



## TRANSLATION OF ALISHER NAVOI'S IMAGE CREATION SKILLS IN THE WORKS

Dilfuza Avazova,

Tashkent State Uzbek Language and Literature  
university base doctoral student

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<b>Received:</b> 20 <sup>th</sup> March 2021 <b>Accepted:</b> 2 <sup>th</sup> April 2021 <b>Published:</b> 18 <sup>th</sup> April 2021	This article focus on the issue of the image of Muhammad in the works of Alisher Navoi, Furkat and Abdulla Aripov.
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The word is the highest blessing bestowed on man. It is not only a means of communication but also a way of manifesting human thinking and psyche. The human heart, its thoughts, and feelings are expressed even more impressively in poetry. The essence of love, which is the main theme of classical Uzbek literature, is the love for Allah and His Messenger. In the works of the great poet and thinker Alisher Navoi, the character of the Prophet (peace and blessings of Allaah be upon him) plays a leading role, along with praise to Allaah. In the works of the great poet, the image of our Prophet (s.a.v) is depicted with great eloquence and maturity. It is clear that Alisher Navoi's poetry, in this respect, served as a kind of poetic criterion for the work of all subsequent poets and writers. The results of a comparative study of Alisher Navoi's Munojot, Zokirjon Kholmuhhammad's son Furkat's Hajnoma, and Abdulla Aripov's Hajj Daftari confirm this opinion.

In literary criticism, Alisher Navoi's Munojot is also interpreted as a preface written specifically for the poet's Kulliyoti. Commenting on Munojot in 1991, Suyima Ganieva said: "It is clear from the content of Munojot that he is not the preface to Kulliyot, but at the end of his life he spoke about the social, political, philosophical and secular interests in his works, the demands of his time and ideology. the inner thoughts, desires, and regrets of the poet, who thought a lot, united and created the need to repent before Allah. Munojot consists of such a set of requests. In it, form is inextricably linked with content. The language of prayer is the language of deep thought, the language of the emotional state. In essence, this work seems to be aimed at future generations. It is a work that encourages human identity, spiritual maturity, the primacy of faith, and the pursuit of goodness, in which it also means resisting all the vices that stand in the way "[Ganieva 1991: 7]. The scholar also talks about the reasons for writing this "Munojot" by Navoi: He repeatedly and directly and indirectly from 1499 to 1500, through his relatives, asked Hussein Bayqara for permission to perform the Hajj. Each time the sultan would at first give permission, but he would immediately be able to personally visit the poet and persuade him to leave the journey or to bring the poet back from the covenant by intervening with his most delicate friends.

When he knew that this dream would not come true, Navoi was in a state of mental anguish, of course, he was very tired of any official, unofficial state work and those who came to him for help. In "Munojot", "O God, now I am dreaming of overcoming everyone, I know the close to me by myself. O God, save me from these troubles, save me, and save me from these troubles, and bring me out, "begs the poet, expressing the above-mentioned depressed mood. At the same time, it is possible and easy to give up everyone, but it is impossible to give up "self". Therefore, it is necessary to strive to keep the "identity" sacred, to save it from danger and indifference, which reveals the high belief of the poet. " [G'anieva 1991: 7]

Realizing that the dream of going on Hajj and the work of the state, the desire to serve the people will not come true, Navoi ends all his desires, confessions, and repentance in the form of prayers. "Prayer" consists of components such as introduction, praise, narration, and prayer. In the naat part of the work, which is typical of all of Navoi's works, the Prophet (peace and blessings of Allaah be upon him) said: emphasizes that. "Rahmatan Lil-Alamin was hatamun nabiyyin," said Navoi, who was blessed with all the worlds, and while describing his last prophecy, he said, "His beloved is Hazrat Ilah Muhammad, the Messenger of Allah, may Allah bless him and grant him peace." "One hundred and twenty-four thousand prophets were created by the Mursal people, and all of them were created, and eighteen thousand were invented by the world." – In the blessed hadiths of our Prophet (saas), it is reported that Allah Almighty sent 124,000 prophets from Adam to our Prophet Muhammad (saas) [Sheikh Alauddin Mansur 2019: 3]. it says that the reason for the creation of the prophets as well as the eighteen thousand worlds was for the birth of Muhammad (s.a.v). The people before and after, that is, from the beginning to the end of mankind, need the

