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## INTERPRETATION OF THE IMAGE OF THE VIRGIN MARY IN THE POETRY OF ALISHER NAVOI

**Abstract:** The given article illustrates the artistic interpretation of the image of the Virgin Mary in the poetry of Alisher Navoi. It assesses the views on the personality of Maryam in the Qur'an and other religious sources. In Uzbek literature, in the poetry of Sufism, in particular in the lyrics of Alisher Navoi, the poetic functions of the image of Maryam are revealed.

**Key words:** Religion, fiction, classical and Sufi poetry, historical personality, artistic image, artistic interpretation, the image of Maryam, the holy woman, the sacred mother, artistic detail, the theme of love, humanism, universality.

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### Introduction

The poetry of Alisher Navoi is considered to be a unique event in world literature with its diverse themes and genres, artistry and authenticity of craftsmanship, originality of style and fascinating interpretation. The poet drew attention to the artistic depiction of Sufi religious views throughout his work. Alisher Navoi in this subject has created separate lyrical and epic works. The Thinker also portrayed in his lyrical heritage universal human ideas, humanistic views and good feelings of religion and Sufism. In the poet's lyrics, these motifs are extensively interpreted both as separate themes and as poetic images. Personality Lady is one of a peculiar hydrochloric theme illustrated as artistic image in poetry Navoi. It is known that in the works and in the personal views of Alisher Navoi there is a noticeable feeling of deep respect for women. In the work of this poet, historical, legendary, mythological, literary and real female images are depicted in large numbers. Consequently, the poet, put it on the chaste woman: "pokdoman zaufokim etaklaridin yurunni eranlar sajjodasi mehrobig'a tiroz qilsa sazodur va ul mehrobda namoz qilsa ravodur" (Contents: Men should read the prayer on the dress of neat women,

when they make him part of a mean bedding, a string altar) (BV.1.685). The poet with a peculiar look fits the artistic images of women in their epic and lyrical works. Depicted in the poetry of a thinker, one of the groups of "tidy women" consists of women associated with the history of the motive of prophecy. In particular, such artistic female images as Eva, Zuleikha, Bilkis, Sarah, Asiya, Maria, Fatima, Hadicha, and Aisha are interpreted with a special spirit and others. In this place, Eve, in the story of Adam, is interpreted as the first woman and a symbol of beauty. Zuleikha is considered one of the main characters of the story about Joseph. Also mentioned are Bilkis in the story of Suleiman, Sarah in the story of Ibrahim, Assiya in the story of Moses, Mary in the story of Jesus, Fatima, Khadicha, and Aisha in the story of the Prophet Mohammed. The most intelligent and great women in Islam are: 1. Imran's daughter Maria. 2. The wife of Pharaoh Assiya. 3. The wife of the prophet Mohammed Hadic. 4. Daughter of Mohammed Fatima. Among them, especially honored and respected is the holy woman Mary. She is the only woman mentioned in the Quran and a separate sura is dedicated to her. In the Holy Qur'an 19 surah is called by her

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name “Maryam” which consists of 98 verses. At the same time, in the third sura “Ol-Imron” (“Imran's Family”) consisting of 200 ayahs, the story of Mary is also mentioned. In addition, there are a number of ayahs about the Virgin Mary in the Quran. According to scientific research in the Quran, the name Maryam is found 33 times. This turn indicates that she is mentioned 8 times more than his son Jesus. In particular, in Sura-ol and Imron there verse: “Angels of Mary: “O Maryam, verily, All crystals chosen you (among women), (from all Sinful deeds) and cleaned Upland s power over women wins the world. O Maryam, bud s smerennoy before your Lord, prostrate and bow with those who clans” - remember these words” (6,216). The image of virgin Maria has a special place in the Uzbek classical literature. For example, in XIII century created a separate epic work, which is called “Bibi Maryam” (“Virgin Mary”). The author of this work is a Sufi poet, a native of Khorezm, Suleiman Bokirgoni, a pupil of Khodzha Ahmad Yassavi. A prominent writer of Turk-Uzbek literature, Burkhanuddin Rabguzi, in his epic work “Kissasi Rabguzi” led a story and tradition about the Virgin Mary. Also, Alisher Navoi in the work “Tarihi anbiyo va Khukamo” (“The History of the Prophets and Scholars”) presents historical news about her. The personality of the Virgin Mary is mentioned with respect in Sufi literature and poetry. It is interpreted in Sufi literature in the form of a disciple, which has reached to holiness. It is known that in Sufism there is a tradition of a mentor and a student. Against this background, Mary is interpreted as the disciple of the prophet

