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IMAGES OF PROPHETS IN THE POETRY OF ALISHER NAVOI

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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 is known, 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 to be the leader in the poetic depiction of the prophets. The 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 the symbolic and metaphorical images of the images of the prophets in the lyrics of Navoi are explored. There are eight Navoi lyrical sofas, seven of which were written in the Turkic language, and one in Persian. The main part of the poet's lyrics consists of four sofas, collected in the vault "Khazoyin ul-maoniy" ("Treasury of thoughts"). The article highlights the stated scientific problem on the basis of this lyrical divan.

KEYWORDS

Classical literature, tradition and innovation, creativity of Alisher Navoi, lyrical sofa, images of the prophets, artistic image and interpretation, image, metaphorical reflection, symbolic image, poetic picture.

INTRODUCTION

Sacred sources, in particular, the Koran, Hadiths have a great place in the ideological and artistic development in the classical literature of the Middle Ages. The basis

of these sources are the stories of the prophets. They are widely depicted in the works of representatives of classical literature. According to scientific research,

one quarter of the Qur'an consists of stories about the prophets. On this basis, the cycle "Tales of the Prophets" ("Kissas ul-anbiyo") in the literature of the East was formed. This cycle contributed to the emergence of a huge tradition of prose work. This, in turn, as noted by some researchers, 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 a 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 this term is often used in literary criticism, almost no attention is paid to its content. Literary scholars interpret the term "classical literature" as literature influenced by Islam. It is mainly considered classical poetics, aruz theory and national tradition. However, interpretations of the artistic world associated with classical literature are not always considered. In classical literature, in particular, in poetry, images of prophets (Adam, Noah, Joseph), legendary historical figures (Zhamshid, Iskander, Kaykhusrav), literary heroes (Farhad, Majnun, Vomik) are traditionally expressed. In this case, oral folk art, the history of the prophets, the history of the Persian-Turkic kings are considered to be the source of literature. This situation is called the poetic regularity of classical literature. From this point of view, it can be assessed that the period from the dastan "Kutadgu bilik" ("Knowledge that brings happiness", 1069) by Yusuf Khos Khadzhib to the novel "Otgan kunlar" ("Past days", 1923) by Abdulla Kadyri is considered the era of Uzbek classical literature. Consequently, the tradition of classical Uzbek literature includes a period of more than ten centuries. In this sense, the work and poetry of the great thinker Alisher Navoi is considered the pinnacle of not only Uzbek, but also the general

classical literature of the East. The tradition of addressing 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 craft art (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 and six separate suras in the Koran, called by the names of the prophets. According to the data, the Qur'an mentions Adam 25 times, Idris 2 times, Noah 43 times, Hud 25 times, Salih 9 times, Abraham 69 times, Lot 27 times, Ismail 12 times, Ishak 17 times, Yakub 16, Joseph 27 times, 4 Ayub times, 10 times Shuaib, 136 times Moses, 136 times Haroun, 2 times Zul-Kifl, 16 times David, 17 times Solomon, 2 times Ilyas, 4 times Yunus, 7 times Zakariya, 25 times Jesus, 5 times Yahya, 5 times Muhammad. In the literature of the Islamic East, a huge cycle of works appeared that reflected the stories and stories of the prophets on the basis of the Koran, the Gospel, the Torah and Psalms. They can be appreciated as valuable examples of realistic storytelling. This tradition was widely developed in the Turkic-Uzbek literature. So, it is said about 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 "Kisas ar-Rabguziy" ("Stories about the prophets"). At the same time, these works dedicated to the prophets became a source for classical poetry. In the works of all representatives of Uzbek classical poetry, these images are reflected. Various poetic worlds were created on the basis of the images of the prophets. From this point of view, the poetry of Alisher Navoi plays a special place. In the sofa of the poet "Badoi' ul-bidoya" ("Rarities of the beginning") 13, "Navodir un-nikhoya" ("Wonders of the

