

**INTERPRETATION OF THE IMAGE OF MASIH IN THE DIVAN
OF ALISHER NAVOI «BADOE UL-BIDOYA»
(«THE RARITY OF THE BEGINNING»)**

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Abstract: This article examines the problem of the artistic interpretation of the image of Masih (Jesus) in Eastern classical poetry, in particular in the lyric couch “Badoyi ul-bidoya” (“The rarity of the beginning”) by the poet and thinker Alisher Navoi. In the poetry of the East, including, in the Uzbek classical literature, attention is repeatedly drawn to the problem of the artistic representation of images of historical and legendary persons, prophets and literary heroes. In this area in the world literature there are no such examples of creativity as Alisher Navoi. Images of this type are widely depicted in the poet's eight lyric couches. Especially, such images as Medjnun, Khizr, Masih, Farhad are often found in the poetry of the thinker. In classical poetry, images of personalities are called poetic handicraft. However, the interpretation of these types of images is connected by a whole poetic world of artistic text. If in the poetry of Alisher Navoi, the image of Masih was mentioned more than 200 times, then in the painting “Badoyi ul Bidoya” (“Rareness of the Beginning”) it is used about 70 times. This, in turn, shows that among the lyric sofas of the poet, the image of the Messiah is much more common in the sofa “Badoyi ul Bidoya” (“The rarity of the beginning”). Consequently, this article reveals a variety of poetic paintings and artistic functions of the Masih image on the basis of the poet’s first divan, “Badoyi ul Bidoya” (“The Rarity of the beginning”).

Key words: The lyrics of Alisher Navoi, the image of Masih, form and content, poetic function, artistic interpretation, gazelle genre, theme and idea, lyrical hero, theme of love, the motive of animation.

Alisher Navoi is considered to be a great representative of the era of the revival of Oriental literature. If the thinker with his various works continued the traditional forms of Oriental literature, then in content he revealed the world images of the art of the word. Artistic images of epic heroes, historical and legendary kings, and prophets in classical poetry of the Muslim East are repeatedly depicted. This tradition is considered a kind of literary and aesthetic law providing the classical level of poetry of the East. Therefore, classical poetry of the East is attractive artistic, aesthetic and historical-philosophical side. In this sense, these images link artistic thinking to the distant past and traditional view. Especially, in the poetic world of classical poetry, images of the prophets of these sacred sources occupy an enormous place. They perform various poetic functions as part of an artistic text. In this regard, the work of the great representative of Uzbek literature, Alisher Navoi, is a unique event not only in the literature of the East, but also in the world.

The personality of Masih (Jesus) is considered one of these images in the poetry of Alisher Navoi. He is one of the 25 mentioned number of prophets in the Quran. The story of Jesus Christ is first told in the book of Torah (Tavroth). The full content of the Gospel (Injil) is related to the activities of the personality of the Messiah. In the Quran, his name appears 25 times. As is well known, in the Qur'an the past prophets and the sacred books given to them are spoken with respect. The Koran and the collection of Hadiths have a unique place in the ideological and artistic world of classical literature of the East. Classical literature is regarded as an artistic depiction of these sacred sources. All features of these sources, including the interpretation of the personalities of the prophets in Uzbek literature,

are deeply reflected. In this sense, the work of Alisher Navoi is considered a rich poetic source. The poet calls these holy books "Kutubi Osmonium" (the heavenly books). In particular, the poet of his biggest dastan, Sadi Iskandariy (The Wall of Iskander), says that the Most High sent down the book Tavrot (Torah) to Moses, Zabur (Psalm) David, and Injil ("Gospel") to Jesus, each word was considered a miracle "Kal" ("Koran") to Muhammad. These celestial books reported the arrival of the Prophet Muhammad.

*Чу Мусога "Таврот" этиб Ҳақ баён,
Санга ул баён ичра муъжиз аён.
Бўлуб чунки Довуд қисми "Забур",
Сенинг муъжизинг анда айлаб зухур.
Чу Исога "Инжил" нозил бўлуб,
Ҳақ анда сифотингга қойил бўлуб.
Каломеки сендин топиб интизом,
Анинг лафз бар лафзи муъжизнином.
Нечаким қутуби осмони келиб,
Борисинда сендин нишоне келиб[1.5.19].*

