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TARIX. MANBASHUNOSLIK
HISTORY. SOURCE STUDIES

The role of the Turks of Central Asia in the “Islamic Renaissance”¹

Shamsiddin Kamoliddin²

Abstract

The period of the Arab Caliphate between 9th – 12th centuries was a time of unprecedented development of science and culture, commonly referred to as the “Islamic Renaissance”. The Turks played an important role in this movement. It is precisely through the synthesis of Arab, Persian and Turkic cultures that it is possible to explain the cultural explosion of the Early Islamic period. This cultural process coincided with the introduction of the Turks into the administrative system of the Arab Caliphate. The Turks specifically were the initiators and architects of the creative process of this new Islamic culture. The Turks not only spearheaded this process but also they were its most active participants.

Key words: *Arab Caliphate, Abbasids, Turks, synthesis of cultures, Islamic culture.*

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Introduction

The term “Islamic Renaissance” was first introduced into the scientific literature in 1922 in the work of the same name (“Die Renaissance des Islams”) by Adam Metz. Metz wrote about the deep transformations that occurred during the 9th – 10th centuries in the cultural life of Islamic society and about the signs therein of a continuity of ancient cultures, which had parallels in the Renaissance of 14th and 15th-century Europe [Адам Метц 1966, 230]. The study of world history proves that “cultural renaissance” is characteristic of groups that have passed through a long period of cultural development. Thus, in Chinese history the Renaissance is defined as the period between the 8th – 12th centuries, in the Middle East, Central Asia, Iran and Northwest India as that between the 9th – 12th centuries, and in Europe as that between the 14th – 15th centuries [Конрад 1972, 209-244].

In fact, the era of “Islamic revival” (9th – 12th centuries) would be more correct to call the era of “Islamic rise” or “Muslim rise”. Because it is different from the “Renaissance” that took place in the 15th century in Europe. In Europe, in the era of the Roman Empire, there was a process of cultural growth, and in the Middle Ages in this area there was a deep stagnation and decline. In the 15th century in the history of Europe began a new era of cultural growth, which is rightly called the “Renaissance”. The cultural process that took place in the 9th – 12th centuries in the Arab caliphate was completely new in the history of Islam. During this process, the cultural values of various peoples have been translated into Arabic, and became the heritage of Islamic civilization. Therefore, in my opinion, the title “Islamic rise” is more legitimate for this era.

The era of Islamic rise (9th – 12th centuries) characterized by a rapid development of science and culture of the peoples of the East. In the Arab Caliphate, the era of the “Islamic Renaissance” divided into two stages. The first stage (9th – 10th centuries) characterized by rapid development in various sciences, and the second stage (11th – 12th centuries) in art and architecture. These two periods preceded by unprecedented work in the field of textology, recovery and dissemination of historical sources. Even during the reign of the first “righteous” caliphs in Medina, a critical text of the Quran was compiled, and at the reign of the Umayyads – a critical selection of authentic Hadiths. As result of these works, the scholars of the Caliphate gained considerable experience in the critical analysis of sources. This followed by tremendous strides in the translation into Arabic of

scientific treatises and literary works of various peoples across the ancient world – India, Iran, Greece, Syria, etc. These efforts combined paved the way for the emergence of the phenomenon known as the "Islamic Renaissance". In general, therefore, the period of the 9th – 12th centuries witnessed the rapid rise of science and culture among the peoples of the East. Arabs, being nomads with a relatively low level of cultural development, thanks to a new ideology and good organization, were able to use the cultural achievements of the highly developed peoples of the Near and Middle East to incorporate the former into Arab-Muslim civilization. The merger of the cultural traditions of the Arabs and Persians resulted in the creation of magnificent monuments of literature, the likes of which had not been seen among the extant literary monuments of pre-Islamic times either in Iran or in Central Asia. In contrast to the Islamic period, which saw the rapid development of science, architecture and art, the Sasanian period immediately preceding it in Iran has been characterized as "a period of stagnation" [Бартольд 1971, 7/250].

The Turks and Islamic rise

The Turks also played an important role in this process of Islamic cultural rise. Some of these Turks already led a sedentary lifestyle, engaging in farming and gardening [Камолиддин 2015; 2016-2017]. It is the synthesis of Arab, Persian and Turkic cultures that can explain the creative rise in the era of early Islam. During the reign of the first 'Abbasid caliphs in the second half of 8th – 9th centuries, the Turks played an important role in the political life of the Arab Caliphate. Turkic troops were still in the army of Abu Muslim, who led the movement in favor of 'Abbasids in Khorasan. Soon after the 'Abbasid party came to power, the Central Asian Turks, along with the Persians, began to hold key and strategic positions, primarily in the capital of Baghdad, as well as in other cities and regions of the central region of the Caliphate [Kennedy 2004, 261-296; Osman 1966, 12-24]. Most of these individuals originated among the Turkic nobility of Fergana, Chach and Ustrushana. Gradually, the Turks seized all power in the Caliphate, killed the objectionable caliphs and appointed their own protégés [Macoudi 1861 – 1877, 118, 122, 259-268; Абу Бакр Мухаммад ас-Сули 1998, 56, 159, 161]. Many Turks within the military aristocracy were large landowners with massive holdings granted to them as *iqta'* by the Caliphs themselves, not only in Iraq but also in Syria, Egypt, Asia Minor and the Caucasus [Ахундова 2004, 258]. Arab poets in their poems and

commissioned works praised the greatness and dignity of the Turks [al-Djahiz 1968, 17-23].

One of the key centers of science and culture in the 9th – 10th centuries was Central Asia, ruled by the Samanids, the first Islamic dynasty of local origin. The latest research shows that Samanids were descendants of the Western Turkic Qaghans [Камолитдин 2008, 39-63]. In the 11th – 12th centuries, Central Asia was ruled by two Turkic dynasties, the Ghaznavids and the Qarakhanids, and the Middle East by the Saljuqs. Thus, the entire period of the 9th – 12th centuries is characterized by domination of Turks both in the cities of the central lands of the Arab Caliphate, including Iraq, Egypt, Syria and the Caucasus, and in its Eastern part – Khorasan and Ma wara' al-nahr. Attention should be drawn to the co-occurrence of these two phenomena – the “Islamic Renaissance” and the Turkic entry into the managerial cadres of the Arab Caliphate. The Turks were at the helm of the cultural process, which we now call the “Islamic Renaissance”. Moreover, they were the driving force behind this process. It is known that nomadic tribes, especially the Turks, historically belonged to the mission of catalyzing the development of civilization. Thanks to the nomadic way of life, the Turks had a broad outlook. Their society was characterized by features of democracy and collectivism. On the one hand, Iranian Turks, having a common history with the Persians and other peoples of Sasanid Iran, were active supporters of the revival of Sasanid traditions. On the other hand, having entered into a close military-political and ethno-cultural alliance with the Arabs, they were the agents of Islamic politics and sought to adapt the cultural values of pre-Islamic times to the emerging realities of the new world order.

The Turks before Islam

Before the adoption of Islam, the Turks had a strong tradition of statehood, beginning in the Turkic Qaghanate, and a high culture formed during their domination over the vast territory of Eurasia. In this regard, they were the predecessors of the Arabs. If Arabs were able to unite all Arab tribes around them and conquer the vast territory inhabited by peoples with a higher level of culture, the Turks were able to unite all Turkic-speaking tribes and conquer the vast expanses of Eurasia. Thus, it can be stated that in the process of cultural rise, the Turks also were the predecessors of the Arabs. The process of “Islamic Renaissance” in the Arab Caliphate was preceded by a similar cultural process that took place in the era of the Tur-

tic Qaghanate (mid. 6th – mid. 8th centuries), which one might term the "Turkic revival". Central Asia played a key role in both processes. During the Turkic Qaghanate, which is characterized by rapid development in the fields of urban planning, art, and architecture, many cultural values of the Kushan era, which fell into decline and lost in the stagnant period of the rule of the Chionites and Hephtalites (4th – first half of 6th centuries), were revived [Камолиддин 2004, 354-373; Гюль 2005, 66 – 89]. The Turks, most of whom were nomads and therefore possessed of a relatively low level of cultural development, were able to use the cultural achievements of their subordinates – the highly developed peoples of Central Asia and make them the property of Turkic civilization. Unlike Arabs, they did not have a new ideology and a single faith, so they were tolerant of other religions. The period of their rule saw no anti-Turk uprisings in any of their territory, not counting those stemming from in-fighting between the Turkic tribes themselves. Moreover, the Turks enjoyed great prestige among their subordinates, in particular among Sogdians who sought to enter into mixed marriages with them, which ultimately led to their voluntary assimilation among the settled and urban Turks of Central Asia and Eastern Turkistan [Krippes 1991, 67-80; Камолиддин 2005, 93-104].