Zechariah. Zechariah, being her mentor, gives the doctrine of the Torah. The person of Mary is the sacred mother of Jesus in Uzbek classical poetry. In Sura “Tahrah” (“forbidden”) says, “And Maryam, the daughter of Imran, who guarded their member s and We breathed into her of H ashego spirit (Jabrayil peace be upon him). And she considered her words to be true of the Lord and His scriptures, and was from among the pious” (6.447). According to Islamic sources, the honor of Mary is associated with the event of her secret pregnancy. This event is dedicated to his glory and greatness. That is, "the Almighty blew her from His spirit." Alisher Navoi in his couch “Badoe ul-Wasat” (“Rarities beginning”) in a lyrical kita genre (from arabic “part”, “piece”, “snippet”) writes: “O’g’ulg’a ano haqqi atodin ko’proq ekan bobda andoqki, durg’a daryo tarbiyati bulutdin ortuqroqdur” (Contents: As in bringing up pearls, the contribution of the sea is more than clouds, so the son has more contribution from the mother than from the father). The poet, for example, cites the events of Mary and Jesus:

*Ano o’rmin ato tutmas o’g’ulg’a,  
Ki mumkindur o’g’ul bo’lmoq atosiz.  
Masiho birla Maryamdin qiyos et,  
Ki imkon yo’qturur bo’lmoq anosiz (BV.1.12).*

(Content: For a son, a father will not be able to take the place of a mother; he can become a son without a father. You can give an example to Mary and Jesus; a child cannot be born without a mother). The birth of Jesus without a father serves to various slanders. About these events in the Quran are given ayahs. In particular, in verses 16-34 Maryam tells in detail about the history of this event. She is referred to as a neat and holy woman. In the Quran: 16-17. “(O Muhammad), in the Book (the Qur’an): remember Maryam: About to left from his family, in the direction of the east as and when hid from them. We sent to her of our Spirit (Jabrail). He appeared before her in the guise of a beautifully built man. 18. (Maryam said to him): “I seek refuge in the Beneficent (Allah) that He may protect me from you. If you are God-fearing (Do not harm me). 19. (Jabrail) with Kazal: (Do not be afraid), “Verily, I am sent by your Lord to give you a pure boy”. 20. (Maryam) said: “How can I have a son, when no man has touched me, and I have not been unchaste?”. 21. (Jabrail) said: “That’s it! Your Lord said: “It is easy for Me. We will make it a sign for people and mercy from Us. This case has already been decided!» 22. She bore him (became pregnant) and went with him to a remote place. 23. Labor pains brought her to the trunk of a palm tree (and she gave birth leaning toward a palm tree), (Maryam) said: “I wish I had died before that and was forever forgotten!” 24. Then a voice cried out to her from under her (palm tree): “Do not be sad! Your Lord made a stream beneath you. 25. Shake the trunk of a palm tree, and fresh dates fall on you. 26. Eat, drink and rejoice! If you see any of the people (and if they ask you about this boy’s father), say: “I gave the Gracious a vow to keep silence and I will not talk to people today”. 27. She came to her relatives, carrying him. They said: “Oh Maryam! You have committed a serious misconduct!”. 28. Oh, sister Haruna! Your father was not a bad man, and your mother was not a harlot. 29. Then about on (Maryam without opening her mouth) pointed at him (told them to ask him himself). Oh no they said, “How can we speak with a baby in the cradle?” 30. (Then the baby, that is, Jesus began to speak) He said: “Verily, I am the servant of Allah. He gave me the Scriptures - the gospel and made me a prophet. 31. He made me blessed wherever I was, and commanded me to perform namaz and distribute zakat while I was alive. 32. He made me respectful of my mother and did not make me arrogant and unhappy. 33. Peace be upon me on the day when I was born, on the day when I cease, and on the day when I will be resurrected to life. 34. Such is Isa, son of Maryam! (The word of Allah is on him) This is the true Word in relation to which they (Jews and Christians) bicker” (6,216). The Qur’an speaks of three types of manifestations of the angel Djibril. Firstly, there is as the sound of bells, in a second, in the form of a man, in the third, in his

