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THE IMAGES OF THE PROPHETS IN THE POETRY OF ALISHER NAVOI

Abstract: This article focuses on the problems of artistic interpretation of the images of the prophets in the lyrics of the great thinker of Uzbek classical literature Alisher Navoi. As you know, the tradition of interpreting the artistic images of the prophets has a special place in the classical literature of the Islamic East, in particular in poetry. In this sense, the poetry of Alisher Navoi is considered the leader in the poetic depiction of the prophets. Reflection of the artistic images of the prophets mentioned in the works of Alisher Navoi can serve as a source for a separate scientific study. This article highlights the statistics and classification of this topic. At the same time, some features of symbolic-metaphorical images of the images of the prophets in the lyrics of Navoi are investigated. There are eight lyrical divans of Navoi, seven of which were written in the Turkic language, and one in the Persian language. The main part of the poet's lyrics consists of four divans, collected in the vault "Xazoyin ul-maoniy" ("Treasury of thoughts"). The article stated the scientific problem is highlighted on the basis of this lyrical divan.

Key words: classical literature, tradition and innovation, the work of Alisher Navoi, lyrical divan, images of the prophets, artistic image and interpretation, image, metaphorical reflection, symbolic image, poetic picture.

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Introduction

Sacred sources, in particular, the Koran, Hadith, have a huge place in the ideological and artistic development in the classical literature of the Middle Ages. The basis of these sources is the history of the prophets. They are widely portrayed in the works of representatives of classical literature. According to scientific studies, one quarter of the Qur'an consists of stories about the prophets. On this basis, the cycle "Tales of the Prophets" ("Kissas ul-anbiyo") was formed in the literature of the East. This cycle contributed to the emergence of a huge tradition of prose works. This, in turn, as some researchers noted, shows the absolute incorrectness of the views that the classical literature of the East was created only in lyrical form. In the development of poetry, prose has always served as the foundation. This is proved by both world literature and the history of classical literature of the East. In this sense, it is necessary to pay attention to the term "classical literature". Even if the term is often used in literary criticism, practically

no attention is paid to its content. Literary scholars interpret the term "classical literature" as literature under the influence of Islam. It is mainly considered classical poetics, Aruz theory and national tradition. However, interpretations of the art world associated with classical literature are not always considered. In classical literature, in particular, poetry traditionally expresses the images of prophets (Adam, Noah, Joseph), legendary historical figures (Jamshid, Iskander, Kaihusrau), literary heroes (Farhad, Majnun, Vomik). In this case, oral folklore, the history of the prophets, the history of the Persian-Turkic kings are considered the source of literature. This situation is called the poetic regularity of classical literature. From this point of view, it can be estimated that the period from the dastan "Kutadgu bilik" ("Knowledge Brings Happiness" 1069) by Yusuf Khos Hadjib to the novel "Utgan Kunlar" ("Days Passed" 1923) by Abdullah Kadiri is considered the era of Uzbek classical literature. Consequently, the tradition of classical Uzbek literature includes a period of more

