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## ABOUT AN ISSUE IN THE DESCRIPTION OF THE UNREAL WORLD

**Abstract:** The article is devoted to the problem of the influence of a certain historical-social context and ideological views on the image of the other world in the artistic work. The issue was studied by the material of Dante's "Divine Comedy". Observations show that in the "Divine Comedy" the views of the Prophet of Islam in the allocation of seats to the lower circle of Hell.

**Key words:** historical-social context, ideological views, artistic work, Islamic sources, church.

**Language:** English

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### Introduction

Dante came to the decision due to the prior views of the time, as well as the attitude of church toward prophet Muhammad. But Spanish Arabic scientist Acin-Palacios in his study "Muslim eschatology in "Divine Comedy" (Islamic sources of the Divine Comedy)" (1919), predicts that Dante based on the event of Prophet Muhammad's rise of the throne on the night of the norm, when drawing the landscapes of the last voyage. If so, Dante's attitude to the prophet of Islam will become more complicated. Accordingly, the work of art is so complex that no analysis or conclusion can be the last conclusion about the work of art; it can even be said that it was said by the author of this work.

### II. Literature review

Since almost seven centuries, the work of the Italian poet Dante Alighieri "Divine Comedy" has attracted not only readers and literary critics, but also scientists engaged in various fields of science, as well as representatives of other spheres. The work is translated into many languages of the world, such as English, French, German, Czech, Romanian, Chinese, Kazakh, Azerbaijani, even in each language several times. At the same time, the "Divine Comedy" served as a research material for various fields of Science and can do further. The work is also translated into Uzbek. His "Hell" and "Purgatory" parts were changed by the

Uzbek talented poet Abdulla Oripov in the form of poetic tercet – in the form of a poetry used the same by Dante. Then the more A. Oripov, inspired by Dante, created his dramatic epic "Way to Paradise". We compared these two works within the framework of a fundamental study on the problem of literary influence. In the process of research, one phenomenon caught our attention. This is the image of the Islamic prophet who is portrayed in "Divine Comedy". In fact, this issue has been leading to discussions and debates since the creation of the work.

### III. Analysis

According to the images in the 28-th song "Hell" section of "Comedy", Dante and Vergil met Prophet Muhammad and Khalifa Ali suffering within a certain framework of eroticism. In fact, in world literature there are a lot of works depicting the other world? Now there is no need to list them here. The creator relies partly on his own imagination, on more religious-mythological sources, since in the artistic work the images of the world beyond. Dante also relied on religious-mythological sources in the drawing of the structure of the world of the hereafter, its three parts illustration, the landscape of hell-Purgatory-Paradise. But the poet's placement of Real historical figures in hell, Purgatory or Paradise has a more subjective character. Dante's this "judgment" about prophet of Islam has shaken the Muslim world

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for centuries. Even in recent years, a group of enlightened people came out with an appeal and asked Abdulla Oripov to return the award of the "Italian star" to the Italian government and apologize to Uzbek people for translating this work. This appeal is not the only reverence in terms of both innovation and Dante in the dilapidated world, where different religions, perspectives, worldviews collide at every moment. In 2012, representatives of the Gherush92 scientific and non-governmental independent research organization, the human rights committee came up with a request to remove "comedy from school programs, and teach at least with the necessary comments. This organization is one of the consultants of the UN Economic and Social Council. "We are not a supporter of censorship," said Valentina Sereni, president of the organization, "but the presence of racial, Islamophobic and anti-Semitic content in comedy should be recognized without exception and in full. Art can not stand high from this kind of critical point of view. The interpretations of the fact that in "comedy" there are symbolic, figurative, iconographic and aesthetic views of the interpretation can not justify the presence of obscene reasoning in it."<sup>1</sup> Among the songs XXXIV, XXIII, XIV causing the above reverence of "Hell", there is also a song XXVIII about The Prophet Muhammad which is filled with images that absolutely do not coincide with the ranks. So why did Dante have this different attitude to the prophet of Islam? This question has also been asked many times<sup>2</sup>. At the same time, according to the unanimous conclusion of scientists who study literary career of Dante, philosopher, literary critic, theologians, journalist and others who expressed their attitude to this issue, "Dante Alighieri and his contemporaries saw the Islamic prophet as a schismatic, apostate, and even a forerunner of the Antichrist"<sup>3</sup>. At that time, Prophet Muhammad and Khalifa Ali were declared as the chief instigator of religious conspiracies and intrigues, disputes and abuses by the church. The fact has been proved by dozens and hundreds of histories that the obsolescence can never be replaced by news easily.

