



## INTERPRETATION OF LOVE (ISHQ) IN THE WORKS OF ALISHER NAVOI

Suvon Meli

Doctor of Philological Sciences, Professor Head of the Department “Literary Theory and Literary Relations” at the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan

### Abstract

In this article, views on love are analyzed on the example of works of art. Therefore, for the purpose of research and comparison, we will take Alisher Navoi’s “unusual love” epic “Layli and Majnun” as the center of analysis, and then compare it with “Jamila”, “The most beautiful love story in the world” by Chingiz Aytmatov, from the point of view of human and divine love.

**Keywords:** love, genre, epic, “Layli and Majnun”, “Jamila”, fard, ghazal.

### Introduction

It is well known that every great artist creates a world of ideas that emerge from the essence of his work. Usually an idea is "a strong, deep thought that arises in human thought, manifests itself in a certain way, has a social character, has a strong influence on the psyche, calls society and people to action and leads to a goal". Usually, any doctrine consists of a specific, consistent system of thoughts and ideas.

Alisher Navoi's set of ideas about love as a whole make up the great poet's doctrine of love. This idea is a vast and infinite subject, and its complete study requires all the writings of the Prophet - fard, rubai, qita and ghazals, six great epics, philosophical-didactic and mystical works. It is impossible to do this huge work in a small space. Therefore, for research and comparison, we will take Alisher Navoi's "commercial love" epic "Layli and Majnun" as the centre of analysis, and then we will compare it with "Jamila", "the most beautiful love story in the world" (L. Aragon) by Chingiz Aytmatov. We will compare it in terms of divine love.

Let's talk a little about the concept of love in the epic "Layli and Majnun". E.E. Bertels, a great scholar of the classical literature of the East, in his article "Layli and Majnun", compared the three "Layli and Majnun" epics (Nizami, Amir Khusrav and Navoi) and, with the knowledge characteristic of a great scholar, looked at the common and different aspects in them one by one.

At one point, while talking about Amir Khusrav, he comes to an unexpected conclusion: "Amir Khusrav could not understand the philosophical depth of Nizami's





thought". When the scholar compares Nizami's and Navoi's epics of the same name in this article, he comes to the conclusion of a controversial scientific error. The scholar writes: "However, something else prevails, which is the desire for love to grow and become such a passion - the disappearance of the lover in the body of the beloved, that is, the idea of the Sufi concept of love. Navoi consciously abandons this concept, he does not need heavenly love but ordinary human feelings". Here is the last sentence: «Навои от этой концепции отказывается вполне сознательно, ибо ему нужна не неземная любовь, а обычное человеческое чувство».

Such an idea about the main idea of the great epic would be liked by the extreme materialistic Soviet ideology, but a great scientist like Bertels should not have come to such an unscientific conclusion, of course. After reading the above sentence from the article published in 1940, we will not be surprised by the following opinion expressed by Uzbek naveists: the two marriage episodes in "Layli and Majnun" are one of the passages that have a special place in the work. Through this episode, the poet managed to express the worldly content of the epic more convincingly. The great importance of this episode in Navoi's saga is that it clearly shows that the love of Majnun, the main character of the work, is not "divine love", but a real human, vital, earthly love (the emphasis is ours - S.M.). At the same time, when Majnun leaves the wedding night and meets Laila, he has a real, human relationship with her, and they part only in the morning.

The conclusion of Ye.E.Bertels, which we quoted a while ago, and the idea that Majnun's love here is not "divine love" are rejected in the text of the work, in both places they do not enter into physical connection, the author specifically emphasizes this, which we will see below. let's cross. For now, let's talk about two marriages. Majnun's marriage to Nawfal's daughter and Layli's marriage to Ibn Salam happen in one night. It is noteworthy that both marriages do not achieve the desired goal. In one of them, Majnun leaves Goshan after Nawfal says that his daughter has a lover. In the second, Ibn Salam, the groom who drank too much wine, dies in the marriage bed. Then there will be two other unexpected, but fateful events, a meeting. When Nawfal's daughter meets her beloved boyfriend, Layli, freed from Ibn Salam, meets Majnun by chance (again fate!) and spends the night in the desert. But this is not the real, physical visal claimed by scholars of the Shura era.

Let's turn to these places in the epic.

After Majnun leaves his daughter Nawfal, who is married to him, he finds a young man in love with his lover:

Bir-biriga mehr etib padidor  
Boʻldilar ikovla masti diydor.





Juz nafs murodikim yo‘q erdi,  
O‘zga bori kom dast berdi.

