

INTERTEXTUALITY IN ABDULLA ORIF'S RELIGIOUS-EDUCATIONAL POEMS

Sayyora Zaitovna Raimova,

Associate Professor at Termiz State University, PhD

Abstract: This article focuses on intertexts in Abdulla Orif's religious-educational poems. The poems "Ka'batulloh" ("The House of Allah"), "Payg'ambar" ("The Prophet"), and "Ona" ("Mother") are subjected to analysis.

Keywords: Abdulla Orif, "Haj Daftari" ("The Hajj Notebook"), intertextuality, "Ka'batulloh" ("The House of Allah"), "Payg'ambar" ("The Prophet"), "Ona" ("Mother").

One of the distinctive features of Uzbek literature of the Independence period consists of the reference to classical traditions, the extensive promotion of the concepts of faith and belief, and the noble ideas of our sacred religion. The artistic interpretations of the Holy Qur'anic verses and noble hadiths reflected in the poetry of the era have emerged as a particular phenomenon within the poetic world.

"In recent years, the focus of literature has turned toward the deeper study of the boundless world called the human heart. Interest in the past, in the lives and destinies of our great ancestors, has acquired a profound direction. Viewing, studying, and evaluating the religious-cultural and historical heritage from the perspective of universal values have been formed as aesthetic principles."

From this point of view, Abdulla Oripov's collection "Haj Daftari" ("The Hajj Notebook") is considered a distinct stage in modern Uzbek poetry not only within the poet's oeuvre but also as a model of high creativity that is essentially renewing itself and returning to its classical origins. The first factor in the creation of this collection is the influence of the blessed Hajj pilgrimage, while the second factor is that the poet, from the perspective of age, had also reached the station of repentance during this period. "The collection is also noteworthy for embodying an important direction of the concept of the perfect human being in the poet's poetry – philosophical-ethical ideas."

This poetic anthology, imbued with wisdom, begins with the poem "Ka'batulloh" ("The House of Allah"). At the very beginning of the poem, the poet seeks a salve for the suffering of "the people who have not yet become one," "the people with wounded hearts and unlucky fortunes," and seeks salvation by asking for their happiness.

Hanuz biri ikki bo'lmagan eldan
Keldim, madad bergil, yo Ka'batulloh.
Bag'ri xun, tolei kulmagan eldan
Keldim, madad bergil, yo Ka'batulloh.

In the words of literary scholar Tohir Shermurodov, "in 'Ka'batulloh' ('The House of Allah'), the poet speaks of the recent tangled history of his homeland and makes supplications." In the 1992 version of the poem "Ka'batulloh," the last line of each stanza ended with the line "Keldim, madad bergil, yo Ka'batulloh" ("I have come, grant help, O House of Allah"), that is, with the intertext "Ka'batulloh" ("The House of Allah"), whereas in the 2019 edition of "Selected Works" published by "Sharq" Publishing House (prepared for publication by Doniyor Begimqulov and Ruxsora Oripova), it is given and corrected as "Keldim, najot izlab, yo Ka'batulloh" ("I have come, seeking salvation, O House of Allah"). It is preferable to understand and intend the phrase "seeking salvation" rather than "seeking help from the House of Allah" as a request for salvation from Allah while standing at the House of Allah. If in this poem the happiness and fortune of the people were

asked not from the House of Allah but from Allah, then this poem "Ka'batulloh" would have served the function of praise to Allah, which is characteristic of classical works. "One comes to the sacred House of the Almighty Allah, yet He Himself is left aside, and help is sought from the House of Allah? In this case, poetic conventionality does not fully justify itself, because it does not correspond to the true purpose in the poet's heart." For in the final stanza, the poet, saying "We turned our faces toward the path of guidance," bows in gratitude to Allah, the Mighty and Majestic.

Shukrona ayturman o'zingga, yo rab,
Yuz burdik hidoyat yo'liga qarab.
Haq degan yurtimning baxtini so'rab
Keldim, madad bergil, yo Ka'batulloh.

However, in the final line, the omission of the mediating word again creates a deficiency in the expression of seeking help. "That is, the poet unknowingly negates the mistaken address with an un mistaken address."

The second poem of this collection is titled "Payg'ambar" ("The Prophet"), and it can be said to be expressed in the form of salawat (blessings) upon the Prophet, characteristic of the tradition of classical works. This poem, consisting of 14 stanzas, ends each stanza with the lines "Assalomu alayka, yo Muhammad, / Assalomu alayka, yo Ahmad" ("Peace be upon you, O Muhammad, / Peace be upon you, O Ahmad"), and such repetitions, while ensuring the musicality of the poem, also vividly reflect the various transformations of the lyrical hero's psyche. In the initial stanzas of the poem, there are lines built upon descriptions such as that our Prophet Muhammad Mustafa (peace and blessings of Allah be upon him) is "the son of Abdullah" and in praise of that Blessed Being: "O Messenger of Allah, the Incomparable Human, May the Qur'an illuminate Your path." Thus, the employed intertext "Abdullah" is valuable because it generates an extensive reality in the recipient's consciousness. That is, through the prism of the reader's thought, the passage of the events of the age of happiness (saadat asri) and the revival of realities such as the short life of Abdullah ibn Abdulmuttalib constitute intertextuality. Or, in the line "May the Qur'an illuminate Your path," there also stands the great and honorable history of Islam. The revival before the reader's eyes of the Holy Qur'an – the sacred book revealed to our Messenger Muhammad (peace and blessings of Allah be upon him) over 22 years – and the events of the revelation of its first verses are among the characteristic features of intertextuality.