(Translation: God told Moses the book "Tavrot" And in her he told you the news (Muhammad). David was told a part of his "Zabur", and it reported on your miracles. Jesus sent the book "Injil" and in her talked about your quality. You sent a "feces", considered every word miracles. Thus, all the "books of heaven" reported the news of you)

In the works of Alisher Navoi, the images of the prophets are underlined in such names as "nubuvvat haili" ("a number of prophets"), "nubuvvat bustoni" ("a chain of prophets"), "nubuvvat gulshani" ("garden of prophets"), "nubuvvat bahri" ("Sea of prophets"), "nubuvvat guruhi" ("group of prophets"), "nubuvvat halkasi" ("circle of prophets"), "nubuvvat spehri" ("sky of prophets"). In this, the poet interprets prophecy as a separate degree of holiness. Alisher Navoi also wrote a work on the history of the prophets. This work is called "Tarihi anbiyo va hukamo" ("History of the Prophets and Scholars"). It depicts 12 prophets. In the work of the poet "Khamsa" ("Five poems"), separate chapters are devoted to images of prophets. In the eight lyric sofas of Alisher Navoi there are works in large numbers in the genres of "madh" (praise), "naat" (praise of the prophet), dedicated to the images of prophets. If the poet created 16 lyrical genres, then in almost all of these genres he used images of prophets, historical and legendary personalities, literary heroes. In addition, Alisher Navoi, in almost all his works, drew attention to the images or thoughts of the prophets. As is known, the gazelle is leading in the poet's lyrics and throughout the poetry of the East. In the genre of gazelle plays a special place poetic images of the prophets. In the poetry of Alisher Navoi among the prophets, the most fruitfully depicted image of Iso Masih is interpreted mainly in the gazelle genre. It is necessary to emphasize that symbolism and metaphorical images of Khizr, Iso Masih, Majnun, Farhod, Jamshid are repeatedly found in the poetry of the thinker. This, in our opinion, such concepts as blessing, rebirth-inspiration, love, justice, and perfection are reflected in these images in the works of the poet. Thus, in the poetry of Alisher, Navoi embodied blessings in the form of Khizr, Masih - inspiration, Majnun - love, Farhod - perfection, and Jamshid - justice. As mentioned above, in the lyrics, in particular, in the sofa "Badoyi ul-bidoya" ("Rarity of the beginning") by Alisher Navoi, the image of Masih is fruitfully depicted. In classical literature, it is used in such names as Iso, Masih, Ruhulloh (spirit of the Most High), Iso binni Maryam (Jesus son of Mary), Isoia Ruullo (Jesus spirit of God), Iso Masih (Jesus Christ). Especially, this image is used in the poetry of Alisher Navoi in the form of Masih and is given in the form of Masiho (inspired), Masihod (reviving), Masihnafas (reviving), Masihvash (similar to reviving). It is mainly due to the inspiration of the breath of the beloved. In the "Explanatory Dictionary of the Works of Navoi" the following is cited: "Masih, Masiho from Arabic, the name of the prophet Iso. In religious legends it is said that Jesus (Iso)

quickens the dead with his breath. In literature and poetry, the beloved and his lips are personified reviving as Masih. Therefore, the beloved is commented on Masihodam, Masixonafas, Masixoanfos, which in translation means inspiring-animating”. According to prof. H. Karamatov: “Christ in Greek has the meaning of “anointed one”. Masih - from the Arabic verb "Masah", which means "Maslen. This means that the Almighty made him a prophet and anointed his forehead”[8.23]. When it comes to the artistic image of Masih in Uzbek literature is understood the prophet Jesus, who has a great influence in world history, culture and literature. He is considered as one historical personality of the three (Judaism, Christianity, Islam) great religions. In Islam and its culture, it is highly respected. Consequently, the personality of Masih (Jesus) is portrayed as a poetic image in the literature of the Muslim East. It must be emphasized that Islam as a logical conclusion of religious views, at the same time, raised the teaching of prophecy to a high level. About this philosopher Z. Z. Shoev emphasizes: “The Quranic doctrine of prophecy is characterized by a high spirit of humanism, religious tolerance and deep respect for the prophets and adherents of other religions. These qualities found their practical implementation in the words and deeds of the Prophet of Islam - the prototype of a perfect person for every Muslim ... The Quranic teaching about prophets and prophecies had and continue to exert a tremendous creative influence on the national culture of Muslim peoples individually and on Islamic and human culture as a whole” [19.16]. From this point of view, the personality and image of Masih has a significant place in the world of the Muslim East, the poetics of Sufi and classical literature.

