

THE ISSUE OF MEASUREMENT IN THE SERIES OF "YUSUF AND ZULAIKHO" SERIES

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Abstract

This article analyzes the issue of measurement in the series "Joseph and Zulayxo". For expressive reading of them, weight characteristics, measurement capabilities, coconuartic system have been studied. Instead, literature reacted to ideas.

Keywords: bees, weight, poetry, arrogant bahri, hazaj bahri, sari' bahri.

Introduction

Poems on the subject play a prominent role in classical literature. These include works in the series "Joseph and Zulayho," which are considered part of The Watch tower Publications Index and the Research Guide for Jehovah's Witnesses. In the history of literature, many works have been produced on the theme "Joseph and Zulayxo." The genesis of the stories about Joseph, common among Oriental peoples, is attributed to the divine books—the Torah, the Psalms, the Gospels, and the Koran¹. Specifically, the interpretation of the Koran is very compact and artistic. The torah is believed to date back to the myths of Egypt, which are close to folklore and ancient. This version of the story, which is widely distributed in the East, is based on Chapter 12 of the Koran, which is the source of inspiration for all the stories and poems "Joseph and Zulayxo." This story is described in the Koran as "ahsan ul-Qisas". Over time, this story became widespread in the East as an example of beautiful literature, enriched with many new events, and pencilled in a separate poem.

Researcher D. Jumayeva points out the reasons why artists refer to this story as follows: first, oriental peoples believe mainly in Islam. They have always relied on the Koran, whether cultural, cultural, or social and political issues. Second, the issue of Islamic beliefs and Islamic morality dominates this picture. According to him, when any calamity befalls, a person's expectation of salvation from God alone, his faith in his help, and his patience constitute the main idea of the story. . . . Third, the picture focuses not only on the issue of Islamic enlightenment and morality but also on secular, or social, activities. Fourth, the great interest and demand of the peoples of the world in romantic poems, the image of Zulayxo, the wife of Qitfir, the governor of Egypt, her love for Joseph and her efforts and actions toward achieving visol are much more perfect than those of other sources. This, in turn, is another factor that attracts the attention of all poets².

¹ Жумаева Д. "Юсуф ва Зулайхо" туркумидаги дostonларнинг қиёсий-матний тадқиқи. Филол. фан. бўй. фал. док. (PhD) ... дисс. автореф. – Т., 2020. – Б. 12.

² Jumaeva D. Kursatayeva. – Т., 2020. – P. 13.

Since the ninth century B.C.E., more than 150 poems and stories have been produced in Oriental literature under the name "Joseph and Zulayxo"³. Ammonia (in the tenth and 11th centuries), Bakhtiyoriyah (century), Shayyod Hamza (XIII), Ali (XIII century), Suli Faqix (XIII), Shahobiddin Song (XIV), Darius (XIV), Durbek (XV), Jomiyah (XV), Hussein Chalabi (XV), Nozh Hiravi (XVII), Hoziq (XIX), Olympus Devona (XIX), Holis Toshkandiy (XIX), and many others, These include poems by Uzbek, Turkish, and Azerbaijani poets. In the 20th century, Joseph and Zulayxo were also portrayed by Nozh Wisdom and T. Mann. T. Mann finishes "Joseph and his brothers", Nozh Wisdom "The Beautiful Joseph". Uzbek poet Ramz Bobojon also wrote a poem entitled "Joseph and Zulayxo."⁴ The most famous of these stories are the forties of Abul Muayyad Balxi, Firdavian, Shahobiddin Am'a, King Sheroziy, Abdullah Ansari, Khoja Masood Iraq, and Absalom Jomiyah. Based on the nightmares of Joseph and Zulayxo, these poets founded the tradition of creating a large-scale poem based on their literary experiences.

