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<https://doi.org/10.61796/ejheaa.v1i8.851>**SOURCES AND ART OF THE STORIES IN THE SADDI ISKANDARI EPIC****Safarova Shahlola**

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**Abstract:** In the article, the chapter of praise in "Saddi Iskandari" from the "Khamsa" epics, which occupies a special place in the works of Alisher Navoi, is analyzed ideologically and artistically. During the analysis, attention is paid to the sources of the thoughts presented in the verses, that is, the Holy Qur'an, Hadith Sharif, aspects related to the teachings of Sufism. The poetic lines of the epic are described in prose and analyzed. While analyzing the chapter of Hamd, the formation of special traditions (traditional introductory chapters: basmala, hamd, munojot, na't) in the history of Uzbek literature is also discussed. The article also assesses the poet's artistic skills

**Keywords:** na't, epic, artistic skill, talmeh, "Khamsa", "Saddi Iskandari".

This is an open-access article under the [CC-BY 4.0](https://creativecommons.org/licenses/by/4.0/) license**Introduction**

In "Saddi Iskandari" na't, which is considered as one of the traditional chapters, is dedicated to two types of interpretation, i.e., praise and praise. Na't chapters "firstly, they open the way to the correct understanding of the essence of each epic or story, and secondly, they help to define the important aspects of the poet's philosophical, social and moral views". In particular, Navoi uses his poetic skills in this chapter and recognizes Muhammad (pbuh) as the greatest of the prophets and the cause of all creation. In these chapters, the great services of our prophet in the way of introducing Islam, pictures of his prophetic qualities and activities, his perfect behavior and qualities, the miracles sent to him, in particular, the image of the night of Miraj, are given in detail, and at the same time, in them, "we can see that the poet's views about Allah, the universe and man are combined with his religious and Sufi views, knowledge and imagination about the Lord of the Universe, Rasulallah."

**Result and Discussion**

The na't chapter of the epic begins with the following prose title: "Ul Rasuli amin na'tikim, the blessed al-qab Sayyid ul-Mursalin came in the message sermon and ul shafe' ul-muzannibin wasfikim, the attribute of Humayun was written "Wa mo arsalnoka illa rahmatan lil-alamin", alayhi afzalus - salawat wa akmalut - tahiyot.

Zihi is the leader of the angelic family,

A gem of jealousy over your head.

Don't say, call the people of Anbiyo.

All creation is yours.

Navoi recognizes that Rasulallah is the leader of the people of the prophets, with the gem of sarkhaylliq (leadership, guidance) in his head, not only the leader of the Prophets, but also the

cause of all creations, the leader. Love for Rasulullah is manifested in various forms and shapes. The skillful use of lipstick in the verse ensured high artistry.

In the following verses, the author lists evidence about Muhammad (pbuh) in divine books revealed to other prophets using the art of talmeh (Moses, David, Jesus):

The Torah is the Truth,  
It is clear to you that it is a miracle.  
Because David's part is "Zabur",  
Your miracle is now revealed.  
The "Bible" was revealed to Jesus,  
He really admired your face.

When Moses revealed the Torah to the Prophet, the miracles contained in this revelation were already clear to you. Your miracle was also revealed in the Psalms, the book of David, peace be upon him. In the "Bible" that was revealed to Prophet Jesus, all your characteristics were described by the Truth. Because of you, the first form of Islamic theology "Kalam" found order, and every word of it became a miracle worker. As many books as have been sent down from heaven, they all contain information about you. The source of ideas about the prophets whose names are mentioned in the verses and the books revealed to them is naturally the Holy Qur'an.

Navoi ends the last stanza of the poem with a reference to the following verse:

Why charhu anjum sanga jilvagoh  
That the Throne is dead or gone when you are young.  
Jabrail, a soldier, died in Rikobing.  
This meaning is evidenced by the night of Miraj.

The stars in the sky are for you. Even Arsh behaves lowly when you ascend to Miraj. Jabrail is holding the reins of the horse and is serving you. The Night of Miraj is proof of this idea. Prophet Muhammad (pbuh) is the prophet of the end of time, the honorable one who takes his ummah as his intercessor. God made Muhammad (pbuh) mature in all aspects, perfect both outwardly and inwardly. Therefore, Miraj, which was not given to any prophet, was given to the great Rasulullah. Ahmed Yassavi did not say for nothing that "No one has a good status..."

The artist's description of the Prophet's greatness, high honor, and great status in the Mi'raj nat was "first of all a poet's duty and the task of the community, and secondly, a testing ground for a worthy response to the predecessors." After all, Navoi and other Sufi or Sufi poets wrote in the Prophet's Miraj "something close to Sufism and the proof of the Sufis' idea of attaining the status of spiritual uruji (elevation), tariqat, and going to the presence of God. they will see." That is why the subject of miraj entered the literature and became one of its main topics.

