



INTERPRETATION OF "HAMD" AND "NA'T" IN ARTISTIC LITERATURE (BASED ON THE WORKS OF MAJZUB NAMANGANI)

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Article history:	Abstract:
Received: 14 th July 2025 Accepted: 11 th August 2025	This article examines the interpretation of the genres of Hamd (praise of God) and Na't (praise of the Prophet Muhammad, peace be upon him) in the works of Majzub Namangani, a prominent 18th–19th century Sufi poet, scholar, and Naqshbandi sheikh. Drawing upon Qur'anic verses, Hadith, and Sufi teachings, Majzub's poetry reflects his deep spiritual devotion, philosophical worldview, and aesthetic mastery. His Hamd poems emphasize the greatness of the Creator as the origin of existence, while his Na't verses express sincere love and reverence for the Prophet Muhammad as "rahmatun lil-'alamin" (mercy to all worlds). The poet's artistic skill is evident in his use of classical prosody (aruz), rhyme, and rhetorical devices such as metaphor, simile, and antithesis. The study highlights Majzub Namangani's significant contribution to the enrichment of classical Uzbek literature and to the development of religious-mystical poetic traditions.
Keywords: Majzub Namangani; Sufi poetry; Hamd; Na't; classical Uzbek literature; Islamic mysticism; Naqshbandiyya; spiritual devotion.	

Literature, by its function, is a multifaceted and profound human science aimed at nurturing a truly perfect individual. Islam and Sufism played a special role in the formation of this science.

Abdulaziz Hasanxoja o'g'li Majzub Namangoni, who held a significant position in the history of Uzbek classical literature and the spiritual life of the peoples of Turkestan associated with the Sufi order, and who significantly influenced the literary environment of Turkestan from the late 18th to mid-19th centuries, is a perfect spiritual guide of the Naqshbandi-Mujaddidi order.

He gained great fame as a renowned Sufi sheikh, poet, scholar, and teacher of the Kokand Khanate. He also earned the respect of the people as a spiritual guide of the Naqshbandi order.

In the poems and ghazals of the Sufi poet Abdulaziz Majzubi Namangani, references to Quranic verses and hadiths, praises and supplications to Allah, praises to the Prophet (peace be upon him), his family members and companions, and the remembrance of saints are expressed.

The epithet "Majzub" was given to Majzub Namangani by his teacher Caliph Hussein; this term means enchanted, astonished, or mad. Moreover, in Sufism, this term means "one whose heart is filled with love for Allah" and "one whom Allah has drawn to Himself." Abdulaziz Majzub Namangani was permitted to recite dhikr both secretly and publicly by his teacher Caliph Hussein. Therefore, he granted permission to

some of his disciples to perform both secret and public dhikr.

Majzub Namangani's praises are nourished by the spirit of Quranic verses and noble hadiths. The poet describes Allah as "the creator," "the creator from nothing," and "the pure one free from faults and defects." In his view, human existence and the creation and continuity of all existence arose solely by the power of the Creator. This aspect brings Majzub closer to Sufi thinkers such as Navoi and Mashrab.

As noted by the renowned literary scholar Suyima Ganieva, "the genre of praise plays an important role in expressing the poet's religious-mystical beliefs and attitude towards the divine world in Uzbek classical poetry." Majzub's praises also perform this same spiritual and aesthetic function.

The na't genre acquires a more sincere tone in Majzub's work. The poet glorifies Muhammad (peace be upon him) as "rahmatun lil-'alamin" (a mercy to the worlds). In his poems, the mood of longing, loyalty, and devotion prevails, and it is repeatedly emphasized that he was a mercy for humanity.

Literary scholar A. Khojahmadov, in his work "Poetic Arts and Classical Rhyme," analyzing the significance of the na't genre in classical literature, evaluates it as "not limited to praising the personality of the prophet, but also as a means of expressing the mystical spirit and devotion to the spiritual guide." Majzub's na'ts clearly confirm this scholarly view.