In the history of literature, there are controversial discussions about the author of the original poem "Joseph and Zulayxo". Until recently, it was considered to belong to the fortress of Firdavian. In this regard, there is also a special article by Oriental scholar A. Tohirjanov on the analysis of Firdavian's poem "Joseph and Zulayxo"⁵. In literature, however, research on the issue in subsequent years emphasized that this view was incorrect and misleading. In this regard, the author of the poem "Joseph and Zulayxo", which is attributed to Firdavian in Tajik literature, came to the last stop named Omoniyah, a 11th-century poet⁶. The poem, which is attributed to Ammonia, is written in the measurement of mahzuf (such as *fauvlun, fauwlun, faal V – V – V – V – V – V*). The location of the elongated hijabs at the highlighted weight and the abundance of rhythmic strain served to represent the glory of the rulers.

For the first time in Turkish literature, the poem "Joseph of Joseph" by Slave Ali, who lived in the 13th century, is mentioned as a masterpiece based on Joseph's system. Although the poem "Qissayi Yusuf" is now forbidden to Tatar literature, it is intended to be viewed as a public monument because the process of forming the Turkish people as a people has not yet been completed at the time of the writing. Also in the second half of the 13th century, Shayyod Hamzeh of Asia Minor also produced the poem "Joseph and Zulayxo". The poem "Joseph and Zulayxo," which was attributed to a poet named Durbek in 1409, is also one of the bright, perfect examples of this traditional poem in English⁷.

³ Bu haqda qarang: История узбекской литературы. В 2-х томах. Том 1. – Ташкент, 1987. – С. 169.

⁴ Islomensk Encyclopedia. - T.: Davlat Ilmy Nakhriyev, 1997.- P. 45.

⁵ Qarang: Tagirdjanov A. Firdavsi. – M.: Nauka, 1979. – С. 95–96; Юсупова Д. Алишер Навоий “Хамса”сида мазмун ва ритмининг бадийий уйғунлиги. – Т.: MUMTOZ SO'Z, 2011. – Б. 56.

⁶ Qarang: Афсаҳзод А. Лирика Абд ар-Рахмана Джами. – М.: Наука, 1988. – С. 63; Юсупова Д. Алишер Навоий “Хамса”сида мазмун ва ритмининг бадийий уйғунлиги. – Т.: MUMTOZ SO'Z, 2011. – Б. 56.

⁷ Qarang: Xaidarov S. Uzbek duneviy adabiyotining rivojlanishida Durbekning roli. Philol. fan. noms. ... Diss. – Toshkent, 1962. – В. 89; Khalikov A.Kh. Tatarskiy norod i ego predki [Tatar norod and its ancestors]. Kazan, 1989. – p. 109.

—8,9—

<i>Əy, dəri</i>	<i>g ə, dikmə kem</i>	<i>sə dızy</i>	<i>-mədi,</i>
— — V	V — — —	— — V	V —
<i>Fəhme ik</i>	<i>sık kemi</i>	<i>selər yazu</i>	<i>-mədi,</i>
— — —	— V —	V — — V	<i>Ay,</i>
<i>G</i>	<i>Al - Dawson</i>	<i>-madi,</i>	— — V
V —	— — V	V —	<i>Fəhme ik</i>
<i>sık we</i>	<i>Selər Yazun+ich</i>	<i>-madi,</i>	— — — ¹⁰ .
— V —	V — — V	V —	<i>This is a savage</i>

It appears that the first illustration of the four cited *was surprisingly fascinated* by the *ashtoreth of the second hazaji musammani axrami*, the third *hazaji musammani axrabi was surprised*, and the fourth illustrations were *abtar* in their dimensions. Just as four illustrations of the ruby genre are written in mummified literature at different weights of the axis and the axis, we consider it natural for the four weights of these four to be regulated.

