

EXPRESSION OF THE CONCEPT OF SOUL (Spirit) THROUGH METAPHORS IN ALISHER NAVA'I'S GHAZELS

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Abstract: The article studies the concept of soul (ruh) in Alisher Navoi's ghazals and its expression through metaphors. The poet's skill in creating metaphors created through these concepts and the ideas put forward through the artistic interpretation of soul (ruh) are analyzed.

Keywords: soul, spirit, bird, body, cage, dungeon, light, soil.

The symbolic images that are uniquely interpreted in Alisher Navoi's lyrical heritage include soul and spirit. The poet's ghazals create a number of metaphors related to the soul (soul) and body.

The lyrics of the great poet Alisher Navoi use unique metaphors in the artistic expression of the soul and spirit, and in the study we tried to present them in the following classifications.

1. **The soul is a bird, the body is a cage**
2. **The soul is light, the body is dust.**
3. **The soul is light, the soul is shadow**
4. **The soul is a flute, the body is a flute.**

The soul is a bird, the body is a cage. Comparing the soul to a bird and the body to a cage is one of the metaphors widely used in Eastern literature. The soul is likened to birds in terms of being a subtle being and containing heavenly perception. Since it belongs to the higher worlds even after death and is believed to have departed, the expression "flew" is also used. A number of combinations used in classical literature, such as "bird of the soul", "bird of the heart", "bird of sorrow", "bird of wisdom", etc., also served for the artistic expression of the soul and spirit.

In classical poetry, the metaphor of the body as a cage has a traditional connotation. The metaphor of a "cage" is often used to express a person's emotional or spiritual "stiffness" and "confinedness" in their inner world.

It's not good to save your soul from the wrath of nature.

It is a difficult age to be a nightingale in a cage.¹

The poet created a wonderful image. In the couplet, the soul is depicted as a nightingale, and the body is depicted as a cage. We emphasized above that it is impossible to imagine a soul without a body or a body without a soul. So, what purpose does Alisher Navoi have in the image of the soul leaving the body? The abode of the nightingale is the garden and the meadows. It loves freedom, liberty. The soul also loves freedom. For this, it must be free from the "nature's fountain" - from sensual vices. Nature's fountain - from attachment to the world. Not rescuing the soul from such a pit is like a nightingale in a cage. The true abode of the soul is the abode of Allah - the gardens of Paradise. Only a soul that has reached perfection and is free from the cage of the body can reach such a place.

In his romantic ghazals, Alisher Navoi skillfully used the symbol of the body - the cage - to express the mental state of the lover.

¹Navoi Alisher. Bado' al-Bidoya. MAT. Volume XX. Volume I. -T.: Fan, 1987. p. 471.

What else was your dream, you were longing for the bird of happiness,
You have made every inch of my body a cage, a cage for it.²

A lover who desires the love of a bird of prey shoots arrows (khadang) at the lover's body from all sides, imprisoning him (his soul) in the cage of his body.

Another such metaphor used in the poetry of Alisher Navoi in the interpretation of the soul and spirit is the dungeon. In Sufi literature, the soul is compared to a bird, and the body is compared to a dungeon. Through death, the soul bird escapes from the prison of the body and flies to a sacred place. However, the ascetics who have achieved the secret of "dying before dying" fly to the heaven of divinity without reaching natural death. Alisher Navoi used this symbol extensively in his romantic ghazals. For example,

Again, this evening I am in a bad mood, a bad mood,

In the prison of the corrupt body, the soul is also in a state of ruin.³

In the above verse, the lover's body is compared to a "corrupt prison." The soul imprisoned in a prison is also ruined. Therefore, by comparing the lover's body to a prison, the poet describes his impossibility in the verse, and his "corrupt heart" is "wretched." In this way, he manages to harmoniously describe the problems of love and infatuation along with the contradictions of life.

