

Works Of Artistic Expression Of Islamic History Of The XVIII-XIX Centuries In Uzbek Literature

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Abstract. *The article describes the works on the history of Islam in the Uzbek classical literature of the XVIII-XIX centuries, their content, nature and character, as well as the comparative study of such works in the Republican Manuscripts Funds. Also, scientific generalizations were made through the analysis of works on the history of Islam, and their educational significance, didactic nature, and universal aspects were highlighted.*

Key words. *Prophet, Companion, Sufism, source, history, story, narration, person, creation, idea.*

1. INTRODUCTION

The rich manuscript funds of the world contain a rich scientific and spiritual heritage, a significant part of which consists of the works of scientists who grew up in our country, their religious and educational views, as well as works that artistically reflect the history of Islam and its enlightenment. Especially today, the growing global interest in this invaluable scientific heritage imposes a great responsibility on scientists and scientists. In this regard, the study of the works available in the manuscripts of the Republic, the interpretation of their meaning and the introduction of this enlightenment heritage to the world community, at the same time, one of the urgent issues is to conduct large-scale research for the scientific and educational development of the new Uzbekistan and to influence the education and moral aspects of the younger generation through the study of works of art. In particular, the study of the universal features and promotion of the ideological aspects of the rich scientific and enlightenment heritage in today's era of globalization, the integration of cultures, the integration of mutual relations, shows the importance of an objective approach to works of art on Islamic history.

In the Uzbek classical literature, there are many works that artistically express the history of Islam in the XVIII-XIX centuries, and this work has not yet been sufficiently studied. One of the urgent tasks facing literary critics is to study their artistic aspects, such as meaning, idea, style, description of events, construction of form. The place of these works in the history of Uzbek classical literature, their impact on our national spirituality, their importance in the spiritual development of the people should be highlighted. In this regard, President of the Republic of Uzbekistan Shavkat Mirziyoyev paid special attention to this issue, "*Preservation, study and transmission of historical heritage from generation to generation is one of the most important priorities of our state policy*" [1]. After all, "*... even if a page of our history, culture, religion is a manuscript, it is to collect them, to introduce our people, our youth, to show what a great and unique heritage we have, to bring up our children worthy of this great heritage*" [2] he pointed out. Indeed, the study of works in the

manuscript fund will allow to further enhance the enlightenment of society, to educate the younger generation as a spiritually mature person and to acquaint the world community with our rich scientific heritage.

2. THE MAIN FINDINGS AND RESULTS

It is known that prose and poetry of a religious nature form a significant part of Uzbek classical literature, while works of art that express the history of Islam have also emerged as a feature of our literary heritage. It can be said that this aspect arose as a need of the people, as a product of spiritual thinking. Religious works such as “Shamoyil un-nabi”, “Me’roj un-nubuvat”, “Sharhi viqoya” were copied in Bukhara, Khiva and Samarkand madrasas in different years of the XVII century” [3,8-9], while the works that artistically expressed the history of Islam were formed and served as the spiritual need of the “working people tired of the various political struggles that took place during this period” [3,10]. In this regard, the works of Uzbek literature that express the history of Islam, written mainly in a simple and effective way close to the spirit of the people, and formed a genre of short stories in terms of covering the activities of a particular historical figure. In this regard, “most of the works created in the XVIII-XIX centuries were created in the genre of short stories and belong to the category of purely religious-didactic works” [4,54-55]. Indeed, there are many works of art that express the history of Islam, which has a more didactic character, in the XVIII-XIX centuries, in different volumes and levels, in which the historical truth can be traced to the creative worldview, artistic observation and unique approach to reality. Of course, the historical reality is expressed in a mixture of artistic texture, painting and the existing legends, stories, proverbs among the people. Such an approach ensured that the works came out interesting and educated. Works in this spirit have also “served not only to propagate the history of Islam, but also to express human qualities through the images of great people” [5,32]. Works on the history of Islam in Uzbek literature have a wide range of themes, ranging from the heroism of historical figures to the history of the generation of the Prophet Muhammad..