The image of Masih is reflected with its various poetic functions in the works, in particular, in the poetry of the great thinker Alisher Navoi. In this place the lyric sofa “Badoy ul-Bidoya” (“Rare beginning”) is of great importance. Alisher Navoi, both in other sofas and in the sofa, “Badoyi ul-bidoya” (“Rare Start”), depicts the image of Jesus mainly in the form of Masih. In this sofa, Iso Masih occurs about 70 times, of which 10 times Iso, 6 times Ruxullo and Isoia Ruxullo, 2 times Isoia Mary, 52 times as Masih. This poetic image performs various artistic and aesthetic images and displays lyrical pictures. When the image of Masih is explored, attention is first paid to the animating miracle. As is known, this miracle in the history of prophecy only applies to Jesus. When the motive of animation is interpreted in classical lyrics, the image of Masih is implied. As stated in the sources, monotheism was first founded by Judaism. Jesus receives the initial spiritual education from the source of this religion. In it, the future life, that is, the doctrine of the soul is not reported. This is stated in the work “Kissasi Rabguzi” (“The Tale of the Prophets”), by the famous 13th century writer Nosiriddun Burhanuddin Rabguzi [11.167]. Jesus feels this flaw and tries to find out. At that moment, he is presented with a miracle of animation. This means that the body cannot exist without a soul. With this, Jesus became a symbol of vivification-revival. This miracle in the poetry of the East, including in the lyrics of Navoi, is compared to the lips of a surrogate. The poet in his couch, “Badoyi ul-Bidoya” (“The rarity of the beginning”) in the fard (double) genre, writes: “Labinngni s̄ȳzga that ḡȳ k̄ilbsen, Masix̄o muzhizin and x̄e ibibsen” (Translation: Speech of your lips shows the miracle Masih) [2.615]. In classical poetry, the lips - on the inside means "divine words". Its function - to animate love in the heart of a beloved is likened to the miracles of Masih.

*Лаби лаълинг ҳалокимен, агарчи эсонфизиқда,
Масихо бирла ул гўё ўлук бирла Масиходур*[2.223].

(Translation: My sweetheart's lips ruined me. This revival is like a lover and beloved or dead and Jesus)

The poem reflects the poetic content with the help of symbolic and metaphorical images. In it, it is first necessary to pay attention to the interpretation of the image of laby laal (red lip). This image constitutes the semiotic center of the verse. “Lain” in its lexical meaning means a precious red stone. It is applied to the ratio of red lips. Therefore, in poetry, the redness of the lips means “lali lab” (“red lips”). In the poetry of Sufism, “lab” (lips) - the divine word and gift, “la'li lab” (red lips) - means the depth of these divine words. It is symbolically interpreted by the animation and revival of

human souls. Therefore, Alisher Navoi depicts the sacred books of heaven as human souls and the spirit of the world in his hamsa dastan. In the sources, the images of Khizr, Iles (Elijah), Idris (Enoch), Masih (Jesus) are considered living personalities. The cause of their eternal life is divine words. The miracle of the revival of Masih also happens on the part of the Most High. Therefore, in the verse the miracle of the beloved's lip is interpreted on the basis of the Most High and Masih or Masih and the dead. In the poet's lyrics, the miracle of the revival of Masih is depicted in a variety of styles.

*Нутқи жон бермак қилур ул лаъли хандон бирла баҳс,
Рост Исодекки қилгай оби ҳайвон бирла бас*[2.92].

(Translation: Speech lover argues with the lips about the revival. This is something like the debate of reviving Jesus with “obi hivon” (“reviving water”).

As mentioned above, the miracle of the revival of Masih is connected with the lips. In classical poetry, another such miracle of the Most High is repeatedly mentioned. This is called “obi hayvon”, that is, quickening water. It is connected with the history of Khizr. As it is told, Iskander and Khizr are looking for quickening water. She is found by Khizr, piet and turns into an eternal living person. In Sufi literature, this quickening water is symbolically interpreted as the “source of love.” From this point of view, the speech of the beloved and the lips are matched with Masih and the reviving water. As you can see, Alisher Navoi interprets the divine word, lips, Masih, animating water as a miracle. According to the poet, these miracles are granted by the Most High.

*Лаъли серобин тила, қўй исову ҳайвон суйин,
Эй кўнгулким, орзуйи умри жовид айладинг*[2.354].

