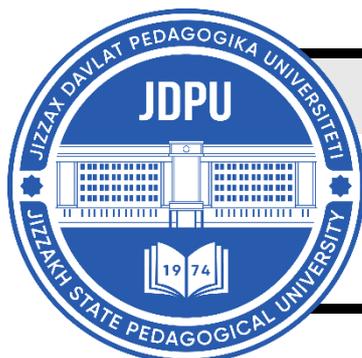


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METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –  
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**THE SYMBOLIC CHARACTERISTICS OF THE IMAGES OF  
ADVERSARY AND LEADER IN ALISHER NAVOI'S WORK****Zukhra Mamadaliyeva***Associate Professor, Candidate of Philological Sciences**Jizzakh State Pedagogical University**Jizzakh, Uzbekistan***ABOUT ARTICLE**

**Key words:** symbolic characteristics, image, same language, legends, general symbols, ancient legends, travelling images, plots.

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**Abstract:** This article explains the concept of symbol, talks about symbolic images. Alisher Navoi discusses the specific characteristics of symbolic images in "Khamsa", in particular, Muqbil and Mubdir. The gradual development of the image in folklore and classical literature is analyzed. Navoi's work, especially its variants in "Khamsa" and "Lison ut-Tayr" and their uniqueness are studied.

**INTRODUCTION**

In Uzbek and world classic literature, the concept of symbolism is an important factor in the analysis of a classic text, and it is also noteworthy as its component, an element connecting form and idea. In general, symbol-symbolism is important not only in literature, but also as an integral part of the general culture of a particular nation and people.

Although the concept of symbol is closely related to such categories as artistic image, allegory, and artistic trope, it differs from them in its comprehensive meaning; German philosopher I. Kant says that a symbol is an intuitive way of creating ideas in art, which is usually symbolic. A.F.Losev defined the symbol as "the substational similarity of an idea and a thing". "Each sign contains an image, because it implies the presence of a certain meaning, which is inseparably united with the image, but not identical with it. Image and meaning are two elements of a symbol that cannot be imagined without each other. Therefore, symbols as symbols (not as things) exist only within the framework of interpretations.

Psychologist Sigmund Freud describes symbol and symbolism as a phenomenon that first appeared in the human psyche, or rather, in the layers of the subconscious, manifested in dreams, and

then transferred to literature, which is its reflection: "...unconsciousness in the analysis of dreams relies on certain symbolism, especially under the influence of sexual complexes. Part of this symbolism has a typical appearance, which is individual - different for each person, and part is the same for everyone, and in our eyes it corresponds to the symbolism used in our myths and fairy tales. These poetic works of peoples can be understood with the help of dreams. Fromm, a follower of Freud, develops this idea: "As different people dream differently, myths are created differently. Nevertheless, they have one thing in common - they are created in a symbolic language.

The legends created by the Babylonians, the Huns, the Egyptians, the Jews, and the Greeks were created in exactly the same language as the legends of the Ashantis and the Turks. Fromm divides symbols into three groups, which he calls conditional, accidental and general symbols. At this point, it is appropriate to analyze the similarity of the ancient legends, traveling images and plots with the help of such views.

The famous scientist Aziziddin Nasafi in his "Book of the Perfect Man" proves that the phenomenon of symbolic thinking is also widely used in the science of philosophy: "As some tax collectors say, we study the trade of the saikalians. We make the mirror of the soul pure and clean by polishing it with mujohad egovi and zikr oil. After the mirror of the heart is pure and clean, whatever knowledge there is in the world of unseen and witness, its reflection shines in our heart. In this place, symbolic thinking serves not only to explain the philosopher's thoughts easily and easily, but also to convey them emotionally.

The information about the symbol in the "Commentary of Sufism Istilahlar" is also purely mystical: "A SYMBOL is a hidden meaning that is hidden in the essence of the appearance of a word and cannot be understood by anyone other than the ahl al-dil."

So, it is said that in the literary dictionaries, the symbol served to concretize and explain the complex and abstract reality or phenomenon, while in the mystical dictionaries, on the contrary, it was a tool for wrapping, hiding, secreting, in short, turning the simple into the complex. Perhaps the Sufis' idea of keeping a secret was the reason for such symbolic speech.

The symbol was used in visual and practical art, in folk rituals and traditions, as family and dynastic symbols of the state and nation, nobles. Based on this point of view, in this dissertation, we apply the symbol and metaphor as a literary term and only in relation to images. For example, the love story "Layli and Majnun" is a work dedicated to the tragic love between two young people. But creators of Sufism, such as Fariduddin Attar and Jalaluddin Rumi, using their artistic intentions, assigned the meaning of divine love to this story. For this, they gave figurativeness to the images. That is, they interpreted Layli as the epitome of theology, the symbol of the beauty and perfection of the Creator, and Majnun as a person in love with God. There are many such works in our classical literature, and they are distinguished from purely allegorical works by the fact that they are accepted

equally in both external and internal sense. For example, it is a silly work for those who do not understand the meaning of "Lison ut-Tair". That is, as it is described, the birds set out in search of their king. After crossing seven valleys, suffering many hardships and suffering, they finally reach it. If they go and look... Simurg', the king of birds - are they themselves suckers?! For a person who does not understand the meaning of the work, this is exactly illogical. In order to understand the logic behind this "illogicality", it is necessary to know the symbols in the work, not only the symbols, but also the symbolic or metaphorical meanings hidden in the plot, composition, stories within the work.

