HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

THE POETIC REPRESENTATION OF THE STORY OF PROPHET ADAM IN CLASSICAL EASTERN LITERATURE

Habibullayeva Sabina Eson qizi
sabinakhabibullayeva897@mail.ru

Doi: https://doi.org/10.5281/zenodo.24082446

ABSTRACT. This article examines the poetic representation of the story of Prophet Adam in classical Eastern literature, with particular reference to three works by Alisher Navoi: Navodir un-nihoya, Tarixi anbiyo va hukamo, and Hayrat ul-abror. It analyzes the artistic and philosophical interpretation of Adam's image and the motifs of human creation, divine command, knowledge, and spiritual perfection. Particular attention is given to Navoi's skill in transforming a traditional religious narrative into a literary and philosophical conception of human existence.

Keywords: the story of Prophet Adam, classical Eastern literature, poetic interpretation, religious narrative, human perfection, artistic imagery, intertextuality.

Religious and educational narratives, particularly stories of the prophets, occupy an important place in the development of artistic thought in classical Eastern literature. These narratives do more than recount events from sacred sources: they also make it possible to artistically explore universal questions such as the creation of humankind, humanity's place in existence, spiritual perfection, and the struggle between good and evil. Among such narratives, the story of Prophet Adam holds a special significance. It encompasses the beginning of humankind; the creation of the human being as a divine blessing; the teaching of knowledge to Adam; the command for the angels to prostrate before him; Iblis's disobedience arising from pride; and the motifs of temptation and repentance. In subsequent centuries, this sequence of events was artistically interpreted in various genres and forms of Eastern literature.

The image of Prophet Adam and the religious-philosophical ideas associated with him also occupy an important place in Alisher Navoi's works. The poet's divan Navodir un-nihoya, his prose work Tarixi anbiyo va hukamo, and his epic poem Hayrat ul-abror make it possible to examine this subject through different poetic forms. A comparative analysis of these works helps identify the distinctive features of Navoi's artistic interpretation of the story of Adam and show how a traditional religious narrative appears in lyrical, historical-prose, and epic forms.

THE PROSE AND ARTISTIC INTERPRETATION OF THE STORY OF PROPHET ADAM IN TARIXI ANBIYO VA HUKAMO

Alisher Navoi's Tarixi anbiyo va hukamo is one of the important prose sources devoted to the history of the prophets in classical Eastern literature. The work consists of two main parts: the first provides information about the prophets, while the second discusses sages and wise men. It is no coincidence that Navoi begins the history of the prophets with Prophet Adam, for Adam is interpreted as the beginning of humankind and the father of humanity. The opening section recounts events connected with Adam's creation, the divine knowledge granted to him, the command for the angels to prostrate before him, Iblis's disobedience, and the expulsion of Adam and Eve to the earth.

HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

Navoi's description of Prophet Adam as "Safiyullah" is important in defining the spiritual status of this figure. "Safiyullah" denotes a servant chosen, purified, and distinguished by Allah. This description shows that Adam is not presented merely as a historical person, but as a sacred symbol representing the spiritual origin of humanity.

One of the most important poetic and philosophical issues in the story of Prophet Adam is the motif of knowledge. In verses 31–33 of Surah al-Baqarah in the Holy Qur'an, it is related that Adam was taught the names of all things. Through the events involving the angels, the human capacity to acquire knowledge and the qualities that distinguish human beings from other creatures are revealed. In Navoi's interpretation, this event serves as an important basis for understanding humanity's spiritual status. Human greatness is determined not by outward appearance or material possessions, but by knowledge, understanding, and spiritual responsibility.

Another important motif in the story is Iblis's surrender to pride. Refusing to obey the command to prostrate before Adam, Iblis considers himself superior. Thus, alongside the creation of the human being, the narrative reveals a spiritual opposition between pride and obedience, humility and arrogance. The relationship between Adam and Iblis created broad poetic possibilities in classical Eastern literature as a symbolic opposition between good and evil, obedience and rebellion, humility and pride.

Navoi does not limit himself to recounting events; he interprets them in connection with human moral development. Adam's repentance after making a mistake expresses not only human frailty, but also the ability to recognize one's error, feel remorse, and return to the right path. Thus, although the story of Prophet Adam in Tarixi anbiyo va hukamo is based on events from a religious source, its artistic and aesthetic meaning is directed toward the question of how the human being develops, from the moment of creation, into a being endowed with spiritual responsibility.