end") 9, "Garoyib us-sigar" ("Wonders of childhood ") 12, "Navodir ush-shabob" ("Rarities of youth") 11, "Badoe' ul-vasat" ("Beginning of middle age") 9, "Favoil ul-kibar" ("Useful advice of old age") 8 prophets are mentioned. Therefore, in the divan "Badoi ul-bidoya" ("Rarities 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, Mohammed 2 times, and in the divan "Navodir un-nihoya" Adam 1 time, Noah 3 times, Joseph 11 times, Shuaib 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 "Garoyib us-sigar" ("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 divan "Navodir ush-shabob" ("Rarities 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 divan "Badoe' ul-vasat" ("Beginning of middle age") 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 divan "Favoyid ul-kibar" ("Useful advice of old age") Noah 3 times, Solomon 1 time, Khizr 31 times, Joseph 6 times, Jesus 11 times, Muhammad 1 time are applied. As can be seen, the number of prophets mentioned in the

historical work ("History of the Prophets and Kings") by Alisher Navoi is approximately equal to their image in the lyrical heritage. On the other hand, the number of names of prophets in the Qur'an and in artistic interpretations differ. For example, if Jesus is celebrated 43 times in the Koran, then in the poetry of Alisher Navoi about 300 times, Moses 136 times in the Koran, and in the lyrics of Alisher Navoi only 6 times, Joseph 27 times in the Koran, and in the poet's lyrics it occurs approximately 50 times. Even if the name Khizr is not found in the Qur'an, attention is drawn 150 times in the poetry of the thinker. In addition, the artistic image of the Prophet Muhammad occurs 10 times, which forms the poetic basis of Alisher Navoi's work. Such diversity is also visible in the interpretations of other images of the prophets. It should also be emphasized that the works "Kisas ul-anbiyo" ("Stories about 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 makes up a large part of this cycle. Consequently, the images of the prophets in poetry and in prose works differ. As you can see, although prose and poetry are one literary event, they have their own specifics in artistic interpretations. In it, the prose of the epic image has a peculiar interpretation, and the poetry of feeling plays a special role. The style of the classical prose of the East is artistic realism, and the lyrics are symbolic and metaphorical. These images in the lyrical sofas of Alisher Navoi are distributed as follows:

Lyrical sofas	Ada m (Odam)	Idris (Idris)	N oah (Nuh)	Davi d (Dovud)	Sol omon (Sulaimon)	Khiz r (Khi zr)	Jac ob (Yakub)
“Amazin g beginnings” (Badoyi ul- bidoya)	8	2	3	3	6	32	2
“Rare Completions” (Navodir un- nihoya)	1	-	3	-	-	14	-
“Miracle s of childhood” (garoyib us- sigar)	2	-	4	3	5	22	2
“A rarity of youth” (Navodir ush- shabob)	3	-	4	2	1	15	3
“Wonder s of middle age” (Badoe ul- wasat)	1	-	2	-	-	28	2

“Useful Advice for Old Age” (Favoyid ul-kibar)	-	-	3	2	1	31	-
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Lyrical divans	Josep h (Yusuf)	Mose s (Muso)	Jesus (Iso)	Muhammad (Muhammad)	Shuaib (Shuaib)	Ayyub (Ayub)
“Amazing beginnings” (Badoyi ul-bidoya)	1	1	72	2	-	1
“Rare Completions” (Navodir un-nihoya)	eleven	1	40	-	1	-
“Miracles of childhood” (garoyib us-sigar)	15	1	65	2	1	-
“A rarity of youth” (Navodir ush-shabob)	13	2	36	1	1	-

“Curiosities of middle age” (Badoe ul-vasat)	8	-	64	2	-	-
“Useful Advice for Old Age” (Favoyid ul-kibar)	6	-	eleven	1	-	3

It is known that the mention of the names of places or persons in classical poetry is considered the poetic art of handicraft. It hints at historical events, stories, legends and literary plots. When the image of a historical-legendary person is addressed in the lyrics, the metaphoric image comes to the fore. It reflects the various 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 a symbol of repentance, Noah - a long life, Khizr - eternal life, David - a beautiful voice, Solomon - wealth, Ayub - patience, Joseph - beauty, Jesus - revival, Muhammad - enlightenment. In this case, we will analyze some examples of the interpretation 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 "Lison ut-tair" ("Language of a bird") there is a story about Adam ("Odam Safiy alaihissalom hikoyati"), which consists of fifteen bayts. It depicts

Adam as the "father of mankind" (Abulbasha), migration to paradise, committing sin, experiencing hardships, endless weeping, repentance, 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 divan "Badoe'ul-Bidoya" the image of Adam is depicted by the first person who was worshiped by the Angels:

Odamiylik kʻrguzub kilding parivishlarni kul,

Odam uldurkim, maloyik oni masjud ayladi (BB.770.6).

