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The Creation of Furqat's "Hajnoma" and Its Socio-Enlightenment Foundations

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Citation: Ravshanovna, A. D. The Creation of Furqat's "Hajnoma" and Its Socio-Enlightenment Foundations. Central Asian Journal of Literature, Philosophy, and Culture 2026, 7(2), 451-456.

Received: 28th Feb 2026

Revised: 18th Mar 2026

Accepted: 12th Apr 2026

Published: 30th Apr 2026



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Abstract: This article analyzes Zokirjon Furqat's travels to foreign countries, his impressions from the journey, and the socio-enlightenment and artistic-aesthetic foundations of his work "Hajnoma," which was created during this period. The article illuminates events related to the Hajj pilgrimage, the author's religious-philosophical reflections, his views on humanity and society, and the artistic expression of his observations on Eastern and Western cultures. "Hajnoma" is examined from a comparative-analytical perspective, exploring the compositional and thematic function of the travel motif, the formation of its system of characters, the poetic interpretation of historical and spiritual reality, and the author's individual creative position. Furthermore, the article reveals the work's place in the development of the "safarnoma" (travelogue) genre in classical Uzbek literature, its integral connection to the ideas of the Enlightenment, and the characteristics of its artistic thought. The research findings show the significance of "Hajnoma" not only as a historical travel account but also as a vital literary work that reflects the socio-cultural environment of the era, human spiritual quests, and the author's aesthetic views.

Keywords: Kaaba, Pilgrimage, Faith, Creative Intention, Tradition, Innovation, Educational Content, Poetic Image, Artistic Interpretation

1. Introduction

Literature is the product of a particular need. Since it is born through the poet's spiritual experiences, every work is shaped as a reflection of the creator's attitude toward the events of life. Accordingly, the countless facets underlying the creation of a literary work converge upon several major causes [1].

The first and foremost of these is the social factor. Being part of society, the creator can never fully sever his work from that society [2].

Every event in society passes through the prism of the writer's heart and is transparently reflected in his consciousness. A particular reality that moved the author, caused him anguish, or at times filled his heart with joy becomes a literary work as the result of genuine talent [3].

The second important factor is aesthetic need. Every human being seeks something in life, yearns for beauty, weeps, rejoices, loves, and is loved. Just as a person finds all of his aesthetic needs in poetry, the poet, in turn, expresses his own aesthetic needs through verse; for this reason, in every era people have been drawn to, and have felt a need for, art — poetry in particular [4].

The third aspect is reflected in the aspiration of society as a whole toward enlightenment. Morality and spirituality are the foundation of all human civilization and remain the factor that will help humanity preserve itself as a moral society in the future [5]. At a time when attitudes toward literature and its function are changing, and literature is even being turned into a field in which the basest emotions may be freely expressed, the essence carried by the lyric poetry of Furqat and [Abdulla] Oripov, and the reasons underlying its creation, ought to become a primary source for literary scholarship [6].

These very factors reveal the essence of the two authors' works, which share a common content and character, and perform an important literary function in the analysis of their lofty artistry. In particular, given that religious and moral works of art carry great significance not only socially but also universally, understanding and conveying the essence found in Furqat's and Abdulla Oripov's works devoted to the depiction of the Hajj can serve as an important aesthetic source for every era [7].

As is known, Furqat's poetic oeuvre was born at a time when it had not yet fully broken away from the norms of classical literature. The source of classical literature is, in itself, the Holy Qur'an and the Hadith. Their true essence and content, while adorning literature and bringing solace to hearts, served for centuries as a major literary source. Moreover, the poet's love for the works of representatives of classical literature and his eagerness for literary conversations with scholars also contributed to the deepening of his religious-mystical (Sufi) knowledge. Indeed, it can be said that Furqat learned to express the philosophy of life in verse — profoundly enough to allow for several interpretations — from classical Eastern poetry, in particular through his reading of the works of Mirzo Abdulqodir Bedil. The poet's literary circle, and especially his conversations with Sharifkhoja Qozi, occupied a particularly special place in this regard [8].

2. Materials and Method

In this respect, Furqat's possession of religious-mystical knowledge was an important foundation for the creation of "Hajnoma." At the same time, one of the social causes behind the emergence of this work was the poet's travels to several countries and the feeling of homesickness that weighed upon his heart during these journeys. Abdulla Oripov writes: "No poem is written without need" [2, p. 123]. Indeed, during the years of separation from his homeland, Furqat felt an overwhelming need for poetry. The feelings of longing, separation, and hope in his heart came to be vividly reflected in his lyric poetry. For instance, in a letter written to his friend Toshbolto Roiq, he reflects his pain and longing connected with his homeland. The poet's constant desire and dream to return to his homeland remained with him always, continuing to live in his heart:

