



IMAGE OF THE NIGHT OF MIRAJ IN POETRY (EXAMPLE OF THE CREATIONS OF A. NAVOIY, FURKAT AND A. ORIPOV)

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<p>Received 6th September 2022 Accepted: 6th October 2022 Published: 11th November 2022</p>	<p>This article discusses the reflection of Miraj night in poetry. In the description of the Miraj night, examples from the works of Alisher Navoi, Furkat and Abdulla Oripov are analyzed and the common and different aspects of the theme in the poems of these three authors are studied. The description of the Night of Miraj occupies a special place in the works dedicated to our Prophet Muhammad (blessings to him and his relatives), the fact that this night has risen to the level of a unique image in the literature of the Muslim East, as well as comments on the difference between the nights of Isra and Miraj. It is proved with the help of examples from artistic works that these images are expressed with high pathos in our classic poets and in A. Oripov in a calm and subdued state. The sequence of events on the night of Miraj is considered as an example of the poetic works of all three artists, and scientific conclusions are drawn based on them.</p>

Keywords: Samanis, Ghaznavis, Utbi, Nishapur, Saolibi, Khurasan, Sultan Mahmud

INTRODUCTION

Speech is not only a means of communication, but also a way of manifestation of human thinking and spirit. The human heart, his thoughts and feelings are expressed even more impressively in the poem. The essence of love, which is the main theme of Mumtaz Uzbek literature, is love for Allah and His Messenger. In the work of the great poet and thinker Alisher Navoi, along with praise to the Almighty, the attribute of Rasulullah alayhissalam occupies a leading place. In the works of the great poet, the image of our Prophet is described with high eloquence and maturity. It is clear that the poetry of Alisher Navoi served as a unique poetic criterion for the work of all subsequent poets and writers.

In the place where there is an image of our Prophet, surely the Night of Miraj is also praised. Miraj is one of the great miracles given to our Prophet. No other prophet was given such a great status. A person's mind cannot understand the event of Miraj. Any pen is unable to convey his concepts such as time, space and distance. Nevertheless, poets tried to express this reality in one way or another in their works of art.

In the history of literature, separate works have been created dedicated to the event of Miraj. At the same time, certain works of art contain chapters or parts that illuminate this divine phenomenon. In the "Annotated Dictionary of Navai's Works" it is explained that the first meaning of the word "miraj" is "ladder", "ladder", the second meaning is "to climb up (to the sky)", and the third meaning is the journey of the Prophet Muhammad from Mecca to Jerusalem and his exit from Jerusalem to the sky [1; 432]. Shaykh Muhammad Sadiq Muhammad Yusuf's "Book of Prophethood and Prophethood" gives the following information about the event of Miraj and Isra: "According to the Muhaddith, the event of Isra began when the Prophet, may God bless him and grant him peace, was sleeping in the house of Umm Hani' bint Abu Talib after the night prayer. That night they went to Baitul Maqdis riding on an animal called Buraq. Then, when they were standing on a big stone there, they went up to Miraj" [7; 176]. It is known that in the definition of the syllabic meaning of miraj in the explanatory dictionary, the phenomenon of Isra was also added. Isra and Miraj should be distinguished from each other. Isra is the journey of Muhammad (s.a.v) from Makkah to Quds - Aqsa Mosque. Mi'raj is those who ascended to the sky from Aqsa and returned from a heavenly walk. On this night of Miraj, Muslims are required to pray five times a day. The night of Isra and Miraj is celebrated every year on the 27th night of the month of Rajab as a religious holiday.

This event is described in "Qisasi Rabghuzi" as follows: The events of the night of Miraj are given. On this night, angels will open the chest of Muhammad (peace and blessings of Allah be upon him), wash his heart in a golden bowl full of faith and wisdom, and put it in its place. They put him on a buraq and take him from Makkah to Baytul Maqdis. Adam (peace be upon him) with Hazrat Gabriel in the first heaven, Jesus and John (peace be upon him) in the second heaven, Yusuf (peace be upon him) in the third heaven, Idris (peace be upon him) in the fourth heaven, Aaron

(peace be upon him) in the fifth heaven, Musa (peace be upon him) in the sixth heaven, Abraham in the seventh heaven (peace be upon them) will see.