That is, they expressed their love for each other and got drunk on each other's love. Although there was no lust for either lover that night (emphasis ours - S.M.), everything else went well. As Navoi wrote, this young man learned from Majnun's love of love. Lovers get drunk on love, but there is no desire for lust here, Navoi emphasises this point.

The second case is Majnun ibn Salam's meeting with Layli, who was freed because of Majnun Ibn Salam's death. Again, we turn to Navoi's text. First of all, it should be said that this meeting in the desert, this image of pure love, is the only one in world literature, and it is not an exaggeration. This love and this vision are so pure and glorious that the great poet praises them from the heights of the universe. He rises to the divine Masnad. The bodies of the two lovers become mortal in each other, as if absorbed in each other. They attain the vision not physically but spiritually.

Majnun sog‘inib o‘zini Layli,  
Aylar edi nozu ishva mayli.  
Layli o‘zini sog‘indi Majnun,  
Shukr ettiki, yori erdi madrun.  
Ul bu bo‘ldiyu lek bu ul  
Topmadi aroda ikkilik yo‘l.

That is: Majnun saw himself as Laila and did nice things, and Laila also saw herself as Mad and was grateful that he was near the shore. Majnun became Layli and Layli became Majnun and there was no way between them.

This is such a subtle and at the same time high state that the consciousness immersed in materiality, such false doctrines as Freudism, which associates everything with sexual desire, is completely powerless to understand and interpret it. To understand pure love, the mind alone is not enough, a pure and sensitive heart and a great priesthood are necessary.

This is how Alisher Navoi describes the moments of pure vision of Layli and Majnun. As if he foresaw the unfair claims that would be made later:

Har ishki o‘tub haloklikdin,  
Ayr emas erdi poklikdin.  
Ishq ahli bu nav’ bo‘lsalar pok,  
Gar vasl muabbad o‘lsa ne bok?

That is, even though they had many cases, they were not separated from purity. It is no wonder that the people of love are as pure as these, and that they have eternal life.



The "wasl muabbad" here, the eternal wasl, is undoubtedly the ideal, the last act of which the Sufis, as well as the great representatives of all humanity, dream of reaching the wasl of Alloh.

After these verses, the great mystic poet pronounces his final, decisive judgement: for those who fall in love for the sake of lust, falling in love is forbidden, he says:

Oshiqki murodi kom bo'lg'ay,  
Oshqlik anga harom bo'lg'ay.

So if we agree with E.E. Bertels and his followers and say that the epic "Layli and Majnun" depicts heavenly love and not "real love", "ordinary human emotion" or "life, earthly love", we have not understood the heart of the poet's work, the mysticism and the main pathos of Alisher Navoi's works. If we say that Layli and Majnun met that night as a woman and a man, we will not understand the idea of the epic and the essence of divine love. Then this love would have fallen to the lowest level of love, public love, of course.

Here comes the question of Mazhar (plural Mazhar). It is known that the introductory chapter of the epic "Layli and Majnun" contains 18 stanzas beginning with the exclamation "O...". The epic begins with the verse "O good horse and sarogoz". These "O..."s are addressed to the Creator, and about half of them are devoted to love. That is, self-centred love. It is here that the nature of love is revealed, which is human on the surface but divine in essence. The poet says: "Whomever you have made mad with a fairy, you have shed brown tears". Then he writes:

Ey har soriqi qilib tajalli,  
Ul mahzar o'lub jahonda Layli.

That is: Wherever you make a jilva, that jilva will be visible to the people of the world in the form of Laila.

The appearance of Tajalli in this verse is a glimmer, and a person looking at a human being with pure eyes is the glimmer of Alloh's light in the form of a particular being.

Why is love used figuratively? Before answering this question, let's look at the meaning of the word "majoz". It is well known that a word is figurative when it is not used in its original sense, but is used in another, metaphorical sense through a relationship. There is also a second meaning of the word "not real". Thus, in Sufism and theology, there is only one real, true love - self-love, that is, true love. That is why the dictionary says: "Figurative love, figurative love - unreal, apparent love, human love".

It is well known that it is common among people to call this bright world the false world, and the world that remains after a person dies the true world. So the love in the false world, the love of one person for another person, is not true, not real, it is just a



metaphor. At the heart of true words is the Word of Truth, which means that the meaning they express ultimately goes back to Himself.

Abdurrahman Javzi (1116-1200), one of the scholars who left a deep mark on the history of Islam, writes: "When does divine love appear in a person? When he truly knows Alloh and sincerely follows His commandments. He is blessed in the Holy Hadith: "My servant comes close to me with his prayers, so close that I fall in love with him. And I will become his hearing ear and his seeing eye..." (Bukhari).

