

Image of Jabroil Alayhissalam in Navoi's Me'rojnomas

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Abstract: This article presents an investigative study into the depiction of Jibril in Navoi's "Khamsa," symbolising a bridge between the terrestrial and celestial. Jibril is portrayed as an intercessor for Muhammad's (s.a.v) people in their divine ascension. Through Navoi's artistic genius, complex religious and philosophical views on the night of Miraj are effectively communicated, fostering a mature worldview amongst the younger generation. Readers are urged to use classic literary and religious-philosophical dictionaries to ensure accurate comprehension of Navoi's original ideas and their transmission to future generations. The findings of this study highlight the depth of Navoi's creative legacy and emphasise the importance of further exploration within Turkish literary and Navoi studies. The analysis reiterates the importance of understanding and promoting Navoi's perspectives, firmly rooted in the latest scientific achievements.

1 INTRODUCTION

The accurate conveyance of Mir Alisher Navoi's creative heritage and persona to readers and younger generations is a necessity of every era. It falls to each of us to objectively evaluate the unique creations of this author, now a spiritual emblem of our nation, employing the latest advancements in literary studies to uncover their inherent richness. As noted by Shavkat Mirziyoyev Miromonovich, the President of the Republic of Uzbekistan, "The creative legacy of the great poet holds special importance in elevating our people's spirituality, educating younger generations in the spirit of devotion to the Motherland, and respect for our national values." (Mirziyoyev, 2019). Thus, elucidating and transmitting the religious and philosophical motifs embedded in Navoi's invaluable epics to the readers' consciousness is a pressing task for modern Uzbek Navoi studies. Interest in Alisher Navoi's work, considered a gem of Turkic literature, remains robust within both Uzbek and global literary studies. The field of Navoi studies in particular has seen significant strides in recent years, uncovering new genres from Navoi's vast trove of unique meanings and promoting scientifically based principles and

facts. Specifically, investigating the structural composition and imagery of the poet's epics have been key areas of focus. 'Merojnoma', a separate literary tradition in Eastern literature, epitomises the artistic vision of the author and reflects the prophet Muhammad's (s.a.v) heavenly ascension on the horse Buraq. This motif, articulated as a concise prose or poetic piece expressing religious-philosophical views, typically features in the introduction of epics and occasionally in poetic divans. Such works have been present in Eastern literature since the 7th century, with their first appearance in Uzbek literature attributable to Alisher Navoi. The great poet devoted a separate chapter to the subject of Miraj in each of his "Khamsa" epics. These included beautiful and refined metaphors of the night of Miraj and celestial bodies. His divans also feature poems (g'azal) dedicated to this event. (Abdumurod Tilavov. (2020)-3). Alisher Navoi deftly incorporates this miraculous night into all his "Khamsa" epics and "Lison ut-Tayr". The ideological content of the entire work is closely intertwined with this topic, a testament to Navoi's skilful choice of themes.

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2 EXPERIMENTAL PART

The artistic interpretation of the Miraj night image in Navoi's epics, a subject we are addressing, is a distinct aspect of the great writer's work that necessitates further study and research. Our literary scholars, including Uzoq Jo'raqulov, Abdumurod Tilovov, Karomat Mullahojayeva, and Shahnoza Gafurova, have commented on this theme in their respective articles and theses. Uzoq Jo'raqulov, in particular, focuses on the educational and artistic essence of the final "Fifth Poem" dedicated to the description of the Night of Miraj in his piece, "Hayrat ul-Abror". He argues that the individual depicted in the world of "Khamsa" symbolises the highest point occupied by the phenomenon, linking the time and space scales within it to the "three worlds" scale in the "Praise" and "Munajat" sections of "Hayrat ul-Abror". He concludes with a discourse on the composition of the seven classification parts (Salayev F(2010)). Abdumurod Tilavov's article, "... You are the Sun...", analyses a g'azal related to Alisher Navoi's description of the Night of Miraj. It skillfully portrays Hazrat Alisher Navoi's sincere love for our Prophet and his deep understanding of Islamic history, particularly our Prophet's history (Alisher Navoiy. (2021)).

Fayzulla Salayev and Gulmirza Gurbaniyazov's "Annotated Dictionary of Literary Terms" discusses the interpretation of 'merojnoma' as a term. It states that each of the "Khamsa" epics written by the great poet has a separate chapter dedicated to the topic of Miraj and there are also merajnomas in the form of g'azals dedicated to the description of this phenomenon in the divans of "Khazayin ul-Maoni"(Mirsiyoyev Sh. (2019)-7).

The textbook "Navoiyshunoslik" (Book 1), authored by Shuhrat Sirojiddinov, Dilnavoz Yusupova, and Olimjon Davlatov, presents concise information about Navoi's rituals within the sections devoted to the structural composition of "Khamsa" epics (Sirojiddinov Sh., Yusupova D. Davlatov O. (2018)).