In this regard, the works that express the history of Islam in the Uzbek literature can be classified and analyzed according to the content, nature and characteristics as follows:

1. Works that reflect the propaganda of Islam. This type of work mainly reflects the activities, behavior and battles of famous people in the history of Islam, commanders who came to Movarounnahr to propagate Islam. Observations show that Qusam ibn Abbas (d. 624-677), Jarir ibn Muhammad (d. 654), and Hajjaj ibn Yusuf (d. 660-714), who were well-known in the history of Islam and were directly related to the Prophet Muhammad, wrote about Mawarounnahr. obtained. In this regard, it is possible to cite the works of Khalis Tashkendi “*Qissai Shah Jarir*”, “*Zavar Shah and Qusam ibn Abbas*” (XIX century), Miri’s “*Qissai Salim Jawhari*” (XIX century).

In the Manuscripts Fund of the Institute of Oriental Studies named after Abu Rayhan of the Academy of Sciences of Uzbekistan, the work “*Qissai Shah Jarir*” or “*Qissai Shah Jarir and Qusam ibn Abbas*” by Kholis Tashkendi in inventory numbers 11619, 13055/4, 8844/3, 5660/7, 5660/6, The work “*Jewel King and Qusam ibn Abbas*” is stored in inventory number 3379. The manuscripts are mostly in Nasta’liq script, and the pages are almost never well preserved. “*The Story of King Jarir*” was published in modern Krill under the title “*The Story of Safed Boulogne*” [6: 7], the historical reality is mainly described in folklore. This work, by its nature, is a war-didactic approach to reality from the standpoint of the people. In

particular, the 13055/4 inventory digital manuscript is 14x21cm in Nasta'liq script and was written in 1226 AH. The manuscript pages are not well preserved. Manuscript № 5660/7 is also in Nasta'liq script, the headings are given in red, and partial spelling errors are evident in copying. The work is small in size and contains the events of "Jarir ibn Muhammad, a famous commander during the reign of Caliph Uthman (r.a)" [4, 24-30]. The events are narrated mainly in the form of masnavi, and in some places, muhammas and marsiyas are given as a reaction to reality. The language of the work is simple and is dominated by folklore. By depicting the heroism of Shah Jarir alone, the author narrates the life of the Companions and the tragedy of Imam Hussein through the language of the hero.

"Zevvarshah and Qusam ibn Abbas" is also small in size, mainly describing Zevvarshah's struggle against the Muslims led by Qusam ibn Abbas. The manuscript, kept under inventory number 3379, is in a Nasta'liq letter and consists of 39 pages. Errors in copying the work by the secretaries are obvious. The work is written in Masnavi, with verses, muhammas and prayers from the language of the protagonists, through which philosophical and didactic views on the transience of the world are expressed.

Also, many manuscripts of both works are available to the public and have been preserved to this day. In this regard, Isakhan Ibrat in his book "History of Fergana" said, "this book (meaning the "Story of King Jarir" - LA.) Is abundant in Fergana, especially in Kasan, because most of them are in their hands because the battlefield is there" [8,282]. In fact, the historian N.Abdulakhatov, who turned it into a modern record on the basis of existing copies among the people, said about the manuscripts of works by Kholis: In 2001, during the investigation of the Bibi Ubayda and Poshsho Pirim shrines in Buvayda district of Fergana region, another copy of the "Story of Shahi Jarir" was found in the house of Oдинаhon Shermatova, a resident of Buvimozor village of the district, This manuscript differs from other manuscripts in that not only the "Story of Safed Boulogne" but also the events related to Shah Jarir's grandson Pasha Pirim, that is, Shah Jarir, and the manuscript "Ibratnoma", such as "The Story of Shah Jarir (or Safed Bulon)", "The Resurrection", "The Story of Fatima Zahra and the Messenger of Allah", "The Story of Bibi Ubayda", "The Story of Shahimardon", "The Story of Qusam Ibn Abbas (or "Shahizinda")" is a historical war story that includes several books". [9,132]. The volume of the manuscript, which consists of a total of 202 pages, is said to have been copied in 1324 AH. It is obvious that the works of war character in the manuscript are small in size, and the author puts forward his didactic views by covering the activities of historical figures.

