

HIERARCHICAL RELATION IN THE BODY: THE RITUAL MOVEMENT OF DUA AND ITS REFLECTION IN ISLAMIC MULTIMODAL COMMUNICATION

Насибуллоев Камилъ Исхакович,
и.о. доцента Международной исламоведческой
академии, Республика Узбекистан

ABSTRACT

The article discusses the ritual movement accompanying the pronunciation of dua as a bodily form of expression of the hierarchical relationship between God and the World in Islamic culture. The study is based on the procedural logic of Islamic thinking, the theory of conceptual metaphor and the author's model of fractal reproduction of semantic structures. Empirical material includes sermons and narrative interviews with Muslims. It is shown that the structure of the dua movement is reproduced in non-ritual communication, fixing the difference between the source of action and the perceiving subject and preserving the semantic design of the Islamic worldview at the bodily level.

Keywords: Corporeality, dua, ritual movement, hierarchical relationship, multimodal communication, metaphorical gesture, fractality.

1. INTRODUCTION

In dua – prayer-request – bodily movement is of key importance. The gesture of raised hands with open palms fixes the relationship between the praying person and God, expressing not only the act of conversion, but also the position of the supplicant before the Giver. This gesture is perceived as a natural form of formulating a request, but in the Islamic tradition it is rooted as a normative way of expressing a semantic difference.

Dua formalizes a hierarchical relationship between the source of good and the one who needs it, between the act of sending down and waiting. The gesture of the hands then becomes the bodily schema of this relationship, repeated both in ritual and in everyday religious practice. This work is devoted to the consideration of this ritual movement as a form of expression of hierarchical attitude, as well as to the analysis of its reproduction in Islamic multimodal communication.

2. Theoretical foundations of the analysis

The analysis of the semantic difference between the initiator and the perceiver in Islamic culture is based on three theoretical foundations. The first is the procedural logic of Islamic thought, presented in the works of A.V. Smirnov. It is based on the distinction between the Agent, the Action, and the Endurer. God is thought of as the source of action, and man and the world as perceiving and realizing. This difference is not described in terms of positions or substances, but is built through the act of transmission, which sets the hierarchy of meanings. The theory of conceptual metaphor by J. Lakoff and M. Johnson allows us to explain how spatial landmarks form cognitive schemas used to distinguish and order meanings. Landmarks such as "up-down," "right-left," and "center-periphery" are anchored in bodily

experience and then used in thinking to organize relationships between different levels of significance.

Within the framework of this study, the spatial scheme "up" is formulated as an expression of the hierarchical relationship between the source of action and the perceiving subject. This distinction is reproduced through bodily practices, in which the structure of the relationship between God as initiator and man as receiver is fixed. Such a scheme has a fractal nature: the distinction between the source and the receiver is repeated at different levels, from theological categories to bodily expression in ritual and communication.

3. The Theological and Empirical Basis of the Dua Ritual Movement

In the Islamic tradition, the pronunciation of dua is accompanied by a stable bodily action – raising the hands with open palms. This movement is enshrined as normative and goes back to the practice of the Prophet Muhammad (peace and blessings be upon him). The hadiths describe how the Messenger of Allah raised his hands while making a supplication. This bodily act is perceived as a natural form of expressing a request, but within the framework of the Islamic worldview, it fixes the hierarchical difference between the supplicant and the Giver. Although the text of the Qur'an itself does not specify the position of the hands during du'a, the appeal to Allah is described in terms of direction: the supplication is lifted up, the request is directed upwards, and the bestowal of good comes from above. Thus, the vertical scheme formalizes the difference between the source of good and the needy. The very principle of attitude is important: God is the initiator, man is the acceptor.

The precepts within the framework of fiqh detail the form of the ritual movement: the position of the hands, the direction of the palms, the moment of their rise and fall. This emphasizes that the bodily act is part of normative practice, not an arbitrary gesture. The hands turned upwards bodily reinforce the semantic difference between Allah as the source and the one who prays as the supplicant.

