



APPLICATION OF MUSLIM AGIOGRAPHY IN XIX CENTURY

KARAKALPAK LYRICS

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Nineteenth-century Karakalpak literature has been studied overall by most scholars. We know that the intensive study of artistic and aesthetic sources of the Karakalpak lyric poetry of the XIX century is one of the most important issues of today [1.113]. Scientist Q. Jarimbetov suggested that artistic and aesthetic sources of Ajiniyaz's lyrics be studied by systematizing. In this regard, we have set ourselves the goal of looking over the importance of religious sources in 19th-century Karakalpak lyric poetry.

"Because of the role of The Mecca of Islamic culture and the holy book of all Muslim nations, the Holy Quran in the lives of scholars and literary figures, countries during the fourteenth century, its literary influence and honor is worth to deep scientific and religious study. The themes of the Qur'an became ingrained in the literature of the peoples who embraced Islam, and was closely connected with the regional religious beliefs and traditions"[2.47] - said the scientist H. Karomatov. According to him, "It is necessary to study the east literary process in order to determine the Uzbek literature and the reasons for its influence on it. This process is directly related to Islamic themes and requires a deep understanding of both the teachings of the Qur'an and the surahs."

We can see the view points about that in the Karakalpak literature, as well as Uzbek literature, themes of the lyrics of the poets of the XIX century were irrigated with the themes of the Qur'an from the works of K. Mambetov, H. Hamidov, Q. Jarimbetov [3].



In order to deepen these views, we will try to analyze the works of Berdak, Kunkhozha, Ajiniyaz, Otesh. In Berdak's poem "Mag'anber (Give Me)", which has been discussed by many scholars, the material of the written data on the biographies of mythical people (Muslim agiography) was widely used as a plot. In this regard, the scientist H.Khamidov and Professor S.Bahadyrova wrote scientific articles with valuable opinions [4]. In his book "Mifan'izlardin' jazbaa'debiyattaqollaniliwi (The use of myths and legends in the written literature)" T.Keruenov studied dividing "The use of myths and legends till Islam in the Karakalpak poetry of the XIX century", "The use of myths and legends related to Islam in poetry" and gave scientific, theoretical informations. If we pay attention to the lines of the song: If I go wrong, it will be my sin, Give my heart the light of righteousness [5.48].

We pay attention to the use of the word "light" in these lines, if we compare it with the following lines of the representative of the Turkic literature of the XI century H.A.Yassawi: in my eight the road was opened from eight side, the light was scattered on my head by telling wisdom

The word "light" has a symbolic meaning in Islamic and Sufi literature, and Muhammad alayhis-salam also spoke about the light of Islam. He likens the Qur'an to light. In verse 35 of Sura 24, it is clearly stated: Alawiddin Mansur's translation is: "Allah created the light of the heavens and the earth (that is, He created them all from nothing, and visible. He explained the light (in the heart of a believer) is like to a stair, on it a lamp, the lamp in a bottle, a bottle like to a star. It does not belong to the east or the west, but is probably lighted with the oil of the blessed olive tree in the middle of the earth. God bestows this light on whomever He wills[2.47].



H.A.Yassawi says that he was fortunate to tell wisdom through this "light". Berdak must have meant this "light" through this series of songs.

We can still continue our views:

U'stinenjolberseneten'iz – da'rya, Give me a way on you sea and the river,

Menitozdirmasanezamangiria, If you don't let me down the time,

Min' jildan son' qandayboladidu'nya, What will the world be like in a thousand years?

Ko'reyin, Luqmannin' uzaqo'mirinber, Let me see, give Lukman a long life [6.49].

In the first line of the song it's told about a passage of the sea. Verse 50 of Surat al-Baqara in the Qur'an states the following: "Remember because of you the sea was divided (to twelve), saved you, the troops of Firaun were sunk at your eyes" [6].

This verse was explained deeply and said like this: " From the sea the twelve road were opened, after passing the troops of Musa, followed them the troops of Firauln and after they came the middle of sea, Allahutala sent the water and Firaun with his troops were sunk.

So, we once again testify to the influence of the surahs of the Holy Quran, the holy book of our religion, on the formation of the aesthetic views of the Karakalpak poets of the XIX century. We know that the teachings of Sufism are a major trend in the work of Islam, and that the main issue it raises is man and his relationship to God [7.6].



The piri of mystical science H.A.Yassawi abstains from world troubles and then surrenders to Allah with an open heart. The result is a paniy.

Holisbo'lib,muxlisbo'lib, fanobo'ldim, Being honest,being a fan, I became a fano,

Fanofillahmakonigaoldimmano, I took mean to a fanofillah station.

This wisdom of Yassawi corresponds to the three stages of the Sufi life described by Mansur Hallaj (858-922) – justified H.Karomatov [2.47]. The first is tahzib, that is, abstaining from lust and abstaining from desire, and repenting. H.A.Yassawi describes the first stage through the lines of "being obedient (to be free) and being open (fan)."

- The second stage is purity, that is, the stage of avoiding human qualities, which is the attainment of "fanoanafsof-al-bashariya." In this sense, in the second stage, he says, "I became a fano" - "I became a paniy."