Intimacy with the Creator at the level of complete forgetfulness, oneness with Alloh Almighty, is the highest rank of love, and it corresponds to the third, the love of the Siddiqs, of the famous classification of love in Alisher Navoi's work "Mahbub ul-Qulub". The description is as follows: "The third part. I love the Siddiqs, they are the only means of manifestation of the Truth (emphasis ours - S.M.) and they are defeated. There is no rest for the hearts of those who observe the truth and the truth... And this category is called the means, the means of love.

First of all, who are the Siddiqs? In Sufism, they are people whose words and deeds, knowledge, status, moral intentions, nature and morals are correct, and who are at the ala (higher) level of guardianship and the adno (lower) level of guardianship. Regarding the extract from "Mahbub ul-Qulub", it is necessary to note three situations in it. First, when the Siddiqs fall in love with the beauty of the Truth, they don't need an appearance, a sign, or an intermediary; their love is directed directly to the Truth. Secondly, their observations are more intense, i.e., passing through the states of being overwhelmed, drowning, perishing, decaying, etc., has created the state of death, i.e., in the realisation of the Truth, death has disappeared and attained survival. Thirdly, they are the wasils, those who have attained the wasil of Alloh, who have met the truth, and their wasil is the highest, divine wasil.

The first and second types of love in Alisher Navoi's classification are public love and passionate love. "I'm in love with the public, it's famous among the public, and they say: 'So-and-so is in love with so-and-so'. And this kind of person can be for every kind of person, according to their pains and sufferings, the pleasure is physical and the lust is sensual, and the high rank of this part is Sharia marriage, it is Sunnah and permissible for the people. And in a lower rank, confusion and doubt and disharmony and unpleasantness, the omission of the mention is polite and the reason for the indecency of the statement.

The description of passionate love (traits, nobilities) is as follows: «Xavoss ishqidurkim, xavoss ul ishqqa mansubdurlar. Ul pok ko'zni pok nazar bila pok yuzga solmoqdur va pok ko'ngul ul pok yuz oshubidin qo'zg'almoq va bu pok mazhar vositasi bila oshiqi pokboz mahbubi haqiqiy (ta'kid bizniki – S.M) pok jamolidin bahra olmoq»





The key word here is "pure" which is repeated seven times with "pure" repeated eight times to emphasise that this word and adjective is the primary sign of passionate love. The reason why we have discussed Alisher Navoi's three classifications of love in detail above is to determine the relationship between figurative love (human love) and real love. That is, of the three parts of love described in "Mahbub ul-Qulub", some love is metaphorical and some love is real. For the science and practice of Sufism is primarily concerned with these two loves. To which of them does public love belong? Superficially, we can call it metaphorical love. But let's listen to the thoughts of the Sufi Najmiddin Kamilov: "But Sufism completely rejects sensual (erotic) love. This can be seen from the fact that, although many of the Sheikhs are married and have children, there is no mention of family love. The wives of many sheikhs were virtuous and faithful women, and some of them became famous as learned sheikhs. But even then there is no mention of conjugal love. Marriage and family were considered to be the necessary things of life, but when it came to the high divine love, the love of wife, children, relatives, friends and acquaintances seemed insignificant".

Furthermore, when Alisher Nawai speaks of passionate love, he includes among his representatives the great Sufi poet and Piru Murshid Abdurrahman Jami, who we know was married and had a number of children. So it follows that the taste shown in public love is physical and lust is sensual, and their "high legal marriage" cannot prevent their passionate love. The question is whether the love of desire is a metaphorical, human love or a real love. If he falls into figurative, human love, won't the love careers of great people like Jami be revived? If lustful love falls into divine love, is it not necessary to find a higher rank and name for sincere love? There is no need to find a new name, and no one has thought of it then or now. The fact is that there is no Chinese wall between human and divine love. In any case, there is a lover (man) and a loved one (Allah), and on the other hand (this is primary, of course) there is a lover (Allah) and a loved one (man). Therefore, the desired and loved goal is the only one - Allah. If human love ultimately connects to the Creator through mazhar, divine love connects to the Creator directly, directly, in the words of Alisher Navoi, in the state of being "separate from the means of manifestation". Let us turn to the mystic N. Komilov. The scholar Hujjatul Islam quotes Imam Ghazali's views on love and writes: "... the great scholar expresses important thoughts about man's love for man, the relationship between divine love and earthly, life love, and the love of sages and dervishes. According to Ghazali's interpretation, there is no conflict between divine love and human love (emphasis ours - S.M.). On the contrary, divine love is a developed and perfected form of human love. It's all about "how to love people" and we would add - how to love!





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