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FIGURATIVE FEATURES OF THE IMAGES OF THE PLANETS IN THE "KHAMSA" OF ALISHER NAVOI

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ABSTRACT

Alisher Navoi Traditional ceremonies in each of the "Khamsa" epics are given against the background of seven planets. Why exactly seven planets? Because this number is the most famous of the magical numbers, especially in the East, it is highly revered. While giving information about the origin of this number and its connection with the planets, S. Hasanov explains in connection with the religious beliefs of the Sumerians who lived south of Babylon. In the literature, the interpretation of the Sumerians as the ancestors of the peoples of Central Asia is common. In the "Gilgamesh" epic, which is considered to be an example of the creativity of this people, the harmony of seven as a sacred number is considered as one of the important images.

KEYWORDS

Images of The Planets, background of seven planets.

INTRODUCTION

Alisher Navoi Traditional ceremonies in each of the "Khamsa" epics are given against the background of seven planets. Why exactly seven planets? Because this number is the most famous of the magical numbers, especially in the East, it is highly revered. While giving

information about the origin of this number and its connection with the planets, S. Hasanov explains in connection with the religious beliefs of the Sumerians who lived south of Babylon. In the literature, the interpretation of the Sumerians as the ancestors of the

peoples of Central Asia is common. In the "Gilgamesh" epic, which is considered to be an example of the creativity of this people, the harmony of seven as a sacred number is considered as one of the important images.

Under the influence of the monotheistic idea of Islam - Tawheed, the harmony of the seven in the matter of the balance of the world in the imaginations of the Muslim East has reduced the religious-theological importance. The heroes, assimilated through Babylonian religious views and culture, were no longer interpreted as gods, but simply as planets orbiting the Earth. However, this harmony was so absorbed in the minds of peoples that it did not completely leave people's thinking and consumption. As a result, the view that the seven planets influence the seven days of the week, the seven climates, and the minds of people, patronize them, are auspicious or inauspicious, etc., were also preserved in Eastern Muslim astrology.

Observing Navoi's work, we see the development of these images over several thousand years, imbued with Islamic views, and at the same time, new aspects are discovered by the genius of the poet. Here is a hint. Literary scholar H. Eshonkulov, while thinking about the images of the planets in his monograph "Samovot - ishq mazhari", "The seven planets and twelve constellations that we have seen in the example of the spiritual creative heritage of Alisher Navoi and other artists are heavenly symbols that are widely used in

classical poetry, they are the first, in its own sense (heavenly bodies), and secondly, love serves as an active allegory to express the complex mental processes involved in falling in love. comments that. However, in the examples that we have considered, not only love, but also expressing many aspects of meaning, it shows Navoi's genius talent and deep observation. In particular, in this article we will consider our fic on the example of the planet Venus and Mirrih (Bahrom - Mars).

Venus is a *sadi asghar* (a minor planet that gives character) in Navoi's writings. In the rites, he is depicted as the owner of the third heaven and Friday, the ruler of heaven, a musician, and the patron of entertainers. In Navoi's lyrics, Zuhra is described as the ear of the moon, and she is one of those who buys her face like the moon.

In "Hayrat ul-Abror" the image of Zuhra is referred to three times. In particular, in the second prayer of the epic, the *merajнома*, that is, in the fifth verse, Navoi again addresses Zuhra with high dramatic pathos:

Зухра тараб барбатини соз этиб,

Замзамаи таҳният оғоз этиб.

Zuhra tuned the instrument of joy and happiness, played the melody of greeting and congratulation.

The fact that such a large difference in the epic changes depending on the author's artistic intention is mentioned in the description of the previous planets.

