

Artistic Expression Of Religious Views In The Poem Of Irgash Poet

Kamolova Muhamarram Kamil qizi

Uzbek language, literature and folklore, PhD student at the institute, Uzbekistan

Received: 14 September 2025; **Accepted:** 06 October 2025; **Published:** 10 November 2025

Abstract: Each Bakhshi's work is a school in the history of folklore, the epic performer's artistic imagination, artistic skill, talent, and artistic level are distinguished in the plot of the epics he sang, the development of events, the culmination point, the sequence of events, the depiction of the mental state of the heroes, and the artistic interpretation. In particular, Bakhshi's world of imagination, religious and religious views are reflected in the epic. We will try to reveal the uniqueness of the poet's repertoire, the expression of his religious views in his epics, his artistic and interpretation of motifs.

Keywords: Epic, Islam, belief, skill, gift, variant, verse, hadith, meter, poetic part, prose part, artistic image, motif, plot, interpretation.

Introduction: In Examples of oral creativity, which are the product of centuries-old life observations, are "the word of the fathers", "the word of the people", also called in the style of. Based on the views that the original source of any artistic word is the divine books, and all other examples of creativity grow from the core of ideas, content, and images contained in them, it can be said that oral creativity emerged from synthesizing the words of predecessors and adapting these ideas to the specific era in which they lived.

It is known that the Holy Quran and Hadith have had a strong influence not only on the social life of the peoples of Central Asia, but also on their artistic creativity. Literary critic H. Karamatov says: "The key to this world is the pillars of Islam and the words of the Holy Quran. The penetration of Quranic themes into world and, in particular, Uzbek literature would not only be instructive from a religious point of view, but would also clarify the abstract aspects of Eastern literature for us, open up the roots of various literary themes, and help restore the genealogical, inextricable links between modern Uzbek literature and Islamic literature." . Indeed, if the literary scholar applies this idea to Uzbek folklore, it will be very appropriate. Therefore, the oral artistic creation of our people, who are deeply influenced by Islamic teachings, cannot be imagined without the influence of the Holy Quran and hadiths. The smallest genre of folk oral creation, from

proverbs to large epic epics, is permeated with Islamic ideas and teachings. In this regard, it is also relevant to study folk oral creation through an Islamic worldview.

Therefore, the Islamic teachings and the religious views of the poet, embedded in the essence of the epics in the work of the Uzbek folk Bakhshi Ergash Jumanbulbul, who received a madrasa education and was well versed in classical literature, are of particular importance. In addition to being the largest genre of folk oral art, epics are also among the works that are rich in content and broad in scope. In the epic, not only the epic thinking of the Bakhshi, but also the worldview, life, history and culture of the entire people find their reflection. In particular, the religious views of the people are also clearly reflected in the epics.

Experts conditionally divide the historical-creative process into two. That is, the literature of the heroic period is didactic literature, and the literary-historical process is didactic literature. It began with the introduction of Islam to Central Asia in the 8th century. The main task of literature was to propagate the beliefs of Islam and convert the population to Islam. As a result, religious-enlightenment works on didactic themes such as "Qutadgu bilig", "Hibbat-ul haqoyiq", "Qissasi Pabguziy" appeared in Uzbek literature, along with religious folk books such as "Abomuslim jangnomasi", "Hazrati ali", "Bobo Ravshan", "Qissasi Zufnunu". The influence of such works can later be

traced in the composition of folk tales, legends, narratives and epics. In particular, the religious outlook in the epics of Ergash Jumanbulbul oglu is instilled through a special taste and special Islamic knowledge, which proves that the poet Ergash was a deeply knowledgeable Bakhshi poet of his time.