(Translation: O soul, if you want eternal life, ask the lips of the beloved not seek Masih and quickening water)

The poet in this beat refers to the soul. In general, the appeal to the soul in classical poetry is considered one of the traditional method. This reflection in many places denotes the image of a lyrical hero. In this verse, a poetic picture is created using images of lips, Jesus, obi hayvon, eternity, soul. In it, the miracle of “la’li lab” (red lips) in relation to Jesus and the quickening water is put in the first place. However, the beat says: “If you want eternity, ask this lip for help, and not for Jesus and the quickening water.” It is evident that for the hero in love the main thing is the gift of the Most High. The only Supreme is considered a true miracle worker. It hints at the verses of the Quran. The Quran says that "Every living soul will taste death." This thought also applies to Idris, Iles, Iso and Khizr. Therefore, the lyrical hero of the ghazal says: "if you want eternal life, leave the other and go to your lover and then you will find peace." Alisher Navoi, in his friend gazelle, the lip depicts wonders with the grotesque:

*Лаъли бир сўз бирла юз йиллиқ ўликни Хизр этар,
Гўйиё Рухуллоҳ ушбу оби ҳайвон ичраду*[2.154].

(Translation: One-word sweetheart lips forever revive a century old dead man. This situation looks like it is reviving inside water is Masih)

It also poetic content figuratively depicts the miracle of animation. In verse, all the images are associated with the motive of animation. Lip - reviving, inspiring divine words, Khizr - a living person, obi Hayvon - reviving water, Ruhulloh (spirit of the Highest) - reviving a prophet, dead - a symbol of revival. From this it can be seen that when Alisher Navoi speaks about one specific topic, he uses the symbolic images associated with this topic in the poem. In the beat poetic pictures of images and details connected with the motive of animation were created. It says: “The lips of the beloved revive a man who died a hundred years ago. He gives life to the eternal Khizr. It looks like Masih has entered the quickening water”.

In the poetry of Alisher Navoi, the image of the sun is considered to be one of the poetic images related to the topic of Masih’s interpretation. This motif is shown in the artistic interpretations of Masih merges with the sun. This episode in Sufi literature is called "Fana." It is interpreted by

Masih as a lover, and the sun as a lover. In eastern literature, there are seven layers of heaven and earth. Prophets are reflected in the interpretation of the seven layers of heaven. This is given in the traditional creation stories and themes of the operas (the night ascension of the Prophet Muhammad). They emphasize that Iso Masih (Jesus) is in the fourth layer of the sky. About this in the classical literature there are separate stories. As the story goes, Jesus was a person who renounced worldly goods. However, when he ascended to heaven, a needle was stuck in his clothes. And the needle is considered a worldly blessing. Therefore, I could not rise higher than the fourth layer of the sky. In the literature of the East, the fourth sky layer is interpreted as a galaxy of the sun. Consequently, the sun and Jesus are portrayed in parallel in classical poetry. This picture reflects the beautiful lyrical image. It reveals the symbol of Masih (Jesus) as an image of a lover, and the sun as a lover. Classical poetry has traditional episodes that metaphorically depicts the image of a lover and lover. Of these, the most widely distributed are the episodes “buzz va bulbul” (flower and nightingale), “sham va parvona” (candle and moth), and “hum va dengiz” (jug and sea). A series of such metaphorical episodes includes the image of Jesus and the sun.

*Сариғ либос аро ул нўшлабки хандондур,
Эрур Масиҳки хуршид ичинда пинҳондур*[2.176].

(Translation: She is in yellow clothes laughing. It looks like Masih is hidden inside the sun)

It matches the yellow dress with the sun, and Masih with the beloved. The poem shows as an example the infusion of Masih with the sun. This episode in the poetry of Alisher Navoi is depicted in a variety of poetic style.

*Масиҳодин лабинг афсаҳ, қуёштин оразинг аҳсан,
Қуёшингга фалак ҳайрон, Масиҳингга қуёш маскан*[2.565].

(Translation: Your lips speak more beautifully than Masih, the face is brighter than the sun, The universe is surprised at your face, the sun is in your lips)

In the beat created a picture with images of Masih, the sun, lips, face. It means that Masih (Jesus) is infused with the sun and lips are the animating miracle of Masih. As noted, the lips are animated words, and the face is divine beauty. This beat emphasizes that the lips are better than the miracle of Masih, and the face is brighter than the sun. As the universe marvels at the color of the sun, so the world is amazed at your beauty. Thus, in a two-line verse there are four thoughts: 1. The lip master is a word than a machee (Jesus). 2. Face brighter than the sun. 3. The face is surprised by the universe. 4. The sun is located in the lip. These thoughts emphasize that the beloved is considered a symbol of beauty and quickening.