<i>fı-η +ushpu nə</i>	<i>-z'mi azu</i>	<i>-madi,</i>	— — V
V — V —	V — — V	V —	<i>Robagi</i>
<i>vəze-n+ich hik</i>	<i>- Ra Dursun IM</i>	<i>-of</i>	— — —
— V —	V — — —	—	—
<i>Sadrem ich</i>	<i>Banzy</i>	<i>-in hikmət of</i>	<i>-ba sən yandır</i>
<i>-Gil</i>	— — V	V — — V — — —	V — — —
—	<i>P. Furbatmag ◆nd-Allowance⁹</i>	<i>-mə- t+ayitmayərkilgil im</i>	<i>-gə sən kandir(15- to'rtlik)</i>
<i>-Gil</i>	— V —	V — — V	V — — —

The four at first glance resemble a rubies. Its rubies and structures can be the basis for our coming to such an idea. However, during the analysis process, it became clear that its measurement capabilities did not correspond to the weight of the ruby. To understand this further, it is enough to look at the four in the table. In this context, you can see that the specified rucksacks do not fall into weight. The resulting embryo was allowed to develop in nutrients and then inserted into her womb, where it implanted.

Durbek, another representative of literature from the 14th to the 17th centuries, has reached our day only with the poem "Joseph and Zulayxo." His poem "Joseph and Zulayxo" was created in 1409. In this regard, the poet tells us about this in the poem "The Genesis of the Book Nazmi":

⁸ Khisamov N.Sh. Poem "Kissa-i Yusuf" Kul Ali and the Tasks of Comparative Study of the Turkic Versions of the Yusuf Plot. \u20122012 Ashgabat, Ylym, 1988. P.43–47.

⁹ M.F. Turk literature ilk mutavvifs in Kupruluzo. - Ankara, 1984. - P. 15.

¹⁰Kul Gali. Kyssa-i Yusuf is a gift from Yusef al-Salim // <https://ndp-vatan-knigi.blogspot.com/2010/07.1005-rt>.

*It was "Zod" and it was a historical record of "he,"
The expiration date is the left of the pilgrimage¹¹.*

According to the Arabic alphabet, the letter "zod" is 800, the letter "he" is 8, "dol" is 4. According to Abjad, the sum of the number of all three letters produces the 812th year of the pilgrimage. Professor Sh. Sirojorov says that in order to turn the pilgrimage year into a millennium B.C.E., the pilgrimage year must be divided into 33 years, because every 33 years the number of pilgrimage years will increase by a year. It emphasizes that the resulting number should be separated from the pilgrimage year and added 621 to the remaining number¹². Therefore, to extract the written date of the poem, you need to calculate the following:

$$812:33 = 24,60$$

$$812 - 24 = 788$$

$$788 + 621 = 1409$$

The resulting embryo was allowed to develop in nutrients and then inserted into her womb, where it implanted. S. Haydarov's service was great in a thorough and detailed study of the poem in literature. Manuscripts of assyria are stored in various funds around the world and make up many copies. There are also about a dozen copies of Joseph and Zulayxo copied in the country at different times. The poem was first published in 1959 in the newspaper Fan by Sh. Sharaforov (Hurshid). It is also included in the 1987 book The Three Cloud Flowers. We used this publication in our study.

In literature, scholars have different views on the author of Durbek's poem "Joseph and Zulayxo". While some were inclined to believe that it belonged to the fortress of Neb·u·chad·nez'zar, some, including French Oriental scholar E. Bloshe, historian D. G. Voronovsky wrote in his book The History of the World of The Tautalized Worlds In an article entitled "The School of Ecombia (from the ninth to the 17th centuries), Durbek is a literary nickname of the Great, and "Joseph and Zulayxo" also raises the hypothesis that it belongs to the fortress of Greatbek-Durbek. The issue continued in this way, and finally the idea was made that the author of the work was the poet Homidiy¹³. Eduard Bloshe must have been based on the following excerpt in the poem when commenting on the poem "Joseph and Zulayxo":

Total Qur'an was close to blood/-i

— V — / — V V — / — V —

Erdi Ali/ Lion Right/ King Religion.