The Umayyads and the 'Abbasids

The Arab Umayyads, unlike the Turks, implemented a policy of occupation based on ideals of great-power ethno-national superiority, frequently resorting to the use of violence, discrimination and religious intolerance in the territories they conquered. This caused discontent among the local population, so that the whole period of their rule was accompanied by continuous uprisings, which ultimately led to a coup and a change of power. Having come to power with the help of the Persians and Turks, the 'Abbasids began to implement a completely different policy towards the newly Islamized local populations within the territories they conquered. In the management of public affairs, the 'Abbasids began for the first time to incorporate representatives of non-Arab peoples in addition to Arabs – primarily Persians and Turks. It is with the beginning of their rule that the birth of the cultural process, which we now call the "Islamic Renaissance", is connected. In cultural matters, the Persians and Turks acted as the primary advisers of the Arabs. The Persians had a high culture, but they were conservative and orthodox. The Turks, on the other hand, together with the Sogdians, had no less high a

culture, but unlike the Persians, they were tolerant, and most importantly, had by that time extensive experience in the revival and replication of the cultural achievements of the dynasties of ancient times. It is these values and qualities that played a decisive role in the formation of a new cultural environment under the power of the Arab Caliphate.

The Turks in China

The initial stage of the process of “cultural revival” during the 8th – 11th centuries in China, like that in the Arab Caliphate, took place under similar conditions – namely, the introduction of Turkic peoples into Chinese society [Конрад 1972, 209-214.]. When in the beginning of the 7th century the Turkic Qaghanate was subordinated to China, the Turks both voluntarily and forcibly began to serve in the guard of the Chinese Emperor. During the 7th – 8th centuries, Turks formed the basis of this corps and dominated the highest echelons of the military apparatus of the Chinese state. Until the middle of 11th century, generals and military rulers in China were mostly not Chinese, but natives of Inner Asia [Beckwith 1984, 30-35; Kamalov 2001, 243-253]. The Turks enjoyed a very high reputation among neighboring peoples, which was an important factor in increasing their linguistic and cultural influence. In 7th century Tang China, characterized by an appreciation of foreign goods and customs, there was a fashion for all things Turkic – clothes, dishes, home goods, and especially music, poetry and dance [Исмаилова 1984, 180]. Some works of Chinese lyric poetry from the Tang period reveals the influence of Turkic folk songs. The Turkic language was widespread among the Chinese and already in the 7th century a Turkic-Chinese dictionary known as the “Toi-kiue-iuy” (“Turkic speech”) was produced and widely available to established scientists within China [Шеффер 1981, 48]. The absence of any mention of the existence of a Sogdian-Chinese dictionary in China indicates that the language of inter-ethnic communication between the Sogdians and the Chinese was Turkic. Therefore, there is reason to believe that the process of cultural revival, which began in the Turkic Qaghanate, was continued first in China and then in the Arab Caliphate.

The Turks in the Arab caliphate

The Arabs at the dawn of Islam had heard about the great power and strength counted among the virtues and qualities of the Turks. Therefore, they wanted to have such allies and sought to win

them over to their cause. In Syrian sources, an interesting anecdote is related, according to which, "the Turks so quickly united with the Arabs because they heard from them the saying of the prophet Muhammad: 'When they (i.e. the Turks) renounce the veneration of idols and profess his faith (i.e. Islam), they will be given the land, good and beautiful, and they will reign in it.' So they adopted Islam" [Гусейнов 1960, 52]. This saying of the prophet Muhammad, as we know, was subsequently successfully implemented. Many cities and regions in Egypt, Syria, Armenia and other countries conquered by the Arabs were transferred under the control of the Turks, who were in the service of the caliphs. Many of them were granted large land holdings for their good service.

Cultural heritage of the Turks

The Turks were not only at the helm of the cultural process of the "Islamic Renaissance", but having rich cultural traditions themselves were active participants in said process. Manichaeism was widespread among the Turks of Central Asia the 7th – 8th centuries. The Manichaeans established numerous schools, which the Turks called *otuz oylan* ("thirty boys"). In addition to religious subjects, children studied hard sciences, philosophy and painting [Зуев 2002, 201]. Noting the desire of Turks to accumulate knowledge, the Arab poet al-Jahiz (9th c.) wrote: "... and it is necessary for him to know horses and weapons, and awareness of people, countries, sciences, localities, times, tricks and everything that is useful for him ..." [al-Djahiz, 39]. One of the indicators of the level of development of the culture of a people is writing. The ancient Turks had their own runic script, but also widely used other types of writing. Numerous finds of monuments bearing ancient Turkic runic writing over a vast territory indicate that literacy was unusually widespread among the ancient Turks [Васильев 1980, 53-59; 1981, 23-24].

Examples of high poetry, cited by Mahmud al-Kashghari in his dictionary *Divan lughat at-Turk* ("Dictionary of Turkic dialects"), as well as the poetic work *Qutadghu bilig* of Yusuf Khas Hajib, indicate that ancient Turkic literature had a very long history [Короглы 1980, 171]. The earliest examples of Turkic poetry are the ancient Turkic runic monuments, in particular, the inscription of Kül-Tegin, which is a text built in the form of a poetic narrative. The *Huastuanift* ("Penitential prayer of the Manichaeans"), translated from Sogdian in 5th century, can be considered one of the most ancient monuments of Turkic literature [Стеблева 1969, 125-133; 2013]. Analysis of

preserved ancient Khakas texts written in Turkic letters of Yenisei, showed that the ancient Khakas used an indigenous form of poetry, which had its own literary tradition [Кызласов 1963, 75]. Runic inscriptions are recorded not only on leather, commemorative stones, rocks, sculptures, balbals, coins and household items, but also on seals, which is an indicator of the high level of Turkic culture in the early Middle Ages [Alyilmaz 2004, 177-179]. The Uighur alphabet, designed on the model of the Sogdian in Eastern Turkestan during the 7th – 8th centuries, also began to gain in popularity across Central Asia [Mansuroglu 1964, 81].

In the first centuries of Islam, the Turkic language was not yet adapted to the Arabic script, and the Turks who converted to Islam, just as the Persians, wrote their works in Arabic. At that time, compositions written by the Turkic-speaking authors in their native language would not have been met with the same appeal or success, whereas works written in Arabic were distributed throughout the Muslim world from Central Asia to Spain [Наджип 1989, 148]. The Turks, having a rich literary tradition left over from pre-Islamic times, also composed beautiful poetry in Arabic and made enormous contributions to the development of Arabic linguistics.

