



## IMAGE OF THE PROPHET MUHAMMAD IN THE MEETINGS OF HIS FRIENDS "HAYRAT UL-ABROR" AND "FARHOD AND SHIRIN"

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**Annotation:** *This article is an artistic interpretation of the image of the Prophet Muhammad in Alisher Navoi's epics Hayrat ul-abror and Farhod and Shirin. The commonalities and peculiarities of this image are analyzed in the chapters devoted to the description of the night of inheritance.*

**Keywords:** *description of the night of Ascension, Prophet Muhammad, Gabriel, description of the journey, planets.*

The introductory chapters of Alisher Navoi's "Khamasa" epics, the great beggar of Turkish literature, begin with praise and supplication to God, the Creator of the worlds, the Forgiver of Muslims, and then the Creator of the universe. the praise to our Prophet Muhammad (saas) continues with the description of chapters such as his description and the description of the night of doom, which is a miracle of God. The writing of the chapters of the epic in this order is connected with the peculiar artistic tradition of Eastern literature. In particular, if we look at the history of Hamsanavism, we can see that the previous predecessors: Nizami Ganjavi, Khusrav Dehlavi, Abdurahman Jami also wrote their epics in this order. Navoi was able to continue this tradition with dignity. According to Jalaliddin Rumi's books, "Creation is divided into three parts. The first is angels. These are just crazy.

It is in the nature of worship, servitude and remembrance. The second is the animal class. These are pure lusts. They have no mind to turn them away from evil. Third: He is a poor man made up of intellect and lust. On top of that, there is an offer for man (that is, choice), and for animals and angels, it was an exception. "He who overcomes the lust of the mind is better than the angels, and he who overcomes the lust is inferior to the animal (hadith)." As stated in the hadith, our thinkers mentioned above are superior to angels. They have left a great artistic legacy for society and future generations. In this sense, the tradition of composing epics and devons, the structure of their structure, continued in the works of later artists with new interpretations, new charm and tone. Alisher Navoi was one of them.

There is a special place in the epics of "Khamasa" and in the epics of "Lison-ut tayr". In the chapters devoted to the artistic interpretation of the night of Ascension, the poet gives examples from the verses of the Qur'an, the word of God, based on Islamic views and hadiths, in the process of artistic coverage of the great virtues of this night and its events.

In the chapters on Navoi's art, which cover the night of the Ascension, we compare the images of the Prophet (peace and blessings of Allaah be upon him) with the similarities and differences between the descriptions of the Prophet (peace and blessings of Allaah be upon him). We know that on the night of the Ascension, Muhammad (pbuh) accompanied by Gabriel (pbuh) ascended to heaven on the horse of Buraq and returned to Allah. The poet dedicates the 11th chapter of the epic "Hayrat-ul abror" to the

description of this miraculous night and begins with the following surah revealed in the Holy Qur'an: durur and ,, ,,Me'roj kechasi ta'rifidakim, karimai:,,Subhonallaziy asro“ anga musaddaq durur va ,,*biabdihi* laylan minal – masjidil haromi ilal masjidil – aqso“ aning subutig‘a ikki guvohi sodiq“. This is stated in Surat al-Isra 'of the Holy Qur'an: Surely He is the Hearing, the Seeing. In this, Allah praises the Prophet (peace and blessings of Allaah be upon him) as a slave.

It is difficult to put into words such a great blessing from God. Every ummah longs for such a blessing, of course. Navoi quotes the above verse only in the context of the epic Hayrat-ul abror. However, the Prophet (peace and blessings of Allaah be upon him) described the night of Ascension as “the flower of friendship”:

*Bu kecha ul sarvi gulistoni uns,  
Ravshan etib sham'i shabistoni uns.*

The cypress tree is one of the most beautiful, fragrant trees in the garden. According to the byte, the cypress of such a flower of friendship illuminates the room of friendship tonight. In this verse, Muhammad (peace and blessings of Allaah be upon him) is described as looking forward to the arrival of his friend Gabriel (peace and blessings of Allaah be upon him) on the night of Ascension.