— V — / — V V — / — V —

He added the words "Ali" and "lion" in the last Egyptian form of the byte and read it in the form of "A·has·u·e'rus." Therefore, the author of the poem must have been referred to as

¹¹ Дурбек. Юсуф ва Зулайхо / Уч булбул гулшани. Қайта нашрга тайёрловчи Р.Шарафутдинова. – Т.: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1986. – Б. 6. Keyingi misollar shu manbadan olinadi. Sahifasi qavs ichida ko'rsatiladi.

¹² Сирожиддинов Ш. Матншунослик сабоқлари. – Т.: Publishing House of the University of Nairobi, 2019. – Б. 74.

¹³ For more info, see Valikhovzhayev B. O'zbek's epic poetry from history. - Т.: Fang, 1974. - B. 51.

Neb·u·chad·nez'zar. In fact, in the last Egyptian illustration, the last caliph, Ali ibn Abu Talib, was described as "lion-i Haq," or "Lion of God," "King-i-Religion," or "King of Religion." Although the poem is written in a master's direction, it contains *a master's lesson, a master's lesson, and a master's program*. This weight, chosen for poetry, does not become traditional, but on the contrary, individuality is evident in Durbek's work. This led to the poet changing the size of poems in the direction of "Joseph and Zulayxo" in literature.

Sha'drach, Me'shach and A·bed'ne·go

Goh boqa-r+er/dim black kito/bi Vengeance,

– V – / – V V – / – V –

Goh icha-r+er/dim black sharo/bi g'usas.

– V – / – V V – / – V –

Lek Vengeance/ inner vale/ maybe soul,

– V – / – V V – / – V –

I was Yu/sufta,/ great time...

– V – / – V V – / – V –

It was Nasr, it/ short dog/ bribe,

– V – / – V V – / – V –

Erdi anga/ soul eye naz/zorasi.

(Joseph and Zulayxo, 9)

– V – / – V V – / – V –

writes. As Durbek begins to finish the poem "Joseph and Zulayxo," he emphasizes in the above excerpt that he has studied works in this direction. The poet first used "Qisas" (Qisas ul-anbijah) to create the poem. Second, he explains that the poet was caused by a copy of the Persian-language prose of Joseph and Zulayxo. The accompanying brochure was written to provide information *on a mixture of myrrh and herds, as well as shoppers and newsletters*. Durbek wants to write the poem in Naz'a-reth, which he wants to do in Turkish.

The story of Yu/sufni is complete/ month nazm,

– V – / – V V – / – V ~

Turkish/ Together/ Azmu Jazz

("Joseph and Zulayxo", 9)

– V – / – V V – / – V ~

Therefore, by using the same type of coconin in the byte, the poet *provided the tone of the weight of the mathematical subject*. After all, because the words "**nazm**" and "**jazz**" end with a number of relatives, the stretch (~) is hijab.

At the same time, we consider it impossible to stop at the poem of Absalom Jomiyah, a prominent figure in Arabic-Tajik literature and one of the most famous hamsanavis of the Tyrians. Jomiyah is known to have been one of the Pharisees who worked far from the palace, and he did not want to write works praising the rulers. His "Hamsa" (conditionally cited as "Hamsa") consists of seven novels, unlike Nizami and Dehlavi, such as "Salomon and Absol" and "Silsilat uz-zahab." The reason he was viewed as "Hamsa" was that Jomi's fifth poem, "Hiradnomayi Alexandria," calls him "The Blood of the Panj."¹⁴ Because Jomiah

¹⁴ See about this: Yusupova D. Alisher Navoiy "Hamsa" sida content va rhythmized body ugliness. Monograph. - T.: MUMTOZ SO'Z, 2011. - P. 52.

did not praise the rulers, some poems will be abandoned and replaced with other poems. For example, instead of "Phar'aoh and Shirin," "Subhat ul-abror" and "Lily and Majun" come fourth and replace the third poem with "Joseph and Zulayxo."

