

Nubuvvat (Profetologiya) Wreath and Glosses of Artistic Description

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The conception of nubuvvat has an urgent role in Eastern-Muslim resources and beautiful spiritual history. The origin of it is Arabic and means “naba”- inform, “nubu” – prosperous, rising up in dictionaries. Nubuvvat is delivering the information to chosen person among all gangs via revelation. So, in widening meaning, it reflects a high post of prophets and history, life sequences of all prophets after chosen by God. In narrowing meaning, it encircles only the differential part comparing to the histories of rasul-nabiys. The root of nubuvvat is nabi in plural anbiyo and the synonym of it the word Risolat having a stem rasul is also used nearby. Also the words rasul and nabi refer the same meaning as prophet but there are some differences in using. It is registered that there had been one hundred twenty four thousand prophets. Among them more than three hundreds are considered as rasul-prophets. Factually nubuvvat is not only the exchequer of exact kinsman, nationality or mass by history but also all clergy’s spiritual treasure related to their histories, presences and futures. Also it considered as a partially history having traditional sequences of tune but it can be glossed in every fields of world’s art and culture. Especially literature commentary of word art is reflected differently freshness and served to literature masters as seething resources of fervent. It composed to create profound literature world which inspiring spiritual-educational, literature-esthetic senses of all the masses. According to the earliest resources the history and education of nubuvvat as Navoiy expressed “pole of sky” consisting of heavenly books: Zabur, Tarot, Injil, Koran. These sacred books` roles are to known to all in developing world’s thought and art. Eastern-Muslim particularly in Uzbek outstanding literature education of nubuvvat`s literature interpretation took shape on the bases of Koran. Twenty five prophets from prophets wreath uttered above who are registered in Koran and their appearances take an urgent place in Uzbek literature’s artistic world. According to the information of resources these prophets` bases are rasuls. The history of twenties of them was taken from the times Tavrot and Injil till Islamiat and another fifth are mentioned on Koran. Of course, in this case, Islamic theories of the interpretation of nubuvvat`s history are based on teachings of tavhidi vahid. If we take into consideration these prophets` artistic characters are expressed many-sided in Uzbek literature, humanities of our national literature are reflected distinctly. There is a line in na` t ghazal inserted to divan “Navodur un-nihoya” of science composer Alisher Navoiy:

Bo`lmaq`ay erdi muyassar “Xamsa”, yani panch ganch,

Qilmasa erdi madad holimga besh Oli Abo[1.12].

The phrase “five highly abo” blazed to education of nubuvvat was used in this distich reflecting both rare “Xamsa” and its author`s outlook are generality. According to theories of Islamic five prophets registered in Koran are considered as “ulul azm” - master of solidity. They are: Nuh, Ibrohim, Muso, Iyso and Mukhammad alayhisalam. As the thought “highly abo” is an artistic description of the phrase “ulul azm”, the logic of distich will be clear. So, the creation of “Xamsa” five profound poems was reflected to spiritual help of five great prophets.

Nubuvvat is as certain sequences, tune, history and partially spiritual of nabi widely explained in literatures. There is some thoughts “nubuvvat xayli”, “wreath of nubuvvat”, “ocean of nubuvvat”,

“crown of nubuvvat”, “inner of al-nubuvvat”, “image of al-nubuvvat”, “xotam an-nubuvvat”, “ascent of an-nubuvvat” and their artistic commentaries have very magnetic and deeply meaning. It was used to understand the essence of outstanding artistic thought. According to the resources nubuvvat is considered as highly tune after tavhid but previous valoyat. Muhammad Rasululloh is introduced as a symbol of nubuvvat in eastern literature. In artistic literature prophets are referred to as a perfect person, Muhammad was considered as al-akmal al-mukammal (accomplished of perfectness). The combination “king of beauty” in the description of our outstanding literature in spiritual-allegorical meaning refers artistic interpretation of perfectness. In combinations of semantically saying with nubuvvat indicates the inner features and qualities of Rasululloh. According to the eastern inner theories ray of nubuvvat’s essence was started from Muhammadia and its image was ended with Muhammad. The following couplet by intellectual poet Alisher Navoiy from his lyric divan “G‘aroyib us-sig‘ar” indicates to this problem:

Ey, nubuvvat xaylig ‘a xotam baniy Odam aro,

Gar alar xotam, sen ul otkim, erur xotam aro [2.33].