The Turks also contributed to the development of literature in the New Persian language. A Persian poem by a certain al-'Abbas al-Marwazi was written on the occasion of the arrival of the Caliph al-Ma'mun (ruled in 198 – 218/813 – 833) in Marw in 193/809, in which it is noted that no one previously wrote poems in this language [Bosworth 1978-79, 67]. Ibn Khordadbeh gives another example of early poetry in New Persian, the author of which was Abu-t-Taqi (Abu-l-Yanbaghi) al-'Abbas ibn Tarkhan, born in Samarqand or al-Shash [Хордадбех 1986, с. 64, 176, 84]. He lived in Baghdad during the reign of Caliph al-Wasiq (ruled in 227 – 232/842 – 847) and wrote poems, both in Arabic and in the New Persian language. V.V.Bartold identified him with the previous poet 'Abbas al-Marwazi [Бартольд 1966, 177; 1971, 451]. It is clear from his poems that he was most likely a native of al-Shash who had lived in Samarqand for some time. In 186/802, he was in Marw when al-Ma'mun arrived there as Governor of Khorasan. When in 198/813-14 al-Ma'mun became Caliph, he along with many other scholars and poets of Khorasan, came with him to Baghdad, lived there for the rest of his life and died in the reign of Caliph al-Wasiq. The name of the poet's father, Tarkhan¹, indicates that he was most likely a Turk from

¹In fact, Tarkhan was a title in the administrative system of the Turkic Qaghanate.

al-Shash. In Iran itself, Persian dynasties such as the Tahirids, the Ziyarids, and the Buwayhids, did not appreciate New Persian poetry and rejected poets who composed poetry in the New Persian language, considering it incompatible with scientific and artistic reality. Therefore, the New Persian poetry, which was born at the court of the Saffarids, continued to develop at the court of the descendants of Turkic Qaghans, the Samanids, who patronized New Persian literature and created all the conditions for its development at their court [Камолиддин 2012, 271 – 274, 285 – 286].

Due to the increasing role of the Turks in the Arab Caliphate during the late 8th – early 9th centuries, Baghdad became the center of attraction for representatives of the Central Asian intelligentsia, who hoped for the support of their countrymen and relatives there. In late 8th – early 9th centuries, Baghdad and other cities of the Middle East were home to whole groups of hadith scholars and lawyers from among those Turks who had converted to Islam, as evidenced by their genealogies and *nisbas* "al-Turki" and "al-Khazari". Such *nisbas* used mainly by Turks who descended from the nomadic tribes of the Eurasian steppes. As for the sedentary Turks of Central Asia, they had *nisbas* at the place of their origin: al-Farghani, al-Shashi, al-Kh^warazmi, al-Bukhari, al-Samarqandi, etc. In medieval Baghdad there were separate quarters, called by the names of their inhabitants: Rabad al-Khwarazmiyya (suburb of Khorezmians), Rabad al-Bahariyya (suburb of Bukharians), Rabad al-Marawiza (suburb of Marwians), Rabad al-Sarakhsiyya (suburb of Serakhsians) etc [ал-Хамадани 1968, 19, 22, 24].

In the 9th century, the circle of Turkic scientists from Central Asia, who first gained fame in the Arab and then throughout the Muslim world, significantly increased in size and power due to the activities of the so-called Muslim Academy (Bayt al-Hikma), which functioned under the rule of the Caliph al-Ma'mun. This was the largest scientific institution in the Islamic world, and it is known that a significant portion of the scientists therein were people from Central Asia, including and Central Asian Turks, known not only in the human sciences such as Arabic linguistics, literature, history, philosophy, hadith, jurisprudence, etc., but also in the hard sciences of mathematics, astronomy, chemistry and geometry. One Turkic mili-

In the early Islamic era, this title, along with the title Qaghan and ethnonym Ashina, used by the Turks as personal name. The Turks, depending on their religion, could be bearers of various names, including names of Iranian origin, whereas ethnic Persians, unlike them, did not used Turkic names as a rule.

tary leaders in his speech delivered at the court of al-Mutawakkil, speaking of the inhabitants of Ma wara' al-nahr, noted: "...And there is no field of field of outstanding art from literature, philosophy, arithmetic, geometry, music, crafts, jurisprudence, or knowledge of the *Sunnah*, in which one cannot see the people of Khorasan, who surpass even the most important (experts), and accomplished scientists... We are strong in calligraphy and writing, theology and the *Sunnah*. All Baghdad belongs to us. We are educators of the caliphs and live together with their viziers. We are proud of our nobility, we compete and contend with each other. We were born in the palaces of our kings, under the patronage of our caliphs, accepted their upbringing and followed their example. We do not know anyone except them and do not know anyone else about us [ал-Джахиз 1993, 64, 65, 69; Мандельштам 1956, 27-28].

The ancient Turks had their own rich traditions in the field of medicine. In the collection of ancient Turkic manuscripts from East Turkestan, stored in Berlin, there is a medical formula, written in Uighur letters on ten folded sheets (201 lines). In the same collection there are fragments of five different works of medicine, written in Uighur script. A few more pieces of a medical nature written by Uighur letter are available in the collection of documents from Turfan [Древнетюркский словарь 1969, XXXIV, XXXVII]. The contents of these manuscripts indicate how extensive the knowledge of the ancient Turks was in the field of medicine. Consequently, they had a rich terminology associated with the names of various diseases, medicines, medical procedures and various states of the human body.

It is known that during the Tang period, most of the medicine developed in China by Chinese doctors was made from various medicines and drugs based on herbs and materials, both local in origin and brought from countries near and far. From Turkistan, they imported a mixture of wood chips and alkaline earth gum (*takamahak*), which doctors used to treat "strong poisonous fevers" and stomach aches, as well as to induce vomiting. In 76, the concentrated extract of a "dragon" known as the "yellow of the snake", sent from Fergana, greatly impressed the members of the Tang court. From the area of Karashar in East Turkistan they brought "green salt", i.e. copper sulfate, which was used for the treatment of eye diseases [Шеффер, 247, 251, 257, 260]. These and many other medicinal drugs were also used by Turkic practitioners, as evidenced by the rich and diverse terminology of the ancient Turks in the field of copper

[Камолиддин, 186 – 188].

Abu Rayhan al-Biruni in his "Pharmacognosy" cites Turkic names for some medicinal plants and drugs [Беруни 1974, 192, 711, 810, 871]. Abu Rayhan al-Biruni also mentioned *Tiryaq Turki* (تریاق ترکی) – "Turkic Tiriak", which was used as antidote. He noted: "In my youth, I saw an old Turkmen who brought to Khwarazm various *tiriaks* and complex medicines made from herbs. He claimed that he prepared all the simple and complex medicines contained in the books from plants. I was witness to the fact that his *mumiya* has an effect similar to that of a miracle" [Беруни 1974, 314]. In the "Mineralogy" al-Biruni speaks in more detail about this old man: his name was Subai Hirma, he came from the suburbs of Baikend (near Bukhara) and his *mumiya* healed the broken leg of the head Falconer of the Khwarazm-Shah [Бируни 1963, 193].

The ancient Turks worshiped the sky deity Tengri, and in Manichaeism, which was widespread among the Turks during early Middle Ages, a special role was assigned to the heavenly luminaries – the Sun and Moon and planets and stars. In addition, a knowledge of astronomy was necessary for nomadic Turks to find their way. Therefore, the Turks certainly of pre-Islamic times must necessarily have developed a knowledge of astronomy and astrology. Planets and stars were called *julduz* (= *jultuz*) among the Turks, and astrol-ogers *julduzci* [Древнетюркский словарь, 278]. For the names of constellations, stars and planets the Turks generally used Sanskrit, Tibetan, Chinese and Indian terminology. However, they also had their original nomenclature [Камолиддин 188 – 190]. Among the astronomers who worked at the famous Academy of Caliph al-Ma'mun "Bayt al-Hikma" ("House of Wisdom") in Baghdad there were many immigrants from Central Asia, including many of Turkic origin [Матвиевская, Розенфельд 1983, 46 – 47, 55 – 58, 128, 226, 255].