Jomi's poem "Joseph and Zulayxo" is also devoted to the explanation of Joseph's story, and by creating this poem, the poet introduces a new theme to hamsanavis and refuses to write a traditional poem on the theme "Husrav and Shirin." "Joseph and Zulayxo" is the third poem by Absalom Jomiyah and was created in 1483. Published by Jehovah's Witnesses but now out of print¹⁵. The poem "Joseph and Zulayxo" served as a poetic masterpiece of works in this direction, with its luxurious language, Jomi's unique imaging style, and artistic perfection.

According to Professor N. Jabborov, The Watch Tower Publications Index and the Research Guide for Jehovah's Witnesses play an important role in the development of artistic perfection. Therefore, the fame of this work has spread throughout the Orient and has been translated into many languages. "Joseph and Zulayxo" is also recognized as unique in the works of Absalom Jomiyah, who is a member of the Governing Body of Jehovah's Witnesses¹⁶. In this context, we agree with the scientist.

We do not know the extent to which Jomi used the above-mentioned poems. However, this poem plays a special role among the poems created in this direction. Until then, the poems created on this topic would have been written in a proud bahri. In his own existing Arabic-Tajik epic poetry, Jomiyah brought into his poem the tradition of finishing romantic poems in the weight of a *hazaji musician*. Let's take a look at a byte from the poem with a tape recorder:

Chi Sush Bhak-te/Bhu Sur-Ram Ro'/Je-Go-Re,

V — — — / V — — / V — —

Which are-re bar/xu-dress as vast/its-re ¹⁷.

V — — — / V — — / V — —

After Jomiyah, we will witness that almost all of the poems created in Arabic literature were written in *hazaj*. A. Afsahzod mentions that Arabic poets Masood Herotius (1220 B.C.E.) and King Sheroziy (in the 14th century) also wrote a spiritual poem on the theme "Joseph and Zulayxo."¹⁸ As mentioned earlier, Muhammadrizo Ogahiy freely translated the "Joseph and Zulayxo" spirituality of Jomi. The resulting embryo was allowed to develop in nutrients and then insured into her woning, where it works. Like Jomiyah, the poem *is written at the weight of a prisoner* (such as *V — / V — — — / V — —*).

Sochi hand bo/shig'a put/ black rain

V — — — / V — — — / V — —

Spreading souls/ bird determination/ga dom.

¹⁵ Абдурахмон Жомий. Юсуф ва Зулайхо /Муҳаббат махзани. (Таржимон: Муҳаммад Ризо Огаҳий. Нашрга тайёрловчи: Нурбой Жабборов). – Т.: Тасвир, 2018. – Б. 307.

¹⁶ Equipment "Yusuf va Zulaikho" by N. J. J. Abduramon Yamiyev - Т.: Institute of Activities, 1997. - P. 172.

¹⁷ Юсупова Д. Алишер Навоий "Хамса" сида мазмун ва ритмнинг бадиий уйғунлиги. – Т.: MUMTOZ SO'Z, 2011. – Б. 56.

¹⁸ Afsakhzod A. Lyrics of Abd al-Rahman Jami. Moscow, Nauka Publ., 1988. – p. 63.

V — — — / V — — / V — —

Olympus Devona, who lived in the 19th century, also wrote "Ravzai Asror" ("The Garden of Secrets") based on the story of Joseph and Zulayxo, at the request and wishes of his contemporaries. There are controversial ideas in literature about the poet's life and work. Nevertheless, I.Sanayev searched for more than 1,000 Egyptian novels created in various genres and collected them and created a book under the name "Olympus Devona."¹⁹ This study details the life and work of Olympus Devona and sheds light on controversial ideas in literature.

