



The interpretation of symbolic images in the works of Alisher Navoi

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ABSTRACT

The works of Alisher Navoi are renowned for their rich use of symbolic imagery, which serves as a powerful tool to convey profound philosophical, spiritual, and moral ideas. His poetry and prose are filled with symbols representing love, loyalty, wisdom, and the eternal struggle between good and evil. This article explores the interpretation of symbolic images in Navoi's works, analyzing their meanings, cultural significance, and their role in enriching the aesthetic and emotional depth of his literary creations. Special attention is given to recurring symbols such as the nightingale, the rose, the beloved, and the journey, revealing their multifaceted interpretations and their connection to Sufi philosophy and universal human values.

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Alisher Navoiy asarlarida ramziy obrazlar talqini

ANNOTATSIYA

Kalit so'zlar:

Alisher Navoiy,
ramziy obrazlar,
fors adabiyoti,
timsollar,
ma'naviy obrazlar,
madaniy ahamiyat.

Alisher Navoiy asarlarida teran falsafiy, ma'naviy-axloqiy g'oyalarni yetkazishda qudratli vosita bo'lib xizmat qiluvchi ramziy obrazlardan keng foydalanilganligi bilan mashhur. Uning she'riyati va nasrida muhabbat, sadoqat, donolik, ezgulik va yovuzlik o'rtasidagi abadiy kurashni ifodalovchi timsollar to'ldirilgan. Ushbu maqolada Navoiy asarlaridagi ramziy obrazlar talqini, ularning mazmun-mohiyati, madaniy ahamiyati, uning adabiy ijodining estetik va hissiy teranligini boyitishdagi roli tahlil qilinadi. Bulbul, atirgul, mahbub, sayohat kabi takrorlanuvchi timsollarga alohida e'tibor qaratilib, ularning serqirra talqini, so'fiylik falsafasi va umuminsoniy qadriyatlarga aloqadorligi ochib berilgan.

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Интерпретация символических образов в творчестве Алишера Навои

АННОТАЦИЯ

Ключевые слова:

Алишер Навои,
символические образы,
персидская литература,
символизм,
духовные образы,
культурное значение.

Произведения Алишера Навои отличаются богатым использованием символических образов, которые становятся мощным средством передачи глубоких философских, духовных и моральных идей. Его поэзия и проза насыщены символами, отражающими такие понятия, как любовь, верность, мудрость и вечная борьба между добром и злом. В данной статье рассматриваются интерпретации символических образов в произведениях Навои, анализируются их значения, культурное наследие и роль в создании эстетической и эмоциональной глубины его творчества. Особое внимание уделяется ключевым символам, таким как соловей, роза, возлюбленная и путешествие, которые представлены во множестве многогранных интерпретаций. Эти образы тесно связаны с суфийской философией и общечеловеческими ценностями, подчеркивая универсальность и вечность идей Навои.

Symbolism has always played a central role in Persian-Turkic literature, serving as a means to express abstract spiritual and moral concepts. Drawing from Sufi philosophy, poets used symbols like the nightingale, rose, wine, and beloved to represent divine love, spiritual struggle, and the path to enlightenment. Navoi inherited and enriched this tradition, embedding profound symbolic meanings into his poetic expressions. His imagery is not merely decorative but serves as a guide for readers on their spiritual and intellectual journeys.

When we talk about art, we mean the image and imagery that define its essence or form its core. It requires the use of a number of movements and pictorial and expressive means in the concretization of abstract images that are the product of the creative imagination. At this point, it is necessary to dwell on symbolism and figurativeness, which are conditional methods of artistic representation of reality in the art of words. Because any image is considered symbolic to one degree or another because it reflects the generality. Symbols have been used since ancient times as a way of representing reality. Its earliest examples can be seen in folklore. It is known that symbolism is embodied in any simile, metaphor, even epithet in fiction. Therefore, the study of symbolic images used and used in artistic creation and revealing their multi-meaning layer arouses interest not only in a narrow circle of experts, but also in the general public.

In this regard, studying the epistemology of the mirror symbol and its ideological-aesthetic significance in literature is one of the current scientific problems. If we look at the history of folklore and literature, we can see that the motif of the mirror is widely used. It is possible to get scientific conclusions about the role of this symbol in the poetics of artistic works by studying the works of a certain period or a particular artist.

Until the invention of the mirror, a product of human ingenuity, the ancients used pools of stagnant water. The first records of mirrors made of bronze and silver date back to 3000 BC. In the Bronze Age, the mirror was mainly used in the countries of the ancient

East, but from the Iron Age, it spread to other regions. A metal mirror with a mostly rounded handle (in the ancient Greeks), more like any other statuette, has a flat face on the front and is decorated with various patterns or images on the back. Glass mirrors with tin and lead bases appeared in the Romans in the 1st century AD.