Majzub Namangani skillfully used such meters of the aruz system as hazaj, ramal, and muta qarib in his



praises and na'ts. Rhyme and radifs provided musicality, while he expressively conveyed divine meanings through the use of such artistic devices as tashbeh (simile), istiora (metaphor), and tazod (antithesis). For example, in his na'ts, the image of the Prophet is praised through the symbols of "sun," "light," and "guide of guidance." While this style connects Majzub with the general traditions of classical literature, it also creates his own distinctive poetic voice.

A person who has dedicated his life to Islam addresses the motif of "prayer" in his divan as follows.

Xudoyi taborak, Xudoyi taolo,

O'zung Hodi, yo'l ochg'il Haq taolo.

O our Great Allah, the Most Blessed, the One who fulfills the needs of His servants, You are our True Guardian who guides us to the right path. Lead us to Your righteous way and open the path towards Your guidance.

Tufayli Muhammad alayhissalom,

Aning oli, as'hobig'a ham salom.

O our **Lord**, we beseech You through Your beloved Prophet Muhammad (peace be upon him), who is most beloved to us and possesses beautiful character. We ask, through this noble friend of Yours, by his means and out of respect for him, to guide us to the right path. May peace be upon the family members and companions who always supported and showed dedication to our Prophet (peace be upon him). In these earlier ghazals, Eshon Majzub, may Allah have mercy on him, teaches us how to make supplications and what to ask for in our prayers. He also shows us through whom our prayers are more likely to be answered.

Tufayli Abu Bakr kim, yori g'or,

Tufayli Umar adlida nomdor.

I seek the respect of Abu Bakr Siddiq, may Allah the Exalted be pleased with him, the best and greatest among those who spent three days and nights with the greatest of prophets, the noble Messenger, peace be upon him, in the Cave of Thawr. And I also seek the respect of Umar the Just, may Allah the Exalted be pleased with him, who has been a symbol of justice throughout history...

Tufayli uchunchi xalifaki Usmon,

Shinovari g'avvosi daryoi Qur'on.

If the Holy Quran is a spiritual divine river, I beseech by the merits and honor of the third caliph Uthman, may Allah the Exalted be pleased with him, who swims and dives deep in it...

Tufayli xalifa Ali shohi mardon,

Saxo ma'dani, maxzani judu ehson.

I implore the honor of Caliph Ali, may Allah the Exalted be pleased with him, the source of generosity, the treasury of gifts and benevolence, the king of brave men and battlefields...

Tufayli ikki sarvi bo'stoni jannat,

Ikki shohzodai javononi jannat.

Nabiyzodalar ham valiyzodalar,

Sahi bog'i sabr ichra ozodalar.

I ask for the honor of our esteemed Prophet's (peace be upon him) grandchildren - the descendants of prophets, the children of Ali, the friend of Allah (may Allah be pleased with him) - the descendants of saints, the princes of the young men of paradise gardens, the pure ones of the garden of patience, the well-built and stately Imam Hassan and Imam Hussein (may Allah be pleased with them both)...

Tufayli o'shal Zaynul-ubbodi imom,

Ki maydoni irfonda uluvvi xirom.

I would like to ask for the respect of Zaynul-Abidin, may God have mercy on him, one of the sons of Imam Hussein, and one of the great figures of the spiritual world...

Tufayli imomiyki Boqir edi,

Hama ilmu fan ichra mohir edi.

I ask for the respect of Imam Baqir, may God have mercy on him, the fifth of the imams, who is known for his mastery of all sciences...

Tufayli sahobaki Salmoni fors,

Tutar zuhdu taqvo tariqiyni pos.

I ask the venerable Salman al-Farsi, may God be pleased with him, who firmly adhered to the path of asceticism and piety...

Tufayli o'shal Qosimi zufunun,

Ki toat bila qomati hamchu nun.