Nevertheless, comprehensive monographic research has yet to be conducted on Navoi's merojnoma, its components, image system, and uniqueness. This represents a crucial task for Uzbek Navoi studies in the new era.

3 RESULTS AND DISCUSSION

Mir Alisher Navoi's incomparable contribution to the development of Turkish literature is a testament to his genius. His vast array of works and images, spanning a myriad of subjects, never fail to captivate the reader. His unique artistic portrayal encompasses a broad spectrum of individuals - from the lovers to the craftsmen, from the king to the pauper. The poet's works acquaint us with the distinctive images of prophets, saints, devils, and angels, showcasing a deep familiarity with almost all religious and educational topics of his time. One such creation is the image of the ambassador, a central character in Navoi's Merojnomas. This angel, sent as a divine messenger to God's beloved servant, Muhammad (PBUH), is Jabroil.

Jabroil is one of the four archangels in Islam. He is regarded as the divine intermediary who conveys God's will to the prophets, delivers revelations, and enforces celestial calamities on Earth. God's revelations to all the prophets are transmitted through Jabroil, who, by God's will, delivered the verses of the Quran to Muhammad (PBUH). The Holy Quran refers to Jabroil as a 'holy spirit' and a 'noble messenger'.

In the epic chapter of "Hayrat-ul-Abror", Navoi narrates the night-time visitation of God's messenger to Prophet Muhammad (PBUH). Navoi characterizes this image as a 'high walker' and a 'pure messenger of Allah', who can be seen reaching for and holding the reins of a soaring horse. This messenger is Jabroil, and the horse he holds is the Buraq.

The pure messenger of God greets Muhammad (PBUH) and delivers his divine mandate: "O treasure of passionate secrets, God wishes to see you. For the Prophet has received the message of life, and thus, has been gifted a new life. Subsequently, the narrative describes how Jabroil mounted Muhammad (PBUH) on the horse and led him back to their original location.

During their journey, they traversed past the celestial bodies of the Moon, Atorud, Venus, Sun, Bahram (Mirrih), Mushtari, Saturn, and through constellations such as Hamal, Sarv, Javza, Saraton, Sunbula, Aqrab, Kavs, Jady, Dalv, and Hut. After ascending to the heavenly throne and riding the Rafraf, Jabroil and the Prophet parted ways. Within the realm of Lomakon (absence), the Prophet was liberated from six aspects: East, West, North, South, lower, and upper. The four elemental forces: earth, water, fire, and air, abandoned him. Consequently, Muhammad (PBUH) was able to meet God, accomplishing his goals and concluding his journey.

The image of Jabroil is depicted as the 'Bearer of a mysterious message' in the epic "Farhad and Shirin". The narrative describes a mysterious messenger - Jabroil, arriving after dark, with a Buraq in his hand, that flew like lightning. The ambassador, bearing God's truth, revealed his intentions: "Hidden from all people, let my beloved relish my presence." Hearing this, Prophet Muhammad (PBUH) immediately mounted the Buraq. In one swift movement, they transcended soil, wind, grass, and water.

After traversing all the planets and constellations, Muhammad (PBUH), the treasure of meanings, dismounted the horse upon reaching the Uchqur Buraq Lomakon square. Rows of angels prostrated before him. He was freed from the four elements, the six aspects, and even the five senses and two aspects. Hence, he was graced with fairness.

In the epic "Layli and Majnun", Jabroil is portrayed as a messenger of light and a seer of the sky.

As the night descends and the sun casts envious glances at every sparkling star in the heavens, a radiant messenger suddenly arrives with a message. Alongside him is a creature comprised entirely of light - the Burok horse. The epic depicts the Burok as a bridge between existence and non-existence for the messenger. Just like the messenger, wherever the Burok sets its gaze, it can transport itself there in an instant.

Upon entering the presence of the divine angel Jabroil, he addresses the Prophet as follows: "My Lord, the world yearns for an audience with you. You too can savour His divine presence. This Burok is like a firecracker, it flies as fast as lightning. It is composed of light from top to bottom... This Burok is perfect for you. Time is of the essence, mount your horse promptly" (Alisher Navoi. Layli and Majnun, 2021). Upon hearing these words, the Prophet, filled with ecstasy, swiftly mounts the Burok and sets off on his journey with his companion Jabroil. Together, they soar through the skies.

In the epic "Saba'i Sayyor", Jabroil is depicted as a "messenger who traverses the world", a divine courier of God. As in Navoi's other epics, the messenger conveys God's greetings to Muhammad (PBUH) in this piece as well. The beloved's messenger informs him of his imminent reunion with his wife and then sets him on his way.