Mirrors were brought to Central Asia mainly from China through the Great Silk Road and had practical and ceremonial functions. According to E.B. Barinova, in traditional Chinese symbolism, the ancient mirror of gujin and the magic mirror of shenjin were used as amulets against evil and devil temptation or evil spirits and their influence. According to this, the mirror is a miniature view of the world. According to the philosophy of Daos-Buddha personality, the quiet and motionless surface of the mirror is likened to the nature of a pure and true human being, which can understand the hidden essence of things. [7.34.] Regardless of the widespread use of the mirror in marriage, it also played various roles in the religious imagination of the people. First of all, the mirror served to inform a person about the future and to warn him of future affairs. In "Baburnoma" of Zahiriddin Muhammad Babur, information is given about the miraculous stone mirror near Isfara: "In one part of Isfara, there is a piece of stone falling among the bushes in the south. It is called "SangiOyna". everything is like a mirror to a husband." [10.7.]

To this day, people look at this stone mirror as magical and miraculous, and believe that the future of the person who looks at it can be predicted or the ability to show lost items.

In folklore, a mirror is interpreted as possessing magical properties. In particular, the Uzbek people perform poetic tasks such as providing information, warning, bringing the far away, and revealing the truth in their magical tales. The motif of looking at the mirror, which is widespread in Eastern classical literature, was first used repeatedly in folklore, took the form of a stable epic motif, and entered written literature under the influence of folklore traditions. This is proof of our opinion that Alisher Navoi also used the window detail effectively.

The symbol of the mirror in Alisher Navoi's epic "Farkhod and Shirin" is assigned a specific philosophical and symbolic task.

*Man runs away from fate,
He took out the mirror and opened the chest.
When he saw it, he was happy.
Jamshid, looking at the world.
Tushub's heart is full of wonder,
He looked at A's permission... [5.221.]*

Apparently, we are talking about a wonderful mirror – Jamshid's cup. Jamshid's cup is brighter than life, and this cup is found in a house in the middle of the fortress built by Alexander. Farhad's eyes widen when he sees this cup. This jam reflects the events that are happening in the world. So, it is in the treasury of Farhad's father, Chin Khagani, who has mystical powers Iskandar's magical mirror.

The outer side of this cup, which is a symbol of the image of a perfect person, beat like the heart of a noble person, and the inner side was like the heart of a pure and pure, pious and honest person.

*He opened the door and put it in.
Rakhshanda jami on Korundi mountain.
Safou was very happy with Ando,
Dema Khurshid, maybe Jamshed.
May the love of God be with you,
Hamul oyinai getinamo ul.
As long as the secret life is revealed,
The world situation is now clear.
Tashida jilva alab alab center hok,
In lek nine period aflok,
Tashi ul nav'kim perfect tense,
It's just a sahibdil pronoun. [6.169.]*

Farhad falls in love with Shirin, the princess of Armenia, through this supernatural magic – a mirror that has the power of witchcraft. After this motif related to the traditional detail, the narration of the main events in the epic begins, that is, the plot begins to move. So, in the epic, this mirror is an important detail that indicates the future course of events, the fate of the hero, and acts as a messenger.

B. Sarimsakov informs about this: "Alisher Navoi successfully uses the motif based on traditional details in his epic, following the folklore and literary traditions that existed before him." [7.31.] In this regard, Najmiddin Kamilov comments: "Farhad sees not only Shirin, but also himself and the events he has to experience. Because the mirror here is the heart of that perfect man Socrates. Socrates is a perfect person who has reached the peak of perfection, even if he sits in one place, but his soul travels all over the world. On his way to the cave in search of Socrates, Farhad fights against the "iron man", i.e. the robots. Looking at the mirror on the chest of the iron knight, he will have to hit the target from a distance of one hundred paces. Farhad shoots an iron target at his chest and the mirror shatters, and Makhluk burns to death. "Iron Paykar" is a symbol of a dream – a lie, and at the same time a symbol of the wonders of the world, because the world itself is considered a metaphor – a lie. The mirror on the robot's chest is a symbol of its soul, and Farhad kills it by shooting it in the heart.

At this point, it should be recognized that there was an idea that the spirit of the enemy reflected in the mirror could remain and perish when the mirror is broken. Based on these views, it has been confirmed by archaeologists that Chinese and Japanese soldiers in ancient times installed small mirrors on helmets and helmets [4.104.]

Alisher Navoi created a perfect and original symbolic image in the epic "Farkhod and Shirin" on the one hand, relying on the literary traditions that existed before him, and on the other hand, on the people's beliefs about the mirror.

It should be considered that Farhod's discovery of Shirin by looking at Iskandar, the mirror in classic literature, and the beginning of the development of the main events in the work is not only the fruit of the artistic imagination of the creator, but also the use of people's imaginations about the mirror to fulfill an aesthetic task by the creator.

Alisher Navoi's use of symbolic imagery is a testament to his profound understanding of spiritual and philosophical themes. His symbols – whether they represent love, longing, or divine union – transcend cultural and temporal boundaries, offering readers timeless wisdom. By decoding these symbols, one gains insight not only into Navoi's worldview but also into the broader spiritual heritage of Persian-Turkic literature.

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