a way to get closer to God. In the wisdom of Khoja Ahmed Yassawi, who lived in the 12th century, we read the lines "Sarmast bolub raksu samo' urdum mano". Today, many



associate the samo' dance with the direction of Mawlaism. The nights of Masnavi Khan are not without sky. In some places, they arrange it just for the sake of the spectacle. Gulsevar Zaman went to a samo' meeting in the city of Konyo, where Mawlavism was founded in Turkey, and asked one of the dervishes, Mithat Ozchakil, about the symbols in the dance and its meaning.

Mithat Ozchakil: "Samo" means to hear, to listen. Jalaluddin Rumi, who lived in the 13th century, was walking through the old market when he heard the sound of hammers. And he remembers hearing those sounds in Heaven. Suddenly he turns and starts dancing. This is love for God. Every time Maulana turns, he repeats the name of his Lord, saying: "Allah, Allah, Allah." Heaven is dhikr. Remembrance of Allah. The whirling dervishes also silently commemorate God with all their hearts.

There are many meanings, symbols and metaphors in the dance of Samo. In the beginning, our black dress, black dress is the symbol of the mortal world. It is removed before the dance begins. It is like being reborn in the spirit world. The white garment that remains under the black garment is the shroud. In a sense, dervishes are people who have passed from the mortal world to the eternal world. As long as they live physically, their souls are not on earth. It kills ego and pride. In this case, you will become a spiritually reborn, free person.

Another symbol is the shape of our hands. During the dance, our right hand stretches to the sky, the left one down ... With the right hand we thank God, and with the left we share this grace with others. Our face is inclined to the heart. Because God is in your heart. In Sufism, the human heart is very important. Because God is in the heart of every believer.

I am against those who turn Samo into a show or a dance. Sometimes it can be seen at wedding ceremonies. Sometimes they do it to make money from tourists. This is not good. At the same time, there are other groups that do it themselves'. They want to live in the sky as a culture. They also repeat the name



of Allah. I have friends among the Samozins. They don't care who the audience is. They only care about their heart. They remember Allah. Good. As long as you make paradise in the name of Allah, it doesn't matter where you make it" [5].

### **Conclusion**

In conclusion, Samo' is a purification, a remembrance of God with musical tones and symbolic actions. The traditions of Sufism have come down to us over time. Samo's science is reflected not only in Sufism, but also in poetry and music. His glorification in the works of great thinkers, his numerous references in poetry, ghazals, religious works and our national hymns also show how wide and important the science of Samo is. The science of the sky is one of the main foundations of our classical art, which has come down to our days. In particular, the presence of Samo is definitely known in the instrumental melodies and sayings of Shashmakom. Knowledge about Samo lives for centuries in our religion, poetry, literature and art. This was our brief overview of this science. We would be happy if we could provide you with some scientific information!

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