*I bear the longing for my homeland together with the grief of exile,
I remain unable to free myself from sorrow, torment, and affliction [3, p. 108].*

Overwhelmed with grief in his longing for the homeland, the poet writes that, however much he wished, he could not free himself from the sorrow and anguish of this separation and remained caught in torment and affliction; from this it can be understood that this very state was one of the important reasons that prompted the poet to set out on his journey to the Hajj. In a letter to Ostroumov, Furqat writes the following:

"Sending greetings to many, I write that your letter, kindly sent, reached me in Istanbul, and I was greatly pleased. In those days I left Istanbul and went to the Greek city [Athens]. From there I went to Alexandria, where I spent several days sightseeing, and then to the province of Egypt, where I likewise spent several days. From there, on the twenty-fifth of the month of Rajab, I arrived in blessed Jeddah, stayed three or four days, and then set out for noble Mecca. Now I intend, after performing the Hajj, to cross over to Bombay, travel on to Calcutta, tour other regions of Hindustan, and afterward return to Tashkent".

3. Results and Discussion

Presupposition It is evident that, wherever the poet traveled, one of his principal aims remained the desire to return to his homeland. It would not be wrong to say that, in a certain sense, one of the greatest wishes and prayers in Furqat's heart during his Hajj journey was to return to the bosom of his homeland and to be reunited with his loved ones. Indeed, the feeling of separation from one's homeland is exceedingly painful. It is natural that this state would render a sensitive soul even more deeply affected and cause him suffering. One can be fully convinced that, far from his homeland, every day increased the poet's anguish, and that any place other than his homeland had become, for him, a cage [9]:

*My feathers and wings have fallen; my dwelling has finally become a cage,
On the path of love, Furqat, I have remained parted from my homeland.*

In truth, every day spent far from home is a torment. For a creator possessed of deep feeling, this state is experienced even more intensely than by others. The poet's spirit is so weary, so filled with anguish, that the author's heart longs to be freed from it all in a single instant. Certain lines in "Hajnoma" reflect this very despondent spirit and anguish, revealing that the poet's heart came to this sacred place in search of peace, tranquility, solace, and a companion in suffering [10]. The longing to draw near to God and the desire to belong to the Prophet's community awaken in him a wish to be freed from all sorrow and even to renounce this faithless world:

*I wish that, having renounced myself,
I might be freed once and for all from the cares of this world.*

Alongside these social factors that gave rise to "Hajnoma," there is another significant enlightenment-related aspect — namely, the dream cherished in the heart of every believer. Every follower of our Prophet regards setting foot in this sacred abode as itself a great reward and a meritorious act. He wishes to go there, to find solace for his heart, and to attain peace for his spirit. The pilgrimage to the Hajj is a dream not only of Furqat but of every Muslim [11]:

*Not I alone — whoever belongs to his community
Ever cherishes the longing for Madina.*

It is only natural that this same aim and aspiration existed in Furqat's heart as well. That there is truth to this view is confirmed by the fact that the author himself specifically emphasizes it in the eleventh tarji-band of the work [12]:

*The passion for Madina fell upon my head;
For a lifetime I remained enraptured with Madina.*

As can be understood, the desire to undertake the Hajj did not arise in Furqat's heart only during his time abroad. It is true that his travels following his departure from Tashkent were among the causes of his pilgrimage. Yet the genuine aspiration of faith had existed in the poet's heart from the very beginning, for he himself specifically emphasizes that he had been enraptured with Madina for a lifetime. That this aspiration had long dwelt in his heart is likewise reflected in the very lines he wrote in noble Mecca [13]:

*Grant me the circling of the Ka'ba, day after day, at the sacred shrine,
I have no strength left to remain apart; this is my plea to Thee, O Lord.
Let me enter the Haram and press my darkened face to the ground,
And let its dust become balm for my yearning eyes, O Lord.*

In supplications of this kind, the poet's long-cherished, deeply private hopes and desires — those he could rarely share with anyone — find expression. These social and enlightenment-related causes and foundations, together with a deeper understanding of the essence of Furqat's Hajj journey, also reveal more profoundly the artistry and true

essence of "Hajnoma," expressing the poet's socio-enlightenment purpose with even greater clarity [14].

The strength of a literary work is reflected in the literary-aesthetic content it embodies. On one hand, a given work comes into being as the result of literary-aesthetic need. In society, one such vital aesthetic need concerned the question of faith. From the moment Tsarist Russia entered Turkestan, the most important policy it pursued was to sever the population from its national spirituality, from learning and science, and from the concepts of religion and faith. Indeed, by this time: "Modesty and shame had vanished from the weak, generosity and open-handedness from the wealthy, and affection and loyalty between friends. Contentment among the poor, ascetic devotion among shaykhs, and worship among Sufis had steadily disappeared. The wise had been humbled, and the ignorant exalted. The people's character had been lost, and their speech had become nothing but complaint. For this reason the people had grown bewildered among the infidels, obeying at once whatever order was given, submitting and paying tribute until exhausted." This state could not fail to wound the poet's heart and cause him suffering [15].