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than ten centuries. In this sense, the creativity and poetry of the great thinker Alisher Navoi is considered the peak of not only Uzbek, but also the general classical literature of the East. The tradition of converting to the images of prophets, kings and literary heroes in the poetry of Alisher Navoi occupies a quite fruitful place. Especially, the images of the prophets are repeatedly used as a poetic art of craft (Talmeh). As you know, 124 thousand prophetic series are mentioned in the sources. Of these, 25 together with the prophet Muhammad are found in the holy Quran. There are 137 stories in the Qur'an and six separate verses called the names of the prophets. According to the data, the Koran mentions 25 times Adam, 2 times Idris, 43 times Noah, 25 times Hood, 9 times Salih, 69 times Abraham, 27 times Lot, 12 times Ismail, 17 times Ishak, 16 Yakub, 27 times Joseph, 4 times Ayub, 10 times Shuib, 136 times Moses, 136 times Harun, 2 times Zul-Kifl, 16 times David, 17 times Solomon, 2 times Ilyas, 4 times Yunus, 7 times Zakarye, 25 times Jesus, 5 times Yahya, 5 times Muhammad. In the literature of the Islamic East a huge cycle of works appeared reflecting the tales and stories of the prophets based on the Koran, the Gospel, the Torah and the Psalms. They can be appreciated as valuable examples of realistic narratives. This tradition was widely developed in the Turkic-Uzbek literature. Thus, it refers to 12 prophets in the work of Alisher Navoi, "Tarihi anbiyo va hukamo" ("History of the Prophets and Kings") and 23 prophets in the work of Nosiruddin Burkhonuddin Rabguzi "Qisas ar-Rabguziy" ("Tales of the Prophets"). However, these works dedicated to the prophets became a source for classical poetry. In the works of all representatives of the Uzbek classical poetry, these images are reflected. Based on the images of the prophets, a variety of poetic worlds were created. From this point of view, the poetry of Alisher Navoi plays a special place. In the poet's couch "Badoyi ul-bidoya" ("Rarity of the Beginning") 13, "Navodir un-nihoya" ("Curiosities of the End") 9, "Karoyib us-sigar" ("Miracles of Childhood") 12, "Navodir ush-shabob" ("Rarity of Youth") 11, "Badoe ul-vasat" ("Early Middle Ages") 9, "Favoyil ul-kibar" ("Useful Advice of Old Age") 8 prophets are mentioned. Therefore, in the sofa "Badoyi ul-bidoya" ("Rarity of the Beginning") Adam 8 times, Idris 2 times, Noah 3 times, David 3 times, Solomon 6 times, Khizr 32 times, Jacob 2 times, Yunus 1, Moses 1 time, Jesus 72 times, Muhammad 2 times, and on the sofa "Navodir un-nihoya" Adam 1 time, Noah 3 times, Joseph 11 times, Shuayb 1 time, Ayyub 1 time, Moses 1 time, Khizr 14 times, Jesus 40 times meet. In the work "Khazoyin ul-maoniy"

("Treasury of Thoughts"), which consists of four sofas, the images of the prophets are distributed as follows: In the first sofa "Karoyib us-siqar" ("Miracles of Childhood") Adam 2 times, Noah 4 times, David 3 times, Solomon 5 times, Abraham 3 times, Khizr 22 times, Jacob 2 times, Joseph 15 times, Shuaib 1 time, Moses 1 time, Jesus 65 times, Muhammad 2 times, and in the second sofa "Navodir ush-shabob" ("Rarity of Youth") Adam 3 times, Noah 4 times, David 2 times, Solomon 1 time, Khizr 15 times, Jacob 3 times, Joseph 13 times, Shuaib 1 time, Moses 2 times, Jesus 36 times, Muhammad 1 time, in the third sofa "Badoe ul-vasat" ("Beginning of the Middle Years") Adam 1 time, Noah 2 times, Solomon 2 times, Abraham 1 time, Khizr 28 times, Jacob 2 times, Joseph 8 times, Jesus 64 times, Mohammed 2 times, in the fourth couch "Favoyid ul-kibar" ("Useful tips for old age") Noah 3 times, Solomon 1 time, Khizr 31 times, Joseph 6 times, Jesus 11 times, Mohammed 1 time applied. It can be seen that the number of prophets mentioned in the historical work ("The History of the Prophets and Kings") by Alisher Navoi is approximately equal to their depiction in the lyric legacy. On the other hand, the number of names of prophets in the Qur'an and in artistic interpretations vary. For example, if Jesus is recorded 43 times in the Qur'an, then in the poetry of Alisher Navoi about 300 times, Moses 136 times in the Qur'an, and in the lyrics of Alisher Navoi only 6 times, Joseph 27 times in the Qur'an, and in the poet's lyrics it occurs about 50 times. Even if the name Khizr is not found in the Qur'an, the poet's poetry draws attention 150 times. In addition, the artistic image of the Prophet Muhammad is found 10 times, which forms the poetic basis of the work of Alisher Navoi. Such diversity is also visible in the interpretations of other images of the prophets. It must also be emphasized that the works "Kisas ul-anbiyo" ("Tales of the Prophets") contain various stories about the prophets. Including, the volume of stories about Adam, Noah, Abraham, Solomon, Joseph, Moses are larger. Especially, the story of the Prophet Muhammad is a large part of this cycle. Consequently, the images of the prophets in poetry and in prose works differ. It can be seen that, although prose and poetry are one literary event, artistic interpretations have their own specifics. In it, the prose of the epic image has a peculiar interpretation, and the poetry of feeling plays a special role. The style of classical prose of the East is artistic realism, and the lyrics are symbolic and metaphorical. These images in the lyric sofas of Alisher Navoi are distributed as follows:

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Lyrical divans	Adam	Idris	Noy	David	Solomon	Xizr	Iakov
Badoyil ul-bidoya	8	2	3	3	6	32	2
Navodir un-nihoya	1	-	3	-	-	14	-
Garoyib us-sigar	2	-	4	3	5	22	2
Navodir ush-shabob	3	-	4	2	1	15	3
Badoe ul-vasat	1	-	2	-	-	28	2
Favoyid ul-kibar	-	-	3	2	1	31	-

Lyrical divans	Joseph	Moisey	Iisus	Muhammaed	Shuayb	Ayub
Badoyi ul-bidoya	1	1	72	2	-	1
Navodir un-nihoya	11	1	40	-	1	-
Garoyib us-sigar	15	1	65	2	1	-
Navodir ush-shabob	13	2	36	1	1	-
Badoye ul-vasat	8	-	64	2	-	-
Favoyid ul-kibar	6	-	11	1	-	3

It is known that the mention of names of places or personalities in classical poetry is considered the poetic art of handicraft. It alludes to historical events, tales, legends and literary plots. When the image is addressed in the image of a historical and legendary person, a metaphorical image comes to the fore. It reflects the diverse feelings of the lyrical hero. In the poetry of Alisher Navoi, the images of the prophets express various symbolic meanings. For example, the image of Adam means the symbol of repentance, Noah means long life, Khizr means eternal life, David means a beautiful voice, Solomon means wealth, Ayyub means patience, Joseph means beauty, Jesus means revival, Muhammad means enlightenment. In this case, we will analyze some examples of interpretations of the images of the prophets in the poetry of Alisher Navoi. One of them is the image of Adam. Usually this image in artistic reflections has a universal spirit. He is interpreted in the poetry of Alisher Navoi as the beginning of all mankind. In classical literature, the story of Adam is emphasized by the "beautiful story" as the story of Joseph. In the last dastan of Alisher Navoi, "Lyson ut-tair" ("Tongue of the bird") there is a story about Adam ("Odam Safiy Alaihissal Hikoyati") which consists of fifteen beits. It portrays Adam as the "father of mankind" (Abulbashar), moving to paradise, committing sin, experiencing difficulties, crying endlessly, repenting, and becoming revered again. In classical poetry, the image of Adam is based on this plot. This plot expresses various symbolic and metaphorical meanings of the lyrical hero. For example, in the sofa "Badoe ul-bidoya" the image of Adam is depicted by the first person who was worshiped by the Angles:

Одамийлик кўргузуб қилдинг паривашиларни қул,

Одам улдурким, малойик они масжуд айлади (ББ.770.6).