Thus, let us observe a stanza that is noteworthy and, at the same time, rich in talmeh (allusion) intertexts:

Qiyomat ayyomi, Mahshar ayyomi,
Sizga nasib etsin Mahmud maqomi.
Mudom tilingizda ummatlar nomi,
Assalomu alayka, yo Muhammad,
Assalomu alayka, yo Ahmad.

One of the reasons this stanza has attracted our attention is the use, within a single stanza, of the blessed names of the Master of the Universe, Muhammad (peace and blessings of Allah be upon him), as mentioned in our Holy Book, the Qur'an — namely, Mahmud, Muhammad, and Ahmad.

In his research, literary scholar Olimjon Davlatov provides information that the name Muhammad appears in four places in the Holy Qur'an — Surah Ali-Imran, verse 144; Surah Al-Ahzab, verse 40; Surah Muhammad, verse 2; and "Muhammad is the Messenger of Allah" (Surah Al-Fath, verse 29) — and that the name Ahmad appears in one place: "And remember when Jesus, son of Mary, said: 'O Children of Israel, indeed I am the Messenger of Allah to you, confirming the Torah that came before me and giving glad tidings of a Messenger who will come after me, whose name is Ahmad.'" (Surah As-Saff, verse 6).

Furthermore, we have turned our attention to a stanza in the poem "Ona" ("Mother") from the same collection, in which intertexts frequently occur:

Hojar onamizning nidosi sabab
Ka'bada ko'z ochgan obi zam-zam ham.
Bir umr talpinmish onaga qarab,
Ne-ne payg'ambarlar, ko'zlarida nam.

In the above verses, intertexts such as "Our Mother Hajar," "Ka'ba," and "Zamzam water" bring to life an ancient and sacred history. When "Our Mother Hajar" and "Zamzam water" are mentioned, the reality consisting of the trials experienced by our Mother Hajar in connection with the birth of Ibrahim (peace be upon him) and his son Ismail (peace be upon him) appears in thought. According to Rabghuzi's work "Qisasi Rabghuzi" ("The Story of Rabghuzi"), at the request of our Mother Sarah ("Leave Hajar in an uninhabited place... do not dismount from the camel... do not stop for the night"), Ibrahim Khalilullah, the Prophet of Allah, left our Mother Hajar "in a place without people, without vegetation, without water..." and left "some provisions and drinking water." Eventually, our Mother Hajar gave birth to a son whose light shone on his forehead — Muhammad (peace be upon him). "Hajar's water ran out. She swaddled her infant and set out in search of water. Then a voice from Mount Safa said, 'The water is here.' She went but did not see the water. Then a voice was heard from Mount Marwa. She went but did not see the water. This occurred seven times: she ran from Safa to Marwa, and from Marwa to Safa. Unable to find water, she became helpless. This running has become a sunnah (tradition) for pilgrims to this day. Then Hajar called out to God, 'Isma' ya ilu!' (In the Syriac language, the name of God exists. Its meaning is 'Hear me, my God!' For this reason, the name Ismail originated). Ismail began to cry. Hajar, hearing the sound of crying, ran back. She saw that Ismail had turned his face to the ground and was kicking the earth with both feet. From the spot he kicked, Jibril (peace be upon him) struck with his wing and brought forth water. (The Zamzam well was built from that water). Water began to gush forth. Hajar, seeing the water flowing, rejoiced greatly and, fearing that the water might run out, surrounded the area with stones and earth."

Turning attention to the talmeh (allusion) of the Ka'ba: at the time these events occurred, the sacred Ka'ba did not yet exist. Regarding this, it is appropriate to refer to "The Story of the Construction of the Ka'ba" in Rabghuzi's work: "A command was given to Ibrahim (peace be upon him): 'Build the Ka'ba at the site of Bayt al-Ma'mur (the Flourishing House).' — 'O Lord, I do not know where that place is,' said Ibrahim (peace be upon him). It is related that the Almighty God then sent a cloud to the site of the Ka'ba. That cloud cast a shadow on the ground, and the Ka'ba was built on that very shadow. He roofed it with the plank of the ark of the Prophet Nuh (Noah)."

In conclusion, it must be acknowledged that Abdulla Oripov's collection "Haj Daftari" ("The Hajj Notebook") is valuable for its high artistic quality, ideological soundness, and wisdom. From this perspective, Abdulla Oripov remains a master of the word who has sung the freshness of the noble hadiths in our modern language and, moreover, has masterfully perceived their artistic interpretation in our poetry.

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