Ergash Jumanbulbul oglu's repertoire consists mostly of the "Go'ro'g'li" series of epics. The famous folklorist Hodi Zarif also emphasizes that Bakhshi loved to sing the "Go'ro'g'li" epics: "The poet Ergash skillfully sings the "Go'ro'g'li" epics. For him, singing "Go'ro'g'li" is like an honor" [56.]. In particular, Bakhshi sings the epics "Ravshan" and "Khondalli" with special affection. "Khan Dalli" is one of the most distinguished epics of Ergash Jumanbul, which is part of the "Go'ro'g'li" series. It is known that the geography of the spread of the "Go'ro'g'li" series epics covers a very large area, such as Central Asia, the Caucasus, and the countries of the Near East [3. 151]. The Uzbek, Azerbaijani, Turkish, Turkmen, Karakalpak, Tatar, Kazakh, Tajik, and Armenian versions of this epic work, which has been passed down from mouth to mouth for centuries, are very popular and are still sung with love by the Bakhshi people today. The Bakhshi religious views are also deeply reflected in this epic. This is how the epic begins.

In the past. The Muslim religion is safe. In the land of Urgench, in the direction of the Qibla, in the waist of Chambil, in the land of Taka-yovmit, Goro'glibek roared, became a bey, and raised his voice [14.]. By emphasizing at the beginning of the epic "the religion is Muslim safe", Bakhshi says that the true religion of faith is Islam, and if the religion is Muslim safe, the people will live in prosperity and well-being. At this point, instead of explaining that Goro'glibek is childless, he also beautifully expresses his belief that his fate is determined by the eternal truth and argues with a folk proverb with a religious meaning: "During Goro'glibek's childhood, the blind men asked: "Do you want a horse or a prince?" Goroglibek was very fond of horses, and had one as a child. He did not know the value of offspring. "You cannot change fate." In reality, Goroglibek was not destined to have children. [14.] The proverb "You cannot change fate"

In the epic, Gorogli hears about the Khandalli tree from the merchants and searches for a loyal young man among his forty young men who will bring Khandalli, but unfortunately, no such brave man is found among his young men. Then Hasankhan, fearing his father's disapproval, takes on this task. Bakhshi tries to express the upbringing of the father-son relationship based on the teachings of the verses of the Holy Quran. In the Holy Quran, Surah Al-Isra, verses 23-24, there is a ruling: "(O man) your Lord has decreed for you that you worship Him alone and that you be good to your

parents. If one or both of them reach old age in your presence, do not say "Uff" to them, nor turn away from them. Speak to them a kind word and be humble towards them...". It seems that in the word of Allah, respect for parents is mentioned as a very great deed, even as a duty to be performed after worshiping Allah. It is emphasized that it is obligatory for the child to consider the effort made by the parents for their child as a gift and return it in due form. Otherwise, the servant will disobey the command of the Creator and become a sinner. In order to instill this truth in the hearts of children, a number of proverbs have been created among the people that preserve the meaning of the verse. For example, proverbs such as "If the father is pleased, God is pleased", "If you respect your parents, you will be respected by others", "He who does not know his parents does not know his God" fully support our thoughts. Hasan Khan also grew up with the same admonitions and advice, so he approaches his father based on his upbringing: "Let my father not be disappointed again: "Oh, father, this is how childlessness is, this time my word has been broken, this is how I was broken, if I had a son, my father's word would not be broken, he will take this cup." Let him not be disappointed, - Hasan stood up from his position as a wrestler, raised his hand and bowed his head: - Give me the cup, I will drink, if you consider me worthy of your service, I will go, - he said" [18.].

In the epic, the artistic expression of the religious views of the bakhshi is even more deeply reflected in the speech given by Goroglibek while accompanying Hasankhan on his journey.

One is Karamdi, the other is Subhan,
A wrestler like Hassan, demanding service,
You make the hard days easy,
Go, Hasan, I left it to the creator.

The poet Ergash, as a benefactor who also attended a madrasa, paid special attention to this situation in the epic poem "Khan Dally", emphasizing the "generous, generous" nature of the Creator, emphasizing that He is powerful and majestic, worthy of praise and glorification. It is precisely in "difficult days" that the epic hero relies on the Great Protector and entrusts his child to His protection.

You created a whole new world from nothing,
The seven earths and the seven heavens,
You created this beautiful world,
Go, Hasan, I left it to the creator.

