



ALISHER NAVOI'S "SIROJ UL-MUSLIMIN": A SHINING EXAMPLE OF RELIGIOUS AND EDUCATIONAL HERITAGE

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Annotatsiya: Ushbu maqolada Alisher Navoiyning “Siroj ul-muslimin” asarining diniy-ma’rifiy va badiiy-falsafiy xususiyatlari o’rganiladi. Asarda islom shariatining asosiy ahkamlari va aqidalari xalq tili orqali sodda va tizimli tarzda bayon qilinganligi, shuningdek, risolaning badiiy-estetik jihatlari tahlil qilinadi. Maqolada “Siroj ul-muslimin” diniy-ma’rifiy janrda muhim manba sifatida ko’rib chiqilib, uning jamiyatga diniy bilimlarni yetkazishdagi roli ta’kidlanadi.

Kalit soʻzlar: Alisher Navoiy, Siroj ul-muslimin, diniy-ma’rifiy asar, shariat, islom, badiiy talqin, madhiya, diniy-adabiyot.

Аннотация: В данной статье исследуются религиозно-просветительские и художественно-философские особенности произведения Алишера Навои «Сиродж уль-муслимин». Рассматривается, как основные положения и положения исламского шариата представлены простым и систематизированным языком. Особое внимание уделяется художественно-эстетическим аспектам произведения. «Сиродж уль-муслимин» рассматривается как важный источник религиозного просвещения и его роль в передаче религиозных знаний обществу.



Ключевые слова: Алишер Навои, Сиродж уль-муслимин, религиозно-просветительское произведение, шариат, ислам, художественное толкование, мадхия, религиозная литература.

Abstract: This article examines the religious-educational and artistic-philosophical features of Alisher Navoi's work "Siroj ul-muslimin." It highlights how the fundamental principles and rulings of Islamic Sharia are presented in a simple and systematic language. The article also analyzes the artistic and aesthetic aspects of the work. "Siroj ul-muslimin" is regarded as an important source of religious education and its role in conveying religious knowledge to society is emphasized.

Keywords: Alisher Navoi, Siroj ul-muslimin, religious-educational work, Sharia, Islam, artistic interpretation, madhiya, religious literature.

The works of Hazrat Alisher Navoiy are considered exemplary masterpieces of Eastern Islamic literature. The great thinker's ascent to the pinnacle of artistic creativity was grounded in the following social-enlightenment and artistic-aesthetic factors:

1. A thorough study of the Qur'an and Sunnah, adhering unwaveringly to these two authoritative sources of Islamic Sharia throughout his life.
2. Studying the works of great Islamic thinkers and Sufi scholars, continuously developing and enriching their ideas, and artistically interpreting them at a high level in his works.
3. A deep knowledge of the history of his Turkic people, particularly the Uzbeks, and his ability to channel his entire creative and scholarly potential into protecting and elevating the honor, dignity, and prestige of his nation. According to Khondamir, Alisher Navoiy strictly adhered to the principles of Sharia.¹

¹ Jabborov N. Islamic-enlightenment foundations of Alisher Navoi's work. Issues of studying the literary and scientific heritage of Alisher Navoi. International conference. 2023. – P. 16-27.



The great poet, in one of his ghazals, interprets the necessity of harmony between belief (tawhid) and practice (sharia) as follows:

"You claim to know the secret of tawhid, Yet what transgresses sharia is deemed disbelief." Translation notes: The original text is in classical Uzbek (Chagatai), and the translation aims to preserve the poetic and doctrinal essence. "Tavhid" refers to the Islamic concept of the oneness of God, and "sharia" denotes Islamic law or practice. The word "ilhod" (atheism or disbelief) is rendered as "disbelief" to fit the context.² That is, whoever wants to understand the secret of monotheism - the oneness of Allah Almighty - should know that if he goes beyond the boundaries of Sharia, he will go astray. Alisher Navoi is a thinker in word and deed. He steadfastly adhered to the pillars of Islamic Sharia throughout his life.