intercession of this person, who is the guardian of the throne of prophethood. Accompanied by Jibrili (Gabriel), he rides on the horse of Buraqi's horse and goes to Laylat al-Maraj. In other words, the Prophet (peace and blessings of Allaah be upon him) expressed his communication with Allaah in the seventh heaven in the words of the Prophet (peace and blessings of Allaah be upon him): "I will have such moments with Allaah ..." Navoi did not finish the image of this dialogue on the night of the ascension but declared that it was his status and blessed the Prophet (peace and blessings of Allaah be upon him) and his family. Alisher Navoi understands that the creation of the worlds, the reason for the creation of people, and the purpose of life is to know and honor the beloved of Allah. Zokirjon Kholmuhhammad's son IFurkat's work "Hajnomat" was written during the poet's 1892 trip to the Arab world. The most beautiful example of Hajj-related works, this work consists of 12 translations, each of which contains a total of 216 lines of 18 verses. In the first translation, praise be to Allaah, and blessings and peace be upon the Prophet (peace and blessings of Allaah be upon him). How is the issue of the image of Rasulallah covered in the play?

In the first translation, the Prophet (peace and blessings of Allaah be upon him) acknowledges that he is the king of the prophets, the beloved of the Truth, and declares that he prays to the Prophet (peace and blessings of Allaah be upon him) not only on the threshold of this holy sanctuary but in every moment of life. In the second and third translations, the Harami Sharif and the Masjid al-Nabawi are described. If one pays attention to the description of these two great places, one can see a description similar to the qualities of the Prophet (peace and blessings of Allaah be upon him) in the description of each object given there. "The light of the cell of happiness is enlightened" means that this cell of the age of happiness is enlightened by the eternal rays of the Prophet (peace and blessings of Allaah be upon him). "The crown of emeralds is the crown of bliss, the dome of glory is the highest." At the heart of this seems to be the crown of haraam bliss, it is glorified that the crown of bliss that has reached and will reach all mankind is the thought of this great being and that his honor is as high and lofty as the blue sky. "Kuland wished to die, but God did not succeed." Allah did not grant this dream to the sun, which envied the ketmon that covered the mud of this mosque. In this parable, there is a philosophy that unless a person serves in the way of religion and the apostle, his life's work has no value. "Abyaz (very white, shiny) on the walls, that is, extremely white ganjs are the pure hearts of the Prophet (peace and blessings of Allaah be upon him) in many historical and religious sources, especially in the work of Nasir al-Din al-Rabguz. In his childhood, when the nurse was herding sheep with her mother Halima's sons, two angels, Gabriel and Michael, came down from heaven, pierced her breasts, purified their hearts, and then sewed them with a golden needle and stroked them with their wings. [Rabguzi 1994: 107 ] while camphor (a white fragrant substance) reflects the very pleasant and beautiful conversations of that person, while the red tinge of rubies is a delicate expression of the life on the blessed face of this great being. In the image of the Masjid and the Haram, the example of the high stone pillars, the tall and slender statues of the Prophet, "Every verse of the Qur'an in the courtyard," — are given. In the fourth translation, Furqat describes the night of Me'raj and calls the Messenger of Allah, may Allah bless him and grant him peace, "Lav lak." That is, Allah praises that He first created the light of our Prophet and created the whole universe for his birth. The fourth translation is about the night of Miraj, but in Miraj, the conversation between Allah and His Messenger is given in the form of a dialogue. He said, "My dear, O Muhammad, Tila and in this time: 'Inna atoynak.' I said, "Forgive my Ummah. The Erurs are rebellious and innocent." In a conversation between Allah and Muhammad ﷺ, Furqat narrates that Allah honored his beloved by saying that he was blessed with all the worlds. Hurufu did not write except "Mo arafnok." — In this sentence, the scholars who describe the biography of Muhammad (saas) say of him, "We did not recognize you at the level of your perfection." [Jabborov 2019: 4] In addition to not going beyond the word Fur, Furqat is also acknowledging that the level of his definition and character is "mo arafnok". In the Hajj, we have tried to study the character of the image of the Messenger of Allah (saw) in the tagmata. The fifth translation is devoted to the description of the Messenger of Allah. He said that he was the best of the descendants of Adam, that the universe was created for his birth, that on the night of Me'raj, the dust of his shoes was sprinkled on the eyes of the Great Throne, and that the darkness of the world was still there. heavenly. " — he says. That is, when he was born, the light of the sky shone on their faces, idols were broken on the earth, and darkness disappeared. It also means that the light of the Prophet (peace and blessings of Allaah be upon him) existed after his birth, just as it was before the birth of the Prophet (peace and blessings of Allaah be upon him) in Furqat. In Abdulla Aripov's "Hajj Daftari" series, the image of Rasulallah is the most addressed and interpreted. Since the "Voices of Wisdom" is a commentary on the hadiths, the image of the Messenger of Allah (PBUH) is central to every poem. Abdulla Aripov, in the preface to the Voices of Wisdom, in his article "In Search of Honesty and Religion", studied the history of Islam, especially the Qur'an and the Hadith, and concluded that all noble and noble feelings belong to Islam. corresponds to emotions. Isn't that the main reason why Muhammad is considered to be the last and most perfect prophet? After all, even if another prophet came, what more could he give to humanity than Muhammad! "[Aripov 1993: 5]. It is in this preface that the poet's attitude towards the image of the Messenger of Allah is infinitely respected. In the poem "Prophet" in the category, we see an artistic expression of this respect. The image of Rasulallah in Abdulla Aripov's interpretation shows the human qualities and experiences of Rasulallah rather than his description. Of course, Abdulla Aripov acknowledges the greatness and majesty of the Prophet (peace and blessings of Allaah be upon him). "Assalamu alayka, O Muhammad, Assalamu alayka, O Ahmad," he said, a Salawat for all believers. In the poem "Revelation", the Prophet (peace and blessings of Allaah be upon him) described how he was offended by arrogant people: "I am offended by the arrogant Rasul, even by a friend." — Ignorant vices such as arrogance and pride hurt the hearts of pure people. The poem "Ibrat" refers to the humility of the Prophet (peace and blessings of Allaah be upon him) and