Thus, the ritual movement of dua formalizes the hierarchical relationship between God and man, fixing it through a bodily scheme. This difference is reproduced both at the level of theological description and in empirical practice, setting a stable model of semantic order.

4. Metaphorical gestures and empirical research

Metaphorical gestures (Cienki, Müller, 2008) are bodily movements that express abstract relations and semantic differences that are not reducible to the indication of physical objects. In Islamic culture, such gestures often reproduce the structure of relationships enshrined in ritual practice. The movement of the hands in dua — raising the palms up — becomes a model through which the relationship between the initiator and the receiver is formed.

The empirical study included the analysis of videos of Muslim sermons (YouTube) and narrative interviews with practicing Muslim women. In sermons, there were cases where gestures reproduced the structure of the ritual movement of dua: raising the palms up, accompanying this movement with statements about God's mercy, sending good, and humility before Allah. In interviews, such gestures were noted when talking about prayer practices, personal requests, and the experience of turning to God.

The analysis showed that the gestures that reproduce the structure of the dua movement retain their semantic difference outside the ritual context. Raising your hands, even without formally reading the prayer, accompanies statements about hope, request, expectation of help from above. Bodily movement continues to shape the relationship between the source and the perceiver, maintaining the hierarchical structure of meaning.

In this way, the ritual movement of dua demonstrates the fractal nature of the Islamic worldview: the distinction between the source of action and the receiver is repeated both in ritual practice and in spontaneous bodily expression.

5. CONCLUSION

The ritual movement of dua formalizes not just an act of request, but also fixes the hierarchical relationship between God and man. The raising of the hands with open palms reflects the bodily fixed scheme of the difference between the Giver and the supplicant, between the source of the action and the receiver. This distinction, enshrined in prophetic practice and normative prescriptions, is reproduced not only in ritual but also in everyday communication.

Empirical analysis has shown that the structure of the dua movement continues to be actualized in gestures accompanying statements about hope, expectation of help, and recognition of dependence on the Divine will. This is a manifestation of the fractal nature of the Islamic worldview, in which the same distinction between the source and the receiver is repeated at different levels of religious practice.

Thus, the bodily formation of hierarchical relations through the movement of dua remains an important element of Islamic multimodal communication, ensuring the continuity of the semantic structure between ritual and everyday life.

REFERENCES

1. Nasibullov K.I. "Hierarchical Attitude" as a Semantic Basis of Arab-Muslim Culture: Experience of Applying the Fractal Theory in the Psychological Study of the Ritual Prayer "Namaz" // *Minbar. Islamic Studies*. 2020. № 13(1). Pp. 151–195.
2. Nasibullov K.I. Fractal Theory in Socio-Humanitarian Studies of Religion: On the New Possibilities of Studying "Procedural" Logic in the Arab-Muslim Picture of the World (after A.V. Smirnov) // *Minbar. Islamic Studies*. 2019. № 12(4). Pp. 1107–1130.
3. Smirnov A.V. Logika substnosti i logika protsessa: tawhid i problema divine'nykh atributov // В: «Rassyannoe» i «sobrannoe»: strategii organizatsii smyslovogo prostranstva v arabo-muslimskoy kul'ture. М.: Садра, Языки славянской культурой, 2015. С. 15–52.
4. Lakoff J., Johnson M. *Metaphors by which we live*. Lane. Moscow: Editorial URSS, 2004.
5. Nikolaeva E.V. K tipologii fractalov v teorii kul'tury [On the typology of fractals in the theory of culture]. Series 1: Regional Studies: Philosophy, History, Sociology, Jurisprudence, Political Science, Cultural Studies. 2013. № 1(113). Pp. 226–232.
6. Naziri D.A. *Prayer of the Messenger of Allah*. Kazan: Religious Education, 2006.
7. Grishina E.A. *Russian gestures from a linguistic point of view (corpus studies)*. Moscow, YASK Publ., 2017.
8. Mandelbrot B. *Fractal geometry of nature*. Moscow: Institute of Computer Research, 2002.