*Сафҳайи хуснунгда жонбахш ирнинг, эй сийминбадан,
Ўхшашиурким айлағай Исо қуёш ичра ватан*[2.548].

(Translation: Reviving lips sweetheart located in a beautiful face. It is likened to Iso located in the bright sun)

The poet in this poem sopostovlyaet beauty of the face - the sun, lips - Iso (Jesus). Therefore, the face is interpreted by perfect beauty, the lips - by a quickening word. At the same time, it is necessary to emphasize that when Alisher Navoi draws attention to a certain topic, concepts and details related to this poetic picture are mentioned. For example, when the image of Masih (Jesus) is depicted, such details as the sun, the needle, revival, solitude in the poem are reflected. Ultimately, these details reflect different symbolic and metaphorical meanings. This reflection in lyric poetry is called the art of tanosub (parallelism). According to this art, in the poem, the images and details of the same subject matter are consistent. This is observed in lyrical interpretations of images of historical and legendary persons, literary heroes and prophets.

*Ўқ оғиздин нукта айтур маҳвашимдек бўлмағай,
Гар қуёш ҳар заррасидин бир Масиҳо айласа*[2.49].

(Translation: Even if the sun invents Masih from each dust particle, It cannot be one word from the mouth of the beloved)

The poet emphasizes that every word of the beloved is a miracle of animation. In classical poetry, there is an image of “yo oz” (an invisible mouth) that clarifies the subtlety of the divine world. It is considered a type of grotesque. However, in this poem, poetic art serves to create a different picture. In the beat, such images as the nukta (divine words), the sun (the planet), and Mashih (the prophet) are interrelated in the motive of enlivening. At the same time, the internal connections of these images are taken into account. If the divine words revive the spiritual world of man, the sun objects to the universe, then Masih (Jesus) revives the dead man. This means in the works of Alisher Navoi and in the Uzbek classical literature a profound expression of the spiritual and psychological vigor of humanity. In the couch of the poet, the motive of revival is depicted not only in the image of the beloved, but also in others. One of them is considered the image of “wind” (sabot).

*Сабо дебон хабар ул гулдин, элни тиргузди,
Масиҳча деса бўлгай анинг рисолати бор[2.205].*

(Translation: The wind brought news from the beloved and quickened the lovers. Therefore, we can call the wind Masih)

In the poem in the metaphorical sense, the beloved is depicted as a flower (hum), and in love with the people (el). In classical literature, when the motive of the message from the beloved is portrayed, attention is mainly paid to the image of the wind. In Sufi literature, this image is compared to divine revelation. For example, in the “Farhad and Shirin” dastan, Farhad sends a message to his lover with the help of the wind. This message inspires, spiritually animates the lyrical hero. Therefore, this function of the wind is likened to the wonders of Masih (Jesus). In the poetry of Alisher Navoi, the motive of the message expresses various deep meanings. There is a variety of artistic interpretations of this motive. In the poet's lyrics there is a separate ghazal, called radiograph “Maddasin” (message). It says about the revival of a lover only the good news of her beloved.

*Субҳ еткурди сабо гулбарги хандон муждасин,
Ё кўнгул топти Масиҳ анфосидин жон муждасин.
Ё фалак берди йиғи, кўр айлаган Яъқубнинг
Кўзлари очилмоқ учун моҳи Канъон муждасин.
Не гули хандон, не Исодур, не Юсуф муждаси,
Топти бир маҳжур ўлар ҳолатда жонон муждасин[2.435].*

(Translation: Or the morning wind brought news from the leaves of flowers, or the soul has heard the news of life from the breath of Masih, or the universe brought news from Yusuf (Joseph), to open the eyes of Jakub (Iokova). Cannot live up in love or lead from the flowers, not from Masih, nor from Yusuf, but only the news from the beloved)

In the poetry of Alisher Navoi, the image of the "bat" plays a special role in the interpretation of the personality of Masih. The appearance of the image of the bat in the Uzbek classical lyrics is associated with the interpretation of the history and poetic interpretation of the image of Masih. As noted in the Quran, he created a bird out of clay, and this bird, with the will of the Highest, quickened. These episodes are not found in the books of the Torah and the Gospel. In artistic interpretations this bird is called “Huffosh” (bat). She does not see the day, but only flies at night. As stated in some interpretations, the bird was created with imperfections because it was created by the Messenger of the Highest, and not He himself. When depicting the image of Masih, Alisher Navoi draws attention to the image of the bat. In it, the “inability to see the afternoon” of the bat expresses various metaphorical reflections.

