

## A STUDY OF THE 1904 LITHOGRAPHIC EDITION OF MAWLUD-I SHARIF

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**Abstract:** This article examines the bookmaking and calligraphic features of Xilvatiy's Mawlud-i Sharif, published in 1904 in lithographic form. The study analyzes the decorative elements, writing style, page layout, as well as the sections Hajnoma and Tumornoma, highlighting their historical and cultural significance.

**Keywords:** Mawlud-i Sharif, Xilvatiy, lithographic edition, book arts, calligraphy, ornamentation, Tumornoma, textual studies.

**Аннотация:** В данной статье исследуются особенности книгоиздания и каллиграфии произведения Хилвати «Мавлуди Шариф», изданного в 1904 году в литографической форме. В работе анализируются орнаментальные элементы, стиль письма, структура страниц, а также разделы «Хаджнама» и «Туморнома», раскрывается их историко-культурное значение.

**Ключевые слова:** Мавлуди Шариф, Хилвати, литографическое издание, книжное искусство, каллиграфия, орнаментика, Туморнома, текстология.

Xilvatiy was one of the poets who lived and worked in the 19th century and continued the tradition of Turkic literature. His literary heritage is mainly characterized by works written in a religious-didactic spirit. Two autograph (authorial) manuscript divans compiled by Xilvatiy have been preserved to the present day. The first divan contains 6,886 couplets in Uzbek and 770 couplets of 53 poems in Persian. The second divan includes a total of 4,540 couplets in Uzbek and Persian. The divan also contains 239 couplets of poems written by other poets in Uzbek and Persian.

During his lifetime, three of his works were published: Mawlud-i Sharif-i Turkiy, Sayru-l-jibal min sayri-r-rijal ("The Journey of Men in the Mountains"), and Charogi Maktab. Xilvatiy's Mawlud-i Sharif was published several times in different years, including editions printed at the press of Ghulam Hasan Orifkhanov in 1908, 1911, 1912, and 1916. It was also republished in 2000 at the Namangan Publishing House with corrections by A. Qurbonov and I. Abdullayev, and again in 2013 by the "Movarounnahr" publishing house (with minor abridgements).

The poet wrote Mawlud-i Sharif upon the recommendation of his Turkic teacher and spiritual guide, Inoyatkhan Langariy Hazrat.

Xilvatiy's work became widely circulated in the 19<sup>th</sup>-20<sup>th</sup> centuries and was repeatedly copied and published in both manuscript and lithographic forms. This multiplicity of versions gives the text particular value from a textual studies perspective. In particular, lithographic editions reflect the orthographic, calligraphic, decorative, and publishing culture of their time. Among the existing lithographic versions of Mawlud-i Sharif, the copy printed in 1904 in Tashkent at the lithographic press of Ghulam Hasan Orifkhanov (Ghulomiya) was selected as an important source for scholarly research. The text is fully preserved, and the orthographic features on the pages, handwriting style, decorative elements, marginal notes, and certain explanations reflect the textual condition of the work. This lithographic copy serves as a key source for identifying changes in later arrangements, revisions, and transmissions of Xilvatiy's work, for studying orthographic traditions, and for illuminating the historical process of the formation of the mawlid text. The lithographic copy in our possession is written in the Arabic script in the old Uzbek (Chagatai) language and consists of 72 pages. Its date of copying is recorded on the final page as 1322 AH, corresponding to 1904 CE.

The text is printed in the Nasta'liq script, with pages arranged in a two-column format. Each column is separated by fine dividing lines. This style was widely used in printing houses operating in Tashkent, Bukhara, and Kazan during that period. The work was published in

lithographic form by the “Ghulom Hasan Orifkhanov Ghulomiya Lithography,” one of the well-known printing houses active in Tashkent at the end of the 19th and beginning of the 20th centuries. This press was recognized for publishing religious-didactic works, including Mawlud, Qissai Rabghuziy, and Qissai Yusuf. In this lithographic edition, alongside the main mawlid text, the marginal sections Tumornoma and Hajnoma are also included. These sections extend up to page 48 and consist of Qur’anic verses, prayers (duas), blessings (salawat), expressions recited in honor of the Prophet Muhammad (peace be upon him), and passages regarded as sacred in popular tradition. Among the people, these sections were revered as “Tawassul prayers” and were recited during religious ceremonies. From pages 49 to 72, the main text of Xilvatiy’s Mawlud-i Sharif continues. In both sections, the verses are written in a flowing Nasta‘liq script, with balanced alignment of lines. The narrative describes the miraculous birth of the Prophet Muhammad (peace be upon him), the dreams of his mother Amina (may Allah be pleased with her), the greetings of the angels, and the prophetic qualities foretold about him. Qur’anic verses and hadiths are integrated throughout the pages of the work. In some places, the verses are presented in Arabic, while explanations are written in Old Uzbek.

The page structure reveals the following features:

- the main text is presented in two columns on each page.
- in the marginal area of each page, up to page 42, the sections Hajnoma and Tumornoma are included on either the left or right side.
- some pages also contain marginal notes, headings, or minor corrections added by the calligrapher.
- page numbers are placed at the top of the pages in a consistent and orderly manner.