Especially the adoption of the new religions was very hard, causing blood and many deaths. Even the prophets who were sent were to go up to ridicule, torment, slander and even execution. Jesus' execution itself is an obvious example of this. Moreover, a few centuries later the Church of the Nazarenes the same

people who were executed prophet's nation, is again called Muhammad as apostate. Therefore, both at that time and after that time, they described our blessed prophet in art as suffering, without fragments of body parts. Unfortunately, such events can be met even at the present time in countries where pluralism, which has become the culmination of the call for tolerance and in the countries that are declared the most democratic. In this regard, it is enough to recall the cartoon "Jyllands-Posten", which appeared in Denmark in 2005 year, or the cartoon "Charlie Hebdo", which was published on 19 September 2012 year in the French newspaper and the differences arising from its follow-up.

Consequently, the great Italian poet's placing Prophet Muhammad in hell's lower part which is filled with suffering still evokes reverence in Muslim readers. If we rely on Borges's deeply meaningful conclusion: "the world that created Alighieri is based on Aristotle's cosmology, Ptolemy's astronomy, and Christian theology"<sup>4</sup> we had to admit that Dante who was a consistent Christian lived in medieval Europe where fanaticism, ignorance and baseness, narrow self-interest and intolerance to any other point of view flourished. Therefore, it is necessary to approach the Dante's non-real world with extreme caution.

## IV. Discussion

A. Belousova in her article, given on the link to the page above, emphasizes that the attitude of lace to Islam is extremely complex and delicate. Yes, Dante placed Prophet Muhammad in the circle of those who allowed the most recent-sin Kabira of Hell-in the circle to be punished, but he placed other representatives of Islam in the first circle – the almost non – suffering part. From this it can be said that the poet was not very sharp in the religion of Islam. A. Belousova writes: However, Dante's attitude to Islam is much more complex and subtle. In purgatory, among the heroes and sages of Antiquity, there are famous Muslims: Saladin<sup>5</sup>, the Sultan of Egypt and the Crusader, Avicenna and Averroes. These three are the only inhabitants of limbo born after the coming of Christ<sup>6</sup>. In this regard, the study "Muslim eschatology in Divine Comedy", written in 1919 by the Spanish Arab scientist Miguel asin-Palacios, is more interesting. He noticed that there is an extreme closeness, resemblance between the event of Prophet Mukhammad's Ascension on the horse of Buraq

<sup>1</sup> Dante's comedy was deprived of "divinity" // [https://www.pravda.ru/faith/1111262-dante\\_divina/](https://www.pravda.ru/faith/1111262-dante_divina/)

<sup>2</sup> For example: Belousova A. 7 secrets of "Hell" Dante // <https://arzas.academy/mag/423-dante>; Muhammad in the representation of Christians in the Middle Ages // <https://gorbutovich.livejournal.com/75186.html>; Why did Dante put Mohammed in the ninth circle of Hell? // <https://reich-erwacht.livejournal.com/139122.html>

<sup>3</sup> Muhammad in the representation of Christians in the Middle Ages // <https://gorbutovich.livejournal.com/75186.html>;

<sup>4</sup> Borges H. L. Nine essays about Dante (foreword by A. A. Fridman) // Questions of Philosophy. - 1994. No. 1. <http://www.vitanova.ru/static/catalog/books>

<sup>5</sup> The sultan who defeated the Crusaders. Lived 1138-1193. He ruled in Egypt, Syria, Yemen and Palestine.