*Ул Масиҳанфос тарсо сайдидур кўнглум қуши,
Ким малак дайри равоқи кунжида хуффош эрур[2.227].*

(Translation: Reviving as Masih, the beloved stands ready to catch the soul bird)

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As you can see, in the poem the bat is portrayed as a metaphor for the bird of the soul. In the first line of the beith, “Masi fñfos tarsco” (Christian, animating like Jesus) is used in the meaning of the beloved. According to Alisher Navoi, she is a “bird of the soul” hunter. And the bird of the soul is considered a bat in the ruins of the ancient world. In this place, the “ancient world” metaphorically means the human body, and the “bat” is a symbol of the soul. Consequently, Alisher Navoi in his verse deeply depicted symbolic and metaphorical pictures with the help of images: Masih, tarso (Christian), hunter, soul, bird, mortal world, ruins and a bat. It contains the motive of love. An important side is that the image of the bat in the poet's lyrics is found in a variety of symbolic and metaphorical interpretations. They depict the spiritual cheerfulness of man. Although Alisher Navoi's dastan “The Language of Birds” is devoted to the symbolic interpretation of bird images, there is no image of a bat in it. Usually, the image of a bat is simultaneously presented with the image of Masih. However, in some places, this image creates separate poetic paintings. In one of his poems, Alisher Navoi uses the literary-poetic device “tanosub” (parallelism).

*Уруж оқиоми тегрангда ою кавкаблар,
Масиҳ гирдида андоққи бир неча хуффош[2.272].*

(Translation: The stars and the moon spin around you on the night of the shooting. It looks like a picture with a few bats around Masih)

Here the poet talks about the event merage. As is well known this event is considered the highest level of the history of prophecy. Interpretations of nights in classical poetry, in particular in the works of Alisher Navoi, are of particular importance. This motif is widely depicted in the lyrics of Alisher Navoi and especially in dastans. The important side is that in classical literature only the image of the Prophet Muhammad is depicted. It also depicts the passing of the prophets. However, interpretations of the image of other prophets are not found in Oriental literature. This means that the history of prophecy is recognized as a single degree of holiness. Therefore, when the night is depicted merazh in the works of Alisher Navoi is embodied in the personality of the prophet Muhammad. The above beat does not indicate the image of Muhammad, but alludes to the merage and motive motive. Event merage is the instant ascension and detour of the whole divine world by the prophet Muhammad. Therefore, the thinker exemplified the rotation of the bat around Masih, like the rotations of the moon and the stars around Muhammad. In this regard, as in the literature of the East, Alisher Navoi also praises the night merage. The poet in another verse creates a poetic picture with the help of night meraj.

*Масиҳ дам ура олмас анга уруж туни,
Магар бизинг маҳи улвийхиром қилди ҳадис[2.90].*

(Translation: If the beloved begins to speak on the night of mezhrazh, and Macih cannot revive)

It can be seen that meraj is the level of grandeur. At this time, cannot even revive Masih. Therefore, Alisher Navoi estimates the size of the universe as a mole. In the poet's lyrics, one of the poetic functions of Masih's image is the motive of loneliness. As indicated in the sources that Jesus lived alone, there was no interest in worldly goods. In the work “Kisas ul-anbiiyo” (“Stories of the Prophets”) it is said that among the prophets Solomon, David had many wives. However, Jesus spent his life alone. This situation is given in the interpretation of the image of Masih. This motif is depicted in the lyrics of Alisher Navoi.

*Чиқиб бу дайрдин Исога невчун ҳамнафас бўлмай,
Биҳамдиллаҳ, тажарруд бирла ҳимматдин қанотим бор[2.123].*

(Translation: I will be companion to Jesus coming out of this world. I have two wings: loneliness and generosity)

According to the poet, the elevation of Masih to the sky was his loneliness. Therefore, the lyrical hero says that he has the same qualities. In the poetry of Alisher Navoi, the elevation of Masih to the sky is connected with solitude.

