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Article



Sayfiddin Rafiddinov

Institute of Uzbek Language, Literature and Folklore
Academy of Sciences of the Republic of Uzbekistan
Doctor of Philological Sciences, Senior researcher

DESCRIPTION OF THE KA'BA IN NAVOI'S WORKS

Abstract: The article was carry out research the events of Hajj in the works of Navoi, the history of the Kaaba, the Haram and its use as such as a literary and artistic symbol. Also, the great poet's knowledge, thoughts and feelings about the Ka'bah are was studied in three directions: 1. Informations about the history of the Kaba; 2. An artistic descriptions of the Ka'ba, the Haram, and all that belongs to it; 3. The use of the words Ka'ba and Haram as metaphors and artistic symbols. Besides, many symbolic verses related to the Ka'ba have been identified and evaluated on the basis of artistic skill.

Key words: Ka'ba, Hajj, Haram, Mecca, abobil, Abraha, Navoi, symbol, allegory, artistic skill.

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Introduction

ABOUT HISTORY OF THE KA'BA

The Ka'ba (the House of Allah) is the building of the Ka'ba in Mecca [Bu haqda qarang: 13; 12; 19.]. It also has other names. The Masjid al-Haram (respectable mosque where sinful deeds are forbidden), the Bayt ul-atiq (ancient house), the Qibla (the side that turns one's face in prayer), the House of Ka'ba (the House of Ka'ba), the House of Allah the place of worship should be understood in the sense of the qiblagohi of the Muslims.

According to Navoi in his "History of Prophets and sages", Adam built the House (Ka'ba). Then, his third son, Shis, repairs it with "stone and plaster". It is then repaired again by Abraham. It was cleansed of disbelievers by Muhammad.

Navoi also gives information about the ruler of Yemen, who attacked with elephants in an attempt to destroy the Ka'ba, but was defeated by birds called Abobil: "...Abraha is a man who set out to destroy the Ka'ba, but Allah sent birds called Abobil and destroyed Abraha and his army [7; 10; 3.]. This event is narrated in surah 105 of the Qur'an.

ABOUT HAJJ EVENTS

It is known that Navoi tried to perform Hajj and visit the Ka'ba several times. Unfortunately, the fate did not allow him to go on Hajj. The poet openly stated in his poems that he had dreamed of seeing the harem for a lifetime.

*Bor ekin vobastayi tavfiq yo'qsa, ey rafiq,
Bu qadar shavqi Haramkim menda bordur,
kimda bor.*

The poet narrates that about in "Nasayim ul-muhabbat" lived in a special Ka'ba or spent some part of his life in prayer there, from a number of saints such as Sheikh Abulhair Himsi, sheikh Kattoniy, Sheikh Abu Homid Asvad Ma'ruf Zanjy, Ismoil Dabbos [1:277]. In "Hayrat ul-abror" by Hoja Muhammad Porson, in "Xamsat ul-mutahayyirin" by Jomiy, in "Mahbub ul-qulub" sheikh Ibrohim Sitnabah and narrates their incidents related to Hajj and shows exemplary and wise aspects.

It is known that Hazrat Navoi approached everything with a critical point of view. Although he described the Hajj and the Ka'ba in his works, he also criticized the hypocritical pilgrims. In the "Qut al-Qulub", he condemns the actions of a false believer, such as prayer, fasting and zakat and he says about performing Hajj: if you would go on a pilgrimage, you

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will want to benefit this trip and earn ten, twenty, forty coins. In the verse "Minhoj un-najot" he also criticizes the impurity and false deeds of a hypocrite, emphasizing that the purpose of Hajj is not to pray, but to benefit. If you dream to perform Hajj as Islam (fard), you will ask about the value or cheapness of cloth in Makkah. If you are sure for a good profit, you will go with a load. What is the difference between Islam or Christianity a pilgrimage? Therefore, the danger of the road, the lack of capital (wealth), the health of the body can not be excused. O Muslim, if this is your faith, this is your Islam, how many disbeliever features are hiding behind this curtain?