The nation's deprivation of faith, the appointment to state positions of people utterly devoid of learning and enlightenment, and, through this, the nation's descent into a slumber of negligence and its inability to fight for its own rights, constituted an immense tragedy. For even those upon whom the nation might have relied — those holding positions of state authority — had themselves fallen into moral decline, becoming mere puppets who carried out the orders of the occupying power without truly understanding them. Furqat gives particular attention to precisely this issue in a number of his lyric works. In his mukhammas with the radif "Bo'ldi" ["has become"], for example, we encounter these very thoughts:

*Everywhere spendthrifts have grown acquainted with judges,
For stirring up strife, nothing has been left wanting,
Among the people, whoever dresses finely has gained esteem,
Those of no noble lineage have become men of rank and title,
Have mercy, O God, upon the poor and the afflicted,
Upon the suffering, the wretched, and the broken-hearted.*

This state was, in truth, the nation's greatest tragedy, and the only way to be freed from it lay in turning toward learning and, above all, toward guidance and a return to faith. It can be said that the poet's very aspirations and aims found their reflection in "Hajnoma." Although, for the most part during this journey, the poet appears to be analyzing and criticizing himself, as though offering himself counsel, there is in fact, beneath the lines, a universality — a call for every reader to reflect and to ponder his own sins and merits. The poet grieves not only for his own condition but for the condition of the entire nation. He wishes that the descendants of Imam Bukhari and Zamakhshari not forget their true roots, and that they become genuine followers of Muhammad (peace be upon him). This wish is clearly visible in "Hajnoma":

*If you are not always among his followers,
Then what claim have you to the name of Muhammad's community?*

Indeed, people had begun to grow entirely distant from religion. Needless indulgence, idleness, and the passing of one's life in teahouses were becoming part of the nation's daily routine. Learning and enlightenment were being pushed entirely to the margins. People ceased to strive toward the light of knowledge. This state was, in truth, a genuine tragedy for the nation. The enlightened figures of the nation understood well, and felt deeply, that a people living in such conditions would inevitably lose its future. Among the intellectuals grieving over such a fate for their homeland was, without doubt, Furqat himself. For this reason, one of the most important literary-aesthetic causes behind the

creation of "Hajnoma" was the issue of restoring the nation to faith. As this underlying purpose of the work becomes evident, it can be said that the poet was able to offer lessons — valuable not only for his own era but for the present day as well — on preserving faith, cherishing the virtues of piety, and following the path of Muhammad the Prophet. It is precisely in this that the work's genuine literary-aesthetic power is truly revealed.

One aspect deserving particular attention in the analysis of "Hajnoma" is the level of the poet's own competence in the process of creating this work — his thorough command of religious knowledge, and the fact that he had reached an age at which he had tasted life's hardships and was capable of drawing conclusions from them. This state was, in itself, one of the important factors contributing to the perfection of the work. That Furqat, at the age of eight, had read and even memorized so significant and artistically accomplished a book as "Mantiq ut-Tayr" [The Conference of the Birds]; that from an early age he possessed the ability to read and memorize the Qur'an; and that, moreover, at the age of nine he was able to write the lines:

This is my aspiration within the school:

That my spelling and literacy might turn out as fine as my handwriting —

— demonstrates in itself the degree to which he was prepared, and morally entitled, to create "Hajnoma."

The literary-aesthetic power of "Hajnoma" lies in the fact that it remains, up to the present day, the sole work to depict this particular Hajj journey and pilgrimage — both before and up to its own time. Many creators intended to undertake the Hajj pilgrimage, and many did in fact make the journey. Yet Furqat alone succeeded in bringing this great pilgrimage into Uzbek literature as an artistically accomplished and compelling work. Before Furqat, and even after him, it is rare to encounter a work of this particular religious-philosophical character devoted to the Hajj pilgrimage.

4. Conclusion

It is self-evident that the literary-aesthetic perfection of "Hajnoma" and its artistic power are also connected to the poet's comprehensive and profound competence, his learning and scholarship, and his thorough understanding of both world literature and his own national literature. For any artistic perfection first and foremost requires perfect knowledge and experience. In Furqat, the harmony of precisely this knowledge and experience — together with his youthful experience and outlook on life at the time "Hajnoma" was created — ensured that the work would remain unique and unrepeatable, both for its own era and for all eras to come. Although the work reflects social aspects, it likewise reflects, in its own distinctive way, personal lyrical experiences, and it consistently embodies universal human concerns as well.

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