This image is referred to four times in the epic "Farhad and Shirin", two times in "Layli and Majnun", and nine times in "Sabai Sayyor". In addition, in this epic, Navoi compares Dilorom to Venus. She proves it by being a musician, a beautiful girl and Bahram's lover. It is said in the "Saddi Iskandari" miraj: "The Messenger of Allah hastily reached the third star during the miraj." Falak paid attention to Zuhra because of such a career. Zuhra hastily cleared the way and hid the word in her tent. In this place, the hidden position of the song is used again, but its hiding in the tent increases the impact of the content and darkens the image.

In "Saddi Iskandari" Navoi also refers to Zuhra twice, including the merojnama and describing the beauty of Lu'bati Chin.

Navoi calls Zuhra by her name only. Knowing that the doomsday is near, he breaks the tambourine and its dust, tunes his trumpet to the melody of navah-crying, and fills the sky. When the Messenger of Allah sees that he has taken a step, he adjusts his music and starts singing a song of joy. He plays music or destroys his music by remaining silent like a mutrib. He hides his dust in his tent. As we have seen, while the stable figurative properties of the image are preserved, its figurative properties are strengthened. That is, the

symbolism of Zuhra as a beautiful girl, dust-making musician, described by Islamic astrology, is clarified in her behavior and attitude towards the Prophet of Islam, at the same time, a perfect human being.

Mirrih (Bahram) is reflected in Navoi's works as a nahsi akbar (a big planet that brings indolence) under the influence of general imagination. In rituals, he is represented as the patron of the fifth heaven and Wednesday.

In "Hayrat ul-Abror" the image of Bahram is referred to six times, four times it expresses the meaning of the celestial body and twice the meaning of King Bahram. For example, it is said in the prayer that "Bahrom sharpened his knife for his own execution and began to make a "daryg" for himself every moment." So, when Allah's anger came, Bahram chose to kill himself because he was afraid. In the fifth na't, i.e. the ceremony, a completely different scene is described as we have seen above. Bahram became one-faced in her love. The blade of honor served as a mirror to his face. In the 19th chapter of "Hayrat ul-Abror", Navai describes Bahram as a bloodsucker and a murderer. These images are a three-way look at the same image.

In "Farhad and Shirin", the word Bahrom is used 38 times, and in three of them it is mentioned about the sky Bahrom. For example, in the legend of the epic, it is described that the nature of Bahram changed, that is, when Rasulullah moved his vulture to Bahram, Bahram,

which was called nahsi asghar, that is, a big planet that brings misfortune, turned into a planet that brings great happiness - a shooting star.

In "Layli and Majnun" the character of Bahram is referred to three times - in the chant, in the hymn of Husayn Boykara, and in the last meeting of the lovers. In Marajnoma, Bahram's respect for Rasulullah is described in a single verse. In "Saba'i Sayyor" the image of Bahram is referred to 130 times, and most of them mention the main character of the saga. In the Dostan Merajnoma, it is described that the planet Bahram sheathed his sword as soon as he saw the Messenger of God and laid eyes on his kingdom.

In "Saddi Iskandari" the image of Bahram is referred to in 46 places, and it is used in three senses. Sassanid Bahromlar, a historical figure, the hero of the epic Bahrom Gor and Samo Bahrom.

Navoi Bahram calls the planet Mirrih with the names of the fifth owner of the sky and Bahram. Bahram, knowing that the doomsday was near, chose to kill himself out of fear and repented every moment, he says in the prayer. When he saw the Prophet, his blade became a mirror of honor on his face, he hid his sword and kissed the rump of his horse. He describes that because of the grace of Rasulullah's step, the character of nahsi akbar changed, he became sadi akbar and he gave up the work of shedding blood. These situations are Navoi's view and interpretation of the thousand-

year figurative features of the image. We observe this phenomenon in the description of all other planets.

In short, Navoi creatively reworked the image of the seven planets, which were actively used in Persian and Turkish literature as figurative images before him. He described these images in the "Khamsa" itself, highlighting several aspects of meaning. It seems possible to evaluate his ability to innovate within the framework of tradition as a result of his genius talent, original figurative thinking and excellent astronomical knowledge he received at the Ulugbek school.

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