Allah ordered Muhammad (peace and blessings of Allah be upon him) to pray 50 times a day for his ummah. When Muhammad (peace and blessings of Allah be upon him) agreed, Musa (peace be upon him) advises: "Your ummah cannot manage to pray 50 times a day, go back and reduce it." After the repeated request of Muhammad (peace and blessings of Allah be upon him), ummahs were made to pray five times a day. It was also said that the reward of reciting "Attahiyat..." after two rak'ahs of prayer is equal to the reward of one day's worship of all the angels in seven layers of heaven.

They took Muhammad (peace be upon him) to paradise. He sees the wonders of heaven. They met Idris (peace be upon him) in heaven. Idris (peace be upon him): "O Muhammad, I wish I were your nation."

MAIN PART

M. Muhiddinov writes that writing about the Miraj is a traditional topic for every poet: "We note that many poets have written about the Prophet's Miraj, and this event may be due to its richness of imagination and imagination, its closeness to the concepts of Sufi karomatu tavajjuh and love. Poems and ghazals were also written about the Night of Miraj. It seems that this is one of the traditional subjects, and every poet has tried his hand at it" [3; 50].

Alisher Navoi's epic "Farhad and Shirin" has 5 chapters dedicated to the night of Miraj. The delivery of the Message of Miraj is described in the following way in Navoi:

«Ki yetsun olam ahlidin nihoni,
Muhib sarvaqtig'a mahbubi joni».
Bu so'z mahbub eshitgach lol bo'ldi,
Navidi vasldin behold bo'ldi. [4; 18]

Here, the circumstances of our Prophet (s.a.v) are also described after he heard the opinion of the people of the world that the beloved should be brought to the presence of the beloved in secret: The beloved was surprised when he heard this word, and became despondent after hearing the good news. In this way, Navoi prepares the reader for the event of Miraj.

Furqat's "Hajnoma" also contains the interpretation of Miraj. The fourth translation is dedicated to the image of reality. The translation begins with the following stanzas:

Risolat tojdori shohi "Lav lak",
Nubuvvat bahrida bir gavhari pok.

Professor N. Jabbarov's dissertation shows that the verse "Lav laka lama kholaqtu-l-aflak" (O Muhammad, if it were not for you, I would not have created these heavens) was partially quoted from Qudsi [2; 100]. It is stated in most scientific works, including "Qisasi Rabguzi", that a hadith with the same content was revealed when the Prophet, peace be upon him, ascended the Miraj. Furqat refers to the same thing. Therefore, "Lav lak" in this verse is also an example of the art of quotation. Furqat describes our Prophet (s.a.v) as the king of "Lav Lak" hadith, the pure jewel of the sea of Prophethood.

According to the poet, the Prophet, peace be upon him, rose to such a position that the crescent moon became a horseshoe on the horse Buraq on which he rode:

Hilol erdi Buroqi summiga nal,
Ushal oqshomki, qildi sayri aflok.

In this place, through poetic arts such as tashbeh and exaggeration, it is described that with the permission of Allah, the whole existence served for the emergence of Muhammad (s.a.v).

Alisher Navoi also has such images. The image of Miraj in "Farhad and Shirin" reveals that the whole universe is pleased with this visit:

Qamarg'a chun xiromi tavsan aylab,
Yuzi hurshedi oni ravshan aylab.
Atorud bodroyidin bo'lub shod,
Berib avroqu ajzosini barbod.
Yeturgach Zuhraga davlat rikobi,
Dafin yirtib kudumi ehtisobi.
Quyoshqa chun surub gardun xiromin,
Uyotdin yer quyi aylab maqomin.
Chopib Bahromg'a raxshin yaksar,
Bo'lib ul naxsi agsar Sa'di Akbar.
Tushub chun Mushtariy sori mururi,
Quyoshni yoshurub har lam'a nuri.