The ancient Turks also had their own traditions in the field of musical culture. A stone statue of a man with a harp-like musical instrument in his hand dating back to the 12th century was found in the Chui district of the Jambyl region [Чариков 1981, 289-291]. In the Tang period, many countries sent to the court of the Emperor various gifts, among which were musicians, performers, singers and dancers who brought with them not only musical instruments, but also musical tastes. For example, in 733 the Turkic ruler of Khuttal sent "women musicians". Foreign orchestras were counted among the employees of the imperial court, where they were ordered to play for the

courtiers and dignitaries of vassal states during “informal” palace celebrations. The habit of listening to exotic foreign melodies created a general interest in novel musical forms, which spread from court circles to nobles, and then all layers of urban population, influencing the further development of Chinese traditional music [Шефep, 78, 80, 84]. The music of Serindia, i.e. East Turkistan, was popular in the Tang Emperor, and the Chinese invited teachers of music from there. Emperor Xuan Zong’s older brother was a serious musician and read manuscripts containing musical scores from Kucha. Musical scores for the lute, recorded in a forms of medieval musical notation, were discovered in Dunhuang. The music was written under the strong influence of Kucha [Шефep, 364]. The collection of Chinese artifacts at the Detroit Institute of Arts (USA) houses five clay figures of Uighur and Sogdian musicians dating back to Tang-dynasty Turfan, which together form a single orchestra. The musicians are depicted sitting on chairs and playing various instruments [Schloss 1969, 32]. The development of musical arts among the ancient Turks is evidenced by the presence of their own terminology in this area [Камолиддин, 176 – 178; 2/глосс. 3.2.2].

The era of Muslim rise characterized by a boom not only in science but also in the arts among the peoples of the East. The flourishing of Muslim art took place within the context of the intensified introduction of Turkic elements not only into Central Asia, but across the whole Middle East. This fact invites use to pay closer attention to the role of the Turks in the development of Islamic art. The so-called “animal style” widespread in the art of the Eurasian steppe nomads during the 1st millennium BC was characterized by realistic images of animals and birds. This style was also characteristic of the art of the Huns and Turks. It is known that during the period of early Islam it was forbidden to depict people and living beings, especially in public spaces. Therefore, in Islamic art, instead of image-based painting, other trends such as floral and geometric ornamentation, calligraphy, miniature, etc. were developed [Большаков 1969, 142-156]. The Turks were the first to go against this prohibition and began to depict people and animals in public places in painting and sculpture. The roots of this tradition of painting goes back to pre-Islamic times, when Manichaeism was widespread among the ancient Turks. The walls of the Palace of the ‘Abbasid Caliphs in Samara were decorated with portraits of caliphs, as well as Turkic commanders and nobles who served at the court ‘Abbasid [Esin 1973-74, 47 – 88]. The Palace of Caliph al-Mutawakkil had a special room on the walls of which

were images of Baghir al-Turki and other Turkic commanders [*Кутаб ал-аврақ*, 121]. The first Saljuq Sultan Togrul Bek, having freed Baghdad from Buwayhids, in 435/1063 married the daughter of the Caliph al-Qa'im bi-Amri-llah (ruled in 422 – 467/1031 – 1075) and marked this event with the release of a commemorative gold medallion, on the adverse of which was depicted the Caliph al-Qa'im bi-Amri-llah, and on the reverse – Togrul-Bek [Агаджанов 1964, 10-16].

The roots of this tradition of painting date back to pre-Islamic times. During the 7th – 8th centuries, Manichaeism was widespread among the Turks and Sogdians, one of the distinguishing features of which was painting – monumental wall painting, painting on cloth and metal, and painting in the form of manuscript illumination. Mani himself for many centuries considered as outstanding painter who laid the foundation of this tradition, which was not peculiar to other religions [Зуев, 192]. Such temple iconography, however, was completely alien to Zoroastrianism, as was any form of religious imagery. The presence of rich wall paintings in the temple of Panjikent allowed researchers to conclude that this temple could only belong to the Manichaeans [Беленицкий 1954, 47 – 48, 64, 66 – 68, 81]. One story depicted in the wall paintings of Panjikent, is a scene of mourning for the deceased. It was suggested that this scene depicts the Turkic custom of cremation [Беленицкий, 32, 74, 75, 81, 82; 1973, 45]. This scene may depict the funerary rites of a noble Turk, perhaps the then ruler of Panjikent, Chakin Chur Bilga, who ruled for fifteen years before the ascension of Devashtich in 708. Magnificent monuments of highly artistic painting also preserved on the surfaces of various objects of metal and mixed ceramic-silver bowls, dishes, jugs, mugs, and ossuaries manufactured in Central Asia during the 6th – 8th centuries [Пугаченкова, Ремпель 1965, 120 – 134].

The Turkic "Shu'ubiyya" movement

Thus, the Central Asian Turks were not only at the forefront of the cultural process of the "Islamic Renaissance" in the Arab Caliphate, but also were active participants in this process. In this regard, I would like to recall the Shu'ubist (*al-shu'ubiyya*) movement, widespread in the 9th – 10th centuries among the intelligentsia of the non-Arab peoples of the Caliphate. Representatives of this cultural-political movement (from the Arabic *shu'ub* – nations, i. e., other nations), which originated in the middle of 8th century among the intellectual classes of newly converted non-Arab peoples

(Syrians, Nabateans, Egyptians, Greeks, Andalusians, Iranians and Jews), denied the claims of the Arabs to leadership in the cultural and (occasionally) political life of Islamic lands [Бартольд 1971, 359-370]. Among them, the most numerous and furious were the Iranian Shu'ubists. This movement, manifested especially clearly in literature, was associated with opposition to Arab political domination and the desire to revive local literary languages and traditions, which led to the emergence of various heretical movements in Islam [Фильштинский 1965, 141 – 142].

The emergence of Iranian Shu'ubism was undoubtedly due to the rise to political power of the 'Abbasid party in the Caliphate in the middle of the 8th century, which is known to have relied heavily on the support of the inhabitants of Khorasan. It is known that in all the conquered countries Arabs met with fierce resistance from the local population, which, as a rule, did not provide them with any support. By the beginning of the second quarter of the 8th century, with mounting discontent among the people in the conquered territories, the discriminatory policies of the Umayyads reached their limit. This worked to the advantage of their rivals, the 'Abbasids, descendants of 'Abbas, himself the uncle of the prophet Muhammad. During the 730's, the 'Abbasids began a campaign of propaganda in Khorasan and Transoxiana, where the conquered peoples was particularly unhappy with the policies of Umayyads, and 115/733-34, incited them to open revolt under the leadership of the rebel Arab commander al-Harith ibn Surayj (killed in 128/746). As result of these revolts, the rebels were able to seize power in almost all the cities and provinces of Transoxiana and Tokharistan. One of their leaders was the Supreme Turkic Khaqan. Although this rebellion was defeated, it was destined to end the reign of the Umayyads, which would eventually be replaced by the 'Abbasid with the help of the inhabitants of Khorasan and Transoxiana.

The movement of *al-Shu'ubiyya* in the Eastern part of the Arab Caliphate was not homogeneous, and was divided into at least two factions – Iranian and Turkic, which were closely interrelated. Arab culture opposed by Persian language and literature. The form of expression of this opposition was the Persian language, while the driving force of this movement were the Turks, who maintained military and political power [Schanzlin 1936, 281]. The initial stage of the formation of Central Asian Turkic Shu'ubism, was also associated with the beginning of 'Abbasid propaganda, among the active supporters of which, along with the Persians and Kurds were

Khorasani Turks. Therefore, soon after the coming to power of the 'Abbasid party, the Khorasani Turks, along with the Persians, began to occupy key and strategically important positions primarily in the capital Baghdad, as well as in other cities and regions in the central part of the Caliphate. In addition, many of the 'Abbasid caliphs had Turkic wives and, consequently, their heirs were genetically half-Turk. According to Abu Bakr al-Suli, who served as court *nadim* of several 'Abbasid caliphs and wrote the history of their rule, many of the Baghdad caliphs wore Turkic clothes, spoke well in Turkic and showed a tendency towards all thing Turkic [*Китаб ал-аврак*, 117, 122, 148, 150, 154, 167]. The history of the early 'Abbasid Caliphate was divided into two periods: Persian and Turkic. The Persian period lasted from the beginning of the reign of al-Saffah (132/749-50) to the beginning of the reign of al-Mutawakkil (233/847-48). Khorasanis that contributed to the rise to power of the 'Abbasids themselves were involved in the formation of its administrative system, appointing their viziers, kings, scribes and secretaries. They put an end to the ethnocentrism of the Umayyads, who discriminated against their non-Arab *mawla* (clients). The Turkic period begins with the rule of al-Mutawakkil (233/847-48), when the Turks (i.e. the army) became the absolute rulers of the 'Abbasid Caliphate, and lasted until the seizure of power by the Daylamites (334/945-46). There was no dividing line between the two periods. On the contrary, they were interrelated. Turkic Shu'ubism of course had some features which distinguished it from its Iranian counterpart. Whereas Iranian Shu'ubism was positioned against the domination of Arabs and Arab culture in the Islamic world, Turkic Shu'ubism was associated with the mass adoption of Islam by the Turks settled in Central Asia and the desire of the Supreme Turkic military aristocracy and intellectuals to take their rightful place in the sociopolitical and cultural life of the Arab Caliphate. At the same time, they relied not on confrontation with the Arabs, but on a close military and political alliance with them, which soon grew into an even closer Turkic-Arab ethno-cultural symbiosis.