A DESCRIPTION OF THE KA'BA AND IT'S THINGS

Navoi says in the 96 th rebuke of "Mahbub ul-Qulub" that a greedy person wearing a dice coat is like as to the glistening mosquito on the feces. A pure, pious person is like a petal in the middle of the Qur'an while performing pray in a mosque. The difference is the Ka'ba. Because most people go to the God's House for purification and prayer. In the tavern happened a lot of riot and satanic works. From this example, the poet pointed that the God's House is an honorable place. The great poet expresses in his poems his feelings, inner pains, romantic urges and appeals through the words of the Ka'ba and the Haram. It is compared to the condition or qualities of the animals, fowls or birds in the Ka'ba for exaggerate the artistic image and evoke vivid images in the mind of the readers.

In one poems, he figuratively the way of allegory describes the rising of the sun in the morning and the radiance of light into the universe.

Just as peacock of Harem spreads its feathers with glitter, the fate's janitor raises the silver broom of the morning. The sun's lights begin to spread slowly in all directions.

Navoi likened it to the harem peacock, as the view of the morning slowly receding and the golden rays of the sun shining in all directions was lively and enjoyable. It is not secret, just the level of impact would be less if a simple peacock was mentioned.

*Qazo farroshi chekti subhning siymin
supurgusin,*

*Muzahhab parlarin andoqki, tovusi Haram
chekti [4:653].*

In another verse, our genius poet likens beaming smile of soul of one fairy to the lustre of a dove in the harem. Why not an ordinary pigeon, but Haram's pigeon? Because the dove in the Haram is in a holy

place, it is inviolable¹, and gives more pleasing to the eye because it walks on the stage of the sacred ground. In this case, the poet point out that the fairy of soul is free to do charming and flirt.

*Ko'nglum harimi ichra qilur jilva ul pari,
Andoqki, Ka'ba ichra Haramning kabutari
[5:606].*

In this couplet you will be convinced that the question and answer between the lovers it is also based on deep observation.

*Chun dedim: zulfung kamandin bo'ynuma
solg'il, dedi:*

Itka bo'lmas Ka'ba qandili tanobidin maras.

Maras is a rope that tied to a dog or horse. Zulf is lexically the braids of women falling from both sides, generally women's hair. There are its different meanings in mysticism. Here the divine mystery, the glorious manifestations of Allah are meant.

That is, when a lover says to his lover, "Wrap the strands of your hair around my neck," he says, "They will not tie a rope around the neck of the dog from the rope of chandelier of the Holy Ka'ba".

Because the chandelier of the Ka'ba is considered pure and sacred. The dog, on the other hand, is a symbol of faithful lovers in mystical poetry, but it is an impure thing according to Islamic religious law. The conclusion of the couplet is that the lyrical protagonist wants to be a mirror for divine mysteries and reflections. Lover emphases that he is still immature and unworthy. In this couplet, Navoi skillfully reveals of the art of analogy and contradiction he intends, on the basis Sufi symbols, of the external and internal aspects of the content.

KA'BA, HARAM - ISTIORA, AS AN ARTISTIC SYMBOL

The Ka'ba is actually made of black stone. There are also stitches on the surface. The poet writes in his couplet of the Prophet Muhammad (peace and blessings of Allah be upon him) through the art of tajahuli arif (knowingly or unknowingly) that the Ka'ba mourned the loss of you. Otherwise, would he wear black and do stitches in all directions?!

*Ne uchun kiymish qaro haryon solib jaybig'a
chok,*

*Furqatingdin Ka'ba gar qolmaydurur motam
aro?*

¹ Shuni ham ta'kidlash kerakki, agar Haramda biror jonivor yo parranda o'ldirilsa yo unga aziyat yetkazilsa, qotil ba'zisi uchun jarima to'lamaydi, ayrimlariga shariat belgilagan jarimani to'laydi. Diniy kitoblarimizda ba haqda aytilgan. Qarang: Maqsudxo'ja ibn

Mansurxo'ja. Majma' ul-maqsud. Haj kitobi. Jinoyatlar fasli. T., "Adolat" 1996. 354-364-b; Zahridin Muhammad Bobur. Mubayyan va nasriy bayoni. T., "Sharq" nashriyoti. 2014. 297-303-b.

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Or before the feet of the Messenger of Allah (peace and blessings of Allah be upon him) had reached the roof of the Ka'ba, the banner of greatness, honor and glory had reached the heavens.