*Ул қуёи васлин тиларсен, бўл мужаррад негаким,
Қўкка Рухуллоҳни етурган анинг тажридидир*[2.689].

(Translation: If you want to connect with your beloved be lonely. Because the reason for the rise of Jesus to heaven is loneliness)

In this regard, it is necessary to emphasize that the motive of Masih's solitude is an example of the state of a lyrical hero. History tells us that Jesus spent his life in solitude. However, in classical poetry this motive is interpreted by non-attachment to this mortal world. Famous representative of the Turkic-Sufi literature Khoja Ahmad Yassavi says: "Asceticism is the heritage of Iso (Jesus)." Consequently, the concept of loneliness and asceticism is interpreted as one of the poetic functions of the Masih image.

In the lyrics of Alisher Navoi, the image of Masih together with other personalities is considered a tradition. In particular, it often meets with the image of Khizr. The poet has two gazelles with a redif, which are called "Khizru Masih" ("Khizr and Jesus"). As is known, the image of Khizr in classical poetry is depicted simultaneously with the prophets and historical legendary personalities, kings and literary heroes. It is related to his eternal life. Alisher Navoi, when depicting the image of Masih, repeatedly draws Khizr. It mainly focuses on such interpretations among the images of Khizr and Masih. One of them is the interpretation of the eternal life of Masih in heaven, and Khizra on earth.

*Еру қўкта истабон пайдо эмас Хизру Масиҳ,
Қочдилар гўё дудогинг оби ҳайвонин қўруб*[2.71].

(Translation: Seeing the wonders of your lips, they did not want to be on earth Khizr, but in the sky Masih)

In the poetry of Alisher Navoi, the beloved is described as Masih. This plan implies the eternal life of Masih and Khizr. The poet interprets this eternity as a gift to the beloved.

*Умри жовид элгаким бермиш арода ул Масиҳ,
Юз туман минг Хизр аро бир чашмайи ҳайвон эрур*[2.164].

(Translation: Beloved gives eternal life. It is just like the quickening water gives Khizr an eternity)

According to Alisher Navoi, Masih is described alive and animating, and Khizr alive. This state inspires the soul and heart of the lyrical hero. Therefore, the thinker to complement it, draws attention to the image of Yusuf (Joseph). In classical literature, Yusuf (Joseph) is considered a symbol of mental and physical beauty. The beauty of the beloved is reflected in the image of Yusuf (Joseph) and his revival is compared to the miracle of Masih.

*Оламоро ҳусн ила жонбахш нутқунгму экин,
Ё Масиҳо руҳи Юсуф жисмида қилмиш ҳулул*[2.417].

(Translation: Are these your animating words or beauty striking your face? Or is Masih's soul reflected in the body of Yusuf (Joseph?))

In the interpretation of the poet, beauty is likened to Joseph, and the word to the miracle of Masih. In the lyrics of Alisher, Navoi, Yusuf (Joseph) is depicted as a symbol of beauty, Masih - a reviving miracle. In Eastern Islamic sources, Masih is exalted as the prophet of the Most High. He is the last prophet of the pre-Islamic era and the Jewish cycle. After him, the Prophet Muhammad is considered the "seal of the prophets."

In eastern sources, one of the features of the prophecy is considered to be the "sleep" motif. Therefore, the "dream of the prophet" is a revelation. In classical poetry, when images of prophets

are created, special attention is paid to sleep episodes. For example, such a picture can be seen in the work “Badoyi ul-bidoaya” (“Rareness of the Beginning”) by Alisher Navoi:

*Тушумда лаълию рухсоридур, уйготманг мени, гар худ
Масиҳо бирла Юсуф бошим узра етсалар ногаҳ[2.675].*

(Translation: The dream reflected the lips and face of the beloved. If the prophets Masih and Yusuf come, do not wake me)

In the dream of a lyrical hero, the beauty and revival of the beloved is reflected. In this episode, the miracles of Masih and Yusuf (Joseph) seem like a normal condition to a lover. In classical poetry, this means exalting the beauty of the beloved. In the dream of a lyrical hero, the beloved is reflected by the symbol of beauty. In order to realize this beauty, the poet draws attention to various images and poetic signs. One of them is the image of Muso (Moses) used together with the personality of Masih. Moses in the history of the prophetic cycle ranks first before Jesus. In the poetry of Alisher Navoi, the image of Moses is often found. Details related to the image of Moses, "aso" (staff), "baizo" (shining hands) perform various symbolic and aesthetic functions.