The next stage in the development of Turkic Shu'ubism is associated with the reign of the Caliph al-Ma'mun (ruled in 198 – 218/813 – 833), who became Governor of Khorasan, Ma wara' al-nahr and the entire Eastern part of the Arab Caliphate in 182/798-99 [Михайлова 1951, 10 – 20]. After a while, his residence in Marw became the center of political life of the Arab Caliphate. In 186/802 al-Ma'mun himself moved to Marw and have spent twelve years

there (until 198/813-14) as the Governor and another five years (until 202/817-18) as the Caliph. On his mother's side, al-Ma'mun was of Iranian origin, and therefore sympathetic to the fate of local peoples, including the Turks. His reign, i.e. the end of 8th – beginning of 9th centuries, was characterized by the final formation of Turkic Shu'ubism. With the help of the Turks, al-Ma'mun seized power in Baghdad, where together with him from Central Asia moved the entirety of his Khorasani entourage. Thus, Iraq was conquered twice by the people of Khorasan: first for Abu-l-'Abbas (133/750-51), and then for al-Ma'mun (197/812-13). This propelled then into high positions within the Arab Caliphate, especially at the court of the caliphs.

It is noteworthy that al-Ma'mun was the reason for the beginning of the active phase of the cultural process which we now call the "Islamic Renaissance". I believe that this process originated in Khorasan during al-Ma'mun's stay in Marw. Here its main ideas were formed and its main actors gathered, after which this finished model of new Islamic culture was transferred to Baghdad and implemented in the Islamic Academy – the "Bayt al-Hikma" ("House of Wisdom"). The rise in creativity during the early Islamic era is explained by the synthesis of Arab, Persian and Turkic cultures. Khorasan, which housed the forging together of Persian and Turkic cultures, under the late Sasanids (after Khusraw I Anushirwan)¹ would now set the scene for the melding of Arabic, Persian and Turkic cultures under the 'Abbasids. The principal conductors and agents of this process were al-Ma'mun and his brother al-Mu'tasim. The first was the son of Harun al-Rashid and his Persian wife, and the second was the son of his Turkic wife from Samarqand. It was they who initiated the process of inter-cultural communication – Arab, Persian and Turkic.

Conclusion

Thus, the above data allow us to come to the following conclusions:

- The cultural process in the Arab Caliphate which we call the "Islamic Renaissance" was preceded by a similar cultural process that took place during the 6th – 8th centuries in the Turkic Qaghanate, which one might term and era of "Turkic revival". This period, characterized by the rapid development of urban planning, architecture and art, saw the revival of many cultural values of the Kushan period

¹ Khusraw I Anushirwan married the daughter of the Turkic Qaghan, and his son Hurmazd IV was a half-Turk nicknamed "Turkzada", i. e. "born of a Turk".

that had fallen into decline and been lost in the stagnant period of the rule of the Chionites and Hephtalites (4th – 5th centuries). It was the Turks who were the instigators and architects of similar cultural processes that took place later in China (8th – 9th and 10th – 12th centuries) and in the Arab Caliphate (9th – 10th and 11th – 12th centuries).

- The birth of the "Islamic Renaissance" took place in Khorasan during the reign of al-Ma'mun, first during his reign as Governor (182 – 198/798 - 813), and then as Caliph (198 – 202/813 – 817). During this period, his residence in Marw actually became the center of political life of the Arab Caliphate and at the same time the forge of a new Islamic culture. It was here that the initial phase of synthesis of various cultures – Arabic, Persian and Turkic – took place.

- After the coming to power of the 'Abbasids, the Turks played an important role in the political life of the Arab Caliphate. The history of the early 'Abbasid Caliphate is divided into two periods: the "Persian" and "Turkic". The Persian period lasted from the beginning of the reign of al-Saffah (132/749-50) to the beginning of the reign of al-Mutawakkil (233/847-48). The Turkic period begins with the rule of al-Mutawakkil (233/847-48), when the Turks (i. e. the army) became the absolute rulers of the 'Abbasid Caliphate, and lasted until the seizure of power by the Daylamites (334/945-46). There was no dividing line between the two periods. On the contrary, they were interrelated

- The Turks were not only at the forefront of the cultural process which we call the "Islamic Renaissance", but were also its most active participants. Having a high culture, created in conjunction with the Sogdians during the period of the Turkic Qaghanate, a rich literary language and written culture, they continued the process of cultural reconstruction, which began in the Turkic Qaghanate, in a new environment and in a wider ethno-cultural space. The Turkic and Sogdian propensity for tolerance, thirst for knowledge, receptivity to new ideas, desire for integration and progress as well as democracy and collectivism played an important role in their success in this endeavor.

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Islom renessansida Markaziy Osiyo turkiylarining roli¹

Shamsiddin Kamoliddin²

Abstrakt

IX—XII asrlar oralig'idagi arab xalifaligi davri fan va madaniyatning misli ko'rilmagan taraqqiyot davri bo'lib, bu davr "Islom renessansi" deb ataladi. Bu harakatda turkiylar muhim rol o'ynagan. Aynan arab, fors va turkiy madaniyatlarning sintezi ilk islom davrining madaniy portlashini anglatadi. Bu madaniy jarayon turklarning Arab xalifaligining boshqaruv tizimiga kirib kelishi bilan bir vaqtga to'g'ri keldi. Bu yangi islom madaniyatining, bunyodkorlik jarayonining tashabbuskorlari va me'morlari turkiylar edi. Turkiylar bu jarayonga nafaqat boshchilik qilgan, balki uning eng faol ishtirokchilari ham bo'lgan.

Kalit so'zlar: Arab xalifaligi, abbosiylar, turkiylar, madaniyatlar sintezi, islom madaniyati.

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¹ Ushbu maqola rus tilida ma'lumot sifatida taqdim etilgan: Kamoliddin, Sh.S. "Роль тюрков Средней Азии в 'Мусульманском Ренессансе' (IX – XII вв.)", *Nevruz zirvesi. I. Uluslararası Ali Şir Nevai Özbek kültürü, tarihi ve edebiyati Sempozyumu*, 20 – 23 Mart 2018, Antalya. Özet kitabı, s. 1 – 2. Later the article published in Russian: Kamoliddin, Sh.S., "Роль тюрков Средней Азии в Мусульманском Ренессансе", *Труды Института востоковедения РАН, вып. 7: Тюркские кочевники в Азии и Европе: цивилизационные аспекты истории и культуры*. Отв. ред. и сост. Д.Д.Васильев, сост. Д.Д.Васильев, Ю.И.Дробышев, И.Зимонья. ИВ РАН, М., 2018, с. 169 – 181. Maqola turk tilida ham ma'lumot sifatida taqdim etilgan: Kamoliddin, Shamsiddin, "Orta Asya Türklerinin 'İslam Rönesansı'ne katkıları", *Uluslararası Selçuklu tarihi ve tarihçiliğinin temel meseleleri Sempozyumu*, 4 – 6 Nisan 2019, Konya, Türkiye.