*Ba bomi Ka'ba poyat norasida,
Livoi qadr bar gardun rasidat.*

In Navoi's works, the heart is compare to the Ka'ba, the Ka'ba to the heart. Poetic conclusions are drawn between symbols from similar aspects and situations, which one of is a material and the other a spiritual concept. In Hayrat al-Abrar, he describes the heart with different qualities. Its puts it above than the Ka'ba. Because one is a place where people worship, and the other is a place where the God is reflected.

*Ka'baki, olamning o'lub qiblasi,
Qadri yo'q andoqki ko'ngul ka'basi,
Kim bu xaloyiqqa erur sajdagoh,
Ul biri xoliqqa erur jilvagh².*

Navoi considers it a high humanism to be kind and compassionate to people, especially to lift the spirits of the weak and poor. That is why pleasing a "sad" (painful, broken and ruined) heart and giving it hope is equated with repairing a broken Ka'ba. To put it bluntly, just as repairing the Ka'ba, which has fallen and been destroyed, it is a great and noble work, so is giving happy to a sad heart.

*Kimki bir ko'ngli buzug'ning xotirin shod aylagay,
Oncha borkim, Ka'ba vayron bo'lsa, obod aylagay [2:626].*

The virtue to please of "broken soul" is also conspicuous in other couplet of Navoi. He shows compliment to his lover, whose heart was wounded by hijrah. That is, he allows her to kiss his foot and the lover kisses him. With this, the lover make merry in the broken heart of the lover, and as if the lover confesses, he will have a great reward, just as he went barefoot and repaired the Ka'ba.

*Oyog' yolang borib qilding imorat Ka'bani go'yo,
Oyog'ing o'pmagi birla buzug' ko'nglumni shod aylab.*

Sometimes a trip to the Ka'ba is interrupted by various dangers. For example, distortion on the road, robber attack, illness or plagues, and more. Similarly, a repent of the Ka'ba of the soul is ban by some worries. Worries in the heart is usually a variety of thoughts that confuse, doubt, and tempt the student. According to Ahmad Yassavi's teacher, Sheikh Yusuf Hamadani, there are four kinds of worries and conceptions in the human heart: to be comforted by satanic temptation, the deceit of lust, the love of the world and inspiration from an angel by the command of Allah. These emotions can only be distinguished by the light of the heart. The lights of the heart is produced only by mention of Allah [11:45]. The skill of great speakers are they see things that others do not and understand things that others can not and draw useful, relevant conclusions from everything. Alisher Navoi is one of such genius artists. Reading some of his bytes, you will be amazed at his findings and sensitivity. Following Navoi, you to draw conclusion that any branch of science makes effective use of it, and through the art of rhetoric, it illustrates, enlivens, brings to poetry and embodies what it means. Let us pay attention to a byte in the 216th ghazal of Navoi's "Favoyid ul-kibar" divan. There the image of the lover's eyes and the amazement in his eyes are compared to the Ka'ba and the situation in the Ka'ba, creating a unique artistic landscape:

*To xayoling ko'z dadur, ko'z uyi go'yo Ka'badur,
Kim turub atrofidin kirpiklarim aylar namoz [5:216].*

It is known that in Islam, Muslims pray facing the Qibla and it is permissible to pray to look to the Ka'ba from either side. Second, worshipers lined up on the four side of the Ka'ba, and they pray with obedience to the Imam. Thirdly, a person cannot pray with sincerity and love anywhere else, just as he prays in the house of Allah. Fourth, "Dream of Lover" – the memory of Allah is not easily forgotten in these sacred lands... This is how Navoi brought such views and situations into poetry. That is, his lyrical protagonist says, O sweetheart, as long as your hope is in my eyes, I will cherish your dream in my eyes. Then my eye will turn to the Ka'ba and my eyelashes will line up, to pray around Ka'ba with remembering you, they will protect your imagination. Here, the pupil of the eye and the blackness of the Ka'ba are also a way of compare - creating a hidden compare. This byte has a beautiful example of the art of analogy and

² Sharq adabiyotida ko'ngilni Ka'baga o'xshatish adabiy an'analardan biridir. Shayx Sa'diy SHeroziyning ham bu borada shunday bayti bor:

*Ka'baki, bunyodi Xalili ozar ast,
Dil nazargohi Jalili akbar ast.*

YA'ni, Ka'ba Ozar o'g'li Xalilulloh (alayhissalom)ning bunyod qilgan binosidir, ko'ngil esa ulug' va buyuk Allohning nazargohidir. Mutasavviflar qalbg, ko'ngilga ta'rif berib uni

"nazargohi Haq", "Allohning arshi" kabi sifatlar bilan tilga oladilar. Zero hadisi qudsiyulardan birida, Allohning yeru osmonlarga va Arshu Kursiga sig'magani faqat mo'min bandaning qalbiga siqqani haqida aytilsa, boshqasida" Men bandamning suratiga, moliga qaramayman, uning qalbiga qarayman", deb ta'kidlanadi. Shuning uchun ham inson qalbi sir-asror manbai va Haq fayzlarining mazhari deyilgan...

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comparison. The dream in the eyes of a sweetheart and the love for him, with the respect for the Ka'ba and imagined and enlivened with the circumstances over there. Why is the eye compared to the Ka'bah and the eyelashes to the worshipers around it? On the other hand, is the situation in the eye compared to the beliefs and feelings of the Ka'ba pilgrims? Because, as mentioned above, circumambulating the Ka'ba and praying in it will have its own condition and charm. There the beloved of Allah, the pilgrims will be the guests of Allah, and will remember him many times, trying not to forget his memory even for a moment. Masjid ul-Haram is such a place ... Every time the pilgrim prays at the Ka'ba, the pleasure of striving for the visal increases. Divine dreams bloom one after another, giving hope. In any case the pilgrims do not back down from their intentions and try to keep the memory of the God in their hearts. With all this in mind of Navoi described his romantic excitement and devotion to his beloved through extraordinary simulations and figurative scenes. In our classical poetry, roads of lover, the things he touches, and even the places where a lover breathes air are valued by lovers. Navoi created bytes that are in sync with the above byte and are somewhat similar. In one of his verses, he says, "Just as people pray in the Ka'ba from all sides, all people bow down around to the fairy's castle." Elsewhere he writes that it is not my fault that I bow my head in front of lover, miss her paths, and kiss the ground every now and then. After all, it is permissible to pray facing the Ka'bah from all sides!

Xam bo'lub yer o'pmakim ko'yida har yondin ne ayb,

Ka'bag'a joyizdurur har soridin qilmoq namoz [5:214].

One of the most important aspects of Navoi is the Ka'ba. In doing so, the Ka'ba is figuratively linked to the word goal and focuses on illuminating the main goal of the lyrical hero. Just as there are road hazards on a typical Ka'ba trip, crossing the deserts of the destination Ka'ba is fatal. Because even the weakest ant is a threat to dragons from all sides.

*Ne muhlik vodi y ermish Ka'bai maqsad biyoboni,
Ki adno mo'rdin bor ajdaholarg'a xatar har yon [5:506].*

In ancient times people went to the Ka'ba on horseback, on donkeys or on foot. He walked through thorny and thornless steppes and deserts. In particular, often mentioned by Navoi, thorny shrub plant (xori mo'q'ilon) was go into legs. Man who endured such hardships visited the Ka'ba. Reminding of the hardships of the journey to the Ka'ba, Navoi advises the passenger to move towards the goal, not to pay attention to people's body. This is a sign of a direction in mysticism.

Istasang maqsad, qadam qo'y, ta'n toshidin ne bok,

Ka'ba topti, bo'lmag'on xori mug'ilondin malul.

The person who goes to the Ka'ba sees the preparation. Finds a companion, gets food on the way, and so on. The Ka'ba of target is the opposite. In order to reach it, it is necessary to give up everything, to break away from the love of the world, from the masivallah, and to step into the harem of the heart:

Navoiy Ka'bai maqsud sari gar qadam qo'ysang,

Tajarrud basdurur hamrohingu beto'shalig' zoding.

Navoi also expresses his love through the phrase "qurbat's harem" (harem of closeness to Allah). According to the confession of the lyrical hero, the pilgrims enjoy spirituality while standing in the Haram of the Ka'ba during Hajj. But he puts the pleasure he finds in the harem of approaching Allah above them.

*Harimi qurb aro matlub vaslidin bo'lub mahzuz,
Yo'q andoqkim, harimi Ka'ba ichra zumrai hujjoj.*

It should be noted that Hazrat Navoi did not perform Hajj though.

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