



THE USE OF ILLUSTRATIVE MEANS IN ISLAMIC HISTORY ARTISTIC WORKS (XVIII-XIX CENTURIES)

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Abstract: The article analyzes the artistic means of depiction of stories that artistically express Islamic history in Uzbek classical literature in the 18th-19th centuries. The issues of artistic analysis are illustrated using the examples of the works of Jahon Atin Uvaisiy, Kholis Toshqandiy, and Abdukayum Wahmiy, and general conclusions are drawn on their specific features.

Keywords: Islam, idea, art, history, reality, analysis, tool, image, expression, image, war story, exaggeration, simile.

As is known, any work is considered an artistic reflection of reality from the point of view of reflecting reality with a unique artistic treatment [1:115]. Therefore, in works of historical-war fiction, real events are mainly described through narratives, and artistic means are also used within these small fragments. The narratives presented in the works refer to a historical person or a historical event, or both [2:49].

In the works of the 18th-19th centuries that represent Islamic history in art, prose and verse are presented in a mixed form, and while prose expression uses more spiritual arts such as exaggeration, simile, characterization, contrast, and allegory, lyrical verses skillfully employ verbal arts such as alliteration, allegory, simile, comparison, and tajnis [2:49]. The artistic and pictorial means used in the works are clearly visible in the behavior of the characters and their relationship to reality. In works with religious content, artistic means are more often considered in harmony with religious ideas and views.

In classical Uzbek literature, the artistic expression of events in Islamic history is dominated by images typical of folk oral creativity, such as Jahonatin Uvaisi's "Karbalonama" or "The Tale of Shahzad Hasan and Husayn", Kholis Tashqandi's "The Tale of Shah Jarir", "Zevar Shah and Kusam ibn Abbas", "Imam Hasan and Imam Husayn", and Abdukayum Wahmi's "Haft Ghazat" and "Sayyid Ja'far Ghazi". In the work of the authors, there are cases of departure from the requirements of weight and rhyme. We see more exaggerated expressions in the image. Reality and mental experiences of heroes, their relationship to each other were artistically described by quoting ghazals, epics, verses and served to show the feeling more vividly. Of course, the authors, relying on their creative experience, skillfully used artistic and pictorial means to convey the interpretation in convincing, touching, and lively ways, writing ghazals, elegy, laments, dirges, poetic verses, and interesting stories, enriching the content of the work. The use of metaphors is observed in almost every creative work. Therefore, by the second half of the 18th century - the 19th century, a unique school of metaphors was created [3:98]. The creators of that period also widely used this poetic genre, revealing human emotions and spiritual experiences in connection with the arts. In particular, Uvaisiy gives a unique



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artistic expression through the means of *tajnis* art by using the repetition of words such as *zaman*, *alar*, *marhabo*, *fido*, *aylar edim*, *aylagil*, in order to make the psyche of the heroes brighter and more impressive during the events:

It is in the heart of the heart, in the pattern of love and loyalty,

It is also written, *ul ketarmu* in the pattern of grief (Uvaysiy/ UzRFAShI inv. No. 9599/5 [4]).

In his role, he created the art of contrast with the words "homonym" as a word, "vafa" and "gham" as a word. Through this, the hero's feelings are depicted in a more intense way. By repeatedly using the word "zaman", he gives a philosophical observation about this world and the hereafter. The author describes Hasan and Husain through the art of tashbih. He exaggeratedly described that the light of his face was as bright as the moon illuminating the night, and even the moon could not lose its way across the sky from the glow of his face. It is exaggerated to say that not only were their faces radiant, but the sun also enjoyed their faces, and that people learned from their words:

The joy of two faces was enjoyed,

The education was gained from sweet sugary words... (Uvaysiy/ UzRFASHI.inv. No. 12882/4a).

Such exaggerations served to show the spiritual world of man. In the spiritual world of a person, it can be understood that Islamic beautiful qualities have found their embodiment from the artistic expression in the verses and the instructive ideas put forward by the author. A similar image can be seen in the "Stories of Hazrat Ali". In particular, in the image of the Muslims going to the battle of Khaybar, "...Khalid was on foot, like the moon, and the night was like fourteen nights, and the companions were like a star, that is, they were smooth like a star..." [5:92]. In this place, Khalid is compared to the moon for being a leader, and the companions who follow him to the stars. This kind of artistic expression was also observed in the works of Saigali.