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Iqtibos uchun: Kamoliddin, Sh. S. 2021. "Islom renessansida Markaziy Osiyo turkiylarining roli". *O'zbekiston: til va madaniyat* 3: 67–90.

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MAQOLA TAQDIM QILISH TALABLARI

O'zbekiston: til va madaniyat (O'zTM) – zamonaviy O'zbekiston (sobiq Turkiston) bilan bog'liq bevosita Markaziy Osiyo mintaqasini birlashtiradigan til, tarix, san'at, etnografiya, madaniyat va ijtimoiy fanlar sohalarini qamrab olgan ilmiy jurnaldir. O'zTM munozarali, zamonaviy, innovatsion, konseptual jihatdan qiziqarli, original mavzudagi ilmiy tadqiqotlarni nashr qiladi. Jurnal lingvistika, adabiyotshunoslik, tarjimashunoslik, din, falsafa, ilohiyot, fan, ta'lim, metodika, sotsiologiya, psixologiya, tarix, madaniyat, san'at, etnologiya, etnografiya, antropologiyaga oid ilmiy yo'nalishdagi maqolalar va taqrizlar hamda konferensiya hisobotlarini qabul qiladi.

I. Maqola taqdim etish uchun umumiy talablar

Qo'lyozmalar o'zbek, ingliz, rus, fors, shuningdek, boshqa turkiy tillarda ham qabul qilinadi. Agar muallif o'z maqolasini jurnalning muayyan sonida nashr ettirmoqchi bo'lsa, unda qo'lyozma jurnal nashridan kamida besh oy oldin taqdim etilishi lozim.

Qo'lyozmalar MS Word (.doc) formatida (uzlangcult@gmail.com) elektron pochta-siga yuboriladi. Iqtiboslar va izohlar uchun MS Word menejerini qo'llash mumkin.

Barcha qo'lyozmalar tahririyatga muallif (mualliflar) haqidagi qisqacha ma'lumot bilan taqdim etiladi.

Asosiy matn *Times New Roman* shrifti, 14 hajm, satr oralig'i 1 interval, hoshiyalar chapdan 3 sm, o'ngdan 1,5 sm, yuqori va pastdan 2 sm bo'lishi kerak.

Maqolalar *The Chicago Manual of Style, 16th Edition* formatida shakllantiriladi. Maqola matni 3 000–5 000 so'zdan iborat bo'lishi kerak.

O'zbek va ingliz tillarida 100–150 so'zdan iborat abstrakt (annotatsiya) va 5–10 so'zdan kam bo'lmagan kalit so'zlar (o'zbek va ingliz tillarida). Abstraktda maqolaning qisqacha mazmuni va dolzarbligi, tadqiqot natijalari aks etishi lozim.

Adabiyotlar ro'yxati 5 sahifadan oshmasligi kerak.

Kitobga taqriz (ingliz yoki boshqa tillarda bo'lishi mumkin) 1500 so'zdan oshmasligi talab etiladi.

Taqriz formati: 1) sarlavha: kitob nomi, muallif (mualliflar), nashr qilingan shahar: nashriyot nomi, nashr yili, sahifasi soni. Narxi, ISBN raqami, (qattiq/yumshoq muqova); 2) taqriz so'ngida: taqrizchining F.I.O., ish joyi, pochta manzili.

II. Maqola bo'limlarini rasmiylashtirish

Maqola nomi – normal harflarda, to'q bo'yoqda, 16 hajm.

Maqola nomi o'zbek va ingliz tillarida (agar maqola boshqa tilda yozilgan bo'lsa, maqola yozilgan til va ingliz tilida) beriladi.

Maqola kirish, asosiy qism bo'limlari va xulosadan tashkil topadi.

Maqola bo'limlari sarlavhasi – to'q bo'yoqda, 14 hajm.

III. Maqolada tarjimalardan foydalanish

Boshqa tillardagi matn yoki boshqa manbalar tarjimoni aniq ko'rsatilishi kerak. Agar matn maqola muallifi tomonidan tarjima qilingan bo'lsa, u holda "tarjima muallifniki"

shaklida beriladi.

Rasmiy nashrdan olingan tarjima-matn tahrir qilinmaydi.

Zarur holatda tarjima matnga sana, turli diakritik belgilar va boshqa elementlar kiritilishi mumkin.

Tarjima qilingan matn olingan manba nomi asl holicha beriladi. Zarur deb topilsa, uning nomi qavs ichida berilishi mumkin.

Geografik nomlar tarjima qilinmaydi va asl shaklida beriladi.

Tashkilotlar nomi tarjima qilinmaydi va asl shaklida beriladi.

Davr nomi rasmiy qabul qilingan shaklda beriladi.

IV. Ko'chirma va tarjima parchaning berilishi

Manbadan olingan ko'chirma parcha asosiy matndan 1 qator tashlab ajratiladi, satr oralig'i 1 interval, markazda, 12 hajmda yoziladi.

Ko'chirmaning tarjimasi qavs ichida () satr boshidan yozilishi kerak. Bunday ko'chirma *Times New Roman* shrift, 12 hajm, normal yozuvda beriladi.

V. Havola va izohlar berish

Manbaga havola matn ichida to'rtburchak qavsda [] beriladi. Havola qilingan manbalar bir nechta bo'lsa, ular nuqtali vergul (;) bilan ajratiladi.

Izohlar tegishli sahifa pastida, tartib raqami bilan joylashtiriladi.

VI. Qo'lyozma (toshbosma) manbalar va nashr etilgan asarlar bibliografiyasi

Bibliografiyada muallif yoki asar nomi satr boshidan, boshqa barcha qatorlari xatboshidan yoziladi. Adabiyotlar *bibliografiyada* o'zbek lotin alifbosi tartibida ko'rsatiladi.

VII. Qo'lyozma va toshbosma manbalar bibliografiyasi

Qo'lyozma yoki toshbosma manbalarni bibliografiyada o'zi yozilgan grafikada berish maqsadga muvofiq. Lotin alifbosidagi transliteratsiyasini berish ham mumkin. Ba'zan qo'lyozma asarning nomi muallif ismidan oldin yozilishi ham mumkin.

Muallif nomi. Ko'chirilgan asr (agar mavjud bo'lsa). Asar nomi. Qo'lyozma (toshbosma): saqlanayotgan joy, inventar raqam.

Xondamir. XV asr. Makorim ul-axloq. Qo'lyozma: O'zFASHI, № 742.

VIII.1. Kitoblar uchun

Bibliografiyada:

Familiya, ism. Nashr yili. *Kitob nomi*, Shahar: Nashriyot nomi.

Qudratullayev, Hasan. 2018. *Boburning adabiy-estetik olami*. Toshkent: Ma'naviyat.

Matnda kitobga havola:

[Familiya kitob nashr yili, sahifa raqami]

[Qudratullayev 2018, 99]

Agar bir muallifning bir yilda nashr qilingan kitoblaridan foydalanilgan bo'lsa, bibliografiyada kitobning nashr yili o'zbek lotin alifbosi harflari bilan ajratilib ko'rsatiladi.

Sirojiddinov, Shuhrat. 2011 (a). *Alisher Navoiy: manbalarning qiyosiy-tipologik, tekstologik tahlili*. Toshkent: Akademnashr.

Sirojiddinov, Shuhrat. 2011 (b). *O'zbek adabiyotining falsafiy sarchashmalari*. Toshkent: Akademnashr.

Matnda kitobga havola:

[Familiya, kitob nashr yili, sahifa raqami]

[Sirojiddinov 2011 (a), 99]

[Sirojiddinov 2011 (b), 67]

Ikki muallif tomonidan yozilgan kitobni bibliografiyada berish tartibi:

Familiya, Ism va Ism Familiya. Nashr yili. *Kitobning nomi*. Shahar: Nashriyot nomi.