THE LYRICAL AND PHILOSOPHICAL REPRESENTATION OF ADAM AND HUMANITY IN NAVODIR UN-NIHOYA

Turning to the divan Navodir un-nihoya is particularly important when studying the theme of Prophet Adam in Navoi's works, because religious and philosophical content in this collection is interwoven with lyrical experience, symbolic images, and Sufi perspectives. One point should first be emphasized: Navodir un-nihoya does not present the story of Prophet Adam as a complete sequence of events. Rather, Adam's name and references to humanity appear in individual lyrical and philosophical contexts. It is therefore appropriate to study the divan not as a full account of the story, but as a lyrical interpretation of certain layers of its meaning.

In one of the opening ghazals of the divan, the poet draws attention to the human being's essence as something connected with divine mystery and responsibility:

"Biri qabul eta olmay oni magarkim, men / Qilib otimni zulumu jahul birla ado".

This couplet appears in the first ghazal of the divan. The expression "zulm-u jahul" (wrongdoing and ignorance) recalls the Qur'anic meaning associated with the trust placed upon the human being and the responsibility that accompanies it. The poet's reference to himself expresses the lyrical speaker's awareness of his own weakness and his effort to understand himself in the face of divine responsibility.

HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

Here, the couplet should not be interpreted as a depiction that directly mentions Prophet Adam by name, but rather as a lyrical-philosophical allusion that helps explain the human essence in relation to the divine trust and responsibility.

Another important passage in the divan is the image of Adam as an expression of the shared history of humankind. In one of his rubai quatrains, the poet writes:

“Chiqarg‘a bu vayronadin chora yo‘qtur, / Gar Odam va gar Nuhu, gar Somu Yofas”.

The names Adam, Noah, Sam, and Japheth are placed together in these lines, making it possible to perceive different periods of human history as a single historical sequence. Adam represents the beginning of humankind; Noah is an important figure in the subsequent history of prophethood; while Sam and Japheth recall traditional historical and religious conceptions associated with lineage and the continuity of generations. By bringing these names together within a single poetic unit, the poet demonstrates the possibilities of the literary device of talmih (allusion). Through these names, the reader imagines not merely individual figures, but also the ancient history of humanity, its continuity, and its transience.

The image of the “ruin” in these lines also carries symbolic meaning. It signifies the transience of the mortal world inhabited by human beings and indicates that no creature is exempt from the changes that take place in this world. Thus, in Navodir un-nihoya, the image of Prophet Adam does not appear as a unified narrative; instead, it is presented in connection with the history of humanity, the divine trust, mortality, and spiritual responsibility. This demonstrates how religious narratives in Navoi’s lyric poetry are combined with artistic thought and philosophical reflection.

THE SPIRITUAL AND PHILOSOPHICAL SIGNIFICANCE OF THE STORY OF PROPHET ADAM IN HAYRAT UL-ABROR

Alisher Navoi’s Hayrat ul-abror is a philosophical and didactic work that brings together the poet’s views on the human being, existence, divine power, and spiritual perfection. By referring to religious sources and artistically interpreting the names of historical and sacred figures, the author illuminates his moral and philosophical outlook. The content associated with Prophet Adam is particularly noteworthy in the na‘t section of the poem and in its allusions to the prophetic history of humankind. Navoi directs the reader to understand Adam as the beginning of human history and the starting point of the chain of prophets that followed.

In studying the content related to Prophet Adam in the poem, attention should first be paid to the creation of the human being and his divine status. For Navoi, a human being is not merely a biological creature. A person is valued as the possessor of reason, understanding, spiritual potential, and moral responsibility. Religious conceptions associated with Prophet Adam’s status as khalifa (vicegerent) also form an important foundation for this meaning. Humanity’s role on earth, its relationship with existence, and its responsibility before the divine command are among the central questions in Navoi’s philosophical outlook.

A distinctive feature of Hayrat ul-abror is that its moral and philosophical ideas are not expressed as dry admonitions, but through artistic images, historical and religious allusions, and stories. In this

HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

respect, the story of Prophet Adam is significant as one of the foundations of meaning that helps reveal the spiritual essence of the human being.