*Vasl xayolidin etib ko 'ngli jo 'sh,  
Bahrdek ul jo 'sh ila aylab xurush.*

In the image that Gabriel (peace be upon him) brought the message of truth, Muhammad (peace be upon him) is referred to as a "prophet":

*Chunki nabiy mujdai jonon topib,  
Mujdai jonon chu topib jon topib.*

Meaning: "Because the prophet found the message of the soul, the one who found the message of the soul is the soul of the soul."

In the narrative chapter of the epic, the Prophet (peace and blessings of Allaah be upon him) used the companion Gabriel (peace be upon him) and his horse Buraq to guide the seven planets, the eighth constellation, and the Thrones, the Tablet, and the Pen, Rafrat (alone). The description of the crossing of the fields is given in an artistic and philosophical way. In this chapter, Navoi describes the change in Muhammad's (pbuh) body as he set foot on the plain of Lomakon:

*Qildi makon bodiyai lomakon.  
Olti jihat qaydidin ixroj o 'lub,  
To 'rt guhar tarki anga toj o 'lub.  
Yo 'qlug' ayog'i bila solib qadam,  
Andaki yo 'l-u qadam o 'lub adam.*

Meaning: "Lomakon covered the steppe and went out of the six directions: South, North, East, West, bottom and top. Leaving the four pearls: water, air, fire, and earth, he felt like a crown. When he stepped on the foot of nothingness, he had no step and no way. " This state of the art can be found in all the chapters of the Hamsa epics. Only the epic "Lison-ut tayr" does not mention this image.

Navoi narrates in the epic "Hayrat-ul-Abrar" that Muhammad (peace and blessings of Allaah be upon him) was fortunate enough to see the Truth, to ask Allaah to intercede for the sins of his ummah, and to achieve all his goals:

*Haq tilidin ummatin istab tamom,  
Haqdin o 'lub barcha murodig'a kom.*

After such a miraculous encounter, the prophet returns. The poet likens the state of the Prophet, who was fortunate enough to meet the Almighty and whose wishes were answered, to "return to Allah" as "guncha" - "pure flower", "Zarra" - "bright sun". Gives unique comparisons by name:

*G'uncha borib, toza guliston kelib,*

*Zarra borib, mehri daraxshon kelib.*

The poet continues such beautiful analogies and descriptions in his later epics.

For example, the second epic of Hamsa, Farhad and Shirin, describes the Prophet (peace and blessings of Allaah be upon him). Chapter V of the epic is devoted to the description of the night of mourning, in which the poet mentions the Prophet at the beginning of the chapter under the name "shahsuvor", which is not observed in other epics. We must not forget that in this interpretation of the Creator also lies the truth of life. After all, a rider is usually used for a rider. The king, on the other hand, is a person who is superior to those around him, who is able to attract others, and who ensures justice and peace among them. Poetry refers to the Prophet (peace and blessings of Allaah be upon him) ascending to heaven on Burak's horse that night, and describes his hero as "Shahsuvor," meaning "horseman.

In this chapter, Navoi mentions that the Messenger of Allah (peace and blessings of Allah be upon him) was a guest in Ummahani's house before he brought the message of Gabriel. For information, Ummahani is the daughter of Abu Talib, the uncle of the Prophet, and the poet may have entered this information using some narrations:

*Bu aqshom ul charog'i olamafro'z,  
Ichinda vasl sham'i o'tidin so'z.  
Solib bir go'shada rartav nihoni  
Kim aylab mizbonlig' ummahoniy*

In the first verse, the prophet is described as "the lamp of the world." In the message brought by the ambassador, the prophet is described as "in love with God":