Abdurahmonov, G'anijon, Alibek Rustamov. 1984. *Navoiy tilining grammatik xususiyatlari*. Toshkent: Fan.

Matnda kitobga havola:

[Familiya va Familiya nashr yili, sahifa raqami]

[Abdurahmonov, Rustamov 1984, 52]

Agar kitobning uch va undan ortiq mualliflari bo'lsa, bibliografiyada barcha mualliflarning ismlari to'liq yoziladi. Bunday kitobga havola qilinganda birinchi muallif ismi yoziladi va "boshqalar" deb ko'rsatiladi.

[Familiya va boshqalar kitob nashr yili, sahifa raqami]

[Vohidov va boshqalar 2010, 847]

Kitob yoki to'plam maqolasini bibliografiyada berish tartibi:

Familiya, ism. Nashr yili. "Maqola nomi." *Kitob yoki to'plam nomi*, Ism Familiya, Ism Familiya muharrirligida, maqola sahifasi raqamlari. Shahar: Nashriyot.

Abdug'afurov, Abdurashid. 2016. "Badoye' ul-bidoya"ning tuzilish sanasi". *XX asr o'zbek mumtoz adabiyotshunosligi*, Olim To'laboyev muharrirligida, 174–184. Toshkent: O'zbekiston milliy ensiklopediyasi.

Matnda kitob yoki to'plam maqolasiga havola:

[Familiya nashr yili, sahifa raqami]

[Abdug'afurov 2016, 176]

Elektron shaklda nashr qilingan kitoblar uchun:

Elektron kitobning bir nechta formati bo'lsa, bibliografiyada foydalanilgan format ko'rsatiladi. Elektron kitobning internet manzili (URL) hamda shu manba olingan sana ko'rsatilishi lozim.

Elektron kitobni bibliografiyada berish:

Familiya, Ism. Nashr yili. *Kitob nomi*. Shahar: Nashriyot nomi. URL. Foydalanilgan sana.

Mamatov, Ulug'bek. 2018. *O'zbekiston madaniyatida tarixiy janrdagi tasviriy san'at asarlari*.

Toshkent: Mumtoz so'z. <https://kitobxon.com/uz/catalog/sanat/>. 12.03.2019.

Matnda elektron kitobga havola:

[Familiya nashr yili, sahifa raqami]

[Mamatov 2018, 11]

Ikki muallif tomonidan yozilgan elektron kitobni bibliografiyada berish tartibi:

Familiya, Ism va Ism Familiya. Nashr yili. *Kitobning nomi*. Shahar: Nashriyot nomi. Internet adres (URL).

Sirojiddinov, Shuhrat va Sohiba Umarova. 2017. *O'zbek matnshunosligi qirralari*. Chikago: Chikago universiteti nashriyoti. <http://press-pubs.uchicago.edu/founders/>.

Matnda elektron kitobga havola:

[Familiya nashr yili, sahifa raqami]

[Sirojiddinov 2017, 19-hujjat]

VIII.2. Jurnal maqolasi uchun

Chop etilgan jurnal maqolasini bibliografiyada berish tartibi:

Familiya, Ism. Nashr yili. "Maqola nomi". *Jurnal nomi* jurnal soni: maqola sahifalari.

Mahmudov, Nizomiddin. 2013. "Termin, badiiy so'z va metafora". *O'zbek tili va adabiyoti* 4: 3 – 8. Toshkent.

Matnda jurnal maqolasiga havola:

[Familiya nashr yili, sahifa raqami]

[Mahmudov, 2013, 5]

Elektron jurnal uchun:

Elektron jurnal uchun jurnalning DOI manzili ko'rsatiladi. Agar DOI manzili mavjud bo'lmasa, internet adresi ko'rsatilishi kerak (URL). DOI – bu o'zgarmas ID bo'lib, internet tarmoqlarining elektron adreslari tizimiga ulangan, ya'ni manbani boshqaruvchi <http://dx.doi.org/> manzildir.

Elektron jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. "Maqola nomi." *Jurnal nomi* jurnal soni: maqola sahifalari. DOI adres (yoki URL).

Aminov, Hasan. 2018. "O'zbekiston san'atida temuriylar siymosi". *O'zbekistonda xorijiy tillar* 2: 246 – 253. doi: 10.36078/1596780051.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

VIII.3. Gazeta yoki ilmiy-ommabop jurnal uchun

Gazeta yoki ilmiy-ommabop jurnal maqolasiga havola matn shaklida beriladi (masalan, Muhammadjon Imomnazarovning 27.02.2005dagi “O‘zbekiston adabiyoti va san’ati” gazetasida chop etilgan maqolasida aytilganidek...); odatda, bunday manbalar umumiy adabiyotlar ro‘yxatida keltirilmaydi. Agar keltirilsa, kitoblarga qo‘yiladigan talablarga asosan beriladi.

Agar onlayn maqolaga havola berilayotgan bo‘lsa, uning internet manzili (URL), maqola olingan sana ko‘rsatilishi kerak.

Gazeta yoki ilmiy-ommabop jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. “Maqola nomi.” *Gazeta-Jurnal nomi*, nashr sanasi.

Imomnazarov, Muhammadjon. 2005. “Jomiy “Xamsa” yozganmi?.” *O‘zbekiston adabiyoti va san’ati*, January 25.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Imomnazarov 2005, 4]

Elektron gazeta yoki ilmiy-ommabop jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. “Maqola nomi.” *Jurnal nomi*, nashr sanasi. Internet adres.

Jabborov, Rustam. 2019. “Navoiyning Tabrizda yashagan xorazmlik kotibi”. *UZA: O‘zbekiston Milliy axborot agentligi*, 08.12. <https://uza.uz/uz>.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Jabborov 2010, 17]

Maqola so‘ngida foydalanilgan adabiyotlar o‘zbek lotin alifbosi tartibida beriladi. Adabiyotlar ro‘yxati ikki qismdan iborat bo‘lishi, birinchi qismda foydalanilgan adabiyot chop etilgan grafikada yuqorida ko‘rsatilgan shaklda rasmiylashtirilishi, ikkinchi qismda esa barcha foydalanilgan adabiyotlar o‘zbek lotin alifbosida berilishi talab qilinadi. Misol uchun:

Adabiyotlar

Баранов, Х.К. 1958. Арабско – русский словарь. Москва: Наука.

Adabiyotlar

Baranov, X.K. 1958. Arabsko – russkiy slovar. Moskva: Nauka.

Maqolani rasmiylashtirish talablarining ingliz tilidagi variantini “The Chicago Manual of Style, 16th Edition” qo‘llanmasi yoki <https://www.chicagomanualofstyle>. havolasidan ko‘rib olishingiz mumkin.

GUIDELINES FOR CONTRIBUTORS

Uzbekistan: language and culture is an academic journal, publishing research in linguistics, history, literature, translation studies, arts, ethnography, philosophy, anthropology and social studies. We aim to publish cutting edge, innovative, conceptually interesting, original case studies and new research, which shape and lead debates in multifaceted studies. We do not publish economic analyses or policy papers. Any opinions and views expressed in publications are the opinions and views of the authors, and the publishers are not responsible for the views/ reviews of the contributors.

The journal is published four times a year. The language of articles can be English, Russian and Uzbek. Other Turkic languages are also welcomed. In addition to research articles, the journal welcomes book reviews, literature overviews, conference reports and research project announcements.

1. General

- Submission Guideline

1. Manuscripts may be submitted at any time during the year. However, if the author wishes to have his/her manuscript published in a certain issue of the journal, the submission should be made at least five months in advance of the proposed publication date.

2) Manuscripts should be submitted by email (uzlangcult@gmail.com) as an attachment in MS Word document (.doc) format and use MS Word Source.

3) All manuscripts should be submitted with a cover page including an email address, a mailing address and a short introduction about the author(s) /contributor(s)'.

2. Manuscript format

1) The main texts should be written in Times New Roman font, 12 point, and single-spaced in 44 pagination with 1-inch margins.

2) Submissions must follow the author-date system of *The Chicago Manual of Style*, 16th Edition.