The second stanza in the epic begins with the following prose title: "Ul Humayi is like the speed of a high-flying tyrant, in the field of miraj, the bud of his heart rejoices in the field of "mozog'al-basaru va mo tag'o" and his brows are "goba qawsayni av adno". Thank you for your attention."

In this prose title, Navoi draws attention to the important aspects related to miraj mentioned in previous epics. The first of them is "Mozagh'al-basaru wa mo tag'o" (Neither looked away nor exceeded the limit), and this is the issue of the fact that the Messenger of God was not outside the judgment of God in the Miraj, but only acted in the name of God. The second one is "qoba qawsayni av adno" (the size of two bows), and it is the issue of the fact that Haq and Rasulullah were very close when Rasulullah ascended to Miraj. Verses 17 and 9 of Surah "Najm" are the evidence of the poet for these issues.

The author does not neglect every aspect related to mi'raj. For example, the state of ascension is described in the verse as follows:

Suddenly there was a flash of lightning  
That made the sky drowned in light.

Navoi compares the speed of our prophet's ascension to the horizon that night, to the time of a lightning flash. Suddenly, lightning flashed, the horizons and the world were drowned in light.

In verse 7 of Surah Najm, the Prophet's ascension to Paradise is described as: "He was on the highest horizon."

Jabraili Amen,

It's like a peacock.

But the sabuk walk is a sacred sight.

Bolub Jilvagohi is a paradise.

So, Jabrail came and ascended to the Riyazi bihisht (paradise gardens) with the help of a light, cleanly created horse named Buraq. In some sources about Miraj, it is said that our Prophet, may God bless him and grant him peace, was lying on his side in Hatim, behind the Kaaba, under the "Golden Tarnov" that night.

According to reports about Buraq in Islamic sources, "buraq" is derived from the Arabic word "barq", which means "shine", "glow", "glow". The Burak horse was "smaller than a mule, bigger than a donkey" and was "brought to heaven."

According to the narration of Anas ibn Malik, the Messenger of Allah narrated the incident of Me'raj in the following way: "A duldul was brought to me, with a step larger than a donkey and shorter than a mule. I rode it to Baitullah. I tied the duldul to the place where the Prophets' graves are, and prayed two rak'ats in the mosque. I went out. Gabriel brought me a bowl of milk. "You found something natural," said Gabriel, "a bright angel." There are different opinions about Buraq. In particular, as Doctor of Philology I. Hakkulov noted, "the innumerableness of Buraq has become a firm belief for the people of Sufism. And this image is characterized as a means of transition from the material world to the world of meaning."

It is stated in the next verse that even when the Holy Prophet ascended to Miraj, he strictly followed the demands and regulations of the ummah:

Inclining to the rules of the ummah,

Burned to the status of "Li maallah".

Gabriel (a.s.) accompanied Rasulullah when he went to Miraj. They climbed up to the sidratulmuntaho tree together. According to religious sources, Sidratulmuntaho is a huge tree, its leaves are like an elephant's ear, and its fruits are like pumpkins. According to the Lord's command, this tree changed and grew. Man, like all other creatures, is unable to describe it. Gabriel (pbuh) stayed in this place and the prophet (pbuh) went to the private guest house of God. They entered the room of "Li ma'allah" (I am with God), that is, even Ruhul Amin (Gabriel (a.s.) could not fit into this secret palace, he could not become a mahram. The result is to achieve the status of "Li Maallah".

## Conclusion

In conclusion, the chapter of na't in Alisher Navoi's "Saddi Iskandari" represents a profound integration of religious, philosophical, and artistic dimensions, reflecting both the poet's exceptional skill and his deep engagement with Islamic and Sufi traditions. Through a meticulous analysis of the chapter, it becomes evident that Navoi employs a sophisticated use of literary techniques such as talmeh and metaphor to elucidate the prophetic virtues and the significance of the Night of Miraj. The detailed exegesis of verses reveals how Navoi not only pays homage to the Prophet Muhammad (pbuh) but also underscores the spiritual and cosmic dimensions of his ascension. This study highlights the importance of understanding Navoi's poetic contributions within the broader context of Uzbek literary traditions and Sufism. Future research could further explore the interplay between Navoi's religious views and his poetic innovations, and how these elements influenced subsequent literary and spiritual discourse in the region. Additionally, comparative studies with other epic poets of the time could offer deeper insights into the thematic and stylistic nuances of Navoi's work.

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