(Content: You made the angels slaves by perfecting humanity, because Adam is the person who was worshiped by the angels)

The stories about Adam say that all the angels worshiped him and only Satan rebelliously refused. In this sense, the poet knows that the value of a person depends on his humanity. Kindness and humanity should be the main qualities of a person. Alisher Navoi in his divan "Badoe' ul-vasat" ("Beginning of middle age") creates a poetic picture through the legend of how tears were shed because of 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.

Navoiyo, agar ikkinchi Odam ermasmen,

Nedin jahon yuzini tutti sar-basar yoshim (BV. 426.7).

(Content: I am not the second Adam, but endlessly shed tears have seized the world).

In the poetry of the thinker, the image of the prophet Noah is also fruitful. It occupies a separate place in the history of prophecy. Noah is also called "the second Adam", "Sheikh of the prophets". In classical poetry, the image of Noah mainly symbolizes such details as "flood", "long life", "ark". For example, in the work "Navodir un-nikhoya" ("Rarity is the beginning"), one can see the following:

Yŷkŷki may kishtisi ʃam tŷfonidin aylar khalos,

Ki topar andin kishi bir katra ichsa die Nuh.

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

In this sense, Noah's ark is symbolized by divine love, and the flood - by separation, that is, the "flood of trouble", a drop of wine - by Noah's long life. According to Eastern philosophers, according to the Koran, the world is divided into three eras. The first epoch: the past tense is the time up to the creation of the universe and man. Second Age: The present time is the time from the creation of Adam to the Day of Judgment. The third age: the future time is the time from the end of the Day of Judgment to eternal life. In it, a person's life is considered the shortest. There is no prophet in

history who lived as long a life as Noah. Some prophets (Jesus, Idris, Khizr, Ilyos) are interpreted as eternally alive, but their life on earth is limited. In our opinion, Noah's long life is associated with the end of one civilization and the beginning of another. Prophet Noah lived between these two civilizations. According to the interpretation of Rabguzi, Noah receives a revelation when he was 100 years old, for 950 years he preached to people of faith. According to other versions, at the age of 400 he becomes a prophet. After the flood, he lived for 300 years. According to Alisher Navoi, he receives a revelation at the age of 40 or 250. 950 years preached the 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 depicting life, refers to the image of Noah. For example, in the divan "Badoe ul-Bidoya" 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).

Moldin umrungga osoyish agar etmas, not a court,

Well die khosil etsang, ganzhi Korun kozgonib?

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

The sources also give interesting opinions about the wealth of Korun. The hadiths emphasize that when Korun said "The Almighty gave me so many riches from his love for me," they answered him that "The Almighty's love is not determined by wealth." As a result, Korun with all his riches drowned in the depths of the earth. Consequently, the poet notes that neither long life nor wealth determine the meaning of human life, that is, "the essence of life is not in wealth, but in work." In another work by Alisher Navoi, parallel

depicts the wealth of Solomon and the life of Noah. According to sources, Solomon asks the Almighty "so much wealth that no one has and will never have." This wish is being fulfilled. Alisher Navoi interprets that there is no point in long life and wealth. The poet puts the concept of "guilt" above all. As you know, wine in the shortest possible time frees the soul from life's hardships. This moment is symbolized by the great happiness of attaining the love of the Most High.

Well, I will die Sulaimon mulkiga yuqtur bako,

Ich, Navoiy, Bodakim, Olam Gami Behudadur.

(Content: Noah lacks life and Solomon's wealth. Therefore, drink wine, the troubles of mortal life)

Especially, in the lyrics of Navoi, images of the flood are often found. This is the history of mankind is considered a great event. It displays various symbolic and metaphorical meanings in the poet's lyrics. In particular, in the divan "Badoe' ul-vasat" the flood is depicted in parallel with the tears of the beloved.

Buzuldi Nuhning tufonidin soung dahr ashkimdin,

Kiyomat oshkoro bŷldi: st tŷfon-u bu tŷfon.