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heavenly form (6.361). In the aforementioned verses it is noted that the angel Jabrail comes to Maryam in the form of a man. It should be noted that the angel Djibriil is considered the Messenger of Allah only to the prophets. Other people besides the prophets are not able to see or hear the angels. According to Islamic interpretations, the prophets are chosen from among men, as they have a personal will. In religious views, the manifestation of the angel Djibriil is interpreted in various images related to the status of the prophecy (nabi – the prophet, rasul - envoy). In the verses of the Koran it is said that the appearance of the angel Jabrail in the form of a man to Maryam and transmitting the will of Allah to him. In this it should be noted that the angel Jabrail is sent to the prophets to convey the message and instructions of the Most High, and to Mary reminds us of the will of the birth of Jesus. Therefore, according to Islamic views, although Maryam talked with angel Jabrail, she is interpreted not as a prophet, but as a great and holy woman.

Alisher Navoi glorifies Maryam's personality as a neat and holy woman, a gracious and sacred mother. In the sofa of the poet “Badoi ul-vasat” (“Rareness of the Beginning”), the Virgin Mary is described as the mother of a man created by the spirit of the Lord:

*Pokdoman zuafodin neki zoyanda bo 'lur,  
Ruhparvardur-u jonbaxsh, zihi xilqati pok.  
Ko 'rki, Maryamg 'a o 'g 'ul Isoi Ruhulloh erur  
Ursa bu holg 'a nopok ulus ta 'n ne bok?!*  
(BV.4.29)

(Content: In tidy women, spiritual purity, animating spirit and beautiful behavior is always manifested. Look, despite the slander of the people to Mary, her son Jesus, is created by the spirit of the Lord).

In the lyrics of Alisher Navoi, the image of the Virgin Mary is depicted mainly in the gazelle genre and is used together with the widely used artistic image of Jesus. At the same time, the poet will result in various symbolic meanings related poetic details with these images. For example, it forms various poetic pictures of the “needles of Jesus”, the “stitched string of Maryam”. The Koran and other religious books do not mention the “needle of Jesus” and the “string of Maryam”. In our opinion, these details are considered the result of artistic interpretation. As is known, the sources marked the departure of Jesus to the fourth layer of the sky. This event in artistic interpretations, including in the literary and aesthetic views of Alisher Navoi, acquires a unique poetic world. It is known that the image of the seven-layered sky and earth is repeatedly mentioned in the interpretations of the literature of the Islamic East. It depicts the layers of the sky as divine purity, and the layers of the earth as a bad villainous place. Consequently, in the poetry of the East, the sky is interpreted as spirituality, and the earth is a symbol