Nosiriddin Rabg‘uziy said: “five prophets’ origin are Arabic: Hud, Solih, Shis, Ismail and Muhammad alayhisalam” (In this case the word arab can be understood as islam)[4. 24]. It was said that Tavrot and partially Injil are consists of the history of nabiyness. By traditional view chain of nabiyness is very enormous for its number but according to the point of interpretation of artistic it has exact border. This thought can be equal to the interpretation of Uzbek literature in the world. It is assured that ocean of nubuvvat is the Islamiyat education of great ancestors belonging to history. But nabiyis who took shape on the bases of Tavrot or Injil are exceptions. As Koran is very greatest resource for eastern-muslim classical literature and the history of nabiyness on it also has same value. Koran is counted as the education of nubuvvat from another side. Nubuvvat as a history of person has exact life but as an education it belongs to endless. Its spiritual world became a great role of foundation of tune of valoyat and due to perfectness of person. Valoyat is the conviction of tasavvuf. Root problems of tasavvuf are treated by education of nubuvvat. Qayhoni teachings of tasavvuf about universe connected with nabiyis. Special root problems of tasavvuf took shape on the bases of qudsiy hadis. The descriptions of artistic characters of nabiyis are widely placed in this type of creative works. In the conviction of sufiyness: orif and education (Muhammad), zuhd and zoxid (Iyso), obid and ibodat (praying) (Idris), sabr and matonat (patience) (Ayub), shukr and shokirlik (Ibrohim), rizo and rozilik (agreement) (Musos) and other tunes are described by characters of nabiyis. In this way the education of nubuvvat create chances to allegorical spheres of irfoni literature. The product of nabiys’ truth is appeared as symbolic poetics in artistic-irfoni literature. Traditional creative works in the type of “Qissas –ul anbiyo” were took shape in eastern literature. If we learn experience of all worlds’s literature art education of nubuvvat or creative works describing description of nabiys’ characters. It must be mentioned that there are two ways of descriptions of nubuvvat’s truth in artistic literature. In the first way irfoni-artistic literature expresses philosophy of nabiyness as a stable sequence and in the second way as separate artistic image and example-characters. It can be seen in sacred books which confessed as a resource of nubuvvat’s hayl and in educational literatures. The creative works created as a continuingly chain of nabiyis in Uzbek literature: “Qisas ul anbiyo”, me’rojnoma, hamdu na` t ghazals, some chapters of artistic poems, contents of historical-address creative works, some old poetic works and others. The creative works descriptions separately artistic characters are seen in all creative works. Tune of nabiyness in both ways is served to display attractiveness, magnetism, effectiveness and greatness of word art. Likewise, bahr of nubuvvat connected past and present, history and current time-period. It gives meaning to person’s life, freshness to feelings and calmness to spirit. The description of nubuvvat is clergy walk and education, reflections of divine-

humanity of inner world. It is the tune of nabiy that the history of ray – spirit, body – image. This tune in artistic description is love, loving. In the ghazal of Boborahim Mashrab the artistic reflection of uruj referred to tune of nabiy [3.47]. On the one hand Muhammad Rasululloh is considered as a symbol of education and spirit of nabiyess. In Me`rojnoma (learning ascent) spiritual walk occurred in the same time with hayl of nubuvvat. In historical literatures descriptions of seven sky and earth are widely explained. The theories of Rabguziy about these problems; floors of sky are symbols of pureness and it is managed by angels. And on the floors of earth spread over with wicked spirits. Humanity lives on the center of these two poles. Spirit follows to pureness and passion follows to wickedness. One of the Alisher Navoiy's ghazal was denoted to this problem. By that the situation of lover in the tune of fano was revealed and artistic idea tried to make clear spirit and passion. Couplets of distich are based on contrarily images themselves. Spirit is the ray given by Truth, quality of Rahmon. Passion is darkness, devil's bear. Spirit is Kalimulloh (Musso), passion is road of Fir`avn. Spirit is the education of Habibulloh (Muhammad alayhisalam), passion is crudeness of Bujahl (opponent to Abujahl Muhammad). Lyric hero achieved clergy features from God, on the way of avoiding habits of passion wanting tolerance, patience and endurance.

*Gar fano rasmin qilmoq tilar ersang mazbut,
Nafs ila ruhni zinhorki qilma maxlut.
Ruh ul nurdururkim, haq anga bermish avj,
Nafs zulmatga qolib, qilmish anga poya xubut.
Ruh raxmoniy erur, nafs esa shaytoniy,
Ikkisin bir-biriga qo`shmoq emasdur mashrut.
Ruhga shevai Kalimullo ishin qilmoq fosh,
Nafs fir`avnlik asbobini aylab marbut.
Ruhga daa`b Habibullo ishi oyini,
Nafs Bujaxllik asbobini aylab mabsut.
Yo rab, et bizni habibing sifatig`a rosih,
Ayla Bujaxl tariqin ichimizdin maskut.
Qil Navoiyni hamul xat bila, yo rab ozim,
Kim, biror yonidin ayrildi o` tuz olti xutut[2.97].*

All in all, as literary critic Ibrohim Haqqulov mentioned, real literature is not product of essence but it is the product of spirit. There would be bright and dull moments of spirit. The task of art is to inspire bright moments of spirit. In this meaning the bahr of nabiyess equals to the life of word art.

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