(Content:

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

The image of Solomon is also fruitful in the poetry of Alisher Navoi. In the work of the thinker, firstly, he is interpreted by one of the prophets (in some religious views he is not considered a prophet), and secondly, he is depicted as the king of the world. In classical

literature, Solomon is recognized as one of the four kings of the world (Solomon, Iskander, Namrud, Bay Nasr). With this it is clear that he is connected with the spiritual and material world of mankind.

Alisher Navoi often depicts the image of Solomon in parallel with the prophet Noah, the legendary king Jamshid, the king of Iran Kaykhusrav, the evil king Ahriman.

Tutai jahonda Sulaimon seni va yo Jamshid,

Not munga zhom vafo ayladi, not anga uzuk.

(Content: I will call you in the world Solomon and Jamshid. Because Solomon didn't get a ring, Jamshid didn't get a bakal)

According to mythological views, the "ring" in the interpretations is the thing of Solomon that fulfills his desires. He controls the divas with his ring. "Glass" Jamshid expresses the 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, the Hoopoe is depicted as a messenger bird. Therefore, Navoi interprets Solomon as the image of the beloved, Bilkis as the image of the lover, Hoopoe as the image of the messenger. The poetry of Alisher Navoi also depicts the image of the great king David, mentioned in the Koran. As you know, David is considered both a prophet and a king. He was given blacksmithing and a beautiful voice. According to interpretations, although David was a great king, he earned an honest living. This case served as an example for the figures of classical and Sufi literature. They also, regardless of what position they have, tried to learn a trade 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 "Lakhni Dovudiy", "Nagmai Dovud"

mean a pleasant voice. At the same time, “Masih nafasi” (the breath of Jesus) is often found in the poetry of Navoi along with the voice of David.

Magar Masih ila Dovudsen nafas bilakim,

Hayot-u mavt erur ul alomat, hey hofiz.

(Content: Your breath sometimes revives and sometimes kills like the breath of Masih and the voice of David)

Sendadur nagmai Dovud il anfosi Masih,

Borduur yuq esa davronda farovon hofiz.

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

The following lines note the quality of the lover's animation. It emphasizes that even if the lyrical hero manifests the voice of David, it turns out to be useless. The verse contrasts the quickening miracle of Masih with the deadly 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 depicted in parallel with the story of Joseph. It is usually addressed as Muthrib (musician). In the beat, as an example, the situation of Jacob, who parted with his beloved son Joseph, is depicted. The verse symbolically displays the image of the beloved - Jacob, the lover - Joseph. Also, the image of Muthrib (musician) is polyphonic. It displays the symbol of a real musician.

Yusufum khazhrida Yaqub gam ichra, mutribo,

Uylamenkim, khushlugum yukhk nagmayi Dovud ila.

(Content: The beloved parted from the beloved. This is similar to the story of Jacob and Joseph, so the beloved is not affected by the voice of David)

In the work of Alisher Navoi, a special place is occupied by the artistic interpretation of the story of Joseph. As you know, this story is considered one of the popular plots of world literature. The special side is that, on the one hand, if the story has universal human value, on the other hand, this plot differs with its originality among the "general" and "intellectual" literature. Alisher Navoi writes about this:

“Yuzung davrinda Yusuf dostonin,

qurlar omu khos afsonalardek”

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

As you know, both in antiquity and at the present time there was a 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 "qissas ul-anbiyo" ("stories about the prophets"). This cycle is considered one of the source of classical 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 are depicted in a peculiar way in the lyrical and epic terms. In epic terms, reality, and in lyrical terms, feeling provides this originality. From this, a character arises in an epic work, and an image-sign in a lyrical expression. The lyrical image reflects the situation, image, picture, feeling, detail and others. Because usually in poetry the lyrical hero is in the leading place. In the lyrics, images are chosen that correspond to the disposition of the

