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ARTISTIC INTERPRETATION OF THE IMAGE OF JESUS CHRIST IN THE DIVAN “THE WILDERERS OF END” BY ALISHER NAVOI

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ABSTRACT

This article is devoted to the problem of interpreting the image of Jesus Christ (Iso Masih) in the lyric couch of the “Curiosity of the End” (“Navodir un-nixoya”) by Alisher Navoi. It analyzes the motif of the revival depicted through the symbolic image of Jesus in the poet's lyrics. However, attention is paid to the image of the image of Christ, which was considered the universal ideas of the poet and humanistic views.

KEYWORDS

Classical poetry, gazelle genre, lyrical divan, artistic image, motive of revival, poetic function, divine miracle, artistic interpretation.

INTRODUCTION

Alisher Navoi, the great figure of the Uzbek classical literature, occupies a special place in the world of artistic aesthetics. Especially, the lyric couches of the poet are unique examples of oriental literature. Poetry of Alisher Navoi consists of eight lyrical sofas. They include sixteen traditionally literary genres. In the couch of the poet are classic samples of these genres.

One of these sofas is called “End of Curiosity” (“Navodir un-nihoya”). He is considered the second perfect sofa of the poet. This sofa is a rare example not only in Uzbek, but also in East poetry. It reflects with high skill all the poetic laws inherent in the tradition of lyrical couch oriental literature. In particular, the interpretation of images of historical figures listed in

sacred sources is attractively depicted. This is mainly clearly reflected in the interpretation of the image of Jesus Christ, repeatedly depicted in the lyrics of Alisher Navoi, in particular Couch "curiosities end". As it is known, Jesus Christ is considered a person, connecting three great religions. The poet's repeated appeal to the image of Christ shows a sign of the great humanism of Alisher Navoi. Studies show that the image of Christ in the poetry of Alisher Navoi was used more than 200 times and reflects a variety of poetic paintings. From this, in the sofa of the "Curiosity of the End" was used more than 30 times as a craft and performs various symbolic and metaphorical images. In the lyric couch, but in the whole poetry of Alisher Navoi, the image of Jesus is compared to the beloved and her words. It is known that in the poetry of the East and Sufi literature the image of the beloved is considered polysemantic. She is portrayed as a metaphorical image of a mentor, a friend, a prophet and the Most High. In the lyrics of Alisher Navoi, the beloved and her words are likened to the miracles of Jesus from the side of revival. Because in the story of the prophecy the miracle of the revival refers only to Jesus. This is evidenced by the holy books of Torah ("Tavroth"), the Gospel ("Inzhil"), the Koran ("Kurioni Karim"). In classical poetry, "lab" ("lips"), "nose" ("speech"), the beloved is compared to the miracle of Jesus' revival. In this, the miracle of revival reflects the inspiration of the heart and soul of the lover.

Оразингдур офтоби олам ородин ғараз,

Жон физо нутқингдур анфоси Масиҳодин
ғараз[2.347.1].

(Contents: The beloved's beloved is the sun of the universe. The animating speech is the miracle of Jesus).

In the poem it is clear that a lyrical picture was created through the prism of the images "skid" ("face") and "nose" ("speeches"). In the poetry of the thinker, the image of the "face" in its internal meaning means the divine and nation and beauty. "Nuth" ("speech") hints at the divinity of words. From this, these images reflect such meanings as the sun - the divine beauty, the spirit of Jesus - the divine word. Among them there is a dependence in the meaning of the motive of revival. As the sun illuminates the universe, so does speech revive man and his heart. In this regard, the image of Jesus in the lyrics of Alisher Navoi is a sign of revival. In the couch of the poet "The Endeavor of the End" the motif of revival-inspiration depicted in the image of Jesus apply in a variety of meanings.

Лаъли майнинг жавҳари руҳ ўлди чун ҳар қатраси,
Гўйи иъжози Масиҳо зоҳир айлар майфуруш[НН
2.332.4].

(Contents: The lips of the beloved as every drop of wine became a spirit for the body. It looks like a kravchy as if showing the miracle of Jesus).