(Contents: You have made slaves of angels humanity, because Adam is the person worshiped by angels)

The tales of Adam say that all the angels worshiped him and only Satan refused with rebellion. In this sense, the poet knows that a person's value depends on his humanity. Kindness and humanity should be the main qualities of man. Alisher Navoi in his sofa "Badoe ul-vasat" ("The Beginning of the Middle Years") creates a poetic picture through the legend of how tears were shed due to the expulsion of Adam's paradise. In mythological views, the shed tears after the expulsion of Adam from paradise are compared by all the water spaces of the world.

*Навоий, азар иккинчи Одам эрмасмен,
Недин жаҳон юзини тутти сар-басар ёшим (ББ. 426.7).*

(Contents: I am not the second Adam, but endlessly shed tears have taken over the world).

In the poetry of the thinker, the image of the prophet Noah is also fruitful. He in the history of prophecy occupies a separate place. Noah is also called the "Second Adam," "Sheikh of the Prophets." In classical poetry, the image of Noah basically symbolizes such details as "flood", "long life", "ark". For example, in the work "Navodir un-nihoya" ("Rarity beginning") you can see the following:

Йўқки май кишитиси гам тўфонидин айлар халос,

Ки топар андин киши бир қатра ичса умри Нух[ГС.126.6].

(Content: As the ark saves Noah from the flood, so the beloved from the flood of trouble saves the ark immersed in the wine of love, if you drink a drop from it, it will reach Noah's life).

In this sense, the ark of Noah is symbolized by divine love, and the flood - by separation, that is, the "flood of trouble", a drop of wine - by the long life of

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Noah. According to Eastern philosophers, according to the Qur'an, the world is divided into three eras. First era: the past tense is the time right up to the creation of the universe and man. Second era: the present is the time from the creation of Adam to Judgment Day. Third era: the future tense is the time from the end of Judgment Day to eternal life. In it, human life is considered the shortest. There is no prophet in history who has lived such a long life as Noah. Some prophets (Jesus, Idris, Khizr, Iles) are interpreted forever alive, but their life on earth is limited. In our opinion, the long life of Noah is associated with the end of one civilization and the beginning of another. The Prophet Noah lived between these two civilizations. According to Rabguzi, Noah receives revelation when he was 100 years old, 950 years preached to people by faith. According to other versions, at 400 he becomes a prophet. After the flood, he still lived 300 years. According to Alisher Navoi, he receives revelation at the age of 40 or 250. 950 years preached true faith. Noah himself lived 1600 or, according to others, 1300 years. Therefore, in classical poetry, Noah is symbolized by his long life. Alisher Navoi, when portraying life, turns to the image of Noah. For example, in the sofa "Badoe ul-bidoaya" Alisher Navoi expresses the longest life of the image of Noah and the greatest wealth in the image of Korun (close to the prophet Moses).

*Молдин умруннга осойиши агар етмас, не суд,
Нух умри ҳосил этсанг, ганжи Қорун
қозғониб? [ББ.176.5]*

(Contents: if you possess the life of Noah and the wealth of Korun, your life and wealth are perishable)

The sources also say interesting opinions about the wealth of the Coruna. The Hadith emphasizes that when the Korun said, "the Most High gave me so many riches from his love for me," they answered him that "The love of the Most High is not determined by wealth." As a result, Korun with all his wealth drowned inland. Consequently, the poet notes that neither long life, nor wealth determines the meaning of a person's life, that is, "the essence of life is not in wealth, but in labor". In another work by Alisher Navoi, he simultaneously depicts the wealth of Solomon and the life of Noah. According to sources, Solomon asks the Almighty "so many riches that were not and will not be with anyone." This desire is being fulfilled. Alisher Navoi interprets that there is no point in long life and wealth. The poet puts the concept of "wine" above all. It is known that wine in the shortest possible time frees the soul from life's adversities. This moment is symbolized by the great happiness of attaining the love of the Most High.

