

INTERTEXTUALITY IN RELIGIOUS AND EDUCATIONAL POETRY OF THE
INDEPENDENCE PERIOD

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Abstrakt: The purpose of this article is to research the guidelines for using the Qur'anic verses and hadiths reflected in the religious-educational poetry of the independent literature for artistic purposes, to reveal the characteristics of the Uzbek literature of the period of independence through the analysis of the poems on the religious-educational topic, and to reveal the socio-philosophical worldview of the creators of the time. consists of scientific-theoretical justification of the flow of thought from the point of view of literary studies. Also, in the development of the religious-educational theme in Uzbek poetry of the period of independence, attention is paid to Islamic ideas in poems created under the influence of the Holy Qur'an and hadith, artistic skills of poets, artistic arts and the phenomenon of intertextuality.

Key words: Poetry in the period of independence, religious-educational direction, interpretation of hadith, intertextuality, quotation.

When examining the Uzbek poetry of the independence period, one observes the vibrant reflection of the social realities and spiritual life of the era in its literary processes. The ideas addressing the fate of the nation, the beauty of love and loyalty, the supreme virtues of humanity, and the essence of justice and truth are vividly expressed. Alongside these, the artistic interpretations of human enlightenment, faith, and belief as literary-aesthetic principles have significantly contributed to the development of artistic thought. Poetry imbued with religious and educational spirit, embodying classical traditions, emerged as a distinct direction in this period's literature. The traditions of the *arba'in* genre in classical Uzbek literature were revitalized in the works of contemporary poets in a renewed form. A closer look at the literary landscape of the period reveals the artistic interpretations of religious and educational themes, the diverse lyrical experiences of poets, and the spiritual ideas embedded in artistic expressions. These elements collectively aim to glorify universal virtues such as honesty, morality, trust, faith, goodness, and prosperity. The primary artistic goal of religious and educational poetry is to serve as a medium for moral and ethical reflection, highlighting the poet's unique creative individuality and its influence on human spirituality. The essence of religious and educational themes often incorporates the meanings of Qur'anic verses and hadiths, showcasing the continuity of classical artistic traditions in the poetry of the period. These religious concepts are seamlessly integrated into the content of the poems, achieving a profound harmony between form and meaning.

Thus, during the independence years, the religious and educational works in Uzbek poetry not only enriched contemporary literature but also illuminated the human spirit with the light of enlightenment. By instilling goodness and purity, these works sought to transform and refine the psychology and spirituality of contemporary individuals. This objective became a primary focus and guiding principle of poets during this era. Notable examples include the works of Abdulla Oripov, Jamol Kamol, Fozil Zohid, Asqar Mahkam, Sirojiddin Sayyid, A'zam O'ktam, and Nodira Afoqova, which serve as exemplary artistic creations defining the history of independence-era poetry and are integral to its literary heritage. The poetic nature of religious and

educational works reveals each poet's creative style, their reverence for the art of words, their philosophical and aesthetic worldview, and their unique mastery in employing language. At this juncture, it is essential to discuss the phenomenon of intertextuality in the poetry of the independence period. In particular, attention must be given to its role in enhancing the quality of religious and educational poetry. The art of citation holds a unique place as an intertextual unit in these works. Intertexts provide convenience for recipients, especially in understanding religious and educational works. To explore the historical significance of citations, references were made to some sources in literary studies. Among these, Atoulloh Mahmud Husayniy's insights in his work *Badoye us-sanoye* served as valuable theoretical resources regarding the art of citation.

The genesis and theoretical framework of the art of citation (*iqtibos*) have been thoroughly examined by literary scholar Olimjon Davlatov in his research [1]. While exploring Arab and Persian sources on the subject, the scholar observes:

"In the early medieval sources of Arabic literary studies concerning the science of rhetoric (badi'), we could not find any information about the art of citation. Similarly, the earliest monuments of classical Persian literary studies—Tarjuman al-Balagha, Hadaiq al-Sehr, Al-Mo'jam, and Hadaiq al-Haqa'iq—do not classify citation as a distinct literary device" [1:14].

