



RELIGIOUS-ARTISTIC WORKS AND THEIR GENRE CHARACTERISTICS(XVII-XIX CENTURIES)

Lola Azimova

PhD student at the International Islamic Academy of Uzbekistan

Abstract: In this article the Religious-artistic literature of the XVII-XIX centuries, their genre features were classified and subjected to scientific analysis, scientific generalizations were given in the literature of the same period and certain conclusions were made.

Key words: Islam, idea, genre, tazkira, history, short story, nasr, poetry, hagiographic, religion, literature, humanism, enlightenment, spirituality, narration, period, folk books, prophet, generation, source, image, tasawwuf, nation, description, classification, plot, thought.

Religious literature is a work that artistically expresses the ideas, principles, concepts and ideals of Islam, and has found its place in Turkic literature as a source of writings. In the creation of such a category of works, the influence of hagiographic works, which arose mainly in Arabic literature, was of paramount importance.

Initially, hagiographic works in Arabic literature were written about Muhammad (p.b.u.h.) reflected about his life. In particular, the companions' messages about the Prophet, and such works of IbnIshaq and IbnHisham as "Siyrat an – Nabiyy" in the second half of the VIII-IX centuries are the first examples of hagiographic literature¹. In addition, it is also possible to mention works about the life and military marches of the prophet Muhammad (p.b.u.h.) as "the book of conquest of the countries", "the book of military trips" ("kitab al-Maghazi"), in which the messages about his life, his military march are concentrated². Since the first half of the X-XII century, a large number of hagiographic works began to appear in Persian and Turkish languages under the

¹ Беляев Е.А. Арабы, ислам и арабский халифат в раннем средневековье, – М.: Наука, 1960. – С. 86-87.

² Назаров Б. Ислом агиографияси тизимида мақомотнинг ўрни ва унинг бадиий-услубий хусусиятлари (Баҳоуддин Накшбанд мақомотлари асосида). Филол.фан.док.дис... – Т.:2000. – Б.20.



influence of these first written sources³. In this respect, religious and artistic literature, which was created in the Turkic language, also developed and improved mainly in two ways:

Firstly, historical figures are works of didactic, historical-combative character, reflecting the life, activities and heroism of Prophets, companions: NasiruddinRabghuzi "QasiRabghuzi "(XIV century), Durbek "Yusuf and Zulayho "(XIV - XV century), "Qisasulanbiyo" and others.

Secondly, the works of *Sheikhs*, saints, thinkers, poets, as well as their life in the *manoqib*, *maqomas* or *Sufi* character. In particular, AbulMuhsinBaqir's (XIV century) "MaqomotiBahouddinNaqshband" (XIV century), Abulhaykhoja's (XV century) "MaqomotiKhojaUbaydullahAhror", Fahriddin Ali Safi's (XV century) "RashahotAin al-Hayat" and others. The didactic character is strong in both manifestations of the works of this religious content.

Religious-artistic literature is mainly an hagiographic work in scientific research, that is, works that have arisen in combination with the genre of biography and adventure. The following are characteristic of it:

- 1) artistic portrayal of historical reality and showing ideological foundations;
- 2) add imaginary characters and emphasize the aesthetic aspect of the work;
- 3) giving religious shade to non-religious national realities, events and situations;
- 4) describing national conditions and traditions in a religious way;
- 5) Incorporation of religious ideas into the minds of the common people⁴.

³Беляев Е.А. Арабы, ислам и арабский халифат в раннем средневековье, – М.: Наука, 1960.– С.23.

⁴Литературная новая энциклопедическая словарь. – М.: Мысль. 2003. – С.105-106.



This aspect is one of the features inherent in the essence and content of works of the XVII-XIX centuries. During this period, stories under the name "folk's books" were produced on various topics by historical, artistic works, tazkira, *Beyaz*, *manokibs* and talented creative people who came out of the people.

In this respect, religious and artistic works of the XVII-XIX centuries can be seen in the following genres:

1. *The enlightenment of Islamic ideas in works of historical character, in particular,*

MunisKhwarazmi's "Firdavs-ul-Iqbal", AbulghaziBahodirkhan's "Shajaraitarokima" and "Shajaraiturk", Kari RahmatulluVozezh's "Ihfatulahbab", Muhammad Amin Yarakchi's "Muhittavorix", Mirmuhammad Amin Bukhari's "Ubaydullanoma", Roqim's "TarihnamaiRoqim"⁵ etc. Although these works are not related directly to the religious content, but when the works begin with traditional praise *hamd*, *na't*, or when it comes to the activities of historical figures, the Islamic pillars, from the point of view of the mention of its noble ideas, show that historical works are somehow not deprived of a religious nature.