In interpreting Adam's image in the poem, the question of spiritual and genealogical continuity connected with Prophet Muhammad is also important. Adam, as the father of all humanity, represents the beginning of prophetic history, while Prophet Muhammad appears as the final link in the chain of prophethood. This aspect helps explain the continuity of human history and the unity of the prophetic succession in Navoi's works.

Comparing the image of Adam in Hayrat ul-abror with the image in Tarixi anbiyo va hukamo produces an important result. In the first work, the story is illuminated through prose narration and historical-educational information; in Hayrat ul-abror, its layers of meaning are enriched by philosophical reflection, artistic allusion, and religious-spiritual ideas. Thus, Navoi approaches the same religious narrative differently in different genres, demonstrating his skill in making use of the expressive possibilities of each genre.

COMMON AND DISTINCTIVE FEATURES IN THE INTERPRETATION OF THE STORY OF PROPHET ADAM IN THE THREE WORKS

A comparative study of these three works by Navoi reveals three different poetic forms of the story of Prophet Adam. First, in Tarixi anbiyo va hukamo, the image of Prophet Adam occupies the center of a historical-prose narrative. Motifs such as creation, knowledge, prostration, Iblis's rebellion, temptation, and repentance are presented in a consistent sequence. Second, in Navodir un-nihoya, references to Adam and humanity acquire lyrical and philosophical meaning. Through historical and religious names, allusion, and symbols, the poet reflects on the human being's position in the transient world, divine responsibility, and the continuity of human history. Third, in Hayrat ul-abror, the layers of meaning in the story of Prophet Adam appear in a philosophical and didactic spirit. Reflections on human creation and spiritual status are integrated with the poem's overall ideological direction.

The principal feature shared by these works is the effort to understand the human being's status as a bearer of spiritual responsibility from the very moment of creation. However, this commonality does not mean that the genre and poetic features of the works should be regarded as identical. On the contrary, the different ways in which Adam's image appears in each work demonstrate the breadth of Navoi's artistic thought and his skill in expressing religious and educational content through the possibilities of prose, lyric poetry, and epic thought.

CONCLUSION

A comparative study of Alisher Navoi's Navodir un-nihoya, Tarixi anbiyo va hukamo, and Hayrat ul-abror shows that the story of Prophet Adam appears in the poet's works in different genres and poetic forms. In Tarixi anbiyo va hukamo, Adam is depicted as the beginning of humankind and the starting point of the chain of prophethood. His creation, the knowledge granted to him, the events involving Iblis, and the motifs of repentance are illuminated through prose narration.

In Navodir un-nihoya, references to Adam and the history of humanity acquire lyrical and philosophical meaning. In particular, the appearance of the names Adam, Noah, Sam, and Japheth

HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

within a single poetic unit serves to express reflections on the continuity of human history and the transience of worldly existence. In Hayrat ul-abror, the religious and spiritual layers of the story of Prophet Adam are interpreted in connection with human creation, divine status, and spiritual perfection.

In general, in Navoi's works the image of Prophet Adam is presented not only as a historical and religious figure, but also as an artistic and philosophical symbol that helps explain the beginning of humanity, knowledge and responsibility, spiritual perfection, and the essence of human existence. In this respect, these three works serve as important scholarly sources for studying the poetic development of the story of Prophet Adam in classical Eastern literature.

REFERENCES

1. Alisher Navoi. Navodir un-nihoya. Part I. Electronic text. ZiyoNET Library.
2. Alisher Navoi. Navodir un-nihoya. Part II. Electronic text. ZiyoNET Library.
3. Alisher Navoi. Tarixi anbiyo va hukamo. Tashkent: G‘afur G‘ulom Publishing House, 1988.
4. Alisher Navoi. Hayrat ul-abror. Tashkent: G‘afur G‘ulom Publishing and Printing House, 2020.
5. The Holy Qur’an. Surah al-Baqarah, verses 30–39; Surah al-A‘raf, verses 11–27; Surah al-Hijr, verses 26–44.
6. Alisher Navoi. Encyclopedic Dictionary. Volumes 1–2. Tashkent: Sharq, 2016.
7. Sirojiddinov, Sh., Yusupova, D., and Davlatov, O. Navoiyshunoslik. Tashkent, 2018.