The father trusts his son to be blessed with all the attributes and greatness of the Lord of the Worlds. After all, only the One who created the entire world

from nothing is able to protect Hassan, the lion of the people, and only He has the power to create the seven heavens and the earth.

Stay safe, Arz mullah,

The moon and stars are about the image of the Earth,

From eighteen thousand worlds,

Hassan, I entrusted you to the one who created you.

You created the entire universe from nothing,

With your throne and your pen,

I entrusted my son with a deposit,

Go, Hasan, I left it to the creator.

Through this poetic passage, we are convinced that the epic hero is not only an ordinary father, but also a being who has fallen under the gaze of the Creator. This is where the quality of the next poet that distinguishes him from other Bakhshis is manifested. The Bakhshi poet is not just a reciter of epics, a narrator who recites them from memory, but a mullah Bakhshi whose memory power is imbued with the teachings of Islam and the Quran. He does not use every detail and word in the epic in vain, but uses it in its place and level.

Turn a cabbage over for Azrael,

Forty beks Sarsoil-Masoil,

For Michael in the court of justice?

May these be your light, I have entrusted them to the Truth.

I will turn from your horse, my lord Adam,

Son of Sheesh? Son of Noah, the blessed one,

O Prophet Moses, Jesus Mary,

May these be your light, I have entrusted them to the Truth.

The hero invokes the angels who carry out the Creator's command for the protection of his child, seeks refuge from the angel who takes away the soul, hopes for the help of Israfil and Michael, begs for the protection of his child, and asks for help by citing the qualities of Allah's messengers and ambassadors on Earth, one by one.

Hazrat Idris, who was in Paradise,

The one who died a thousand times and rose again,

Hazrat Jirjis,

Prophet Solomon, Rafiq, Bilqis,

May these be your light, I have entrusted them to the Truth.

In verses 56-57 of Surah Maryam of the Holy Quran, it

is said about Idris (peace be upon him): "... he was a truthful prophet. And We raised him to a high rank." This verse itself is an indication of how great a position he had in the sight of Allah Almighty. Jirjis (peace be upon him), whose name is mentioned together with Idris (peace be upon him), is a historical figure. He lived in Palestine, and his name is mentioned in both Christian and Islamic literature, including the "History of Tabari", and is interpreted as a pious and righteous person. Among Muslims, this person goes along with the names of Khidr and Elijah. It is said that the original grave of Jirjis (peace be upon him) was in the city of Mosul, but in 2014 the tomb was completely destroyed. There are stories of Jirjis (peace be upon him) in the book Stories of the Prophets. It is said that he was originally from Palestine and came to Syria.

Nasiruddin Rabguzi's book "Qissai Rabguzi" contains a narration about this in the "Qissai Yalavach alayhi salam": According to the narration, in the guise of a merchant, Jirjis (as) came to the king of Mosul in Iraq and called him to faith and called him to return from Buddhism. He was oppressed by the king for his words of truth. He was sentenced to death. However, he was not killed several times, but by the will of Allah, he was resurrected again and again. His calls were not in vain, and it is said that 100,000 men and 30,000 women of Mosul, who were the cause of this event, renounced Buddhism and embraced faith. Go'ro'gli, who wanted his son to return alive, mentioned the names of Idris and Jirjis (as).

One of your names is Khaliq, the other is Jalil,

Ibrahim Khalil, friend of God,

Don't make your servant like me a burden,

May these be your light, I have entrusted them to the Truth.

You gave a command to Ibrahim Halil,

You sacrificed Ishmael's head,

You made it easy by giving me a sheep from heaven,

May these be your light, I have entrusted them to the Truth.

The story of Abraham (peace be upon him) is one of the most important stories in the Holy Quran.

It is narrated in the following Surahs, including: Al-Baqarah, Al-Imran, Al-An'am, At-Tawbah, Hud, Ibrahim, Al-Hijr, Al-Nahl, Maryam, Al-Anbiya, Hajj, Shu'ara, Al-Ankabut, Saffat, Zuhraf, Dhariyat and others. His names are mentioned in about seventy places in the Holy Quran. That is why the name of Ibrahim (as) is added with the adjective Khalil (beloved, beloved, dear, loyal).