In mysticism, "fano (paniy)" means to destroy oneself, to forsake everything, and to worship the divinity. Referring to verse 26 of Surah 55 of the Holy Qur'an (Kallumanalayhofonin) its meaning is all creatures (on earth) are paniy (vanished). This is in A.Mansur's translation: "(er) yuzidagibarchajanzotfoniidir", in Altynxuntur's translation: "Kimkiyeryuzidadurfanobo'lg'uvchidir", and in Uyghur: "Zaminningustidagihammayuqaladu", in English: Everything on earth will disappear.

Both translations in the Uzbek language retain the main meaning and clearly use the words "fony", "fano". The use of the words “vanish” and “disappear” in the Uyghur and English translations in an impartial manner provides valuable information about that they help to understand the words



“fano” (subject) correctly. From this we can give the conclusion that in the science of sauuyf, on its philosophy mainly “by mental and physical purification, cleansing, by adjustment of the spirit and the body to be risen to the degree of perfect man, and at last if it bestows, to be worth to see the face of Allohutala [2.7].Karakalpakpoets of the XIX century also used the word "panyi" in their poems. For example:

Bu dunyafaniiydurpayyaniyo'qdir, This world is **panyi**, no limit,

Mo'hminlergeonin' shadligijoqti,Believers were not happy about it [6.54].

Ko'ptiko'rgenqariyani, An old man who has seen a lot,

Aqtarippa'niy**du'nyani**. Looking for the panyi world [6.116].

In this context, it means that this world is fleeting, that is, it corresponds to the meaning in Surat al-Qur'an.

In this regard, a famous scientistK.Mambetov wrote in his scientific essay "Azhiniyaz". Azhiniyaz considers this world to be "panii" (transient). That is, the world itself is like a caravanserai. Mankind stumbles on the earth and then travels to the underworld. That's why, this world is a world of control the human. Then you will be held accountable for the good and the bad in your life.
”

Men a'ylesembir-birbayan, I'll tell you one story after another,

Paniyermishushbuja'ha'n. This world is pani - cites the example of Azhiniyaz's poems.



Thus, we can see that in the Karakalpak lyric of the epoch we are talking about, the word "panii" was used to say that this world is transitory. Let's fill in the examples:

Ziywaraytar, endi ne haling keshar, Ziyuar will say, "How are you now?"

Yashukun, yatanglakarwanin' ko'sha'r, Yashukun, lie down and the caravan moves,

Saw bolsangbasin'aharbiritushar, If you are healthy, each one will fall on your head,

Biywa'payarpaniydunyayan'lydyTheunfaithful girl like fani world [8.16].

In these lines we see that the poet used the simile to simulate the girl to fani world. Thus, we can see that by deep understanding of religious concepts, poet used them even as a means of art. And let's pay attention to the following lines

Qonoqkelseariqoyma, If a guest comes, don't put further,

Semizinibilayqoyma, Don't put fat like that,

Bu dunyagako'n'ilqoyma, Don't pay attention to this world,

Paniydunyo'terketerThefani world will pass away [8.102].

We know that most of Azhiniyaz's songs are didactic lyrics. In order to propagate to the younger generation the qualities related to our nation he tried to tell that we are guests of this world; this world is left from whoever. And in the song "Nasiyhat" he concluded the lines "Ayfani-sendin" as the rhyme of each row.



The theme of patience can also be found in the songs of our poets. In this regard, H.Karomatov says in his work: "In every case, the idea of the beauty of patience begins with the surah" Yusuf "and occupies a special place in the history of Islamic literature", as an example he gives the examples of poems of Yusuf Has Hajib.

Ba'rsheisteha'masiqpa, sabirliboloylapko'r, Do not hurry in everything, be patient, think,

Sabirliinsanlarmaqsetinejetedi. Patient people achieve their goals.

Qashanqa'ha'rin' kelseo'zin'di tut, sabirlibol, When you are angry, restrain yourself, be patient,

Sabirlikisinin' quwanishialdinda. The patient person's happiness is ahead,

Sabirqilg'il, sabiretiwinsanlardin' a'deti, Be patient, the habit of people to be patient,

Sabirqilsadamko'kke de joltabadi, If he was patient, he would find his way to heaven,- he said and he showed these rows to as example of the Prophet Yusuf. He says he achieved greatness through patience, and that he gained patience and prestige because of his full faith even in prison.

Let's pay attention to the following lines of Kunkhozha, which correspond to these lines:

Sabirettimhaqisine, I have persevered in the cause of truth.

Untaldimaziw tisane, Crumbled on aziw teeth,

Zalimmo'hminnin' isine, To the work of believer,



O'zimo'lme ydarimadim. I did not fit by not dying [9.16].

These lines are in line with the above-mentioned idea of patience. An example of this is the proverbs that are part of the rich folklore of our people: "Sabirtu'bi sari altin (the bottom of patience is yellow gold)", "Sarg'ayg'anjetermuratqa (patient person achieves his goal)" – it's even absorb on people's mind.

It is necessary to summarize our thoughts and say that the religious sources are one of the artistic and aesthetic sources of the Karakalpak lyric poetry of the XIX century, as well as folklore. Because it absorbed in the hearts and minds of us, the people of Karakalpakstanas "unwritten rules" and is rooted in our souls and spirits through our blood.

Literature

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Resume. In this article, religious sources are studied in the poetry of 19th century Karakalpak poets and the texts are analyzed. Here mainly the role of the Muslim holy book, the Qur'an, and its narrations with Muslim mythology is discussed.

Key words:literary aesthetic source, religious source, Sufism.