his warning not to turn the beliefs of the heart into a tradition. In the poem "Meroj", "It is not permissible to describe it, but Visual gave it to the Messenger of Allah." When Abdulla Aripov said, "This situation is unacceptable, however," Furkat applied the "Mo arafnok" in the Hajnoma to the Me'raj incident. In other words, modern scientific thinking cannot interpret this event, no matter how much the human mind develops, no matter how many worldly discoveries are made, no consciousness in this world, no civilization can reach the level of the legacy of the Prophet (peace and blessings of Allaah be upon him). In the poem "Recreation", the Messenger of Allah, may Allah bless him and grant him peace, said: This world is like the shadow of a tree, and I am riding on it. "— When the caravan stopped in the desert, the Companions, who were ashamed of the Messenger of Allah lying on the bare ground and in the sun, should not be careless. That is, he should repent (lightly) and strive from his false shadow to the real shadow, to pleasure, that is, to the garden, in which we see the rich philosophical thinking of the Messenger of Allah. In the poem "Fasting" the Prophet's consolation and call, in the poem "Father" the Prophet's advice to children, in the poem "Mother" the Prophet's remembrance of justice in the Sunnah, in the poem "Hell" The Prophet (peace and blessings of Allaah be upon him) expressed his fear of the torment of the grave and the wrath of Allaah. These qualities of Rasulallah are not simply described, Abdulla Aripov, with his high art and deep thinking, showing the aspects of prophethood and humanity in the image of this great man.

As we study the image of Rasulallah in Alisher Navoi's Munojot, Furkat's Hajnoma, and Abdulla Aripov's Hajj Daftari, we see a unique artistic and philosophical interpretation in each work. The common denominator of the image of Rasulallah in these works is that Navoi said, "li ma'allahu waqtun," Furkat did not write Hurufu except "Mo arafnok," and Aripov said, "It is not permissible to describe this situation, however." That is, all three thinkers of classical and modern Uzbek literature emphasize that their poems, descriptions, and descriptions do not reach the level of fully expressing the qualities of the Prophet.

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