

Candle and Ice Glass in Navoi's Couplets

Turdiyeva Shodiya Xusniddin qizi

Institute of Uzbek Language, Literature and Folklore UzR FA, Tashkent, 100149, Republic of Uzbekistan

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Abstract: Classical Eastern literature is notable for its rich use of imagery and figurative expressions. Many poets effectively employed poetic devices, symbols, and images to demonstrate their artistic mastery. Moreover, by using images in parallel and contrast, they enhanced the artistic value of their works, the expressiveness of depiction, and their poetic skill. The parallel and contrasting use of images serves to express the author's intention more clearly. Among such images, the symbols of the candle and the ice glass stand out distinctly.

As in the works of many representatives of Eastern classical literature – particularly Sufi literature – these images are also used together in the творчество of Alisher Navoiy. This article analyzes the couplets in the poet's divans and epics where the images of the candle and the ice glass are used together. It examines their role in the work, their significance in artistic depiction, and their contribution to revealing the author's intention. The meanings of the candle and ice glass images, as well as their usage, are illustrated through analysis and examples.

Keywords: Candle, moth, image, Sufism, Sufi, disciple (murid), spiritual guide (murshid), beloved, lover, fidelity, beloved (yor), ice glass, love, justice, simile, union (vasl), symbol.

Introduction: In Eastern classical literature, particularly in Sufi-gnostic literature, images, symbols, and representations hold special significance. Among these, paired images as well as widely used individual motifs are frequently encountered. Figures such as the beloved, the lover, the rose, the nightingale, the disciple (murid), the spiritual guide (murshid), the libertine (rind), the bartender (saqi), the heart, the goblet, wine, the candle, the moth, and the salamander function as "keys" in poets' works. These images are sometimes used in contrast and sometimes in parallel. Such usage allows them to be viewed from different perspectives and contributes to the expansion of their semantic layers.

In literary art, the creation of images and their development are closely connected with language. Regarding its role, Professor B. Sarimsakov states: "The primary and only means of creating an image in literature is the word. However, the word in literary art is not an ordinary word; rather, it is one that expresses a person's particular feelings, states, actions, thoughts, and experiences in such a way that it can influence the hearts and minds of others." [6.5] Indeed, words are the most important tool in fiction. The creation of an

image, its artistic and spiritual enrichment are associated with words. For this reason, the works of poets, who are artists of words, touch the human heart.

LITERATURE REVIEW

In world literary studies, the image of the candle has been examined as a distinct object of research, particularly in Turkey. For instance, Fatma Kopuz Chetinkaya defended her doctoral dissertation in 2016 on the topic "The Candle and the Moth in Persian Literature." Gunay Alpay has also conducted studies on masnavis related to the candle and the moth, while Dr. Sadik Armutlu carried out a number of researches on the same subject. These studies mainly focus on masnavis, and although the semantic layers of poetic images have been explored to some extent, the accompanying images used alongside them have largely remained outside the scope of attention.

Symbolism and images are important in Uzbek classical literature. Each creator enriches the images spiritually, based on his imagination and beliefs. The images of the candle and the ice cream cone have also acquired rich spiritual layers in this way. Although these images have not been studied monographically, some studies have

mentioned them. Scientists such as Hakkulov I., Rafiddinov Mamadalieva Z., Bozorova N., Mamatkulova T., Kabilova Z., N. Ramazonov, M. Khalbaeva have briefly touched on the image of the candle in their candidate and doctoral dissertations, but their use in combination with the ice cream cone has not been considered. These images are also discussed in the books of scholars such as Sharipov Sharofiddin, Olimov Sultanmurod, and Ibrohim Hakkulov. These studies have examined the images of the candle and the propeller to a limited extent, but these studies have not examined the images used with them.