Hazrat Isaac, you are the son of Abraham,

Friend of my God, flower of paradise,
Hasan's path is safe,
May these be your comfort, I have entrusted them to the Truth.

From your horse, O mournful Lord Jacob,
You cried and moaned, looking up at the sky,
Burn your face with Judo fire,
May these be your comfort, I have entrusted them to the Truth.

It is no secret that in the history of Islam, the burden of prophethood is passed from generation to generation, from father to son, because guiding people to the right path is their main life principle. It is in this respect that there is a similarity between the tradition of bequests and the prophetic lineage. It is not in vain that a father seeks refuge in the prophets and their descendants for the protection of his child.

God, don't make me a stranger,
Don't aim for the Judo stick,
Hazrat Shuaib, Ayub the wise,
May these be your comfort, I have entrusted them to the Truth.

Hazrat Zachariah, Hazrat Yahya,
Hazrat Yunus, the Prophet of the Prophets,
The lord of lovers, Yusuf-Zulaikha,
May these be your comfort, I have entrusted them to the Truth.

It is not for nothing that the people say: "The prayers of the friends of Allah are not rejected in vain." For the safe return of his son, the Prophet Muhammad (peace be upon him) prayed for the safe return of his son, citing the names of Shuaib (peace be upon him), who "addressed his people beautifully and was called the orator of the saints because of the strength of his evidence." In classical literature, Ayyub (peace be upon him) is praised as a symbol of patience. There is also wisdom in Bakhshi's emphasis on the wise qualities of these prophets. Therefore, even though Satan, the cursed, caused all of Job's (peace be upon him) limbs to become ill except for his tongue, he did not stop praising the Creator and found guidance.

I will turn from your horse, Luqman the Sarvar,
The angel of judgment is inevitable on the throne,
The Prophet is worthy of all respect,
May these be your comfort, I have entrusted them to the Truth.

You are a friend of God, your name is Ahmed,
Muhammad, the leader of the prophets, said,
You are my prophet, you intercede.

May these be your comfort, I have entrusted them to the Truth.

In Islam, the title "Lord of the Worlds" is only used for the Prophet of the End Times, Muhammad (peace be upon him). From this, it can be seen that the only religion that brings salvation to all mankind, Islam, was introduced, and the praiseworthy Ahmad (the one who praises Allah a lot) brought people the message of one religion, a beautiful worship. The father-in-law of the master of all prophets, Hassan, followed his son to his destination, hoping for the safe return of the woodcutter and the intercession of Muhammad (peace be upon him).

Thus, the roots of the epics sung by Ergash Jumanbulbul are nourished by the Holy Quran and classical literature, which has absorbed many heroes into the essence of the lines of the epics in his repertoire in accordance with his original and artistic intention. In his epics, he often uses the images of prophets, caliphs, and saints in order to vividly show the spiritual state, experience, character, and appearance of the hero, which once again proves that this Bakhshi poet is a Bakhshi who has seen a madrasa. The poet used the wide possibilities of the folk language, images, and expressions so innovatively that his skill in this regard can be an example for the current generation of creators.

REFERENCES

1. H. Zarif. The Great Poet, "Uzbek Language and Literature" magazine, 1970, issue 5
2. Khandalli. G. Ghulam Publishing House of Literature and Art. T.-2021
3. Fitrat A. Selected Works. Volume IV. – Tashkent: Ma'naviyat, 2006. – P.69.
4. Karamatov H. The Quran and Uzbek Literature. – Tashkent: Science, 1993. – P. 5.
5. A brief commentary on the Holy Quran (Shaykh Alouddin Mansur). – Tashkent: Mavarounnahr, 2019. – B.18J. About the epics of Eshonqul-Ergash Jumanbulbul oglu "Khan Dalli" and "Ravshankhan". Issues of Uzbek folklore, book VIII. – Tashkent, 2018. – p. 100.
6. Explanatory dictionary of the Uzbek language. State Scientific Publishing House T. 2008. p. 410