In this way, Navoi enumerates planets such as Moon, Venus, Jupiter, Mercury, Mars, and describes each of them based on their characteristics. They are united by one thing in common: joy at the visit of our Prophet (s.a.v). For this reason, the light of the Moon becomes clear due to the light reflected from the face of the Prophet (s.a.v.), Atorud (Jupiter, the planet depicted as a secretary) forgets paper pencils, Mars becomes the star of happiness, Muhammad (s.a.v.) is blue. described in connection with the flight. In Alisher Navoi, the image of Burok is described as follows:

Chu Kursi to'ridin piroya topib,
Biyik Lavhu Qalamdek poya topib.
Yuqorroq ko'rguzub chun raxshi novard,
Chiqorib lomakon maydonidan gard.
Tushub andin biyik chun ittifoqi,
Borib andoqki tebranmay Buroqi.
Samandin tashlagach ul ma'naviy ganj,
Samandidek tutib paykin dog'I ranj.
Quvonib roybo'si birla Rafraf,
Maloyik yer O'pub ollida saf-saf.

It is described that the horse that took the Prophet (s.a.v) to the sky, Lavhul Mahfuz, leaves the beloved and the beloved unharmed, and only after that, the angels who kiss the earth appear in front of him in rows.

It would be in Furkat's work:
Buroqu, Jabroilu qoldi Rafran ,
Yetushdi o'zi Haq qurbig'a choloq.

The idea that they have reached the truth when they are free from all partners has found an artistic use in the above verse. That is, after there was no medium or communication left between Allah and Muhammad (s.a.v), they reached each other. In some sense, we can interpret this as the truth can be attained when there is no need for the world.

In the works of Alisher Navoi and Furqat, which we have seen above, the night of Miraj is described in detail, and in Abdulla Oripov's "Haj Daftar" it is described through a 3-line poem. The first stanza of the poem reads:

Arshning suluv oti_nurqanot Buroq,
Elti Muhammadni oliy dargohga.
Tasviri joizmas bu holni,biroq
Visol nasib etdi Rasulollohga.

It should be noted here that brevity and accuracy are the priority in A. Oripov's image. In one stanza, the poet describes the situation of Muhammad (s.a.v) who ascended to the Throne through Buraq, and suggests that the description of this situation is not permissible. By this, the poet may have meant two situations. First, it is well known and popular in the Islamic world that the mysteries related to the soul are among the forbidden sciences. It is possible that the poet wrote that the night of Miraj was not permissible because it was a process related to the priesthood. Secondly, because he did not know with what words to describe the state of a servant who has reached the Supreme Jamal, the wonder and wonder in him, he wrote that this situation is indescribable. In both cases, the expression is beautiful, the image is clear.

Visol holati Navoiyda quyidagicha:
Chiqorib o'zlugi tufrog'idin gard,
Ne o'zlukkim,o'zidin ham bo'lub fard.
Makoni bo'lmayin juz bemakonlik,
Nishoni qolmayin juz benishonlik.
Chu qolmay ne nishoni,ne makoni,
Topib maqsad makonidan nishoni.
... Inoyat ilgi olamdin nihoni,
Harimi vaxdat ichra chqkti oni.

In the image of Muhammad's (s.a.v) confrontation with the Truth, it can be observed that situations such as the separation of the nation from its own soil, lomakon, i.e., out of place, lack of purpose, i.e., the lack of recognition of the body, and its existence in unity, are watered with high pathos.

Facing the Truth in Furqat's "Hajnoma" is as follows:

Dedi Tangri:"Habibim,yo Muhammad,
Tila mandin bu dam "Inno a'toynak".

It should be noted that Furqat appropriately used hadith and Quranic verses in this work. He created beautiful examples of the poetic art of quotation. In the above verse, he quotes a fragment from the first verse of Surah "Kavsar" and this verse fits both the content of the verse and the general rhyme of the translation. Alisher Navoi also has many references to verses. For example:

Surugach «Motag'o» tufrog'in bog',
Chekildin nargisga quhli«mo zog'».

Words such as "Motag'o", "mo zog'" in the verse are among the words taken from the verse in which Muhammad (s.a.v) is praised. In this place, Navoi also used the art of quotation.

In Furqat and Alisher Navoi, there are many instances of quoting verses and hadiths based on quotations. But this situation is not found in Abdulla Oripov's "Haj Daftar". But in this collection, the content of the hadiths is interpreted in a poetic form. It is clear that this artistic monument, created in the first years of independence, served as a prelude to the revival of themes such as mysticism and theology in literature.