<sup>6</sup> Belousova A. 7 secrets of "Ada" Dante // <https://arzas.academy/mag/423-dante>

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described in book "Futuh al-Makkiya written by Ibn Arabi the Spanish poet who had a reputation under the name of "Sheikh al-Akbar" and the Dante's "Divine Comedy". He writes: This new comparative study saved me even more surprises, since it not only showed that there were samples of several elements of the divine Comedy in Islamic sources — elements hitherto considered original, since nothing of the kind was found in the legends of his Christian predecessors - but it also revealed to me the Muslim origin of many of these medieval legends. And before this result, the whole problem was illuminated by a bright afternoon light, because at all points of the horizon, the Muslim material appeared to us as the key to a large part of what is explicable and inexplicable in the divine Comedy, that is, what the scientists who study literary career of Dante explained by his Christian predecessors and the inexplicable that they attributed to the genius of Dante's creative imagination<sup>7</sup>. According to the researcher, Dante's vision of genius fruits found in some or all these different sources of the artistic realities that have come to count has aroused reverence in the Dante's keen fans. But the increase in this kind of research has led everyone to an unbiased and cold-blooded approach to the issue. He writes: But years passed, and the XIX century, the age of cold and clear criticism, populated the real characters of the middle ages desert. Labitt, Ozanam, D'ancona, a galaxy of researchers and erudites, have studied the afterlife legends, classical and Christian, explaining the Genesis of Dante's poem, and the scientists who study literary career of Dante are no longer indignant, because a more scientific and unanimous idea of poetic inspiration has made its way, according to which the main characteristic of genius is not the novelty or absolute originality of a work of art, but rather the ability given to it by God to create both form and matter from nothing. This more unanimous position of modern scientists who study literary career of Dante allows me to hope that they will not resent the idea of suggesting the influence of Muslim sources in the Divine Comedy<sup>8</sup>.

Thus Palacios compares in detail the events of the perfect, the norm and hell, Prophet Muhammad's being in Paradise which are written by Ibn Arabi in "Futuh al-Makkiya" with Dante's "Divine Comedy". He noted

that even in Christian sources there are sources related to the journey to the other world, but none of them describe this journey in detail, as in Islamic sources. The researcher concludes that the Italian poet is more likely relied on Islamic sources in the creation of his work. Proceeding from the above, it can be said that in the 28-th song "The Divine Comedy" in the part inferno which caused a lot of opposition, was written by Dante relying on the circumstances of that time. As we have seen above, the Palacios have expressed the opinion that Dante may have used Islamic sources. This suggests that the Dante and Islamic Relations are a much more complicated issue. The scientific hypothesis that Dante could have based his work on The Story Of The Architect, necessitates a fundamental revision of this issue. This can also make unexpected conclusions by using modern methods of research, such as psychoanalysis, structural analysis, semiotics.

### V. Conclusion

In general, the problem of "Divine Comedy" and Islam once again confirm that the work of art, the artistic text – is an endlessly complex phenomenon. In its study, it is necessary to pay attention to the socio-historical environment, national and religious affiliation, traditions and various values, from great factors such as the worldview to the personal experiences of the creator in the opportunity that the work was created, at what time of the day the work was created, before the moment of creativity until the minuses. Therefore the work of art is a complex phenomenon, in which the meanings of the surface and the inner floors of the artistic text reject each other. The events can appear in a way that author does not think, does not want and even, possible that, he himself will never notice it. The work of art is again so complex that each reader can accept it in his own way, make a "sentence" on his own, be influenced by himself. Well, no analysis or conclusion can be the last conclusion about a work of art. Even if it was told by the author of this work. In general, when it comes to the subject of divine books, the primitive imagination and way of thinking of the people, the history of the people, any writer or poet is obliged to study carefully the issue to the smallest detail.

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<sup>7</sup> Palacios M. Muslim eschatology in the "Divine Comedy" // Magic Mountain. Tradition. Religion. The culture. - M .. 2005. - p. 240.

<sup>8</sup> there.

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