

THE INTERPRETATION OF MUNOJAT IN CLASSICAL LITERATURE

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Abstract. This article analyzes the ideological and artistic interpretation of the traditional munojat chapter and the related sections in works of Uzbek classical literature. During the analysis, special attention is paid to words requiring explanation, artistic devices, and their poetic functions, and the poetic mastery of the authors is evaluated.

Keywords: Alisher Navoi, munojat, tradition, Khamsa, Islam, the Holy Qur'an, traditional chapter, artistic mastery

Introduction. The term munojat is derived from Arabic and means "supplication" or "pleading." In literary creativity, it refers to a poetic or prose text expressing a plea to God for salvation, or a traditional artistic element that appears between the hamd (praise of God) and na't (praise of the Prophet) at the beginning of a work. By its very nature and function, the munojat chapter occupies a firmly established place in the structure of classical literary works. Although the core themes of the munojat chapter consist of supplication to God, seeking salvation, and lamentation, certain aspects of this genre can also be observed in pre-Islamic sources. For instance, verses with munojat-like content can be found in the Avesta. Pre-Islamic religions were usually limited to a particular tribe, nation, or region, whereas Islam, sent by Allah the Almighty, is the final religion addressed to all of humanity. In all the epics of Alisher Navoi's Khamsa, strict consistency is observed in the structure and placement of the introductory chapters.

Purpose of the Research. The aim of the study is to analyze the interpretation of munojat chapters in Uzbek classical literature, particularly within the structure of Alisher Navoi's Khamsa.

Methods and Materials. Hermeneutic and comparative analysis methods were employed in the study. Alisher Navoi's Khamsa served as the primary source material for the article.

Results and Discussion. In Sufism, the power of the word is widely emphasized, and likewise, in classical literature, composing special chapters dedicated to it became a literary tradition. One of the greatest talents who continued and enriched the traditions of classical literature with unique innovation was Alisher Navoi. He consistently followed this tradition in his monumental work Khamsa.

In Hayrat ul-abror, the opening epic of the Khamsa, the chapter of Basmalah is followed by the hamd and then the munojat chapter. Unlike the other epics of the Khamsa, Hayrat ul-abror contains four munojat chapters, which demonstrates Navoi's distinctive creative approach. In his supplications to God, Navoi employs incomparable metaphors and artistic expressions. These spiritual and philosophical reflections are further developed in Farhad and Shirin, Layli and Majnun, Sab'ayi Sayyor, and Saddi Iskandariy.

In the epics other than Hayrat ul-abror, each contains a single munajat chapter. Although the central idea in these chapters is supplication to God and seeking salvation, they differ from one another in terms of content, essence, and their connection to the plot of the work. For instance, the munajat chapter in Farhad and Shirin begins with the following prose heading: the original prose heading is preserved as in the source text.

In this heading, emphasis is placed on the fact that human beings have no free will in coming into existence from the realm of non-existence and in returning from the world of existence back to non-existence. Through highly expressive metaphors, Navoi conveys the idea of human sinfulness and purification through adherence to Sharia. The source of these reflections is verse 96 of Surah Al-Mu'minun in the Qur'an: "Repel evil with what is better".

In his supplication, the poet emphasizes the value of his words and his hope in God through the following verses:

Bu so'zni tutmasang, yo Rab, musallam,

Yana bor turfaroq mundin so'zum ham.

Ilohiy, boqmag'il majnunlug'umg'a,

Karamdin chora qil mahzunlug'umg'a.

In these lines, the poet sincerely expresses his helplessness, spiritual anguish, and need for divine mercy. His desire to know God more deeply is also reinforced by an authentic hadith. In Layli and Majnun, the poet likens himself to Majnun, portraying himself as driven mad by the longing for divine union, alluding both to the character's name and its symbolic meaning. In the munajat of Sab'ayi Sayyor, emphasis is placed on the eternity of God and the transience of all created beings. The idea that human sins lose their existence before the infinite ocean of divine mercy, and that people are purified through repentance, is clearly articulated.

Conclusion. Alisher Navoi is recognized not only as a great representative of Uzbek literature but also as an outstanding thinker of the entire Islamic-Turkic cultural world. In the munajat chapters of the Khamsa, Navoi first praises the essence and power of God and only then seeks salvation from Him. He considers it improper to ask for anything before acknowledging and glorifying the divine attributes.

In his supplications, Navoi focuses on themes such as non-existence and existence, the universe and humanity, Truth and divine manifestation, grounding his reflections in the Qur'an and Hadith. However, taking into account the spiritual worldview of Turkic peoples and aiming to serve as a moral exemplar for them, he primarily conveys Qur'anic and prophetic ideas through the literary device of talmeh (allusion). The ideas advanced in these chapters have not lost their spiritual and moral significance even today. The promotion of goodness, truthfulness, enlightenment, and ethical values within them continues to serve as an important life lesson for contemporary generations.

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