The chapter of "Saddi Iskandari" stands out for its scale and the poet's ability to express his artistic imagination within the confines of this subject, manifesting his visions in a clear and figurative manner. In the epic, Jabroil is ascribed with more qualities than in other poems. He is said to revel in skywalking, where a thousand-year journey is

condensed into a single step, and his horse's strides are directed towards wherever his thoughts aim to reach.

Moreover, in this epic, Jabroil is described as a "light and nimble skywalker", "the bearer of good news from God", "messenger" (Angel Jabroil), "heaven's messenger", "a bird flying with the speed of lightning", and "Jabroil". He is also characterised using various adjectives, such as 'amin', signifying a reliable angel.

In the chapter of the Merajnoma, Muhammad (PBUH) is described as a friend of Jabroil: "After passing through the heavens one by one, he arrives before his friend, covered in dust, and delivers God's greetings" (Allambergenov H., Shamsiyev D. (2022)). During these events, the messenger instructs the Prophet on the importance of bridging the gap of separation to reach the truth swiftly. As the Prophet, described as "Ildamqadam sayyoh", embarks on his celestial journey, Jabroil, the herald of the news, readies his Burok and travel equipment. Once Muhammad reaches Baitulharam, the holy shrine in Mecca – the Kaaba, he ascends to the heavens with his horse. After traversing all the planets and constellations and arriving at Arshi Azam, he entrusts his horse to the heavenly messenger Jabroil and continues his journey in a state of weightlessness. Notably, the event of our Prophet handing over his horse to Gabriel in Arshi Azam is unique and not found in other epics.

The account of the Night of Miraj in the epic "Lison ut-Tair" begins with the desire of God for the king - Muhammad, whose greatness would touch the skies, to ascend to the heavens. The narrative commences with the image of God's message: "In the hand of the angel was a bolt of lightning, with which not even lightning could contend" (Alisher Navoi. Lison ut-Tair, 2021).

Unlike other epics by Navoi, Jabroil (a.s.) is characterised in the epic poem with the descriptors "Guardian of Souls" and "Angel".

Throughout the unfolding events, a unique rapport between Jabroil and Muhammad is evident. The Messenger of God refers to him as being "nearer to God with your soul". Given his beloved status, it is possible for him to approach God in physical form, and the fact that he brings Buraq's horse suggests that he can undertake a journey. During this voyage, when they reach Lomakon Square, they pause for a brief respite along with the messenger. Navoi characterises the separation of Muhammad from Jabroil and Buraq at this location as akin to "two feathers falling from a bird". The principal artistic task attributed to the image of Jabroil in Navoi's rituals is to relay God's

message to our Prophet and guide him into the presence of the Truth.

In every ceremony, Jabroil and the horse Buraq part ways with Muhammad at Arshi Azam. In essence, only Muhammad is permitted to approach Allah, who resides beyond seventy thousand layers of veils. Even Jabroil is not granted this access.

All of the rituals feature a dialogue between Jabroil and Muhammad (PBUH). The representation of this exchange primarily comprises the Messenger of God's address to Muhammad and the imagery of his departure.

In Navoi's rituals, the image of Jabroil, upon whom be peace and blessings, is labelled as "The High Walker", "Allah's Pure Messenger", "Messenger", "Light and Nimble Bird-Walker with Pure Intent", "Bearer of Good News from God", "Qosid" (Angel Jabroil), "Heaven's Messenger", "Guardian of Spirits", and "Angel". These various descriptors demonstrate how the character is portrayed in diverse ways.

4 CONCLUSION

On the whole, the depiction of Jabroil acts as a bridge linking earth and sky, this world and the next, and functions as a significant intercessor as Muhammad (PBUH) approaches the presence of God to seek forgiveness for the sins of his ummah. Above all, Navoi's poems are primarily the products of the artist's imaginative thinking and fantasy. Drawing from his vast wellspring of inspiration, Adib succeeds in artistically conveying the religious and philosophical views associated with the Night of Miraj prevalent in Eastern literature.

A discerning reader and modern narcissist should never accept an artistic source as an incontrovertible scientific fact. This is because Navoi's works play an unparalleled role in nurturing the younger generation into mature individuals. Literary traditions form an unbreakable link between the past and the future. When engaging with sources concerning the definition of the Night of Miraj, readers should consult dictionaries of classic literary works and religious-philosophical ideas. Only then will Navoi's original ideas, their religious-mystical content, and aesthetic-didactic views be preserved and passed down through the generations in their true form.

Alisher Navoi's creative legacy represents a vast sea that still requires extensive exploration within the field of Turkish literary studies and Navoi scholarship. Today, more than ever, it is crucial to study and promote the creator's religious-

philosophical, Islamic-secular, and moral-didactic views, grounded in the latest scientific advancements.

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