spirit of the lyrical hero. In lyrical works, every object, detail or expression is considered to be an artistic image. In particular, when the image of Joseph is depicted in the poetry of Alisher Navoi, various details and signs associated with the story of Joseph are used. These details and signs serve for various symbolic and metaphorical meanings. For example, when talking about such details as “tush” (sleep), “chohi Bobil” (Babylonian well), “buri” (wolf), “haridor” (buyer), “savdo” (trade), “bozor” (bazaar), “husn” (beauty), “diram” (currency), “husband” (message), “kuylak” (dress), “kuyosh” (Sun), “zindon” (prison), “Kanyon” (Egypt), “kon” (blood), “Zulaiho” (Zuleikha), “tozhir” (merchant), “hazhr” (separation), “Yaqub” (Jacob), “fam” (longing), “konli kuylak” (bloody dress), “dasht” (desert), “Baytul-ahzon” (house of longing) and others, then the story about Joseph appears. These concepts display different metaphorical meanings. For example, this beat says that in the dream of the lyrical hero, a picture of Joseph appears.

Tushta Yusuf Hayatin Kurdum Habibim Yodidin,
Guyi street kolip bu ruhi mahz uchun andozadur.

(Content: The lover thinks of the lover. In the dream, a picture of Joseph the Beautiful appears. This is reminiscent of the essence within the form)

In beat, the dream motif plays the main place as an artistic detail. As you know, the motif of a dream is considered a characteristic sign of the story about Joseph. The story begins, continues, and ends with a dream motif. Even if the poem hints at the plot of a dream, in a lyrical interpretation it serves to express a different poetic picture. The poet in another poem writes that in the dream of the lyrical hero, “lips” and the “face” of a lover appear. This gives pleasure to the

lyrical hero. Therefore, he asks not to wake him up even if Jesus and Joseph come. According to interpretations, a dream is one of the levels of prophecy. Consequently, in stories about the prophets, dream motifs are usually given.

Tushumda la'liyu ruhsoridur, uygotmang meni, gar hood,

Masiho birla Yusuf boshim uzra etsalar nogah.

(Content: in the dream of the lyrical hero, “lips” appear and “face” of the lover. Therefore, he asks not to be awakened 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 a well is often used. Alisher Navoi writes in his divan Badoyi ul-Bidoya:

Kirpiging tushgan kungul ichra hayeling, hey bet

Guyiyo Yusuf nuzul etmish chahi Bobil aro.

(Content: the lover's eyelashes hit the lover's heart, it looks like Joseph went down to the well of Babylon)

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

Oqi zahmin tan aro st yuz hayoli eritur,

Uilakim, Yusuf zhamoli ravshan etkay chohni.

(Content: As the darkness of the 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 Zuleikha, in lyrical interpretations they are not portrayed as a symbol of beauty. In one of the legends, it is noted that Joseph was given the beauty of the goose of paradise, while others emphasize that a ninth of the beauty of the universe was given to Eve, and one ninth to Joseph and the rest to all people. Therefore, in the lyrics of Navoi, when the image of real beauty is depicted, Joseph is a metaphorical symbol of this beauty.

Olamoro husn ila zhonbakhsh nutkungmu ekin,

Yo Masiho ruhi Yusuf zhismida qilmish hulul?

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

The image of Al-Khizr is a recurring theme in the work of Alisher Navoi. In the sources, there are different views about this legendary person. His name is not mentioned in the Qur'an, but he is considered in the Qur'an as a servant of the Almighty. The event about him is found in the story of Moses. Islamic scholars call him Khizr. It reflects such views as liveliness, abundance, happiness, a prosperous life, 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 the disciple and Khizr as the mentor. As interpreted in Eastern literature, firstly, Khizr lives on earth as an ordinary person, and secondly, he is an unreal being. Literature draws attention to his discovery of "reviving water". This concept in classical literature is displayed as "the

source of life", "the source of knowledge", "the source of love". His meeting between two rivers with the prophet Moses is interpreted as a reunion of two such teachings as "prophecy" and "Sufism". Therefore, the personality of Khizr is associated 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", "sleep" and others. For example, in the sofa "Badoi' ul-Bidoya" poetic pictures are depicted with the help of images of lips, Khizr, the dead, Khizr's water.

Orzu aylar labing ollinda jon bermakni Khizr,

Khizr Suyidin Ulik died Aylagandek Orzu.

(Content: As if Khizr dreams of dying before the lips of a lover, the dead dreams of drinking Khizr's life-giving water)

In conclusion, it should be noted that Alisher Navoi in his poetry repeatedly refers to 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 teaching of prophecy is considered a universal and eternal theme 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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