2. *The expression of religious ideas in Tazkiras.* Mutribiy's "Tazkirat al shuaro", Muhammad Bade'MalehoSamarqandi's "MuzakirulAshab", Muhammad Yusuf Bayani's "ShajaraiKhwarazmshoh", FazliNamangani's "Majmuaishoiron" and others. These Tazkiras also begin with traditional praise and *n'at*, and then go on to describe the life and activities of the hero. It should be noted that the beginning of the work with praise was considered a traditional aspect of classical literature, a distinctive feature. After all, praise and blessings are to show the weakness of the servant, the need for the Lord who created infinity, the need to be close to Allah and the Prophet(p.b.u.h.) and to show the

⁵ Абдуллаев В. Ўзбек адабиёти тарихи. 2- китоб. – Т.: Ўқитувчи, 1967. – Б.11-12.



faithfulness to The Messenger of Allah and follow his way and in this way narrator tries to educate the masses through imposition⁶. For example, FazliNamanganiin his “Majmua’iShai’ran” began the structure of the work with praise, *na’t* and brief poetic characteristics of the show, which was included in the book.

In addition, in Tazkiras, the works of poets, lyrical poems are transferred from the point of view of their *Shaikh, Pir-Murid* relations and genealogy from the point of view of the genealogy of *Chahoryors* or sufi persons. In particular, Muhammad Yusuf Bayani says that in his work " ShajaraiKhwarazmshah "says thatHazratJonmuhammad is the discipleof HasanQuliAzizaniof Khwarazmi"⁷, and HasankuliAhsani (who lived in the year of 1040hijri or 1630C.E).

3. *Artistic expression of religious-irfanian ideas in the Nazmi and Nasri styleworks.* Religious and *Sufi* ideas are praised in the prose and theoretical heritage these following scholarsSufi Olloyor (1644-1724), BaburahimMashrab (1640-1711), KhujanazarHuvaydo (1704-1780), Uvaysiy (1779-1845), Nadira (1792-1842), TurdiFaragiy (XVII century-1699), Nishatiy (XVIII century), Roqim (1742-1814), Ravnaq (1725-1805), Andalib (1712-1776/80). Overall, Uzbek classical literature cannot be imagined without religious-mystical ideas. Islamic ideas or Sufi views are so absorbed that this process that it gives information about the religious environment and education of that time, and secondly, literature shows that religious-moral, Sufi ideas prevail in life at that time. In the religious-moral views, advice, the poet's repentance from sins, the monarchy of Creation prevails, whereas in mystical views, the relationship of the *Pir-Murid*, the aspiration of the lyrical hero (*Ashik*)to the true guardian

⁶ Раҳматуллоҳ.Н. Соз билан суҳбат. – Т.: “Наврўз”, 2015. – Б. 5, 7

⁷ Абдуллаев В.Ўзбек адабиёти тарихи. 2-китоб. – Т.: Ўқитувчи, 1967. – Б.31



(*Ma'shuqa*), expressed love as gaining perfection by binding love to the Creator are illuminated.

In particular, in the work of Sufi Olloyor, praise, *na't*, as well as *Sufi-irfanistic* aspects are manifested in harmony and concord. The author begins with traditional praise and *na't*.

In the legacy of Boborahim Mashrab glorious lyrical heritage, one can see that the image of a godly lover, who fought spiritually for the idea of monotheism, is represented by such figurative concepts and symbols as "*junun*", "*jonon*", "*yor*", "*may*", "*mahshuk*", "*parvona*". Mashrab placed strong belief into "Nasimi and the famous *Sufi* and the Saint Mansur Hallaj seeing them as his strong disciples". In particular, he walks the path of Hallaj, joining with his lyrical hero, saying: "may I drink, this is not an ordinary wine, this is a wine of Revelation, and those who drink this wine do not have any sorrow, even if the famous thinker Mansur hangs on the arms, he is happy, because with the wine of Revelation his body merges with theology"⁸.

It is known that one of the main requirements in mysticism is the concept of love, "it is the power that leads a person to enlightenment, the sacred fire that cleanses a person from the material basis, causes a state of affairs"⁹. It is also this kind of love that Mashrab receives "attraction" from the "Holy Fire". Such "attraction" touched love and his spiritual state was expressed in lyrical poetries. Particularly:

Ishqmazhabidazuhdutaqvochidayolmas,

Tasbihusano,zuhduibodatchidayolmas.

⁸ Ҳошимхонов Н. Бобораҳим Машраб ва XVII-XVIII асрларда ижтимоий-ахлоқий фикр ривож. Автореферат. Самарқанд. 2018. – Б 17.

