

Interpretation of the Image of Khyzr in the Works of Alisher Navoi

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Abstract: *This article is dedicated to the interpretation of the image of Khyzr in the poetry of Alisher Navoi (1441-1501), the founder of Uzbek classic literature. The special focus is given to the genesis of the image of Khyzr and the undying legends about him in the folklore and mythology of many Eastern nations. And the linkage between the image of Khyzr in the works of Navoi and Islamic mythology is also investigated in this article. In the course of research the correlation between the image of Khyzr and Quranic verses is established. The author also identifies the connection between Navoi's ideas about the life water (or living water) and Khyzr.*

Keywords: oriental literature, the image of Khyzr, mythology, eternity, religious sources

1. Introductions

To study images - talmichs, first of all, it is important to have an image of the genesis, historical evolution and phenomena-events associated with these images. Only then it become possible to study aspects related to the process of the transition of historical and mythical persons into images, the semantic layer of symbols, the connection with the idea embodied in the artistic text, and the possibilities of expression. The study of the image of Khyzr (peace and blessings of Allaah be upon him) one of the most frequent prophets in the poetry of Alisher Navoi as an example is the subject of this article.

2. Materials and Methods

In this work meeting the demands of the theme, the comparative-historical classification methods are used. Scientific source materials form is object.

3. Results of the Research and their Discussion

Since literature is primarily an art, creative people, who wanted and are keen on the idea of people's wide use of the Holy Quran and hadith, the greatest miracle and gift of the Almighty to his beloved slaves, widely used the possibilities of various art and description tools to enrich the content of the artistic works with the Quranic themes and wisdom of the prophets. One of these spiritual arts is talmich.

In the collection of lyrical works "Khazoin ul-maoniy" by Alisher Navoi the following ratio of images is given as talmich:

In "Garaib us-sigar": 26 Quranic images, 7 characters of "Shahnameh" and 11 historical figures;

In "Navadir ush-shabab": 19 Quranic images, 9 characters of "Shahnameh" and 15 historical figures.

In "Badaye ul-vasat": 19 Quranic images, 9 characters of "Shahnameh" and 9 historical figures.

In "Fawayid ul-kibar": 15 Quranic images, 11 characters of "Shahnameh" and 36 historical figures and personalities.

As you can see, most of the images - talmich are mentioned in the Quran and hadith. Only in divan "Fawayid ul-kibar" historical figures are mentioned more than in the Quran. But

if we take into account the fact that 30 of these 36 were contemporaries of Navoi mentioned in "Sakiynama" we will see that the images created on the basis of religious narratives in this divan are very massive. In the above classification, artistic images such as Leili and Majnun, Farhad and Shirin, Wamik and Uzro were not taken into account. These images are the most common talmichs, and with their help Navoi conveys different views and ideas. We are used to accept, interpret and analyze beits and misras, in which the images of Majnun and Farhad or Leila and Shirin are used, usually as a chant of human and metaphoric love. However, the following misras call us to another approach to this issue:

*Navoi entered the desert of Majnun, oh God,
You, who turned him into Majnun, shall become Leili for him. [Alisher Navoi. Complete works in 20 volumes. Volume 4. Navadir ush-shabab. - T: Fan, 1988. - page 8]*

Here is another example:

*Your joy was in Shirin and Leyli, oh Farhad
Death caused Majnun a thousand grief. [Alisher Navoi. Complete works in 20 volumes. Volume 4. Navadir ush-shabab. - T: Fan, 1988. - page 9]*

The opinion of Mr. I. Khakkul the literary critic on the exposition of religious-Sufi meanings with the help of artistic images is of great importance: *"Of course, it is very difficult to take over the hearts of the majority only by symbolic, metaphorical images obtained from the Quran or other religions through tavil. Therefore, the founders of Sufism and its prominent representatives paid more attention to the world of romantic images and means of exposition. It was very convenient for two reasons: firstly, it was the most reliable and most sincere way of establishing a mentally-emotional and spiritual connection with a wide mass of people. Secondly, it was not difficult to multiply the semantic layer, that is, to add an ideological load to the poetic images that were used and honed over the centuries, were adopted and deserved the readers' attention. With the words of Prigarina NI, two independent texts appear in the work of art: one - poetic, referring to the expression, the other - Sufi - from the field of interpretation of content". [Hakkulov I. Formation and development of Uzbek Sufi poetry. Thesis Ph.D. T.: 1993. - page 289]*