In the poem one can see the illumination of poetic-aesthetic thought through mystical themes and images. It created a poetic picture through the metaphorical images "lab" (lips), "may" (wine), "mayfurush" (kravchy), the miracle of Jesus. In this, beat the lips means the divine word, wine - divine love, mayfurush - the distributor of divine love, the miracle of Jesus - inspiring. In addition, love is likened to divine words, and the beloved is inspiring. Therefore, the divine love of the Almighty is interpreted as the animating soul of the beloved. It is seen that the poet juxtaposes the divine word and love to the miracle of Jesus. In the other beat the couch of the "Curiosity of

the End”, the “lab” (lips) is evaluated as the wonders of the prophet.

Жон берурда лаълидин Исо сифат жононае,

Кўнгул олурда юзидин Юсуф ойин дилбаре[НН 2.747.3].

(Contents: The lips of the beloved are similar to the miracle of Jesus, the face is the beauty of Joseph).

The word of the beloved is likened to the animating miracle of Jesus, and the face to the beauty of Joseph. The sources say about the gift of nine parts of the ten beauty of the world to Joseph. Therefore, Joseph is interpreted as the most beautiful man, not only among the prophets, but also of all mankind. Therefore, Joseph is considered a symbol of beauty in classical poetry. The poet depicts the words of the beloved as an animating miracle, and the face - the encompassing beauty of the soul. In it, the poet emphasizes the image of the beloved as a sign of absolute divine beauty.

Сабо дебон хабар ул гулдин элни тиргузди,

Масиҳча деса бўлғай анинг рисолати бор[НН 2.176.3].

(Contents: The wind brought the smell of flowers. People came alive from these scents. Therefore, the wind is similar to Jesus).

Above “lips,” “wine,” logically likened to the miracle of Jesus. In this regard, the “wind” is estimated like the miracle of Jesus. The image of the wind in the poetry of Alisher Navoi is quite fruitfully portrayed. One of them is the meaning of “herald”. In it the wind serves as a messenger between the lover and the beloved. If you look from the outside, you can see that “the wind carries the fragrance of flowers on all sides.” However,

on the inside is reflected a different picture. In this poetic picture, flowers express the symbol of the beloved, and the people - the lovers, the message - love. Therefore, the message from the beloved animates the lover. Alisher Navoi in his poetry always expresses the motif associated with the recovery along with the image and the image animates the water and Khizr.

Дарди ҳажримға ул ики лаъли хандондур даво,

Ким ўлар Исо дамию оби ҳайвондур даво.

Не даво Исо дамин фаҳм айла, не ҳайвон суйин,

Ҳажр жонин олған элга васли жонондур даво[НН 2.41.1.2].

(Contents: Lips are a healing for separation of pain to a lover. If someone dies, then the breath of Jesus and the quickening water will be healing. Do not think Jesus’s breath and the living water and the separation for separation in love. Only a loved one can heal in love with the separation).

The poet in these beits reveals the motive of love, which is special in the poetry of the East with the help of images of a lover, a lover, and separation. In this “lips,” “reviving water,” “Jesus’s breath,” they are considered images of a revival motif. In the classical poetry of the East, when it comes to the topic of love, the image of a lover and a lover is always present. It necessarily depicts the concept of separation and achievement. On the interpretation of this motive, Oriental literature has created a great invention. Based on this, separation in real life of a lover and beloved is an achievement in eternal life. This motif invented the eternal themes of the East, in particular in the works of Alisher Navoi. Therefore, such classical dastans as

“Farhad and Shirin”, “Leyli and Majnun”, “Joseph and Zuleikha” and others were created. Indeed, as there is life, death is indispensable. Representatives of the literature of the East, in particular, Alisher Navoi interprets death as a achievement by the Almighty, and this is not an easy path to life. It requires me to be morally pure, spiritually cheerful, and highly humanistic.

CONCLUSION

In conclusion, it should be noted that the image of Jesus is portrayed in the lyric poetry of Alisher Navoi, including in the sofa of “The Enigma of the End” as a perfect, virtuous, wonderful image. In the poetry of the thinker, the image of Jesus reflects a variety of poetic functions and paintings. At the same time, it shows the humanism and tolerance of Alisher Navoi.

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