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

Abstract: This article explores 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 Medjfun, 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” (“The rarity 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 poetical 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.

Language: English

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Introduction

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.

Materials and Methods

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 (Tavrot). 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 Iskandary (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, Санг ул баён ичра муъжизад дён.
Бўлуб чунки Донуқ кисли "Забур", Сенинг муъжизаги андо айлаб зукур.
Чу Ёсога "Инцил" нозиқ бўлуб,
Ҳақ анда сифатнинг кўйиқ бўлуб.
Каломека сендида топиш нишонли,
Анинг ғайф бар ғайфи муъжизаги.
Нечаким кутубий осмонни келиб,
Борисида сендида нишоние 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 "fecees", 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 hailli” (“a number of prophets”), “nubuvvat bo’stoni” (“a chain of prophets”), “nubuvvat gulshani” (“garden of prophets”), “nubuvvat bahri” (“Sea of prophets”), “nubuvvat guruhi” (“group of prophets”), “nubuvvat halqasi” (“circle of prophets”), “nubuvvat spheri” (“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 “madd” (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 Highest), Iso binni Maryam (Jesus son of Mary), Iso Ruhulloh (Jesus spirit of God), Iso Masih (Jesus Christ).

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Philadelphia, USA
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 soff “Badoyi ul-Bidoy” (“The rarity of the beginning”) is of great importance. Alisher Navoi, both in other sofas and in the sofa, “Badoyi ul-bidoya” (“The rarity of the beginning”), 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 Ruhulhlo and Isoi Ruhulhlo, 2 times Isoi 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 Burhanuuddin 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-Bidoy” (“The rarity of the beginning”) in the fard (double) genre, writes: “Labingni sўzga that gўё Nakti жон бермак қилур ул лаъли хандон 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, poet 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.

Лаби лаъли икалай амалий 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, Idris and Khizr. Therefore, the lyrical hero of the gazal 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:

Лавли бир суз бирла юз ыиллоқ элкини Хаир этар,
Гўўиш Рухуллоҳ ушбу оби қайвон ишрадул[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” (jag and sea). A series of such metaphorical episodes includes the image of Jesus and the sun.

Сарни мибос аро ул пушлаби кандондул,
Эрур Масиҳи курнид ичида пиқондул[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 оразию аҳсан,
Қуёшингға фалак ҳайвон, Масиҳингға 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.

Сафҳаи ҳуснинода жоноҳаи иринип, эй сийимбадан,
Ўхшашурким айлагай Исо қуёш инчра 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 compares the 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.

Йўқ оғизинд қутб айттур маҳванимдек бўлмаяй,
Гар қуёш ҳар заррасидин бир Масиҳо айласа[2.49].
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 Masih (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).

The poet emphasizes that if the sun invents Masih from each dust particle, it cannot be one word from the mouth of 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.

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 beat, “Masihonafas tarsо” (Christian, animating like Jesus) is used in the meaning of the beloved. According to Alisher Navoi, she is a “bird of the soul” in the poem. 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).

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Here the poet talks about the event mirage. 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 meraj 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 meraj and motive. Event meraj 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 given in the interpretation of the eternal life of Masih in heaven. 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 "Khizzu Masih" ("Khizr and Jesus"). As is the image of Masih 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.

Because the reason for the rise of Masih is reflected in the image of Yusuf (Joseph). In classical literature, Yusuf (Joseph) is considered a symbol of mental and physical beauty. The beauty of the beloved gives eternal life. It is just like the quickening water gives Khizra an eternity.)

According to Alisher Navoi, Masih 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.

"Ул кўкка Руҳуллоҳни етупган аниге тажеридида[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.

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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 "Khizzu Masih" ("Khizr and Jesus"). As is known, the image of Masih 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.

According to Alisher Navoi, Masih 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.

"Ул кўкка Руҳуллоҳни етупган аниге тажеридида[2.689]."

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According to Alisher Navoi, Masih 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.

(Translation: If you want to connect with your beloved be lonely. Because the reason for the rise of Jesus to heaven is loneliness)
(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-bidoya” (“Rarity of the Beginning”) by Alisher Navoi:

Тушумда ҳаъли тошусидур, уйотманг мени, ғар худ

Масиух бирл юсуф бошим узра етсалар ногоҳ[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. It is evident that the image of Masih, because it is considered the seal of the prophets. After it ends the prophetic cycle, and begins sacredness. Therefore, the “dream of the prophet” is a revelation. In particular, the prophet Muhammad is considered the seal of the prophets. In the poetry of Alisher Navoi and, in general, in classical literature Masih is considered in the meaning of Ruxullo. This means that Masih is the spirit of the Most High.

La'ли энобаъси нуфога Рухулоҳхом, Сочилур ҳар тараф қилғон соий иқзор лаф[2.308].

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

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Рудум айрилмнши байданнин гар тиларсен, эй ҳабиб,

Айламак Исойи Рухулоҳ дамин иқзор 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))

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.

Иўқ ажаб, отингға гар муҳри нубувват бўлса ҳатм,

Қим нубувват халқасида иўқ сенингдек хотаме.

Сочилар эрди чашмайи ҳурниддин ҳаймон сувы,

Ҳамолмнинг бўлса эди Исойи Рухулоҳ даме[2.681].
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 жасаолари Масиҳ нафаси билан рух 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.

**References:**