*Нух умрию Сулаймон мулкига йўқтур бақо,
Ич, Навоий, бодаким, олам гами
беҳудадаур [ББ.215.7].*

(Contents: Noah lacks life and wealth to Solomon. Therefore, drink wine, the woes of life are perishable)

Especially in the lyrics of Navoi there are often images of the flood. This is the history of mankind being considered a big event. He in the poet's poetry displays various symbolic and metaphorical meanings. In particular, in the sofa "Badoe ul-vasat" the flood is simultaneously depicted by the tears of a lover.

*Бузулди Нухнинг тўфонидин сўнг даҳр
ашиқимдин,*

*Қиёмат ошкоро бўлди: ул тўфон-у бу
тўфон [ББ.270.10].*

(Contents: The world after the flood was destroyed by the tears of the beloved, this flood (Flood of Noah), and that flood (tears of the beloved) are compared to the Day of Judgment)

The image of Solomon is also fruitful in the poetry of Alisher Navoi. He, in the work of the thinker, is, firstly, interpreted by one of the prophets (in some religious views he is not considered a prophet), and secondly, he is portrayed as the king of the world. In classical literature, Solomon is recognized as one of the four kings of the world (Solomon, Iskander, Namrud, Nasr Bay). With this it is clear that he is associated with the spiritual and material world of mankind.

Alisher Navoi often simultaneously depicts the image of Solomon along with the prophet Noah, the legendary king Jamshid, the king of Iran Kaihusrav, the evil king Ahriman.

*Тутай жаҳонда Сулаймон сени ва ё Жамиид,
Не мунга жом вафо айлади, не анга
узук [ГС.210.4]*

(Contents: I will call you Solomon and Jamshid in the world. Because Solomon - the ring, Jamshid - did not get the groceries)

According to mythological views, the "ring" in interpretations is the thing of Solomon that fulfills his desires. He controls the divas with his ring. Jamshid's "Glass" expresses endless wine and shows all the events of the world. In the stories of Solomon there are images of Hoopoe (bird), Bilkis (peri), ant. In them, Hoopoe is portrayed as a messenger bird. Therefore, Navoi interprets Solomon - the image of a lover, Bilkis - the image of a lover, Hoopoe - the image of a messenger. The poetry of Alisher Navoi also depicts the image of the great king David, mentioned in the Qur'an. As you know, David is considered both a prok and a king. He was given a blacksmith craft and a beautiful voice. According to interpretations, although David was a great king, he earned by honest labor. This case served as an example for the figures of classical and Sufi literature. They also, despite what position they have, tried to learn craft and earn a living by honest work. When David read the Psalm, even the animals fell asleep. In the lyrics of Alisher Navoi, the phrases "crap Dovood", "Nagmai Dovood" mean a pleasant voice. At the same time, in the poetry of Navoi, "Masih

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nafashi” (the breath of Jesus) is often found together with the voice of David.

*Магар Масих ила Довудсен нафас билаким,
Ҳаёт-у мавт эрур ул аломат, эй
ҳофиз[БВ.311.3].*

(Content: Your breath sometimes quickens, and sometimes it kills like the breath of Masih and the voice of David)

*Сендадур нагмаи Довуд ила анфоси Масих,
Бордурур йўқ эса давронда фаровон
ҳофиз[ФК.170.2].*

(Content: The voice of David and the breath of Jesus are your qualities, therefore your voice is pleasant)

The following lines indicate the quality of the revitalization of the lover. It emphasizes that even if the lyrical hero shows David’s voice and this is useless. The verse contrasts the animating miracle of Masih with the mortifying voice of David. According to the poet, they are both qualities of a lover. In the poetry of Alisher Navoi, sometimes the image of David is simultaneously depicted with the story of Joseph. It is usually addressed by Mutrib (musician). In the beat, the situation of Jacob, who parted with his beloved son Joseph, is depicted as an example. The image symbolically displays the image of the beloved - Jacob, the lover - Joseph. Also, the image of Mutrib (musician) is polyphonic. It displays the symbol of a true musician.