Miri's "Qissai Salim Jawhari" is not entirely devoted to Islamic history. The work is of a romantic adventure type, depicting the historical personality of Hajjaj [10,47; 11,56], who was its military leader during the reign of Abdumalik ibn Marwan (685-705), and is portrayed in a negative light. Hajjaj was a person "famous for his cruelty to the political opponents of the Umayyads" [12,266], in which the image of Salim Jawhari is partially cited. The author cites Hajjaj's tyranny as a force against the historical figure as a positive hero. To this end, "Miri used artistic images, historical events and the way of depicting the activities of individuals to expose his time, its oppression and injustice, the Emirate of Bukhara and the evil policies of the emirs" [13 , 76]. The work is in the genre of folk epics, and a large part of the reality is the adventures of Salim Javhari. The events of the work are based on the stories of the protagonist Salim. Salim's adventures are narrated, and at the end of the work he is combined with the story of Hajjaj and described in general [13].

It should be noted that there are various narrations in the history of Islam in Central Asia related to the activities of famous people such as Qusam ibn Abbas, Jarir ibn Muhammad,

Hajjaj ibn Yusuf, Abu Muslim [14,3-5], Qutayba ibn Muslim, on the basis of which many works were created many manuscripts of them are preserved among the people.

In general, this type of work appeared in the genre of short stories as a unique example of Uzbek literature and was published several times in the late XIX - early XX centuries.

2. Works that artistically express the history of Hasan (r.a.) and Husayn (r.a.). Such works form a significant part of Uzbek literature and cover the events of the descendants of the Prophet Muhammad. The tragedy of Hussein (626-680), which left its mark on the history of Islam as a tragic event, has found a wide artistic expression in Uzbek literature. As a symbol of his boundless love for the Prophet Muhammad and his family, the creators considered the tragedy of Imam Hussein as a painful, sad historical event, and completed works of various sizes and artistic levels.

The authors not only articulate the history of Imam Hussein, but also cover a wide range of Islamic history, in particular, the lives of the Prophet Muhammad, the coming of the Prophethood, his conversations with the Companions, and the lives of the Companions, their caliphate, and more. The tragic events related to the lives of some of the Prophets that took place in the works are also narrated through artistic means.

Sabir Sayqali's (18th century) "Ravzat ush-shuhado", Jahan otin Uvaysi (1779-1845)'s "Jangnomai Imam Hussein", Khalis Tashkendi's (XIX century) "The Story of Imams" works, as well as "Musibatnomai turkiy", "History of Hazrat Sultan and Hazrat Bashir Manoqibi", "History of Hazrat Sultan", "Qissai Imam Hussein", "Qissai Imam Hasan and Imam Hussein" and "Qissai Karbala" which appeared as a product of folk art can be told the stories kept under. And also wrote Nisa (1879-1966) "The Death of Imam Hasan and Imam Hussein" and Mirzakhan Khan (1884-1967) "The Story of the Family Karbalai Purbalo" [15,11]. Both works are based on folk tales.

In this regard, there are many literary sources of different sizes and forms in the Republican Manuscripts Fund, which appeared in the XVIII-XIX centuries and were formed by re-booking existing works in this period. Some of these works are written at a deep level of knowledge and high artistic level, while the rest are arranged on the basis of folk tales, stories and legends.

In the Manuscripts Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of Uzbekistan, Sabir Sayqali's work "Ravzat ush-shuhado" [16] (or "Qissai Sayqali") 1553, 3940, 4820, 5603, 6445, 6569, 7326, 7981, 7995, 8002, 9569-I, 13088, 2714, gravestones are stored in inventory numbers 221-II, 222-I, 172, 173, 9178, 4673. This fund contains more than 50 manuscripts and lithographs, lithographs of which have been repeatedly published in lithographs by V.M. Ilin and Gulom Hasan Orifjonov [5,10], Inventory digital manuscripts 5695, 320-III, 2785-I 3814, 2999, 1733 inventory lithographs and inventory digital manuscripts 77, 53 are stored in the fund of the State Museum of Literature named after Alisher Navoi of the Academy of Sciences of Uzbekistan.