The lithographic copy used as the basis of this study fully reflects the general features of late 19<sup>th</sup> – early 20<sup>th</sup> century lithographic publications in terms of its external appearance, page layout, and decorative elements. Although the text is printed, strong traces of the manuscript tradition are clearly visible. This is particularly evident in the framing, page arrangement, and calligraphic style. The pages are enclosed within solid frames, with each page surrounded by double-lined borders. Such framing was a common feature used for religious and ethical texts in that period. At the top and bottom of the first page, floral ornaments and delicate linear decorations can be observed. In particular, the floral patterns and crescent motifs on the title page are among the most common aesthetic elements found in lithographic publications. The symmetry of the patterns, the delicacy of the lines, and the semi-circular arrangement of floral petals demonstrate that the publication was designed not only as a text but also as a work of art.

The pages are arranged in a two-column format. This structure is a traditional feature commonly found in Chagatai literary texts, particularly in genres such as mawlid, masnavi, and na‘t. The consistent preservation of columns and the uniform height of each line demonstrate that the text was carefully prepared by the calligrapher. The ornamentation on the title page and the inscriptions placed within the central circular medallion enhance the ceremonial appearance of the publication. The double-layered circular design, the inclusion of devotional text within it, and the distinctive form of the calligraphic sample represent an aesthetic principle frequently encountered in didactic religious literature, indicating that the work was prepared for publication with great care. Page numbers are placed at the top center in small numerals, a format widely used in lithographic editions. The uniform placement of numbers reflects the integrity of the publication and the orderly arrangement of the pages. At the same time, the presence of marginal notes and corrections on certain pages increases the scholarly value of the copy. Overall, this lithographic edition is not only a textual source but also a historical artifact reflecting the artistic and aesthetic taste of its period. Xilvatiy’s lithographic copy of Mawlud-i Sharif is a complex textual compilation formed in accordance with the religious and educational requirements of its time. In addition to the main text, the marginal materials – Hajnoma and Tumornoma—significantly enhance the practical, ritual, and didactic value of this edition. Mawlid texts have always occupied an important ceremonial place in the lives of Muslims in Central Asia; they

were not only perceived as poetic narratives recited on the Prophet's birthday, but also as treatises addressing the everyday religious needs of the people.

For this reason, it became a widespread tradition for lithographic mawlid editions to include supplementary prayers, salawat, interpretations of devotional practices, and even separate religious treatises. Xilvatiy's lithographic copy also possesses such structural richness. The presence of Hajnoma and Tumornoma in the marginal sections serves to encompass the reader's religious practice in a broader and more comprehensive sense:



In the lithographic copy, the Hajnoma is a treatise that explains the rituals, acts of worship, and practices of the Hajj pilgrimage in a popular and accessible form. It provides a clear and systematic description of all stages of Hajj, beginning from the preparation for the journey and including entering the state of ihram, the rules of tawaf, the performance of sa'y, standing at Arafat, and the rites of Muzdalifah and Mina. This text was intended for a broad audience, especially those who were unable to perform Hajj but wished to understand its meaning and procedures through oral and written tradition. Therefore, it functioned not only as a religious manual but also as a spiritual source that shaped popular perceptions of the pilgrimage and its rituals.

The Tumornoma constitutes another important section of the treatise and represents a written devotional compilation consisting of Qur'anic verses, hadiths, salawat (blessings upon the Prophet), the أسماء الحسنی (Names of God), and sacred prayers with protective meanings. The use of amulets (tumar) was widespread among Muslims in Central Asia: they were placed in a cradle for newborns, attached to house entrances, worn by travelers, or kept under the pillow of a sick person. The Tumornoma in this lithographic edition is a written reflection of this practical tradition. It includes verses intended for protection from the evil eye, misfortune, and calamities, passages from Surahs such as Al-Falaq, An-Nas, and Ya-Sin, as well as salawat dedicated to the Prophet Muhammad (peace be upon him), presented in forms suitable for recitation in various ritual and everyday contexts. Although the texts of Hajnoma and Tumornoma differ significantly from the main mawlid text in terms of language, style, content, and function, they remain closely

interconnected with it and collectively reflect the religious worldview of the society of that period. These sections preserve important ritual terms, formulas of worship, and systems of prayers that played a significant role in the religious life of the Uzbek people. Therefore, they constitute valuable material for the study of the development of literary language, the evolution of religious beliefs, textual criticism, and religious ethnography.

In conclusion, Xilvatiy's Mawlud-i Sharif, published in 1904 in lithographic form, is one of the important sources reflecting the bookmaking and calligraphic traditions of its time. The external and internal decorative elements, page layout, and writing style demonstrate a harmonious integration of aesthetic and spiritual principles. The ornamentation and calligraphic techniques used in this lithographic edition illuminate distinctive features of Turkic book culture. The results of this study confirm that this copy is a valuable source from the perspective of textual studies, codicology, and the history of bookmaking. A comprehensive analysis of this lithographic edition makes it possible to further clarify the traditions of Turkic mawlid literature and certain aspects of the manuscript heritage of Old Uzbek literature.

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