*Юсуфум ҳажрида Яқуб гам ичра, мутрибо,
Ўиламенким, хушлуғум йўқ нагмаи Довуд
ила[НН.310.7].*

(Content: The beloved parted from the lover. This is similar to the story of Jacob and Joseph, so David does not influence the beloved)

In the work of Alisher Navoi, a special place is occupied by the artistic interpretation of Joseph’s story. As you know, this story is considered one of the most popular subjects of world literature. The special side is that, on the one hand, if the story has universal value, on the other hand, this plot differs with its originality among the “universal” and “intellectual” literature. About this Alisher Navoi writes:

*Юзунг давринда Юсуф достонин,
Ўқурлар ому хос афсоналардек[БВ.181.3]*

(Content: Dastan about Joseph is intended for both the masses and intellectuals. Therefore, everyone reads it as a legend)

As you know, in antiquity and at the present time there were literature of the “masses” and “intellectuals”. It can be noted that there is a third type, which is called “mass-intellectual” literature. This type of literature is called the cycle “Kissas ul-anbiyo” (“stories of the prophets”). This cycle is considered one of the source of classic Sufi literature. In the poetry of Alisher Navoi, the image, theme and story about Joseph are used almost 80 times. In this case, it must be said that the same themes and plots in a lyrical and epic way are peculiarly depicted. In the epic plane,

reality, and in the lyrical plane, feeling provides this originality. From this comes the character in the epic work, and the image-sign in lyrical expression. The lyrical image reflects the situation, image, picture, feeling, detail and others. Because usually in poetry a lyrical hero stands in a leading place. In the lyrics, images are selected that correspond to the mood of the lyrical hero. In lyric works, every object, detail or expression is considered an artistic image. In particular, when portraying the image of Joseph in the poetry of Alisher Navoi, various details and signs associated with Joseph’s story are used. These details and signs serve for various symbolic and metaphorical meanings. For example, when talking about such details as “carcass” (dream), “choi Bobil” (Babylonian well), “buri” (wolf), “haridor” (buyer), “savdo” (trade), “bozor” (bazaar), “Kusn” (beauty), “diram” (monetary unit), “mughda” (message), “kyylak” (dress), “Kouyosh” (Sun), “zindon” (prison), “Canyon” (Egypt), Қон ’(blood), 3 Zulayxo’ (Zuleyha), ож tozhir ’(merchant), хазhr’ (separation), ҳақub ’(Jacob), Ғ ғam’ (longing), қонli клиулак ’(bloody) dress), “dasht” (desert), “Baitul-azon” (house of longing) and others, then the story of Joseph appears. These concepts represent different metaphorical meanings. For example, this beat says that in a dream of a lyrical hero a picture of Joseph appears.

*Тушта Юсуф ҳайъатин кўрдум ҳабибим
ёдидин,*

*Гўйи ул қолип бу руҳи маҳз учун
андозадур[БВ.151.2].*

(Content: Beloved thinks of a lover. In a dream, a picture of Joseph the beautiful appears. It resembles the essence inside the form)

In the beyt, the sleep motive plays the main role as an artistic detail. As you know, the dream motive is considered a characteristic sign of the story of Joseph. The story begins, continues and ends with the motive of sleep. Even if the poem hints at the plot of a dream, in a lyrical interpretation serves to express another poetic picture. The poet in another poem writes that in the dream of the lyrical hero appears “lips” and “face” of a lover. It gives pleasure to the lyrical hero. Therefore, he asks not to wake him even if Jesus and Joseph come. According to interpretations, sleep is one of the levels of prophecy. Consequently, the tales of the prophets usually cite dream motives.