The soul is light, the body is dust.. The relationship between the soul and light is closely related to the inner enlightenment and spiritual perfection of man. "The human soul is essentially composed of light, therefore man delights in the sight of light and fears darkness. All causal creations in the universe ultimately return to Nur ul-anwar (Allah).⁴

The spirit is the light, the truth gives it its fullness,

The soul remains in darkness, and the action is a source of bitterness.⁵

The hadith of the Prophet (peace be upon him) states, "Allah created mankind in darkness, then sent light upon them."⁶ In the above verse, the poet says that the soul is created from light, and that Allah gives it "a climax" - exaltation, ascension. The guiding and illuminating role of light in human spiritual development is emphasized, while the ego "remains in darkness" and causes it (the soul) to remain below the rank and level (hubut). Therefore, the soul is the light that illuminates the path of man in darkness, representing faith and hope.

If you say, "Ascend to heaven," you will die a mortal death,

Don't worry about your soul.⁷

The origin of the word is Arba'. four elements: air, water, fire, and earth. These four elements are the foundation of the human body. "To ascend to the sky" - the flight of the soul. This refers to the soul's departure from the material world and merging with true existence in the process of spiritual ascension and approaching God. In the verse, the great poet emphasizes that there are four fundamental "crosses" for the soul preparing for flight, that is, "four pegs."

²Navoi Alisher. Bado' ul-bidoya. MAT. Volume XX. Volume I. -T.: Fan, 1987. 301-p.

³Navoi Alisher. Badoe' ul-wasat. MAT. Volume XX. Volume V. - T.: Science, p. 122, 1990.

⁴Sirojiddinov Sh. Philosophical sources of Uzbek classical literature. - T.: "Generation of the New Century". p. 184.

⁵Navoi Alisher. Fawaid ul-kibar. MAT. Volume XX. Volume VI. - T.: Science, 1987. p. 198.

⁶Abulhasan Hujviri. "Kashf ul Mahjub". Tehran, "Tebbian". Edited by Faridun Asiabi Ishqi Zinjani. (Translated by A.A. Boltaev), 2003. - P. 122.

⁷Navoi Alisher. Navodir un - the end. MAT. Volume XX. Volume II. - T.: Science, 1987. p. 457.

Of course, such images are used to convey mystical ideas. In Sufi literature, it is traditional to depict the soul's ascension to the Divine World, freeing itself from the limitations of the material world and finding true bliss and peace. The flight of the Heart can be achieved by purifying the soul and being filled with divine love. For this, the soul must become mortal, that is, free itself from the "four elements." In the verse, the "four elements" are a symbol of "self."

The same idea is put forward in the verse quoted below.

The body's organs are foreign,

When you say Navoi, it sounds like a heavenly melody.⁸

The image is related to the body being outside the four corners of the earth to make a "sky-like melody." Here too, the idea of the soul reaching perfection is put forward.

It is clear that Alisher Navoi skillfully used the symbols of spirit - light, body - earth to promote mystical ideas. These symbols also served the poet's artistic intention in his romantic ghazals.

Because you are pure in spirit, I am like a dirty, dirty person,

If you find it in my conversation, you are a real person.⁹

The beloved is pure in spirit, the lover is pure in soil. The lover is right. If the beloved feels pure in the conversation between them, then she is right. The lover wants to convey by this that she is pure. The divine-mystical idea in the couplet related to the pure creation of the soul came in handy for the poet's artistic intention. The lyrics of the great poet Alisher Navoi use unique metaphors in the artistic expression of the soul and spirit. The images used in the poet's lyrical heritage, such as the soul - bird, body - cage; soul - light, body - soil; soul - light, soul - shadow; soul - flute, body - flute; soul - nightingale, body - cage, are charged with symbolic meaning, and they sometimes served for the artistic interpretation of the spiritual image of the solicitor, sometimes of the lover.

⁸Navoi Alisher. Bado' al-Bidoya. MAT. Volume XX. Volume I. –T.: Fan, 1987. 324 p.

⁹Navoi Alisher. Fawaid ul-kibar. MAT. Volume XX. Volume VI. - T.: Science, 1990. p. 220.