*Ki yetsun olam ahlidin nihoni,  
Muhib sarvaqtig'a mahbubi joni*

In this case, "muhib" means "loving Allah", and "mahbub" means "lover of Allah". The meaning of the verse is, "Pinpoha from all people, let my lover enjoy my vision." Upon hearing this news, the Prophet (peace and blessings of Allaah be upon him) used to cross the seven planets and the eighth constellation in the sky with the help of his companion Gabriel (peace be upon him) and Buraq on the way to the Truth. , Lomakon squares, (alone) are described as facing Rafrat. When the Prophet reached the Throne, Navoi expressed his pride in this blessed place. The throne is like a crown, and the prophet is like a throne on this crown:

*Berib chun Arshqa zoti tafoxur,  
Bo'lub Arsh afsar, ul afsar uza dur.*

In the following passage, the Prophet Muhammad is described as a "treasure of meanings":

*Samandin tashlagach ul ma'naviy ganj,  
Samandidek tutub raykin dog'i ranj.*

This description is given in the image of the Prophet (peace and blessings of Allaah be upon him) descending from the horse of Buraq when he reached the desert of Lomakon and stepping alone into the next creation of Allaah. The situation of the Prophet (peace and blessings of Allaah be upon him) when he was able to cross the Rafrat and reach the abode of Truth is described as follows:

*Etak yengdin ilik tortib ayoq ham,  
Ayoq birla ilik borib qiroq ham.  
Tanidin to'rt gavhar naqshi borib,  
Bo'yi olti jihat to'nin chiqorib.  
Demakim to'rt-u oltidin mubarro  
Ki, besh-u ikkidin dog'i muarro.  
Chiqorib o'zlugi tufrog'idin gard,*

*Ne o'zluqkim, o'zidin ham bo'lub fard.*

Meaning: "He took his hands and feet out of his skirts, and even his hands and feet disappeared and disappeared altogether. All four elements disappear: water, air, fire, and earth, and all six elements disappear: South, North, East, West, bottom, and top. Not only this, with the help of four or even four senses, but also with five senses and two sides. He didn't give a damn, he gave up a thousand times. " That is, as Muhammad (peace and blessings of Allaah be upon him) approached Allaah in order to be honored in His presence, he was aware of all aspects of this world: water, air, fire, and earth; it is freed from both the notion of the side and, finally, the senses. Only the spirit is stable in it.

The culmination of Alisher Navoi's narration is the beautiful portrayal of the attainment of Allah through the art of quotation. cites as:

*Sururgach „Motag‘o“ tufrog‘in ul bog‘,  
Chekildi nargisiga kuhli „mo zog““.  
Anga bu surma bo‘lg‘och qurratul-ayn,  
Nasib o‘ldi maqomi „qoba qavsayn“.*

After such a mysterious and miraculous situation, the Prophet (peace and blessings of Allaah be upon him) reached the vision of the Truth and asked for His forgiveness, that is, the sins of his ummah, and Allaah answered all his wishes. Navoi describes this image as follows:

*Surudi nag‘ma-u lahni kamohi,  
Shafolat aylamak ummat gunahi.  
Chu aylab Haq tilidin ul shafolat,  
Bo‘lub ham Haq javobidn ijobat.*

The poet likens the situation of the Prophet, who was fortunate enough to meet God, to "return to God" - "worthy of a crown" - "roaring sea", "bud" - "flower". Thus, Navoi, through the art of rhetoric and rhetoric, proved that Muhammad (saas) was a crown worthy of a crown, and that he returned to the sea full of flowers, and that he returned to earth as a flower. explains what happened at the opportunity. He explains that this opportunity on the night of this mysterious event is unthinkable and unknown to anyone:

*Bo‘lub borg‘onda durri loyiqi toj,  
Vale qaytib nechukkim bahri mavvoj.  
Yonib gulshan agarchi g‘uncha borib,  
Ko‘z ochquncha kelib, yumg‘uncha borib.*

In short, Alisher Navoi in his memoirs illuminates the life and circumstances of the Prophet Muhammad (peace and blessings of Allaah be upon him) artistically and philosophically in a very beautiful and delicate way. In analyzing each sentence, it is appropriate to use many sources, compare them, and approach mysticism.

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