I ask the honor of Qasim ibn Muhammad (may Allah have mercy on him), the grandson of the best of people, Abu Bakr Siddiq (may Allah be pleased with him), a jurist, a scholar of virtue, whose tall stature was like a loaf of bread in obedient worship...

Tufayli o'shal pok, Sodiq imom,

Ishi bandalikda muvofiq imom.

I ask for the honor of Imam Ja'far al-Sadiq (may Allah be pleased with him), who was one of the pure ones who properly fulfilled his servitude to Allah...

The poems and ghazals of Majzub (may Allah have mercy on him) have been enthusiastically recited by reciters at Sufi gatherings, and this tradition continues. Because usually at gatherings, when remembering Allah, the ghazal of a singer of divine love is recited melodiously, and in this process, the deeply meaningful words in the verses affect the human soul and involuntarily lead it to divine spiritual pleasure.



Majzub Namangani (may Allah have mercy on him) was a bilingual poet who knew Arabic, Persian-Tajik, Ottoman Turkish, and Turkic languages well, a skilled speaker and wordsmith. Perhaps for this reason, in these books of his, he skillfully used Arabic and Persian phrases, adorning them with Persian ghazals and polishing them with Turkic expressions. In conclusion, all the poems, ghazals, and wise sayings in the divans of Majzub Namangani are skillfully written and consist of poems composed in the styles of mukhammas, qasida, saqiynama, murabba, and musaddas. It should also be emphasized that our elders considered reading and listening to the ghazals of Majzub (may Allah have mercy on him) as an act of worship. The birth date of this great thinker, poet, and major Sufi sheikh is unknown, but scholars have stated regarding the year of his death that Majzub became a "murshid khalq." The phrase "murshid khalq" means the number 1274 in the abjad calculation, therefore it follows that the year of Majzub's death is 1274 Hijri."

Thanks to Uzbekistan's independence, a mausoleum monument was built next to his grave in 2005 through communal work (hashar) through the initiatives and disciples of our saint Ibrahimjon Eshon Ho'qandiy Oqqo'rg'oniy (1937-2009), one of the spiritual guides of the Naqshbandi lineage.

The poems and ghazals in the divan compiled by Majzub Namangani found a place in people's hearts, and the number of seekers of his Sufi poems increased. For this reason, since there were no printing houses in Turkestan at that time, books were mainly copied and reproduced by calligraphers and sold to customers. In addition, they were repeatedly copied by enthusiasts. Although these manuscript books written by skilled calligraphers had few errors, some ghazals were omitted.

The praises in the works of Majzub Namangani are nourished, first of all, by the artistic interpretation of the verses of the Holy Quran and the hadiths. The poet describes God as "the creator, the one who brings into existence, pure from flaws and defects." His praises, like those of other classical poets, are simpler in form but more meaningful in content, based on the ideas of human weakness, the transience of existence, and the eternity of Truth. In this respect, Majzub's praises share similarities with the religious and philosophical views in the works of such scholars as Navoi, Babur, and Mashrab.

The genre of na't acquires a deeper spiritual dimension in Majzub's works. The poet praises Muhammad (peace be upon him) as "mercy to the worlds" and acknowledges his immense contributions to

humanity. In Majzub's na'ts, the sentiments of love, longing, and glorification prevail, and they also express devotion to the spiritual guide (murshid) in the Sufi context. The poet's sincere devotion and spiritual authenticity are particularly evident in his na'ts.

From a literary and artistic perspective, Majzub Namangani skillfully employed various meters of the aruz prosody in his hamds and na'ts, ensuring musicality through rhymes and refrains. He brought divine truths closer to the human heart through imagery, metaphors, and similes.

Thus, the hamds and na'ts in Majzub Namangani's works are valuable as expressions of the poet's religious-mystical worldview and his boundless devotion to Allah and the Prophet (peace be upon him). They have made a significant contribution to the enrichment and refinement of the hamd and na't genres in Uzbek classical literature. As a literary scholar, one can say that Majzub's poems in this series are important sources that warrant deep analysis from both artistic and spiritual perspectives.

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