⁹ Комилов Н. Тасаввуф. – Т.: Movarounnah r –O'zbekiston, 2009. – Б 43.



Philosophical and moral ideas such as not to give love to the world, not to be deceived by its transient enthusiasm, nagging, keeping the soul pure to the Creator as a worthy servant are also put forward:

*Ko'ngildadunyoningzarrachamehribo'lmayinmenda,
Seni deb ikkiolamdinkechib,bezoraMashrabman...*

It is known that Yusuf (a.s.)'s beauty is sung widely in Oriental literature and written works of different genres. In particular, loved ones was able to express his beloved face to the beauty of Yusuf. In particular, Mashrab also widely resigned to this process in his lyrical heritage, relocating the attributes inherent in the prophets to the delightful definition-description through the art of *talmeh*. That is:

*Yusufsifatuljilvaqilibchiqsaqoshimg'a,
Meno'rgulayin, Ka'baubutxonatasadduq...¹⁰*

In general, the gazelles of a religious-irfanistic character embody high moral qualities in themselves, which give lessons from humanity, become a worthy servant of Allah and call for meaningful life. Meanwhile, in the gazelles, one can see the concept of striving for divine love through earthly love, going to reality through metaphors. MuhammadniozNishati, Roqim, PahlavonquliRavnaq,TurdiFaraghi who lived in these periods, earned more secularism, reality than divine love. That is, through love for a person goes towards divine love.

4. *Interpretation of religious ideas in folk books.* Within the framework of folk books¹¹, the coverage of the themes of the stories in life is wide, ranging

¹⁰Ўзбек адабиёти. 4 томлик, 3-том, –Т.: ЎзР. Давлат бадиий адабиёт нашриёти, 1959. – Б.306, 314.

¹¹Иброхим Адхам қиссаси. Сўзбоши муаллифи Б. Саримсоқов. – Т.: Ёзувчи, 1991. – Б.3– 5.



from the glorification of such ideas as freedom of the land, heroism of the people, bravery, and courage, the ideas of Holy Qur'an, the way of spiritual life of the Saints, the *sheikhs* of the *tariqa*, the prophets, the courageous actions of the companions are depicted in a literary way. More folklore-specific elements are leading in stories such as "Tahir and Zuhra", "KitabiSanobar", "Yusufbek and Ahmadbek", "MalikaiDilorom", "KissaiSayfulmulk", which are based on the rewritten variants of the epic reflecting the national heroism¹², the written literature has a leading feature in works based on samples of classical literature such as "Yusuf and Zulayho", "Qisasulanbiyo", "Hakim OtaKitobi", "DevonaiMashrab"¹³. In addition, religious narratives, such as QissaiQasim", "Chordarvesh", "Kissai Ibrahim Adham", "Akhtamnamə", "KissaiZaynularab", "KissaiZufunun", "stories of Hadrat Ali", "BoboRavshan", "Kissaichahoryor", "Kissai Imam Hussein", "KissaiKarbalo", which are translated from Persian-Tajik or based on their variants, are predominant in Uzbek literature and they are dominated by the tone, style, visual means, and simplicity of the language typical of folklore. Religious stories have had a strong influence on the spiritual world and spiritual development of the people for centuries, and until recently, many of them were loved and read by storytellers at various gatherings and special evenings¹⁴. In this respect, stories of religious content can also be divided into two groups, respectively, as noted above:

Firstly, stories in the mystical spirit, which reflected the life of a historical person, poet or *tariqa* leaders.

¹²Ўзбекистон миллий энциклопедияси. – Т.: “Ўзбекистон миллий энциклопедияси” Давлат илмий нашриёти, 2005. – Б. 22– 23.

¹³Бобоев М. Халқ китобларидаги бир бошлама ҳақида // Ўзбек тили ва адабиёти, 2003. –№1.– Б. 25.

¹⁴Ҳазрат Али ҳақида қиссалар. Нашрга тайёрловчи ва сўзбоши муаллифи С.Рафиддинов. – Т.: Фан, 1992. – Б.4.



Secondly, the works that illuminated the life of prophets, companions or persons who have shown enthusiasm in religion.

The stories in the first group can be included such as "The story of Abraham Adham", "The story of MirzoHamdam", etc. These works are written in prose or prose poetry, and the life, practical activity and spiritual rise in the sect are described as interesting characteristic of people's work. At this time, the spiritual way of life of *tariqasheiks* is shown as a lesson. In particular, dervish in the image of the poet Mashrab in the book "The Story Mashrab" is an ideal image of a man, a saint who, passing through the world's stuffs, enjoys a poor lifestyle.