Volume 6 Issue 10, October 2017

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The name of the Prophet Khyzr or Khidir is not mentioned in the Qur'an. Despite the fact that ayahs 59-81 of Surah "Kahf" reports about Moses (peace and blessings of Allaah be upon him), seeking "majmah ul-Bahrain" - the place of the fusion of two seas, and his servant accompanied by a wise the name of a wise not mentioned. Narratives, interpretations and Islamic myths indicate that this wise is Khyzr. It is said that when Moses (peace and blessings of Allaah be upon him) turned to Allah Almighty and asked: "Does any of your slaves have more knowledge than I have?" Allah Almighty replied: "Yes, Khyzr knows more than you". After that, Moses (peace and blessings of Allaah be upon him) asked: "How can I find him?" He replied: "You will find him near the rock by the sea". When he asked: "How can I get to this place?" Allah Almighty replied: "Put the fish in the basket and tak to the road. You will find Khyzr where the fish is lost".

According to a legend from "Kisasi Rabguzi", ***"Khyzr means green. If Khyzr would sit on a rock, it would come alive. Therefore, he was called Khyzr. They say that the place where he sat was green. Some said that Khyzr was a messenger". [Rabguzi, Nasiruddin Burhanuddin. Kisasi Rabguzi. First book. - T.: Yozuvchi, 1990. - page 159]***

Khyzr is one of the popular images among the people. According to the legends, Khyzr along with Iskander went to the lands of darkness, looking for living water. Khyzr went one way, and Iskander another. Khyzr found a source of living water and drank, and Iskander could not find. [Shamusalov Sh.G. Typology and interrelation of folklore of Turkic and Arab peoples. - Moscow: Academic Book / Textbook, 2010. - page 18]

Professor Sh. Shamusalov believes that the plot of the legend about the search for living water by Khyzr and Iskander comes from the "Kisasi Rabguzi". [Shamusalov Sh. I would like to drink eternal water, like Khyzr ... // Shark mashali. №1. 2000. - page 34] This plot, in fact, was actually reflected in the interpretations and fiction before the works of Rabguzi and undoubtedly was widespread among people. In particular, in Zamakhshari's "Kashshof" and in Firdousi's "Shahnameh" the search for living water by Iskender is described in detail.

In Islam, besides Khyzr, Jesus, Ilyas and Idris are also immortal prophets. Among them, Ilyas (peace and blessings of Allah be upon him) also drank water from the "source of the beast". Therefore, some "Kisas ul-anbiya" describe the joint adventures of Khyzr and Ilyas. For example, according to Rabguzi, Ilyas' name, in fact, ***"was al-Yasa, because of his wide knowledge some said that they drank eternal water together with Khyzr, and they would not die until the end of the days. Khyzr walks along the rivers and Ilyas shows the way to the lost"***. [Rabguzi, Nasiruddin Burhanuddin. Kisasi Rabguzi. First book. - T.: Yozuvchi, 1990. - page 174] In other sources, on the contrary, Khyzr is said to have patronized people on earth, and Ilyas is on the water.

There are different views on the genesis and historical evolution of the image of Khyzr. According to the encyclopedia of Brockhaus and Efron Khyzr is one of the

mythical images of the ancient Iranian epic. He encourages people to do the good and protects good deeds. Therefore, the sailors consider him as the patron of seamen. The image of Khyzr, who protects people from evil and who always opposes the devil's forces is a product of Iranian mythology. [Piotrovsky M.B. Koranic legends as a historical and cultural monument // All-Union Conference on the problems of Arab culture in the memory of I.Yu.Krachkovsky. Theses of reports and reports. M., 1983. Page 38]

V.V. Bartold also believes that the image of Khyzr is only a product of Islamic mythology. According to him, the image of Khyzr personifies mythological ideas about good forces in the folklore of different peoples. Some interpretations of the image of Khyzr go back to the myths of Babylon about Gilgamesh. Confirming this idea, J. Bibby believes that the worship of Khyzr originated on the basis of ancient mythological ideas associated with the canonization of natural forces. Some of the interpretations indicate that the original name of Khyzr was Baliya, whose father was from Iran, and mother from Rum. [Translation and interpretation of the meaning of the Holy Quran / Author of translation and commentaries A. Mansour. Page 301] Such views may have arisen on the basis of mythological views about the patrons of the natural forces of the Zoroastrian era.