of passion. According to Alisher Navoi, the fourth layer of the sky is considered the galaxy of the sun. The poet wrote a lot about the fact that Jesus precisely stayed on this galaxy. In them, in the symbolic and metaphorical meaning, the Sun is displayed as “beloved”, and Jesus - in the image of a lover. For example, in the sofa of the poet “Badoi ul-Bidoya” (“Rareness of the Beginning”) depicts “the shelter of Jesus in the sun”: //Sariq' libos aro ul no 'shlabki xandondur, Erur Masihki xurshid ichinda pinhondur (BB.4.160). (Content: As if the sweetheart is smiling in a yellow dress, it looks like the shelter of Jesus inside the sun). Or, in the couch “Navodir ush-shabob” (“The rarity of youth”) notes “the sun shines like Jesus in the fourth sky”: //Ohkim, biz rub 'i maskundin chiqib, ko 'p bo 'lg 'usi, Jilvagar to 'rtinchi toramdin Masihoso quyosh (NSh.2.246). (Content: coming out of this world, Jesus, in the fourth heaven shines with the sun).

According to artistic interpretations, the needle stuck into the hem of Jesus while leaving the earth. He will take this needle with him to heaven. In Sufi poetry, this needle is interpreted as earth property. Therefore, Jesus cannot rise further than the fourth layer of heaven. And Mary's thread in the poetry of Sufism is interpreted as a rope of love, connecting the lover with her lover. Thus, the needle and thread display a variety of symbolic values. The poet in his couch, “Garoyib us-sigar” (“Ingenious of childhood”), says the beloved, “dressed in a reviving robe, stitched with a needle of Jesus and a thread of Maryam,” “If the dua of Jesus revives the dead, and cursing at the beloved will resurrect the dead”:

*Masih ignasi Maryam igirgan ip bila go 'yo  
Chigilib, engniga jonbaxshlig ' to 'ni tikilibdur.  
Agar Masih duosi o 'lukni tirgizur erdi,  
Ne nutq erurki, so 'kunchung bila o 'lug tirilibdur*  
(G'S.3.146).

(Contents: The beloved is wearing a reviving robe, stitched with the needle of Jesus and the thread Maryam. If the dua of Jesus revives the dead, what is this speech, that cursing it resurrects the dead)

In the couch of the poet “Favoyid ul-kibar” (“Useful tips of old age”), the image of Mary performs the function of appeal. In it, the lyrical hero refers to Maryam:

*Ko 'ngulda xori g 'amidur – o 'larman, ey  
Maryam,  
Masih ignasi birla chekay desang tikanin*  
(FK.5.447).

(Contents: Oh, Mar Yam, a thorn pierced my heart, if you pull out a thorn with a needle of Jesus, then I will die of grief) Beit has internal and external values. According to the external meaning of the poem, in the heart of the lyrical hero there was a quiver in it. He hopes for Maryam's treatment with the needle of Jesus. On the basis of the internal value of the spike, it reflects love, and grief - love suffering. His taking out the needle of Jesus leads the

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lover to death. According to the poet, water is the source of life for fish, and love is considered to be in love with a form of life. The purpose of the lover is to create love in the heart. Removing it with the needle of Jesus will lead to disaster. Thus, the lyrical hero says "if you pull out a thorn with a needle, then I will die. "The poet continues this idea in a different way on the couch "Navodir ush-shabob" ("The rarity of youth"):

*Tikmagaymen tig'i zaxmin o'lsam ul ozor ila,  
Bo'lsa Iso ignasi Maryam igirgan tor ila  
(NSh.2.522).*

(Contents: Let me die from the wound in my body. I will not sew the wound even if I have the needle of Jesus and the thread of Maryam)

In this beat, according to an external interpretation, the lyrical hero is tormented by a wound in his body. However, he wants to sew this wound with the needle of Jesus and the thread of Maryam. A value for the internal in love this situation not mounts and happily benefit.

To conclude, in the poetry of Alisher Navoi, the image of Maryam serves to display various themes and symbolic meanings. The poet shows through the image of Mary that neat women are considered a symbol of mercy, love and devotion. At the same time, the interpretation of the image of Mary manifests humanistic foundations and universal values in the work of Alisher Navoi.

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