*Тушумда лаълию рухсоридур, уйготманг
мени, гар худ,*

*Масихо бирла Юсуф бошим узра етсалар
ногаҳ[ГС.370.1].*

(Content: in the dream of the lyrical hero “lips” and “face” of the lover appear. Therefore, he asks not to be woken up even if Joseph and Jesus come)

In the story of Joseph there is an episode about his brothers throwing him into the well. Therefore, in classical poetry, the image of the well is often used. Alisher Navoi writes in his sofa “Badoyi ul-bidoya”:

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Киртигинг тушган кўнгул ичра хаёлинг, эй нари,

Гўйиё Юсуф нузул этмиш чаҳи Бобил аро[ББ.289.3].

Contents: the eyelashes of a lover fall into the heart of a lover, it looks like Joseph was going down the well of Babylon)

We know that in the stories of the prophets the well was first mentioned in the stories of Harut and Marut. In classical poetry, when the image of Joseph is depicted, a well is usually mentioned in parallel. It displays the theme of love and the beauty of a lover.

*Ўқи захмин тан аро ул юз хаёли эритур,
Уйлаким, Юсуф жамоли равшан эткай
чоҳни*[ФК.14.5].

(Contents: Just as the darkness of a well is illuminated by the face of Joseph, so the love of a lover illuminates the darkness of life)

In the poetry of Alisher Navoi, the image of Joseph plays a special role in the interpretation of beauty. Although the stories say that beauty is given to Eve and Zuleiha, in lyrical interpretations they are not depicted as a symbol of beauty. In one legend, Josephus is given the beauty of heavenly gourami, while others emphasize that a ninth of the beauty of the universe was given to Eve, and one ninth of Joseph and the rest to all people. Therefore, in the lyrics of Navoi when portraying the image of true beauty, Joseph is a metaphorical symbol of this beauty.

*Оламоро ҳусн ила жонбахш нутқунгму экин,
Ё Масихо руҳи Юсуф жисмида қилмиш
ҳулл?*[ББ.401.2]

(Content: The beautiful face and animating speech of a lover is like the beauty of Joseph and the animating miracle of Jesus)

The image of Al-Khizr is a convertible theme in the work of Alisher Navoi. In the sources there are various views on this legendary person. His name is not mentioned in the Qur'an, but he is considered in the Qur'an as a slave of the Most High. The event

about him is found in the story of Moses. Islamic scholars call him Khizr. It reflects in itself such views as liveliness, abundance, happiness, a prosperous life, a dream and hope. As Alisher Navoi notes, he is a descendant of the prophet Noah. In Sufi literature, the event of the meeting of Khizr and Moses is symbolically depicted. In this, Moses is seen as a disciple, and Khizr as a mentor. As interpreted in eastern literature, firstly, Khizr lives on earth as an ordinary person, and secondly, he is an unreal being. In the literature, attention is paid to his find of "revitalizing water". This concept in classical literature is displayed as a "source of life," "a source of knowledge," "a source of love." His meeting between the two rivers with the prophet Moses is interpreted by the reunion of two such teachings as "prophecy" and "Sufism". Therefore, the Khizr person associates with two cultures. In the poetry of Alisher Navoi, the image of Khizr is used in parallel with such concepts as "revitalizing water", "water of life", "water of Khizr", "eternal life", "green", "dream" and others. For example, in the sofa "Badoyi ul-bidoya" poetic paintings are depicted with the help of images of lips, Khizr, dead, water of Khizr.

*Орзу айлар лабинг оллинда жон бермакни
Хизр,*

*Хизр суйидин ўлик умр айлагандек
орзу*[ББ.71.7].

(Contents: It's like Khizr dreams of dying in front of a lover's lip, the dead dreams of drinking Khizr revitalizing water)

In conclusion, it should be noted that Alisher Navoi in his poetry repeatedly addresses the images of the prophets. In it, the images of the prophets serve to create a variety of poetic paintings. At the same time, these images express different symbolic and metaphorical meanings. It is known that the doctrine of prophecy is considered the world and eternal topic of literature. From this it is obvious that the poetry of Alisher Navoi is an example of universal ideas and humanistic motives.

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