



THE RELIGIOUS-NARRATIVE STYLE AND ITS POETIC NATURE IN THE WORK OF NASIRUDDIN RABGUZIY

Habibullayeva Iroda Lutfullayevna
Turon universiteti magistri

Abstract. Fiction is a type of art that reflects human thinking, spirituality, and aesthetic views, and is manifested through language. Language is the main material of a work of art. It is through language that the writer describes reality, creates an image, and has an aesthetic impact on the reader. Therefore, the issue of language in fiction is considered one of the important theoretical problems of literary criticism. Fiction is a form of the national language that performs an aesthetic function. Unlike ordinary speech, fiction is distinguished by imagery, emotionality, expressiveness, and an individual style. The writer selects and processes language units based on an aesthetic purpose. As a result, language rises to the level of art. Language and thinking are closely related. The inner world, spiritual experiences, and aesthetic views of a person are expressed through language. Therefore, the value of any work of art largely depends on its language. The works of such artists as Navoi, Babur, Qodiriy, and Cholpon are distinguished by the richness and artistry of their language.

Key words: religious stories, prophets, image, image, story, poetics, style.

The main features of artistic language are manifested in imagery, emotionality, poetics, individual style, aesthetic expressiveness, etc. Imagery is the most important sign of artistic language. Because the writer describes life not in a simple informational way, but through images. Descriptive means such as metaphor, epithet, simile, exaggeration reveal imagery. For example, in Chulpon's novel "Kecha va kunduz", the ideas of oppression and freedom in society are symbolically expressed through the images of night and light. This shows that language performs not only a communicative, but also an aesthetic function.

Another important aspect of the literary language is its multi-layered meaning. If in a simple scientific or official style a word is used in a single sense, then in a literary text a word often has symbolic, figurative or figurative meanings. In this respect, the literary language is manifested as a complex aesthetic system.

"Style" is an Arabic word that means "way", "method", "way of expression". In literary studies, style refers to the writer's individual skill in describing reality and the characteristics of the use of language. Style develops in each individual case. This uniqueness depends on various factors, and elements such as language choice, means of expression, syntactic construction, method of creating an image, artistic



thinking, color and mentality play a major role. For example, while the style of Abdulla Qodiriy is characterized by folk simplicity and vitality, lyricism and poetic imagery prevail in the work of Oybek. The Chulpon style is characterized by the intensity of spiritual experiences and inner drama.

Style is closely related to the individual worldview of the writer. Because the writer describes reality based on his own aesthetic ideal. Therefore, works written on the same topic are manifested in completely different styles by different writers.

Individual style means a specific method of artistic expression of a particular writer. For example, philosophical dramatism in Shakespeare's tragedies or psychologism in Dostoevsky's novels are a vivid manifestation of the author's style.

Period style, on the other hand, indicates the general aesthetic characteristics of literature at a certain historical stage. For example, the styles of romanticism, realism or modernism.

National style is formed in connection with the mentality, customs and characteristics of the national language of the people. In Uzbek literature, the primacy of the national spirit and folk expression is an important sign of the national style.

Language and style are inextricably linked concepts. If language constitutes the material basis of style, style is a form of aesthetic organization of language units. For example, in the novels of Abdulla Qodiriy, folk proverbs, expressions, and elements of national speech are actively used. This strengthens the national spirit of the work. The harmony of language and style ensures the aesthetic perfection of a work of art. If the content of the work is strong, but the language and style are weak, such a work will not have a sufficient impact on the reader. Also, the style reflects the psyche and character of the creator. Therefore, the style is also interpreted as a "spiritual portrait of the writer".

The religious-enlightenment direction occupies a special place in the development of Uzbek classical literature. In particular, religious-narrative works created in the 13th-14th centuries served as an important source in the formation of the spiritual life, moral views and artistic thinking of the Turkic peoples. One of such rare works is the work of Nasiruddin Rabguziy's Qisasi Rabguziy. This work, as one of the first major examples of the development of Turkic prose, is of particular scientific importance not only for its religious content, but also for its unique poetic structure, artistic style and language features. Rabguziy's work was formed on the basis of the artistic interpretation of the stories of the Quran and Islamic traditions, in which, along with the religious-educational purpose, aesthetic imagery and artistic expression also play an important role. Therefore, studying the writer's work from





the point of view of the religious-narrative style and poetic nature is one of the urgent issues for Uzbek literary studies.

Nasiruddin Rabguziy's work was formed on the basis of Islamic thought and oriental storytelling traditions. The main goal of the writer was to describe the events related to the lives of the prophets from the Holy Quran and Hadis sources in a simple and understandable way for the people. In this regard, "Qisasi Rabguziy" is not only a religious and educational work, but also a bright example of the artistic thinking of its time. The work tells stories about prophets such as Adam, Noah, Abraham, Joseph, Moses, Jesus and Muhammad (peace be upon them). Each story puts forward a certain moral and educational idea. Rabguziy seeks to describe events not in the form of a simple narrative, but through dramatic and emotional expression. This increases the artistic and aesthetic value of the work, along with its religious content. One of the important aspects of the religious-narrative style is the author's interpretation of events based on advice and wisdom. Through the fate of the heroes, the writer promotes concepts such as human virtues - patience, honesty, repentance, faith, and justice.