3) Quotations are given in brackets in the text.

4) A research article should normally be no more than 9,000 words in length, including the following contents:

- an abstract of 150-200 words (in English, Russian, and Uzbek) and seven to ten keywords;

- a list of references of no more than five (5) pages;

- tables and figures, if any.

5) A book review should generally be about 1,500 English words (or other languages) in length, and must include the heading and closing in the following format:

- Heading: *Title of the Book*. By Author's Name(s). City of Publication: Publisher Name, Year. pp. Price, ISBN:, (hardcover/paperback).

- Closing: Book reviewer's name, affiliation and postal address at the end.

6) Style Points Headings. Limit: Four levels.

- Level 1. Title Style (e.g. the first letter of each word upper case, except prepositions), Bold, and 14 point.
- Level 2. Title Style, Italics, 14 Point.
- Level 3. Modified “down” style (first letter upper case, or first letter of first two words if the first word is an article), Bold, and 12 point.
- Level 4. Modified down style, Bold, 11 point.

3. Style and Usage

1) Translation

- Translated excerpts from classical texts or non-English sources should be annotated with clarification of its original/published language and translator. Likewise, “Author’s own” translations of quoted texts should be noted as such.

- The author is expected to provide an English translation of key terms in the work, rather than a translator without expertise in the subject.

- Excerpts or quoted texts from published translation will not be edited. However, UzLC editors may query or modify translations of key terms or texts provided by the author.

- Where necessary, short supplementary information such as dates, an item in its original characters, or the Romanized form of a non-English item, may be included.

- Names of foreign publishers, and titles of sources published in a foreign language should primarily appear in Romanized form without translation. However, if necessary, a translation may be added in brackets ([]).

2) Names and Terms

- Place Names (foreign):

Designation for division of areas should be either translated or hyphenated after the given area name.

Designation for geographical/structure names are not hyphenated, and appear without the equivalent English term.

Institutional names are considered proper nouns. Their names should appear following the preference of the individual institutions.

3) The descriptive designation of a period is usually lowercase, except for proper names or traditionally capitalized terms.

4. Quotation

1) Block Quotations:

- A block quotation should start with double line spacing and an indentation from the left margin. From the second paragraph of the block quotation, additional paragraph indentation is needed.

Texts in block quotation should be written in Times New Roman 10 pts., and not be entirely italicized.

5. Others

1) There is one space after sentence punctuation and not two.

2) The end parenthesis, closing quotation mark, and footnote numbers come after the sentence punctuation.

3) For parentheses within parentheses, use brackets ([]).

6. Basic Citation Format

The following examples illustrate citations using the **author-date** system. Each example of a reference list entry is accompanied by an example of a corresponding parenthetical citation in the text. For more details and many more examples, see chapter 15 of *The Chicago Manual of Style*.

BOOK

Reference List (hanging indent):

Pollan, Michael. 2006. *The Omnivore's Dilemma: A Natural History of How Eating Has Evolved*. New York: Penguin.

In Text Cite:

[Pollan 2006, 99–100]

Reference List (hanging indent):

Ward, Geoffrey C., and Ken Burns. 2007. *The War: An Intimate History, 1941–1945*. New York: Knopf.

In Text Cite:

[Ward and Burns 2007, 52]

For four or more authors, list all of the authors in the reference list; in the text, list only the first author, followed by et al. (“and others”):

[Barnes et al. 2010, 847]

Reference List (hanging indent) book chapter:

Kelly, John D. 2010. “Seeing Red: Mao Fetishism, Pax Americana, and the Moral Economy of War.” In *Anthropology and Global Counterinsurgency*, edited by John D. Kelly, Beatrice Jauregui, Sean T. Mitchell, and Jeremy Walton, 67–83. Chicago: University of Chicago Press.

In Text Cite:

[Kelly 2010, 77]

Chapter of an edited volume originally published elsewhere (as in primary sources):

Reference List (hanging indent) book originally published elsewhere:

Cicero, Quintus Tullius. 1986. “Handbook on Canvassing for the Consulship.” In *Rome: Late Republic and Principate*, edited by Walter Emil Kaegi Jr. and Peter White. Vol. 2 of *University of Chicago Readings in Western Civilization*, edited by John Boyer and Julius Kirshner, 33–46. Chicago: University of Chicago Press. Originally published in Evelyn S. Shuckburgh, trans., *The Letters of Cicero*, vol. 1 (London: George Bell & Sons, 1908).

In Text Cite:

[Cicero 1986, 35]

BOOK PUBLISHED ELECTRONICALLY

If a book is available in more than one format, cite the version you consulted. For books consulted online, list a URL; include an access date only if one is required by your discipline. If no fixed page numbers are available, you can include a section title or a

chapter or other number.

Reference List (hanging indent):

Austen, Jane. 2007. *Pride and Prejudice: A Novel in Five Books*. New York: Penguin Classics. Kindle edition.

In Text Cite:

[Austen 2007, 101]

Reference List (hanging indent):

Kurland, Philip B., and Ralph Lerner, eds. 1987. *The Founders' Constitution*. Chicago: University of Chicago Press. <http://press-pubs.uchicago.edu/founders>

In Text Cite:

[Kurland and Lerner, chap. 10, doc. 19]

JOURNAL ARTICLE

Article in a print journal

In the text, list the specific page numbers consulted, if any. In the reference list entry, list the page range for the whole article.

Reference List (hanging indent):

Weinstein, Joshua I. 2009. "The Market in Plato's Republic." *Classical Philology* 104:439–58.

In text cite:

[Weinstein 2009, 440]

Article in an online journal

Include a DOI if the journal lists one. A DOI is a permanent ID that, when appended to <http://dx.doi.org/> in the address bar of an Internet browser, will lead to the source. If no DOI is available, list a URL. Include an access date only if one is required by your discipline.

Reference List (hanging indent):

Kossinets, Gueorgi, and Duncan J. Watts. 2009. "Origins of Homophily in an Evolving Social Network." *American Journal of Sociology* 115:405–50. doi:10.1086/599247.

In text cite:

[Kossinets and Watts 2009, 411]

Article in a newspaper or popular magazine

Newspaper and magazine articles may be cited in running text ("As Sheryl Stolberg and Robert Pear noted in a New York Times article on February 27, 2010..."); they are commonly omitted from a reference list. The following examples show more formal versions of the citations. If you consulted the article online, include a URL; include an access date only if your discipline requires one. If no author is identified, begin the citation with the article title.

Reference List (hanging indent):

Mendelsohn, Daniel. 2010. "But Enough about Me." *New Yorker*, January 25.

In text cite:

[Mendelsohn 2010, 68]

Reference List (hanging indent):

Stolberg, Sheryl Gay, and Robert Pear. 2010. "Wary Centrists Posing Challenge in Health Care Vote." *New York Times*, February 27. <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.

In text cite:

[Stolberg and Pear 2010, 12]

WEBSITE

A citation to website content can often be limited to a mention in the text ("As of July 19, 2008, the McDonald's Corporation listed on its website . . ."). If a more formal citation is desired, it may be cited as in the examples below. Because such content is subject to change, include an access date or, if available, a date that the site was last modified. In the absence of a date of publication, use the access date or last-modified date as the basis of the citation.

Bibliography (hanging indent):

Google. 2009. "Google Privacy Policy." Last modified March 11. <http://www.google.com/intl/en/privacypolicy.html>.

In text cite:

[Google 2009]

Reference List (hanging indent):

McDonald's Corporation. 2008. "McDonald's Happy Meal Toy Safety Facts." <http://www.mcdonalds.com/corp/about/factsheets.html>.

In text cite:

[McDonald's 2008]

Jurnal 2017-yil 26-oktyabrda O'zbekiston Respublikasi Matbuot
va axborot agentligi tomonidan № 0936 raqam bilan ro'yxatdan o'tgan.
Tahririyatga kelgan maqolalar mualliflarga qaytarilmaydi.

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58-a harbiy shaharcha.