Davlatov goes on to provide a comprehensive conclusion about the earliest mentions of the art of citation in scholarly sources: *"The first mention of this can be found in Atoulloh Husayniy's Badoyi' us-Sanoyi and Husayn Va'iz Kashifi's Badoyi' ul-Afkar fi Sanayi' al-Ash'ar"* [1:16].

In discussing his perspectives on the evolution of this art form, Davlatov identifies several key factors in its development. He notes that the art of citation was documented in literary sources as early as the 15th century, but even before that, examples of citations from the Qur'an or hadith can be found in the works of poets such as **Sanai, Yasavi, Yusuf Balasaguni, Sa'di, Mawlavi, and Hafiz**. As Davlatov states: *"No matter which poet's collection you open, you will encounter verses or couplets explicitly quoting Qur'anic verses or hadiths"* [1:17]. These insights represent critical evidence in the literary study of the theory of citation. Indeed, according to Atoulloh Husayniy: *"Citation is the incorporation of something from the Qur'an or hadith into speech without explicitly indicating that it originates from these sources"* [2:242-243]. Turning our attention to the poetry of prominent representatives of Uzbek literature during the independence period, we can observe how citations have been skillfully incorporated. For example, the fundamental expression of a Muslim's faith, *La ilaha illallah* ("There is no god but Allah"), has been used as a citation in several poems by **Fozil Zohid**.

"La ilaha illalloh, la ilaha illalloh!

Qavmim! Men musulmonman, barchalaring bo'l ogoh!" [3:70]

Or in another instance:

"La ilaha illalloh" deganni g'olib ayla,

Toatga rog'ib ayla, vaslingga tolib ayla!" [3:71]

These lines are from the poem *Sabr Guli*, where the poet narrates, in poetic form, the story of the Prophet Muhammad's (peace be upon him) son-in-law, Abul-As, a former polytheist who embraced Islam.

Similarly, in the poem *Robitai Mavt* (The Bond of Death), the poet reflects on human mortality. The line *La ilaha illallah* is used to illustrate the lirik subject's acknowledgment of life's transience and reliance on faith:

"Dedim, iblis sharridan asra, Oллоh,

Tilga keldi 'La ilaha illalloh'." [3:71]

The poem also addresses the inevitability of death and the danger of disbelief, advising the reader:

"Do not fall into disbelief with the thought, 'The dead will not return.'"

In addition, the poem incorporates the phrase *Allahu Akbar* as a citation, expressing the subject's isolation during collective prayer:

"Keldi takbir sasi 'Oллоhu akbar!'"

Barcha toatda qoyim, men yakka kar!" [3:117]

The use of *La ilaha illallah* as a refrain or thematic element is not limited to Fozil Zohid's works. It also appears in the poetry of Ubaydullah Khan, a descendant of the Shaybanid dynasty and a follower of the Yassavi school. His devotion is evident in his mystical verses, where the sacred phrase is central to the poetic rhythm and spiritual essence:

"Mo'min aytur. Ey valiy, laa iloha illalloh,

Ham valiy, ham nabi, laa iloha illalloh."

Or in another couplet:

"Hardam qolmang hayratda, biling kiror jannatda,

Kim desa so'z so'ngida: laa iloha illalloh!" [4:121]

In Ubaydullah Khan's *151st Hikmat*, consisting of ten couplets, *La ilaha illallah* serves as a refrain, enriching the spiritual and poetic fabric of the work. Each couplet incorporates the phrase, demonstrating its profound impact as both a literary and religious motif.