*Зулфидин, тонг йўқ, Калимуллоҳдек этса аждаҳо,
Ким яди байзодин айлабдур намудор илгини?
Сўргали келса Масиҳим бошима доманкашон,
Ул этакдин ким ола олғай бу бемор илгини?[2.682]*

(Translation: The curl of the beloved as the staff of Moses turned into a dragon, and his hands as shining. If my beloved comes to help me, who can ask him the sorrow of a lover)

It is evident that the “curl” metaphorically reflects the staff of Moses, and the “hands” reflect the shining fingers of Moses, and the beloved itself is a reviving miracle Masih. Here it must be emphasized that the image of Musa (Moses) in the poetry of Alisher Navoi is extremely rare. Whereas, in the Quran, the name Muso (Moses) is repeatedly mentioned in comparison with other prophets. From this point of view, it can be said that the images of the prophets do not depend on the mention of the number of their names in the holy books.

*Кўзни афсунсоз этиб жонбахи лабдин нукта айт,
Сомирий сеҳрин, Масиҳо муъжизин изҳор қил[2.448].*

(Translation: Eyes beloved - magician, lips - animating speech. It reflects the magic of Somyria, the miracle of Masih)

In the sources and stories of Moses Somyria is sometimes found. Somyria is mentioned by a relative of Moses. He practiced witchcraft. Therefore, in classical poetry, the image of Somyria is almost never found. Although Islamic culture negates witchcraft, it is used as a symbolic sign in lyrical poetry. In classical lyrics, if lips is a divine animating word, then eyes are mortifying witchcraft. In the poet's lyrics, Masih is portrayed as Ruxullo (spirit of the Most High). This is due to the immaculate conception of Jesus. Alisher Navoi in one of his lyrical genres, hinting at this event, says: “a child can be without a father, but there can be no mother”. Both in the biblical and in the Koranic version of the plot about the birth of the Messiah, this phenomenon is treated the same, and therefore in classical literature Masih is considered in the meaning Ruxullo. This means that Masih is the spirit of the Most High.

*Лаъли жонбахиинг эрур гўёки Рухуллоҳким,
Сочилур жон ҳар тараф қилгон сойи изҳор лафз[2.308].*

(Translation: Your lips are like Ruxullo in reviving. When he speaks the soul spreads)

* * *

*Рухум айрилмиш бадандин гар тиларсен, эй ҳабиб,
Айламак Исои Рухуллоҳ дамдин изҳор, кел[2.424].*

(Translation: Friend, if you want, the soul will leave my body. You come not to kill, but to quicken as Iso (Jesus))

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When the images of the prophets are depicted in the lyrics of Alisher Navoi and, in general, in classical poetry, special attention is paid to the “seal of the prophets”. In particular, the prophet Muhammad is given in the image of the image of Masih, because it is considered the seal of the prophets. After it ends the cycle of prophecy, and begins sacredness. Therefore, all praise to the prophets is dedicated to Muhammad. Together with him, and prophecy is improved.

*Йўқ ажаб, отингга гар муҳри нубувват бўлса хатм,
Ким нубувват халқасида йўқ сенингдек хотаме.
Сочқай эрди чашмайи хушиддин ҳайвон суви,
Ҳамдаминг бўлса эди Исойи Рухуллоҳ даме[2.681].*

(Translation: Your name is the seal of the prophets, among the cycle of prophets there is no one like you. If Masih is your companion, that Sun pours out quickening water from its rays)

In conclusion, it should be noted that in the sofa “Badoyi ul-Bidoya” (“Rarity of the Beginning”) the poet Alisher Navoi fruitfully depicts the image of Masih. This image serves to perform a variety of poetic functions. The poet with the help of this wonderful image invents various artistic and aesthetic paintings. In the lyrics of Alisher Navoi, symbolic and metaphorical images are quite attractive. Especially this image reflects in the poet's lyrics the motive of encouragement and revival. Therefore, when Sultan Hussein of Baikar assesses the work of a great thinker, he emphasizes: «турк тилининг ўлган жасадига Масих нафаси билан руҳ киргизган»[5.13] (**Translation:** “the dead body of the Turkic language inspired by the miracle of Masih”). At the same time, in the lyrics of Alisher Navoi, the image of Masih proves that the poet’s work is considered an example of universal human value and a sense of high humanism.

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