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ARTISTIC INTERPRETATION OF THE CONTENT OF HADITHS IN THE RUBAIYATS OF ALISHER NAVOI

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Annotation

This article examines the rubaiyats included in Alisher Navoi's *Arba'in*, focusing on the artistic interpretation of hadith content and its poetic realization. The study analyzes how Navoi transforms the moral and theological essence of hadiths into independent artistic works, achieving a synthesis of religious meaning and poetic aesthetics.

Key words: *Arba'in*, hadith, rubaiyat, artistic analysis, faith, poetic work.

In *Arba'in*, Alisher Navoi does not employ a method of literal repetition or direct paraphrasing of hadith texts in his rubaiyats. Instead, the poet identifies the core idea of each hadith and places it at the foundation of the rubaiyat's artistic structure. As a result, the hadith functions as an internal semantic axis, while the rubaiyat itself is perceived as an independent poetic work. Through this approach, Navoi achieves a high level of artistic generalization of the hadith's meaning.

The concept of **faith (īmān)** occupies a central place in Islam. It comprises belief in Allah, His angels, His revealed books, His prophets, the Last Day, and divine decree—both good and bad. A person who considers himself a true Muslim is required to preserve his faith throughout his life, as even a single word or action may endanger it. Faith is the fundamental quality that distinguishes human beings from other creatures.

The first hadith addressed in *Arba'in* concerns faith:

"Lā yu'minu aḥadukum ḥattā yuḥibba li-akhīhi mā yuḥibbu li-nafsihi."

(None of you truly believes until he loves for his brother what he loves for himself.)

This hadith is narrated in both *Ṣaḥīḥ al-Bukhārī* and *Ṣaḥīḥ Muslim*. In *Ṣaḥīḥ al-Bukhārī*, it appears in the Book of Faith (Kitāb al-Īmān), narrated by Abu Hurayrah (may Allah be pleased with him). In *Ṣaḥīḥ Muslim*, it is narrated by Anas ibn Malik (may Allah be pleased with him), with a slightly different chain of transmission.

The phrase *lā yu'minu* does not negate faith entirely but indicates the absence of its perfection. Faith remains incomplete until love for others is realized. The term *akhīhi* ("his brother") can be interpreted narrowly as referring to Muslim brotherhood, or more broadly as encompassing all of humanity. In both interpretations, the hadith establishes love, justice, and social responsibility as essential criteria of true faith.

Despite being articulated over fourteen centuries ago, this hadith retains its relevance in the contemporary world, where individualism and egoism increasingly dominate social relations. Placing personal interests above communal well-being contradicts the concept of perfected faith. Imam an-Nawawi, commenting on this hadith, notes that the faith mentioned here refers to *perfect faith*, not the mere existence of belief. Thus, the hadith does not declare a believer to be an unbeliever but calls him to higher moral responsibility.

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From an artistic perspective, the hadith is remarkably concise yet rich in meaning. The repetition of the verb *yuḥibbu* emphasizes the centrality of love. The Qur'an similarly links faith with moral conduct and social responsibility, repeatedly associating belief with righteous deeds. For instance:

"You will never attain righteousness until you give of what you love."

This verse reinforces the idea that the perfection of faith is achieved through selflessness.

Navoi artistically interprets this hadith in the following rubaiyat:

A believer's faith is not complete,
If he desires goodness only for himself.
Let him regard his brother as he regards his own soul,
So that all may share in contentment.

In this rubaiyat, Navoi presents faith as a source of both spiritual and social harmony. He emphasizes that faith loses its true value when confined to personal benefit alone. The moral criterion is clearly articulated: one must desire for others what one desires for oneself. Through contrast and repetition, Navoi reinforces the ethical message of the hadith while preserving its artistic integrity.

The discussion of faith continues with the following hadith:

"Man a'ṭā lillāhi wa mana'a lillāhi wa aḥabba lillāhi wa abghaḍa lillāhi faqad istakmala īmānahu."

(Whoever gives for the sake of Allah, withholds for the sake of Allah, loves for the sake of Allah, and hates for the sake of Allah has perfected his faith.)

This hadith is narrated by several Companions and recorded in the collections of Abu Dawud, al-Tirmidhi, Ahmad ibn Hanbal, and al-Bayhaqi. Although it was not included in the *Ṣaḥīḥ* collections of al-Bukhārī and Muslim due to their stringent methodological criteria, it is widely accepted as *ḥasan* and supported by Qur'anic evidence.

The hadith emphasizes the unity of intention and action. Giving, withholding, loving, and hating are all evaluated based on their motivation—whether they are performed for the sake of Allah. This concept is closely aligned with the prophetic saying: *"Actions are judged by intentions."*

The Qur'an consistently reinforces this principle, presenting faith as a dynamic system encompassing belief, moral conduct, and social responsibility. Love for the sake of Allah (*al-ḥubb fī Allāh*) is regarded by Imam an-Nawawi as one of the highest manifestations of faith. Conversely, hatred for the sake of Allah (*al-bughḍ fī Allāh*) is understood not as hostility toward individuals, but as rejection of sin and injustice, coupled with a desire for guidance and reform.

This article has provided a scholarly analysis of the artistic interpretation of hadith content in the rubaiyats of Alisher Navoi's *Arba'in*. The study demonstrates that Navoi does not merely reproduce hadiths in poetic form but elevates their ethical and spiritual essence through artistic generalization. By integrating Qur'anic verses and prophetic traditions into the aesthetic structure of the rubaiyat, Navoi creates works of independent literary value that convey profound moral teachings.

The findings reveal that *Arba'in* represents a unique synthesis of hadith scholarship and poetic creativity, serving as an important source for interdisciplinary research at the intersection of literature, Islamic studies, and moral philosophy. Navoi's interpretation of faith—rooted in selflessness, brotherhood, and sincerity of intention—offers enduring ethical guidance and continues to hold significant relevance in contemporary society.

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