RESULTS

Alisher Navoi, a great word artist, used words with great skill and created beautiful images and symbols, perfecting them through various metaphors. There are many images in Navoi's work, and among them there are images that are used in parallel. In particular, ice cream and candle are such images. These parallel images help express the poet's main goal. Since the appearance of these images is similar to each other, the poet uses this effectively. In his poem "Khayrat ul-abror", the poet uses the images of ice cream and ice cream in parallel to describe loyalty:

Sham'ki yo'q anda ziyo to'shasi,

O'tsiz erur o'ylaki, muz shushasi. [3.93]

If there is no food to shine in a candle, it will become like a piece of ice. A candle looks like a piece of ice, but it is distinguished only by fire and ice. A candle without fire is also an example of an ice cube. Through this image, loyalty is also likened to the flame of a candle. Just as a candle loses its essence without fire, a lover without loyalty loses its value and basic quality, and does not stand out from others. Navoi uses the images of an unfaithful lover, a candle without light, and an ice cube to reveal the importance of loyalty. Loyalty adorns a person, distinguishes him from others, and makes him superior to them, and it is important in determining a person's humanity. An unfaithful lover is a candle without light, and a candle that has lost its light is an ice cube. The poet likens the ice cube not only to a candle without light, but also to an unfaithful lover through it. A lover without loyalty is as cold as a piece of ice, it does not warm the heart or give warmth. Although infidelity and suffering are qualities of a beloved in classical Eastern literature, Navoi shows loyalty in this couplet as a quality of a lover.

Navoi used the images of ice and candle not only to describe the beloved and the importance of loyalty in her, but also to express the differences between people who look alike. The poet shows that people should not be judged based on their appearance, and that even people with the same appearance have different

actions and characters through the images of ice and candle:

Naxlsifat sham' ila muz shushasi,

Munung o't, oning suv erur xo'shasi. [3.200]

The candle and the ice glass resemble each other like a young sprout; only their tops differ. One has fire at its tip, while the other has water. This image conveys that people who appear similar outwardly may differ greatly in character and disposition. Not everything that looks alike on the outside is the same within. The candle and the ice glass may look similar externally, yet one contains fire and the other water.

Through this imagery, it is emphasized that people should not be judged solely by their appearance, nor should quick conclusions be drawn based on limited observations of their actions. There is no creation that is exactly identical to another; each possesses its own unique qualities. Even drops of water, snowflakes, flowers, leaves, and representatives of the animal and plant worlds, though seemingly alike at first glance, are in fact different. Likewise, although people may resemble one another outwardly, their character, temperament, understanding, and thinking distinguish them from each other. Thus, through the images of the candle and the ice glass, the poet expresses the contrast between outward similarity and inner essence. Indeed, things that appear alike at first glance are, in reality, different. To perceive this distinction requires thoughtfulness and attentiveness.

Alisher Navoiy advances different themes and purposes in each of his epics. In particular, in "Sab'ai Sayyar," he conveys the idea that love and kingship cannot coexist one cannot simultaneously be both a lover and a ruler, and must choose between the two. To express the incompatibility of love and kingship, the poet once again employs the images of the candle and the ice glass:

Ikisini kim desa qiloyin jam',

Shusha muzdin degay yasaymen sham'. [4. 94]

Whoever says that he will combine the two (kingdom and love) in one place is like saying that he will make a candle from a piece of ice. Through this image, he emphasizes that love is separate from the state, that a person cannot combine love and the kingdom in one place. He likens the words of the person who wants to combine the two to the words of the person who says that a candle can be made from a piece of ice. Just as a candle cannot be made from ice, a just king cannot be made from a lover, and a true lover cannot be made from a king. Through this image, the poet shows that a person must choose only one of two paths, and that he cannot choose both of them. Because state affairs do

not always go according to the heart. Sometimes, in order to be a just king, one has to go against the heart. Love sometimes prevents one from making just decisions for everyone. The path of love and love is not the same as the path of the kingdom. The poet, with his skill, uniquely describes this situation. Using images in different meanings, the poet further increases, renews, and adds additional meaning by placing them in parallel and opposite directions. Navoi expresses many meanings through a single candle and a piece of ice. Each of them does not repeat the other, but is different.