Poet Abdulla Oripov has masterfully celebrated genuine human qualities such as kindness, honesty, integrity, and truthfulness in his poetry, using the artistic devices that have adorned classical literature for centuries. In his works, Quranic verses are often quoted directly, while the meanings of Hadiths are integrated through the literary device of 'aqd'. According to sources on classical Uzbek literary criticism, **"the comparative analysis of classical literary sources demonstrates that Quranic verses and Hadiths are incorporated not through tazmin (inclusion) or mulamma' (multilingual integration) but as independent spiritual artistic devices – iqtibos (quotation) and aqd (contract or pact)" [1:19].**

In his poem *"Qum fa anzir!"* from the poetic cycle *"Haj Daftari"*, Abdulla Oripov incorporates the second verse of the Quranic chapter *Al-Muddathir* (which contains 56 verses revealed in Mecca):

"Qum fa anzir! – Rise and warn,

Difficulties still lie ahead.

Qum fa anzir! – Rise and warn,

The disbelievers shall burn in the fire!" [5:198]

The chapter begins with the verses:

"O you who are covered up! Arise and warn! And magnify your Lord! And purify your garments!" [6:575].

The artistic mastery of the poet is evident in how the verse "*Qum fa anzir! – Rise and warn!*" conveys the spirit of the prophetic message while also symbolically calling for national self-awareness. The lines "*Difficulties still lie ahead*" and "*The disbelievers shall burn in the fire*" serve as a metaphorical call for a nation under oppression to rise up and fight for its identity. The poem's concluding lines incorporate the third verse of *Al-Muddathir* — "*Wa rabbaka fakabbir*" (And magnify your Lord) — into the poetic structure as:

"Always magnify your Lord."

This transformation of the Quranic verse into poetry enhances the expression of the lyrical persona's nature and purpose.

Use of *Qum fa anzir* in Abdul Jalil's "*Mother of Miracles*"

The same Quranic quotation, "*Qum fa anzir!*", appears in Abdul Jalil's poem "*Mother of Miracles*", which depicts the meeting between Prophet Muhammad (peace be upon him) and Angel Jibreel (Gabriel) in the cave of Hira:

"From the Throne, the blessed light descended upon you,

A sacred love – a divine state.

Now until the Day of Judgment, upon your shoulders rests

'Qum fa anzir!' – a call to faith!" [7:17]

Here, the Quranic verse is poetically woven into the narrative of the Prophet's mission to guide humanity, emphasizing its eternal and universal significance.

Poet Asqar Mahkam also demonstrates remarkable skill in using *iqtibos* (quotation). In his poem "*Naqshband Qasida*", he incorporates the central tenet of Islamic faith, *La ilaha illa Allah* (There is no deity but Allah):

"Above the mihrab, my gaze,

La ilaha illa Allah.

Existence is Yours,

Origin is Yours,

Creatures are Yours,

The return is Yours!" [8:474]

Furthermore, the poem quotes the first five verses of the Quranic chapter *An-Nazi'at* (revealed in Mecca, containing 46 verses):

"By those who violently pull out (the souls of the disbelievers),

By those who gently draw out (the souls of the believers),

By those who glide along (in the heavens),

By those who race ahead,

By those who arrange affairs." [8:474]

These verses, as translated by Shaykh Muhammad Sadiq Muhammad Yusuf, describe various types of divine forces in the unseen realm [6:583]. The poet uses these Quranic quotations in the context of addressing Bahauddin Naqshband, articulating the poet's spiritual reflections.

However, it is notable that the second and third verses are transposed in the poem. In the original Quranic sequence, the verses should read: "*Was-saabihaati sabhan, fas-saabikaati sabqan*".

Certainly, such shortcomings do not cast a shadow over the work of a poet well-versed in mystical knowledge; these flaws are merely technical errors. The use of artistic techniques in religious and didactic poetry demonstrates that the incorporation of Qur'anic verses and hadiths through the art of citation was employed to support the poet's thoughts by referring to figures significant in Islamic history.

In the period of independence, religious and didactic poetry in Uzbek literature, which has its own distinct characteristics, should be viewed as a new phase in the development of contemporary literature. From a literary-scientific perspective, the era of independence represents a literary synthesis phenomenon in Uzbek poetry, which continues classical traditions while also introducing stylistic and methodological innovations in the modern interpretation of religious and didactic themes. These changes should be analyzed in harmony with the transformations in the literary thought of talented poets.

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