Two copies of the poem "Ravzai Asror" have reached our day, and they are stored under the treasure trove of manuscripts of the U.S. RFA Institute of Oriental Literature, 1799-1338. For our research, we used the book published by I.Sanayev in 2019 by Ravzai Asror. Like the works of this poem, Olympus Devona emphasizes that the Koran contains a new interpretation of "Ahsanu-l-Qisas" and a "new interpretation":

*God's word is not a commentary,
Nazm's charter is a new tart²⁰.*

It is not easy for the book of Joseph and Zulayxo to be derived from the Koran. After all, the image of Joseph is read like a story that attracts the opinions of all people as it reflects the low and high of human life. It expresses impressively that the family's fissures, conflicts between the brothers, pure feelings of sexual desire, and the victory over justice of consent are temporary and transitional. Regarding this story in the Koran, our Prophet Muhammad said: "The way to prayer, which is told in the story of Joseph, is my way. Along the way there is a throw away. Along the way, there are tests passed through name and chastity regarding the tribulations involving the most persevering process. There is a prison along the way, an exile along the way and leaving the Fatherland along the way and emigrating. At the pinnacle of success along the way, when the crown is crowned on the head, there are also separate exams. And the hardest thing is that along the way, there are tasks and responsibilities, such as dedicating their lives to those who want to kill you."²¹

There is also symbolism in the so-called "Ravzai Asror" by Olympus Devona. Because the poet pays great attention to this topic, as well as gives a new zebra to his work. The poet is about it

I'm sorry, I'm sorry,

— V — / — V V — / — V —

Seven mazo/min gulig'a/ obu color.

— V — / — V V — / — V —

Rotation-m+at/rock elig'a/ gulshane,

— V — / — V V — / — V —

¹⁹ Qarang: Санаев И. Олим Девона (ҳаёти ва ижоди). – Т.: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси, 2020. – Б. 112.

²⁰ Мирзо Олим Девона Самарқандий. Равзай асрор. Нашрга тайёрловчи И.Санаев. – Т.: SHARQ, 2020. – Б. 45. Further examples are taken from that source. The page will be displayed in the bracket.

²¹ Жумаева Д. "Юсуф ва Зулайхо" туркумидаги дostonларнинг қиёсий-матний тадқиқи. Филол. фан. бўй. фал. док. (PhD) ... дисс. – Т., 2020. – Б. 45.

Yo'qki javo/hirg'a to'la/ maxzane.

– V –/ – V V –/ – V –

Qilma-k+uchun/ el aro trace/hor suddenly,

– V –/ – V –/–V –

Bass, Atadim/ "Ravjai AS/RR" Aani – ("Ravjai Asherr", 275)

– V –/ – V V –/ – V –

writes. It appears that the poem was written in the measurement of a *mathematical mahosauf*, such as Durbek's "Joseph and Zulayxo." The scientist devona says that his work is a gulshan for the Turkish hand, and that he has no treasure full of such a javohir. Elaro emphasizes that he called him "Ravzai asror" to express his work. The truths and botinian secrets that are not understood are also artistically harmonized. Importantly, the poem highly sings a sense of patience, as in the Koran. These aspects are evident in the art of the book of Olympus Devona.

Most of the works in the series "Joseph and Zulayxo" give a wide range of places primarily to the relationship between parents and sons. The focus is on the image of Joseph, and all the lines of the system develop in relation to him. In the writings of Jomiah and Olympus Devona, the image of Zulayxo, not Joseph, comes to the fore.

In the 19th century, The Watch Tower Publications Index and the Research Guide for Jehovah's Witnesses were published. In this regard, Holis himself said:

Bu so'z emdiki gar bo nazm bo'lsa,

Which is everywhere there is a lamp base.

If you take my word, grace,

Qolur bizdin bu nusxa to qiyomat.

"I took it and suddenly said, 'Joseph,'

I read the great story. . . .

Suddenly so that his heart would not be parishioners,

Ko'rubman ul Shababdin Nazmani Dev...

I saw "Vengeance ul-anbijah,"

Suddenly I poured out the miracle word²²

he says. So in creating "Joseph and Zulayxo," Holis, along with other copies of Joseph's story, used "Vengeance ul-anbijah." He created his work on the basis of the system "Vengeance ul-anbijah". In literature, F. Ravshanov first studied this work. Olympus analyzed this poem in a meaningful context. In his poem "Joseph and Zulayxo," Sha'drach, Me'shach and A-bed'ne-go first reported on their work, life, and works. Then 11 bytes of salutation will be brought together by the traditional praise of the prophet Mohammed (mohammed – prophet Mohammed – mohammed – prophet Mohammed – upon him) and by Jacob and Joseph.