Navoi attaches special importance to the king and the qualities that are inherent in him and should be. In each of his poems, he expresses his thoughts to varying degrees on what a just king should be like and what qualities he should not have. In the poem “Saddi Iskandari”, in which the poet tries to create his ideal king, special attention is paid to these aspects. The poet reflects on what a just king should be like and what qualities he possesses through various images, metaphors, symbols and similes. According to the poet's thoughts, it is important for a king to have foresight. To describe its importance, the poet uses the images of a candle and a shard of ice:

Erur naxldek sham'u muz shushasi,

Munung o't, aning suvdurur xo'shasi. [5.175]

The candle and the ice glass resemble each other like a young sprout: while one has fire at its tip, the other has water. Alisher Navoiy beautifully depicts both their similarity and their difference. Although the candle and the ice glass appear alike, one is crowned with fire and the other with water. This imagery points to the discernment that rulers must possess. It emphasizes that one should not draw conclusions based solely on outward appearance, but rather act according to each individual's character and essence. Things that look alike are not necessarily identical; they differ from one another in their inner nature. The poet suggests that rulers should not make decisions based only on what they see, but should instead consider the deeper meaning and essence of what lies before them. They must be able to perceive differences within apparent similarities and govern with justice. At times, such resemblances can only be distinguished through insight and wisdom, and the poet highlights the importance of this quality – especially for rulers – through this vivid imagery.

In Alisher Navoiy's epics, various ideas about love are expressed. In “Saddi Iskandariy,” there are also verses devoted to love and the state of being a lover. When discussing love, it is important to consider the views of Professor I. Hakkulov: “In the worldview of Sufis, the

reason for the existence of all things in the universe and the wisdom behind it is Ishk. Indeed, the existence of the Truth (Haq) is nothing but this Love. Without the Truth, there would be no Ishk. Ishk is the secret of God. The manifestation (tajalli) is the symbol of Ishk.” That is why the ashik, who is consumed by the fire of ishk, loses his will. He becomes a prisoner of this ishk and acts like a madman. The following verse describes the state of the ashik and uses the images of an ice cube, a candle, a propeller, a madman, and a bird to express it.

Yel osebidin xalq yuz bog'labon,

Nafasning tafi shusha muz bog'labon.

Urub qush o'zin o'tqa devonadek,

Va yo sham'i so'zong'a parvonadek. [5.201]

Describing a person driven mad by ishk, he likens him to a bird that throws itself into the fire like a madman, a moth into a burning candle like a moth. When a ashik is driven mad by love, he does not hear anyone else, does not feel anything. A true lover enters the burning fire, hurts himself, sacrifices his life, but does not give up on ishk. The couplet shows the relationship between a candle and a moth as an allegory. The moth chooses to burn in the flame of the candle, circles around it until it turns to ashes, yearning for it. A mad ashik also seeks his soulmate and is afraid to reveal his secret. The poet likens the state of a mad ashik to a moth.

Navoi uses the images of a candle and a shard of ice not only in his epics but also in his divan. Although he did not actively use them, they create a beautiful metaphor in the following verse:

Tuz shabiston ichra suhbatkim, ishorat mayg'adur

Sham'i kofuriki, osti shusha muzlar birla day. [1.446]

The conversation in the Shabistan is a reference to the salt, the wine. The fragrant white candle is also the same as them among the ice cubes. That is, the conversation, the meeting in the dark is brought as a reference to the wine, and as evidence of his idea, he cites the fact that the white candle is not distinguished among the ice cubes. The white candle and the ice cube are very similar to each other from the outside. Using this similarity, the poet indicates that talking in the dark and drinking wine are the same. Through this, the poet describes what a conversation in the dark is like, how useless it is, how a candle is needed to illuminate the meeting, and only with a candle can this assembly fully fulfill its task.

CONCLUSION

In conclusion, when the images of a candle and a glass of ice are used together, not only beautiful and unique metaphors are created, but also a new theme and content is expressed. With his mastery of artistic

words, the poet renews the meanings of the images, creating a basis for seeing them from a different perspective. The images of a candle and a glass of ice play an important role in beautifully depicting the importance of loyalty as a beloved virtue, the fact that people are not the same as they seem, their differences in behavior and character, the impossibility of kingship and love being together, the importance of foresight for kings, the state of ishk in love, and the similarity of talking in the dark to drinking wine. Although these images are rarely used together in oriental classical literature, especially in mystical literature, they have a certain place.

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