We also see a unique artistic expression in the work of Kholis Tashqandi. For example, in "The Story of Shah Jarir",

My grandfather used to spit in the mouth of the eldest,

He would kiss the neck of the youngest with love,

When he remembered this day, his heart would tremble,

He would say to himself,

My beloved, who has drunk wine and whose throat is rotten, my heart is full... (The Story of Shah Jarir./40-41).

In these verses, the final state of Hassan and Hussein is revealed through the art of metaphor and proportion from the language of the Prophet Muhammad. That is, the words mouth and neck, which are proportional to each other, are connected with the words drinking blood and having their throats cut, and are compared to the deaths of the heroes, that is, Hassan's poisoning at the last moment and Hussein's beheading are effectively expressed in artistic terms. Also, in these works, where the heroism of historical figures is highlighted, artistic and descriptive tools - exaggeration, simile, contrast, *talmeh*, characterization, adoration, diagnosis, *intaq* - are more skillfully used to express the behavior of the characters, their attitude to reality, and through this to open their outer and inner world. At the same time, quotations from the Quran, wise and admonishing words served to further enhance the poetic charm and aesthetic value of the works [6:17]. The author, while vividly portraying the forces of good and evil,

portrays ideal heroes as individuals who can overcome anything and overcome any difficulty [7:58-59]. The art of hyperbole comes in handy here. Therefore, stories of a warlike nature, which are close to folk art, cannot be imagined without exaggeration. All three types of exaggeration are widely used in the depiction of battle scenes. In particular, positive images are idealized in harmony with religious views, and when they enter battle, even angels in heaven are present to greet them. For example, in the folk tale "The Story of Imam Hussein" with inventory number 12392, "Khara was very thirsty... At that moment, a voice came from the Hatif: "O Hara, fight without burning." Hara looked up at the sky. There, the hurs were coming out to watch. Seeing them, his excitement increased..." Or another example, "A voice came from the Hatif: "O Qasim, look up, tie your waist tightly." The prince looked up and saw that the hurs were holding wine in their hands..." (p. 54).

Such exaggerations were widely used in folk tales in harmony with religious views. For example, in the work "Qissai Imam Husayn" No. 12549, "...Ali (may Allah be pleased with him) went up to the shoulders of the Messenger (peace be upon him). The Messenger of Allah said: "O Ali, has your hand reached?" (This refers to the idol that remained on the Kaaba - L.A.). Ali (may Allah be pleased with him) replied: "O Messenger, if I extend my hand from here, it will reach the very top of the throne" (p. 26). This description more clearly shows the high status of Hazrat Ali.

It is known that Hazrat Ali was not only a man of knowledge and intelligence, but also a brave and courageous man. His heroism, unparalleled strength, and his sword of Zulfiqar and his gallant horse are widely mentioned [8]. Hazrat Ali is widely depicted in artistic paintings in the works of Abdulkayum Wahmi and in folk tales. In the fantastical depiction, even the dragon, who had a fearsome appearance and fire emanating from his mouth, was afraid upon seeing the majesty of Hazrat Ali, as expressed in an exaggerated manner:

There is no warrior like him in the world,
He came and stood in awe recently.
The earth trembled from his majesty,
And the dragon bowed its head in fear ("Haft Ghazat"/19).

It is clear from this that the author used the legendary image of the Dragon, which is widely mentioned in Uzbek folklore, to illustrate the courage of Hazrat Ali. It should be noted that the image of the Dragon is widely used in Uzbek classical literature and folk oral literature. Even Alisher Navoi used these images extensively in his works [9:108]. In Uzbek folklore, the images of mythological characters such as giants, dragons, and fairies have been widely studied, and it is said that their ancient foundations go back to the Avesta [10:9]. In Wahmi's "Haft Ghazot" and the folk tales "Haft Ghazoti Hazrat Ali" and "Qissai Zufunun", the images of dragons and fairies were also introduced into the plot of the work in order to more vividly show the heroism of Hazrat Ali and Muhammad Hanifa. The creators sought to ensure that their works were simple and folk in style and to increase their interest and impact by presenting religious plots and folklore elements as much as possible. Hazrat Ali's fight with the dragon not only demonstrated his strength, but also, to a certain extent, served to justify Islam as the most correct and true religion.

In general, the artistic means used in the works served to express historical reality in more vivid images, increase the impact, and show the spiritual world of the heroes more vividly. Of course, such artistic images ensured the literary appearance of the works and achieved an impact on their spiritual world in a way close to the spirit of the people.

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