Sabir Sayqali's works became famous during his lifetime and were copied by secretaries in large numbers [5,9]. From this it can be seen that the interest in the poet's work and the plot of the work was high. The manuscripts are in Nasta'liq script, and in most places the secretaries have made additions and changes, and there are also differences in the texts. In particular, the first pages of the 220 inventory digital lithography are not well preserved. First, a brief account of the events of Hasan and Hussein is given, followed by an introduction to the work in 10 chapters and 1 introduction, and the story begins with the statement that "in the previous chapter, some of the prophets were afflicted".

Under the influence of the plot of the work, many works of different sizes and levels were created by the creators of the next period. This can be seen in the study of manuscripts and lithographs available in the republican funds.

There are also epics by Jahan Atin Uvaysi dedicated to Imam Hasan and Imam Hussein, such as “Jangnomai Imam Hussein”, “Imam Hasan and Imam Hussein”, “Karbalonoma”. In the Manuscripts Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of Uzbekistan under the name “Kitabi Uvaysi” in numbers 11218, 12882/1, 13363 (142 pages), 1837/2, stones are stored in inventory numbers 669, 9599, 15600, 18257, 607, 659, 19885. “Prince Hussein” was published in lithography in 1914 under the title “Kitabi Uvaysi” [17,242]. The lithograph is in a Nasta’liq letter, with an introduction on page 1a, followed by poems in cells, for a total of 43 pages [18,73]. At the end of the book, it is said, “Tamat al kitab Raqim kamina Olim Khoja”.

The manuscript with the inventory number 1329 under the name “Qissai pur gussa” in the fund of H. Suleymanov was copied in the middle of the XIX century by a woman named Tojiniso, which is mentioned on the last page 139a of this work [18,72]. The manuscripts are in Nasta’liq script and were not given in the year they were written and copied. It should be noted that most of the manuscripts written during this period were in Nasta’liq script, with black ink and headlines in red, and in some places left to distinguish reality.

The front page of the manuscript reads, “this book is the battle of Imam Hasan and the martyrdom of Imam Hussein,” “The same book is Uvaysi”. The manuscripts also cover the events of Hassan and Hussein extensively, while the lithographs are short, mainly depicting Hussein’s battles in the Karbala steppe. In the manuscripts, the depiction of events differs and textual differences are noticeable. In particular, the inventory digital manuscript 1329, 13363, 1837/2 represents the image of the Uvaysi style, while the manuscript number 12882 shows the approach to folklore, shallowness in the image, highly exaggerated description of Hasan and Hussein. This copy is slightly different from the 13363 manuscript, i.e. the ghazal, some verses of the musaddas, the omission of the verse and the repetition of the verses are also observed. Spelling errors are also common in a poetic statement. This indicates that it was copied at different levels by the secretaries. The manuscripts are well tried and not well preserved.

1837/2, 13363 inventory digital manuscripts volume 142 pages, events begin with praise, man is created sacred, The fact that the Prophet Muhammad was revered in the universe and glorified by the light of truth is narrated in verse, followed by a brief description of the four. Then the children of the Prophet (peace and blessings of Allaah be upon him) will go on to the main events. Giving a brief account of the birth of Hasan and Hussein, the author gives exemplary advice throughout the statement of reality. In the manuscript, the new events are given in red in the headings, and it is said, “This is the place where God adorns princes in heaven” (p. 8), “This is the beginning of Mars” (p. 9), The words of the Prophet (peace and blessings of Allaah be upon him) (p. 12), “The Prophet (peace and blessings of Allaah be upon him) looked at his friends and recited the Qur’aan” (p. 16), The ghazals are given by the author in response to reality and in the language of the protagonists: “They recited this ghazal with pity for their father (Muslim ibn Aqil's daughter, L. Azimova)” (p. 25). In each narrative, the author moves on to a new event with the words, “Come, narrator, tell a story again” or “Come, narrator, tell your story again”.

Manuscript № 12882, on the other hand, begins with praise and nat, gives a description of the chahoris, and then moves on to a description of Hussein’s events. The manuscript is 43 pages long and ends with the words: It appears that the main parts of the manuscript dedicated to Hussein are reflected in lithographs. Naturally, Uvaysi narrated the events

dedicated to the princes in the framework of two epics and was copied at different levels by the secretaries.