As Sh. Shomusalov correctly noted: ***"When describing the genesis of Khyzr, it is necessary to take into account the nature of Islamic mythology. This image is based on the beliefs and views of the pre-Islamic era, the symbolization of the eternal nature, the immortality of the soul of ancestors, the help of patronizing forces, as well as the mythological notions of living water that ensures the existence of the life of the universe. But as a full-fledged image it is formed on the basis of artistic traditions of Islamic mythology". [Shamusalov Sh. I would like to drink eternal water, like Khyzr ... // Shark mashali. №1. 2000. - page 34]***

The views about Khyzr and the characteristics attributed to him that existed in the Muslim East and the middle Ages are mainly formed on the basis of the Quran and its interpretation. We believe that in addition to the sources mentioned above, the ayah 63 of surah "Kahf" also played a role in the formation of the legend about Khyzr and living water: "He (the servant) said: "Look, when we came to the rock (on the beach) (and rested), I forgot about the fish. And only the devil's machinations made me forget to say (to you about this). And it (the fish) in an amazing way set off on the road (to the sea)". [Translation and interpretation of the meaning of the Holy Quran / Author of translation and commentaries A. Mansour. Page 301]

To call Khyzr as the patron of the seamen, in our opinion, is also connected with his sea voyage with Moses and damage to the ship. Before parting with Moses, Khyzr explains the following: ***"As for the ship, it belonged to poor people working at sea. So I tried to damage it. (Because) the king stood behind them, who takes away all (undamaged) ships"*** (Surah "Kahf" ayah 79).

The journey of Khyzr in search of "living water" together with Iskander is also probably connected with the ayahs of the Quran. Because the ayahs about Khyzr and Iskander are shown one after another in Surah "Kahf". The name of Iskander, as well as the name of Khyzr is not mentioned in the Quran, but, according to most commentators, ayahs 83-98 are dedicated to Iskander Zulkarnain (the Great). Of course, there are other opinions about Zulkarnain mentioned in these ayahs. In particular, according to Abulkalom Ozod the Indian scholar, Zulkarnain mentioned in the Quran means Cyrus the founder of the state of the Achaemenides. [Prigarina N.M. Poetics of creativity of Muhammad Iqbal. - M: Science, 1978. - page 27]

Alisher Navoi in his work "The History of the Prophets and Wise Men" mentions Khyzr as a Prophet. The description of the events occurred in this work between Khyzr and Moses corresponds to the events mentioned in Surah "Kahf": after reaching the other side of the river, Khyzr pierces the boat; kills a playing boy. In the city of Antokiya re-builds an erected wall. After three objections from Moses against his unusual actions, Khyzr leaves Moses and before parting Moses tells him the wisdom of these three actions.

Also in the "The History of Prophets and Wise Men" Navoi describes Khyzr as follows: "And some say that the Almighty bestowed Khyzr (peace and blessings of Allah be upon him) with divine knowledge ...". He also mentions the opinion of Khoja Mohammad Parsa that Khyzr resides in the city of Sabzavar and is an adherent of the Shafi'i madhhab.

In the poem "Farhad and Shirin" Khyzr helps Farhad to remove the spell of the mountain. According to the narration given on behalf of Khyzr, Khizir was able to reach the land of darkness together with Iskander, and drink from the source of living water. [Alisher Navoi. Complete works in 20 volumes. Volume 8. Farhad and Shirin. - T: Fan, 1988. Chapter 24] But this motive is not given in "the Iskander Wall", but Aristotle compared with Khyzr:

*Aristotle and the bullet were like Balinas,
One was Khyzr, the second was Ilyas.*

According to "Nasayim ul-muhabbat" more than 20 representatives of Sufism, such as Muhammad bin Ali Hakim at-Tirmizi, Zindapil Ahmad Jami, Sheikh Shihabiddin Suhrawardi, Muhiddin Ibn al-Arabi, and Saadi Shirazi talked with Khyzr. In these stories Khyzr can be seen as a teacher and mentor of saints, a predictor of the grace of Allah Almighty, a secret helper in distinguishing between truth and untruth. In particular, if he is shown as a teacher of divine knowledge in the chapter on Hakim Tirmizi, the chapter on Zindapil Ahmad Jami describes his role as judge in the dispute between Jami and Abu Tahir Kurd. According to the chapter dedicated to Shaykh Abubakr Kattani all the saints knew Khyzr, while Khyzr was not familiar with everyone. It becomes clear that Khyzr was an image that has a special place in the Sufi literature. [Alisher Navoi. Complete works in 20 volumes. Volume 17. Nasoyim ul-mukhabbat min shamoyim il-futuvat. - T: Fan, 2001. Chapter 223]

In lyrical works Khyzr instead of the character of the prophet-savior, has characteristic of the symbol of eternity and immortality, a man with divine enlightenment, an elder who has attained perfection. In particular, the miracle of Khyzr - the water of the source, which gives immortality to the end of the days drunk by him in the land of darkness, is compared with the words of the beloved those who bestow life, and the source of life hidden in darkness with the young sprouts of the beloved. Thus, the poet subtly hints at the divinity of enlightenment and the words that lead to eternal happiness. For example, the following beits:

*The outline of your lips as the source of Khyzr,
Your words bestow living water on that source. [Alisher Navoi. Complete works in 20 volumes. Volume 6. Favayid ul-kibar. - T: Fan, 1990. Ghazal 88]*

In this beiti, the outline of the lips of the beloved is compared with Khyzr, and the lips with the source of Khyzr, and the words with living water that gives eternal life. Talmich is used intermittently with tashbih, a string of comparisons is applied consistently which helped to express both worldly and Sufi meanings. In interpreting the beloved, being sung in the beiti as both worldly love and as a symbol of true love one can see that each line of the beiti is created on the basis of shortness of output and strong logic.