Alisher Nawai Muhammad (s.a.v) expressed the following:

O'zin Kim aylabon,lekin topib Haq,
Ko'runmay kimsa Haqdin ayru mutlaq.

Vujudi ko'rmadi juz Haq vujudi,
Tuzuldi Haq kalomidin surudi.
Surudi nag'mau lahni kamohi,
Shafolat aylamak ummat gunohi.
Chu aylab Haq tilidan ul Shafolat,
Bolub ham Haj javobidin ijobat.

The great poet very clearly describes the situation of our Prophet in the world with the expression that he saw nothing but the Truth, and emphasizes that he was inspired by the words of the Truth. Also, the fact that he asked to intercede for the sins of the ummah in response to the call "Ask for prayer" shows how passionate and kind Muhammad (s.a.v) was to his ummah.

Intercession is described in the Furqat as follows:

The poet expresses the fact that the leader of the prophets was a kind person who only cared about the sorrows of his ummahs, by successively quoting the qualities of the ummahs, such as auspicious, pure and gentle, by means of the art of tansiqu-s-sifat.

Dedikim: "Ummatimni mag'firat qil,
Erurlar osiyu saffoku bebok".

This case by Abdulla Oripov:

Ne-ne payg'ambarlar jam bo'lib biryon
Rasulni o'zlarin qavmi deb bildi.
Minnatdor Muhammad shod bo'lib chunon
Allohdan shafqatni iltimos qildi.

It is stated that our prophet asked for mercy for his ummah in a simple and fluent manner.

In the next couplets, the poet mentions the words of the Prophet, peace and blessings be upon him, from the language of Haqq, such as "Shafi'ul-muznibdin" (taken from the Hadith. Meaning: the one who intercedes for sins), "rahmatan lil-alamin" such as:

Dedi Haqqim: "Shafi ul-muznibinsan,
Gunahdin ummati osiyg'a ne bok?
Vujuding rahmatan lil-olamindur,
O'lursan, yo habibim, nega g'amnok?"

The hope in these verses, the hope of the infinite mercy of the Creator in Navoi, "Whoever is more sinful than a nation,

Forgiveness brings to mind a more merciful verse.

Abdulla Oripov's pardon situation is described as follows:

Arshdan javob keldi: _Ayo, Muhammad,
Avval bir gapimni fahm etib ko'rgil.
Do'stlikda iltimos bo'lmagay minba'd,
Men ham buyurgayman, sen ham buyurgil

Here the quality of Habib (friend) of Muhammad (s.a.v) is emphasized. For this reason, it is said in the poem that friends can not only request, but also give orders to each other.

In Navoi:

Taolallo, ne Hayyu Qodiri pok,
Ki, Aqli Qull anga deb: «Mo arafnok».

In Furkat:

Zihi zotiki, avsofida xoma,
Hurufi yozmadi juz "Mo arafnok".

Both poets are referring to the verse beginning with the words, "We have not known thee until now..." and in both places the Creator is being referred to. In these places, feelings such as tazarru and regret also spread to the reader. Perhaps this is the soul-cleansing power of poetry, and literature in general.

The fourth translation of Furqat's "Hajnomat" translation, dedicated to the Night of Miraj, ends with the following verses:

Hamisha ravzasida yastanib xok,
Ki yetmish ming malakdir posboni.

CONCLUSION

Based on the above considerations, we can draw the following conclusions:

1. The Night of Miraj and the Night of Isra do not represent the same concept.
2. The Night of Miraj can be found in the literature, both in the writings and in the chapters of separate epics, which are written about the Prophet Muhammad (pbuh).
3. In the works of Alisher Navoi, Furqat and Abdulla Oripov, the night of Miraj is depicted in a unique way.
4. The art of quoting (citing verses and hadiths in a poem) is common in Navoi and Furqat, but hardly found in A. Oripov. The author of "Hajj Daftari" tried to give the verses and hadiths without quoting them exactly, but kept their content.

5. The image of the Meraj event is described with great pathos in Navoi and Furqat, while A. Oripov describes it with some simplicity and calmness.