Kholis Tashkendi's "The Story of Imams" or "The Story of Imam Hasan and Imam Hussein" in the Manuscripts Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of Uzbekistan 12040, 12244-I, 1144-2, 12012-2, 12053-6, 12327-3, 9927 -I, 3305-I, 9282, 6370-7, 4198-1, 9807 are stored in inventory numbers. Among these manuscripts, the 12040 inventory digital manuscript is more complete than the other copies, written in Nasta'liq script, in black ink, with headings in red, and 181 pages. The manuscript is a poetic narrative, in which the author tries to enrich the plot of the work by quoting from the language of muhammas, ghazals, laments and heroes.

Also, inventory digital manuscripts 9282, 9807, 12012-2 were copied by secretaries in different sizes and levels, the pages are incomplete and not well preserved. In particular, in Manuscript 9282, the events begin with a description of the Companions, and in Manuscript No. 9807, the descriptions of the Prophet Muhammad are summarized, his death is philosophically narrated, and then the events are linked to the tragedy of Hussein.

Inventory digital manuscript 4198-1 was copied by Mullo Mir Mahmud Namangani in the 19th century, first focusing on the death of the Prophet Muhammad. Then the activities of the Prophet Muhammad are somewhat remembered and a lament dedicated to their deaths is also given. The life and work of the Companions Abu Bakr, Umar and Uthman, as well as their deaths, will be briefly described and condolences will be expressed. There will also be some information about Fatima, the daughter of the Prophet Muhammad, and then the main events will begin [4,24]. Apparently, the events began with the Prophet Muhammad and ended with the death of Hussein, when his followers quoted a ghazal from Zaynilibiddin in the form of a struggle against the Yazid army and a reaction to the tragedy. It should be noted that in this manuscript 4198-1 the events are described and arranged in 10 chapters. This is not in line with the Pure Tashkent style. King Hakim narrates the events directly, usually in his work there is no division into chapters, the state of introduction. This is not in line with the Pure Tashkent style. King Hakim narrates the events directly, usually in his work there is no division into chapters, the state of introduction. Then "this book was arranged with 10 chapters and an introduction. The chapters are ... ", the author's commentary is quoted from page 4. Regarding such differences, F. Ravshanov, who studied the literary heritage of Kholis Tashkent, said: The front and end pages of many (sometimes even a larger part of the known) are missing. The full number of copies is 1007689, which also has no recent pages. This 19th-century manuscript is 228 pages long. In the story of the Khalis, the events related to the Prophet Muhammad, his descendants and companions are narrated in a poetic style. The work is part of a series of short stories. The fact that the work begins with a direct description of the Prophet Muhammad is inconsistent with the style of Khalis in other works. In our opinion, the secretaries who copied the copy did not include the preface written by Holis in the story, or this preface may have been omitted. In some copies, the ring byte indicates that the bytes are more prefixed" [4,24]. In fact, there are so many manuscripts dedicated to the story of Imam Hussein in the Republican funds that this process creates confusion in determining the author of the works. As noted, there are cases of different assignments by secretaries during transfer or sorting. It should be noted that works in this spirit were read with great interest by the people in the XIX century and were copied by the secretaries in large numbers, regardless of the level of art, based on the needs of the people. This indicates that there was a high demand for historical-combat (mainly religious figures - L.A.) and didactic works created in the XIX century. The 89 inventory digital manuscripts in the Source Fund of the International Islamic Academy of Uzbekistan cannot be considered complete and

perfect. The manuscript is written in black ink in a Nasta'liq letter, and the titles are given in red. There are instances of repetition in the description of events, which are not copied in beautiful calligraphy. There are many spelling mistakes, and there are cases when secretaries freely express reality.

It should be noted that there are textual differences in the manuscripts of the author's works dedicated to Imam Hasan and Imam Hussein. This requires extensive research, such as textual comparison, analysis, and scientific evaluation of the manuscripts.