The poetic nature of Rabguziy's works is manifested, first of all, in his mastery of figurative and artistic means of use. The author widely uses similes, exaggerations, symbols and dialogues to vividly and impressively express events. The history of the use of symbols and exaggerations in Uzbek literature actually dates back to a very ancient time. In books such as "Oguznoma" and "Avesta", one can see that trees and other plants are elevated to the level of symbols. "Avesta" is considered one of the roots of the first figurative mythology in the literature of the peoples of the world. Among the figurative mythological monuments in "Avesta" the myths about Kayumars and Jamshid occupy a special place. "Kayumars became a symbolic image of a savior hero... In the Avesta, Jamshid was embodied as a ruler of justice, during his reign only goodness and kindness prevailed, there was no death, aging of people, cold and heat in nature. In the myths presented in the Avesta, many images such as dragons and giants are elevated to the level of figurative images representing a sign of evil. For example, the struggle of Kayumars and Jamshid against Ahriman and his giants is a symbol of justice, goodness, the struggle and victory of good over evil". In the story of Yusuf, the beauty of the image of Yusuf is depicted as the embodiment of divine light. This serves not only to artisticize the religious narrative, but also to create an aesthetic ideal. The depiction of the mental state of the heroes, dramatic conflicts, and emotional expression give the work poetic power. Poetic elements also play an important role in Rabguzi prose. The work contains wise sayings, poetic passages, and elements of saj, which enhance the artistry of religious-narrative prose and connect it with folk oral art and classical oriental literature.



“Qisas Rabguziy” is considered one of the important monuments of the old Turkic literary language. Along with religious terms that came from Arabic and Persian, folk Turkic expressions are also actively used in the work. This circumstance ensured the popularity of the work. One of the main features of the Rabguziy style is a simple and fluent statement. The author strives to express complex religious issues in a way that the people can understand. Therefore, the work is valued as a religious and educational source intended for a wide readership. In addition, the author’s skill in creating dialogue is also noteworthy. Conversations between prophets, angels and other heroes in the stories increase the drama of events and serve to reveal the character of the hero.

Qisas Rabguziy is one of the works that had a great influence on the formation of religious prose in the history of the literature of the Turkic peoples. This work created a solid foundation for the development of later storytelling traditions, religious and educational literature and prose style. Rabguziy’s work is valued as one of the first major examples of Uzbek prose. The combination of religious content and artistic thought in it had a significant impact on the development of later classical literature. In particular, the folk narrative method and moral-didactic direction also influenced the work of Alisher Navoi and other classical writers to a certain extent. Nasiruddin Rabguziy’s work occupies an important place in the history of Turkic literature as a high example of religious-narrative prose. The writer interpreted the stories of the Quran and religious narratives in a folk and artistic form, creating his own unique poetic style.

In Qisas Rabguziy’s work, the image of Satan is mainly depicted as a force that leads people astray, strengthens their ego and arrogance, and goes against the command of Allah. The work puts forward the idea that Allah tests every person, and at the same time, salvation and success can be achieved through patience, faith, and perseverance. Satan appears as a symbol of sedition, temptation, and despair in the lives of those who face these tests. The religious and moral essence of this image is especially evident in the stories of Adam, Cain and Abel, Noah, Abraham, and Joseph.

The work illuminates the lives of the prophets, the spiritual perfection of man, and the struggle between good and evil through artistic stories. In these stories, the image of Satan is interpreted as a negative force that subjects man to spiritual trials and tries to divert him from the path of goodness and truth. In Rabguziy’s interpretation, the image of Satan is initially depicted as a jinn who has knowledge and enlightenment, has been engaged in worship for a long time, and has obeyed Allah. However, the arrogance and feeling of superiority that have arisen in him cause him to disobey the divine command. As a result, Satan is deprived of his status and becomes a symbol of evil and temptation. Through this image, the author





artistically highlights the fact that arrogance is one of the main vices that lead a person to spiritual destruction. In the work, the image of Satan is mentioned by various names and terms. For example, he is called by such names as Khoris, Azozil, Iblis, Shaitan, la'in, and mal'un. These names serve to illuminate various aspects of the image. In particular, the names Azozil and Khoris indicate his period of worship and high status, while the names Iblis and Shaitan indicate his state after disobeying the divine command. "Iblis is originally a jinn. He used to worship Allah in heaven along with the angels in a way that none of His servants had ever worshipped Him so much. His worship of Adam, peace be upon him, until he was created, aroused in him feelings of arrogance, pride, misguidance, and blindness".¹

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