Analyzing the legacy of Alisher Navoi, his work "Munajot" is distinguished by the fact that it was written in a purely religious spirit, and "Siraj ul-Muslimin" is distinguished by its religious-enlightening character.

"Munajot" is a prose work consisting of individual spiritual experiences and supplications addressed to Allah, and it consists of three parts: "Hamd", "Na't" and "Munajot". This structure and style of expression are the basis for attributing the work to a purely religious genre. In the work, the poet expresses his personal faith, repentance and supplications in the form of a direct appeal to the Creator.

Although the textbook "Navoiyshunoslik" interprets this work as a purely religious work³, based on text analysis, it is appropriate to include it among religious-enlightenment works. Because the work "Siraj ul-Muslimin" has a collective, didactic, and popular character rather than an individual prayer, in which the pillars of Islam, beliefs, Sharia rulings, and acts of worship are systematically described in a popular language. In the work,

² Alisher Navoi. Strange Us-Sigar. /Complete collection of works. Ten volumes. Eighth volume. – Tashkent: Gafur Gulom National Institute of Mathematics and Physics, 2011. -P. 385.

³ Sirojiddinov Sh., Yusupova D, Davlatov O. Navoi Studies. – Tashkent: Tamaddun, 2018. –P.185.



the author does not turn to Allah, but to society and promotes religious knowledge. In this regard, it is considered an enlightening treatise of the poet aimed at religious propaganda.

The work is written in the verse of the hajaji musaddasi aruz ("mafa'ilun mafa'ilun fa'ulun"), and its total volume is 208 verses. The rhyme system is also composed with artistic skill. The work features balanced rhymes of the form "verb-verb", "noun-noun", and "adjective-adjective":

The nose is something, Yazdon has decreed,
When the mind is clear, when it is clear, faith⁴.

Yazdon (God-horse), iymon (horse) are rhymed in the form of horse-horse. This indicates the high poetic potential of the treatise.

The work is organized according to the following structure:

- 1) Introduction: Five verses dedicated to the power of Allah and the virtues of the Prophet;
- 2) The main part: A review of the requirements of Sharia and beliefs, the rules of faith, worship (prayer, zakat, fasting, pilgrimage) in detail;
- 3) Conclusion: The reasons for writing the book and the author's wishes.

Worship such as prayer, zakat, fasting, and pilgrimage are covered in separate chapters. Each chapter is expressed in a simple, folk language and worldview. This further strengthens the didactic and educational direction of the work.

In the following lines, the author clearly explains the reasons for writing the work:

One in nine hundred and five is a child of honor,
With a little humility and good manners...
That it may be beneficial to you,
And this meaning may be a source of inspiration for many people...⁵

In these verses, the poet expresses his intention to benefit not only one person, but many people. This idea reflects his socio-enlightenment worldview.

⁴ Alisher Navoi. Siraj ul-Muslimin. - Tashkent. Meros-Nur, 1993. - B.13.

⁵ Alisher Navoi. Siraj ul-Muslimin. - Tashkent. Meros-Nur, 1993. - B.13.



Features of artistic art and style

In "Siraj ul-Muslimin", poetic arts such as artistic simile, figurative expression, and imagery are almost not used. This is a conscious choice of the author, who intended to present information of religious and enlightening content in a simple, understandable form. The work does not express religious truths through images, but through clear, concise thoughts. Despite this, the author demonstrates his figurative writing skills in simple verses:

Chu yo'ndum khomai mushkin shamoma,
Qilay Haq oti birla zebi nama⁶.

In this passage, the writing tool—the pen—is described as "mushkin shamoma" (fragrant with musk), symbolizing the author's sense of responsibility and spiritual preparation in the writing process.

"Siroj ul-Muslimeen" is one of the significant works in Alisher Navoi's religious and educational legacy, serving as evidence of his maturity as a poet, thinker, and enlightener. In this work, pure religious knowledge is synthesized with artistic thought, making it a valuable source worthy of study from both a literary and religious-educational perspective.

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⁶ Alisher Navoiy. Sirozh ul-muslimin. - Tashkent. Meros-Nur, 1993. – B.9.