It should be noted that among the interpreters there is no common opinion on whether Khyzr is a prophet and immortal. In particular about the content of the ayah 65 of surah "Kahf": "We granted him (Khyzr) our mercy and gave him our knowledge" there are different opinions about the purpose of "granting mercy" - whether this is a prophecy, knowledge or longevity. [Translation and interpretation of the meaning of the Holy Quran / Author of translation and commentaries Abdulaziz Mansour. Page 229] Interpreters who deny the eternal immortality of Khyzr give evidence that he did not meet the last Prophet (peace and blessings of Allaah be upon him) and did not participate in such dangerous wars for Muslims as Badr and Uhud. The ability of Navoi to embody these scientific discussions of the madrasa's men in a beautiful textual style and use them to express their infinite respect and belief in the Messenger (peace and blessings of Allaah be upon him) is the fruit of the deep thinking and endless imagination of the poet-thinker:

*If you have not yet died from the love of the messenger, hey Hyzr,
So, you should not have drunk from the cup of living water. [Alisher Navoi. Complete works in 20 volumes. Volume 5. Badae ul-vasat. - T: Fan, 1990. Ghazal 74.]*

In many ghazals, Khyzr is brought along with Jesus Christ. In particular, in the ghazal 103 of the divan "Badaye ul-vasat" Khyzr together with the word Christ is used as a radif:

*Your lips, the pearl that gives life, Messiah Khyzr,
Perhaps they are covering the secret, Messiah Khyzr.*

Apparently, there are several reasons for the parallel application of these two images. First, according to Islamic

teachings Jesus Christ is one of the prophets who like Khyzyr is promised immortality until the end of the days. Secondly, Jesus Christ was given a miracle - to rise the dead by the power of divine speech. The source of Khyzyr and the Breath of Jesus are symbols of the Divine Enlightenment. According to the interpretation of scientists, breathing and the words of the elder giving enlightenment enliven the soul and direct it to the path of eternal happiness.

The main reason for the simultaneous use of the images of Jesus Christ and Khyzyr is to understand the concept of Tajrids and Tafrid in the teachings of Sufism. According to the Sufi sources, the Tajrid is one of the spiritual statuses of the teachings according to which one can renounce all the attachments of this world and achieve this spiritual status in the inner world, without demanding anything in return. The perfect stage of the Tajrid is to free the human soul from all states and statuses, while not believing one's state. Leaving temporal affairs and the hope of receiving something in return is not yet a true deliverance from the world. The true Tajrid is a state in which the soul feels the unworthiness of this world, and consequently there is a conscious abstinence from it; Hidayat is not the result of prayers, worship and asceticism, but the realization that it is given as the grace of the Almighty.[Alisher Navoiy: Encyclopedic Dictionary. Responsible editor Sh.Sirozhiddinov. Volume 2. - T.: Shark, 2016. Page 11.]

The lexical meaning of Tafrid includes such concepts as staying alone with oneself, staying away from people, seceding, and as a Sufi term, means removing from the world, reaching the denial of existence, and engagement with Allah.[Alisher Navoiy: Encyclopedic Dictionary. Responsible editor Sh.Sirozhiddinov. Volume 2. - T.: Shark, 2016. Page 32]. In the Sufi literature, Khyzyr is interpreted as the incarnation of the Tajrid, and Jesus Christ as the model of the Tajrid. Thus, Navoi skillfully used the images of Khyzyr and Christ for a metaphorical description of the truth about the status of the Tajrid and Tafrid.

Prophets for Navoi first of all are great leaders, great mentors who lead humanity to the Eternal Truth. Magic beits and gazals from the beautiful feather testify that the exemplary life, deeds, responsibility for the sense of duty of the righteous, beautiful behavior, knowledge and enlightenment inherent in all the prophets gave endless inspiration, served as an example and eternal ideal for the poet. Therefore, when studying the world outlook, beliefs and the artistic world of the poet it is necessary to study the images of the prophets, which are an integral part of this magnificent heritage.

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