In the "story of MirzoHamdam", the relationship between Abdurahman Jami and the young man MirzoHamdam'sPirMurid is described. The spiritual rise of Abdurahman Jami in the *tariqa* is lit up in a figurative way. Through the image of MirzoHamdam, however, Sufi ideas were expressed, such as love for God, glorifying his beauty¹⁵ and eventually reaching his will.

Also in the work "The story of Abraham Adham", Ibrahim Adham's departure from the materialistic state, and the spiritual rise, the aspiration for perfection, the progress of the *tariqa* to the stage of enlightenment are described as interesting by artistic means. In the course of the work, Abraham Adham is known as the guardian of the fire, who passed through the world, was given riyadha, and on this path was purified spiritually and reached spiritual perfection.

The stories in the second group can include "Yusuf and Zulayho", "Akhtamname", "the stories of Hazrat Ali", "BoboRavshan", "Kissaichahoryor", "Musibatnamai Turk", "Kissai Imam

¹⁵ Мирзо Ҳамдам киссаси. – Т., Фан, 1998. – Б. 4-6.



Hussein" and others. In particular, in the Qur'an, the story of Yusuf and Zulayha, which was influenced by Rabguzi's The Story of Rabguzi, the Prophet Yusuf (as) faced difficulties and hardships. His generosity is described artistically and figuratively through the image of Zulayha. Also, Muhammad (p.b.u.h.) grandchildren, dead (r.a.) and Fatima (r.a.) many other such stories as "Musabatnomaiturkiy", "Kissai Imam Hussein" and others, which express the tragedy of his child Imam Hussein (626-680) in an artistic way. The works also cover the history of the Prophets, the tragedies in their lives, the birth of Muhammad (peace be upon him), his deeds and the activities of the Companions are also taken part. These events are connected with the tragedy of Imam Hussein and are told that the bloody events, whose fate was written in the beginning, will certainly take place. The life of the prophets, companions and the events of Karbala are lit up in a special artistic way. The authors accepted the Hussein tragedy as the most sad, unhappy reality in the history of Islam, insisting on this position and giving an artistic gloss. In particular, the following examples are cited in the 12244 inventor manual, stored in the fund of the hands of the Institute of Oriental Studies of Uzbekistan, as "Imam Hussein the King has been stained with blood and wept to tell this longing:

Oyobobom, holimniko'r, tilayin,

Bujafodanqandog'iloj aylayin,

Jon halqumgayetibkeldinaylayin,

Zorqolibon, Xudoyimgayig'layin... (7.bsahifa).

Imam Hussein was taken to the pen as the hero's spiritual anguish of nonsense, oppression, worldliness, the evils of the world in general, through the appeal to Allah, in the *monajah* that was said before his death. In his work "MusibatnamaiTurki", the Life of Ibrahim (a.s.), his son Ismail (a.s.) the coming of the Prophet Muhammad (s.a.w.) into the world, the spread of his descendants



on Earth. Interesting events and companions related to the connection to go to Abu Bakr (r.a.), Omar (r.a.), Osman (r.a.), Ali (r.a.) the period of caliphate is briefly cited, followed by a statement of the events of Imam Hassan and Imam Hussein. Each event serves to illuminate the tragedy of Imam Hussein.

Thus, religious-artistic literature attracts attention with its possession of characteristic features. From the points highlighted in this regard, one can draw the following conclusions:

Firstly, the emergence of religious and artistic literature in the Turkic language was influenced by this form of direction in Arabic and Persian literature, and this literature is characteristic of the harmony of the religious and secular spirit, the basis of historical reality, poetic painting and ideological enlightenment.

Secondly, the features of the genre of religious and artistic works of the XVII-XIX centuries determine their variety in Uzbek literature and variety in their essence. The peculiarity of this genre is based on the fact that religious-historical personalities, along with the image of the siyrah and the image of heroism, are strong in mystical character, the spiritual ascent of the sheikhs, their aspirations on the path of perfection, etc.

Thirdly, religious and artistic works of the XVII-XIX centuries provided an opportunity to obtain general information about the literary and educational life, as well as knowledge about the style of people's thinking, artistic views.

Fourth, the religious and artistic works existing in the Uzbek literature as the spiritual aspect of the people have gained high spiritual and educational significance and have been loved and read as the spiritual property of the people and taught from morality.

In general, religious and artistic works of the XVII-XIX centuries are important not only in terms of showing the peculiarities of literature of Uzbek



classical literature, but also in terms of moral aspect of society, its role in determining educational activity.