In his honest poem "Joseph and Zulayho," The Prophet Jacob explains the following about his children:

²² Юсуф ва Зулайхо. Инв. No. 5040. 153 саҳифа. Қўлёзма, насталиқ хатида. 1-с. Further examples are taken from that source.

*Zamoni erdi, (ki Ya'qub) payambar,
The people of Israel have been ensergized by sarcophagus.
Annie also had twalking sons,
Both became onodines.
Joseph and Ibni Yamin are unassuming,
Alar got up together another girl.
That girl's horse was also on the horse, Norjon,
Anolari o'lub erdi o'shal on.*

In this context, Holis appears to emphasize that both children were from one mother, and that Joseph and Ibn Yamin also had a sister named Norjon. Durbek and Olympus do not create poetry in the weight of Devona's works in this direction. For his work, he chooses the weight of a slinger would place in this poem, such as *A-has-u-e'rus' jomiyah*, and a slinger would place in this poem. (Matthew 24:14; 28:19, 20) Jehovah's Witnesses would be pleased to support more than the body of Jehovah's Witnesses.

Like his own poems, he brings a dream motive to his work. Not only Joseph but Jacob sees the dream in his work:

*He slept one day, and Jacob had a dream,
It wasn't that dream he had, hog.
Jacob sees about Ca' naan,
Joseph also appeared there.
Banogoh also appeared ten wolves,
They take Joseph in the middle, ando.
Which licks any mouth,
Joseph also sought your hand.
Surprised tarson stood up in the larzon,
At that hour, the earth was cracked.
Yorilg'on entered the ground, disappeared,
Jacob is wonderful at the moment,
This dream was filled with surprise,
Jotubdur sees Joseph there.*

Jacob's dream is that the moon and the sun and the stars do not bow down to Joseph. In contrast, 10 wolves attack. Joseph is hurt by each of them. We think that the ten wolves in Jacob's dream must have been taken against his children. By the end of the afternoon, the earth will be cracked, and Joseph will fall on the cracked ground and disappear. When Jacob makes the interpretation of the dream he has dreamed, he is horrified by the conclusion he has drawn. Jacob's daughter Norjon also sees this dream.

At first, Zulay'i-rus dreams of Joseph. Honestly, the *hazaji musaddasi* takes advantage of the opportunity to lose weight:

*Zulayxo kir/di bil seven/ age,
V — — — / V — — / V — —
Someone entered/ oni/ dream last night.*

V — — — / V — — — / V — —

Suddenly husni/ jamoli lo/l,

V — — — / V — — — / V — —

Zulayxoni/ base badho/l.

V — — — / V — — — / V — —

When Zu'li-cah is seven years old at Beth'le-cae, he sees someone (Joseph) for the first time. Zulayxoni is said to have destroyed his husni community and was bad. The quoted piece was created in the tone of mafoiylun mafoiylun fauvlun. In the third, fourth illustrations, **the word lol, badhol**, is used with a weight requirement. Because the closed joints involved in their contents, which were part of the "o" stretch unit, caused a very long hijab. Zu'le-cah dreams of Joseph for the second time at the age of nine, and the third time at the age of 11. Zu'li-cah sees Joseph with his own eyes when he brings him out to sell to the field. So he recognizes Joseph and falls "nless." After that Zu'lay-cah pleads with the Egyptian saint and persuades him to buy it. In Durbek, however, this situation is described differently. Joseph will be burned with fire to the king of Egypt. Generally speaking, over the years, the topics of the series "Joseph and Zulayxo" for analysis have been updated, and new lines of structure have been added. There have been works that do not replicate each other in terms of the subject and even poetic measurement.

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