There are also many works on the history of Hasan and Hussein, the author of which is unknown, and all of them are "Qissai Imam Hussein", "Qissai Imam Hasan va Imam Husasein", "Qissai Karbala", "Musibatnomai turkiy" 13196/1, 8405-I, 384-III, 13196, 1338/4, 8948-I, 3305/1, 9972/1, 11626, 6350-II, 7621-II, 12327-III, 8845-II, 12392, 6416, 6210, 8295, 12523, 177/1, 6849, 178, 12784, 180, 4686, 12549, 2982, 3713, 2487, inventory numbers 6147, 1237, 3397, 2616-II, 2096-I, 2596-IV and 67-II, 148-III, 288-I, 216-II, 245-III, 71-II, 180-III, 144 inventory digital manuscripts and inventory digital lithographs 654, 1428, 1430 are kept in the Source Treasury of the International Islamic Academy of Uzbekistan . Excerpts from some of these works have been published. The lithographic edition of most of the works was made in Tashkent in 1900-1901 by secretaries Abdurauf Haji ibn Abdunabi and Akmal Khan in the printing house of V.M. Ilin. However, manuscripts of the work cannot be said to be complete and perfect. In particular, the 12523 inventory digital manuscript (not well preserved, much tried) was copied in the Nasta'liq script in 1281 AH (1865 AD) and consists of 193 pages, the first part contains the events of Imam Hussein, the second part, the narration of Dhu'l-Qarnayn. But the part dedicated to Imam Hussein is not complete. In general, manuscripts are a minority compared to lithographs, and many of the existing ones are incomplete or incomplete.

The works created by the authors are of great importance due to the fact that the content is based on the sources, provides accurate information about the period and personalities of Islamic history, as well as the artistic expression of religious ideas. The stories based on folk books, on the other hand, take only a certain part of the historical facts and focus more on the ideological, moral and educational aspects. Of course, this has increased the effectiveness of the work by using the narrations, proverbs, wise sayings and phrases related to the Imams that exist among the people. It should be noted that the artists of this period had a high interest in the history of Hussein and a desire to leave a literary work. That is, the tragedy of Hussein was seen as a bloody and heartbreaking reality in Islamic history. In this regard, Jalaliddin Suyuti wrote in his book "History of the Caliphate" that "His (Imam Hussein's (as) statement of execution is long. The heart cannot bear to mention him" [20,36]. For example, in Turkish literature, the artistic approach to the painful, tragic reality emerged as the people's love for the house of the Prophet Muhammad. In particular, Abdurauf Furkat, who lived in the late 19th and early 20th centuries, collected in his autographs ceremonial poems and wrote poems about the tragedy of the prophets, the Prophet Muhammad and his descendants in the section "On Mourning" [21, 37-46]. Mutrib, who lived in the early 19th century, also begins the first part of his work, "Shohnamai devona Mutrib," with traditional praise, nat, chaharyars, and descriptions of the prophets Hasan and Hussein. However, this part is very short and the author goes on to describe the main events, ie the war between Kokand and Bukhara in 1842 [17, 314]. In addition, many of the works of unknown authorship in the Republican Manuscripts Fund, especially Noshrovani Odil, Iskandar Dhu'l-Qarnayn, Shah Ghazi or other plots, are devoted to the events, but in the first or last parts, a fragment of the tragedy of Imam Hussein is omitted. But this piece-reality cannot be said to be complete and

complete. It can be seen that most of these passages are quoted from existing folk books. Or it may have been added by the secretaries.

In general, the works of art that express the history of Islam in the Uzbek classical literature of the XVIII-XIX centuries are mainly devoted to the activities of historical figures, manuscripts and lithographs of the works are numerous, and most of them have a genre characteristic of folklore.

3. CONCLUSION

The works of this spirit in Uzbek literature have a spiritual and moral significance, teaching religion, promoting goodness, harmony, living on the basis of human qualities, learning from historical events, lofty ideals such as harmony, harmony and peaceful coexistence have been put forward and have served an educational function. Even today, the works of this spirit, without losing their spiritual and enlightenment significance, have a literary value as works of art that reflect the period of Uzbek classical literature of the XVIII-XIX centuries, and teach goodness through the promotion of lofty ideas. The ideological aspects of the works are human qualities such as peace, tolerance, purity, kindness, building life on the basis of goodness, living in harmony and peace, learning from historical events. In today's era of globalization, conflicts and wars, works in this spirit have a universal significance, promote human aspects such as solidarity, solidarity, harmony and serve the formation of spiritual qualities.

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