In the above-mentioned "Layli and Majnun" story, the symbolism is reflected in a different way. That is, if the reader knows that Layli is a theology, light upon light, he will understand both meanings of the story, but even if the subtext is not understood, the reader will not be completely indifferent: he looks for pure beauty and love in Layli's sufferings or Majnun's tragedy, rejoices with the heroes, sheds tears, in short, it will not be affected.

Knowing the meaning of such works is the work of the lovers of special literature, it is a certain experience, like biting a grain and eating the kernel, a labor-intensive and ultimately a pleasurable activity. For this, it is necessary to know the symbolic or figurative nature of the images in it.

The images of Muqbil and Mudbir are among the traveling images that are very important in Navoi's work and gradually improved.

Prof. S. Hasanov, who spoke about the history and origin of these images, expressed the following opinion in his pamphlet "Navoi's Seven Gifts" dedicated to "Sabai Sayor": we can clearly see that it has taken place," he says. The fact that good and bad are companions side by side, but because of the intentions of the hearts of these companions, one of them is happy and the other is miserable is the main plot line in many folk tales. Even earlier than folk tales, the roots of these images go back to mythology. That is, in Zoroastrian mythology, Hormuz, the creator of goodness, is twinned with Ahriman, the symbol of evil.

The word Mudbir means backward, unhappy, and is used in this sense in Navoi's lyrics. There is a stanza in "Garaib us-sigar" that reads:

*We found Navoi in Mudbire, he is in good health.*

*My beauty, ul ne nav'u ne yanglig' is the fame of the world.*

That is: *we saw Navoi in the path of love, separated from his health and not working, now see how he is, how famous he is in the world!*

We meet this character for the first time in "Hayrat ul-Abrar". In the thirteenth article of the epic, which starts with "I have the same interests as Sahab," Navoi talks about Allah's cabbage and says that it is up to him to make Mudbir happy as well:

*If a person is wise, if he is happy,*

*What is his choice in this order?*

That is, if a poor person whose work is backward is happy, this is also the work of Allah. In such a case, he does not have any free will!

In Nizami's epic "Haft Paykar" in Panj Ganj, the sixth tells the story of the beautiful "Khair wa Sharr" (good and bad) in the sandal-colored palace. The motif of the story and the image of Sharr in it are close to Mudbir. By itself, the character of Hayr is close to Muqbil, so it can be assumed that this story influenced Navoi.

In the story added as an appendix to the seventh article of "Hayrat ul-Abror" entitled "Kanaat babidakim...", Navoi talks about two satisfied and dissatisfied companions traveling from Persia to China. They come across a stone on the way. These words were written on it:

*"Whoever burns firewood,  
He turns the stone back to his face.  
And then there is a legend,  
Who is this navahohi aro ekhvae.  
There's a bunch of turfa under it,  
everyone sees Olgay, it's a pain."*

The unsatisfied began to dig under the rock, while the satisfied patient persevered and continued on his way. As a result, he became king of the city. Unsatisfied, if he digs up the stone and overturns it, it is written under it: "Khom tama' dahrda ranjur erur." Although the great poet did not name them, their character and actions remind of Muqbil and Mudbir, and it is clear that they were influenced by folk tales.

Muqbil and Mudbir are mentioned in the story told to Bahram by the tourist from the sixth climate in the sandal castle in the epic "Saba'i Sayyor". These two passengers set off from Bakutar towards Khovar. Introducing them to the reader, Navoi also describes their character:

*Muqbil odadai humayun horoscope  
Good luck getting it acceptable.  
If the manager is sorry,  
Ulturub hundred gardi office.*

Muqbil was a man who deserved freedom and happiness. He gave it to the lucky people. Mudbir's face was full of bad luck wherever he went.

They came across a destination. At this place, Muqbil was baptized and saw wonderful things. Mudbir could not get into the water. Unlucky and evil gave a warning here.

In the story, it is described that Mudbir is impatient for difficulties, unfaithful to his friends, unfaithful and a liar, and in the end, these characteristics will become a disaster for himself - he will burst his stomach and die due to a false oath (perhaps this is the root of the expressions "you're good

at it" and "it's good if you're good at it" among our people) go horseshoes). Muqbil, on the other hand, is pious, patient, and righteous, so he is admired by the king and becomes his son-in-law and heir. The important thing is that the one who saw in the spring and burned with love will achieve the vision of the beautiful princess, that is, his intention.

In the 35th chapter of the epic "Lison ut-Tair", i.e., in the story given as proof of Hudhud's answer to Tazarv, Navoi refers to these heroes again. Hudhud introduced them to the birds (Navai to his reader):

*- They fell down a road between two friends,  
One was without a road, the other had a millet.*

That is, he says that one found his way, and the other lost his way.

It is possible to know what the characters of the story are like in this stanza.

So, these two companions will set out together again. In general, in all stories with the participation of these two characters used in Navoi's work, the story takes place on the road and on a journey. This situation is also used as a proof of the wise saying among our people that "the nature of a person is known on a journey".

*Muqbil used to say, oh my God,*

*I am fully aware of religion.*

*A word to Mudbirga,*

*I think it's an idol's word to an infidel.*

That is: Muqbil used to talk about those who are close to Allah, he spoke about those who are enlightened and perfect in religion, and Mudbir used his name to talk about those who were defective, and this situation was like a disbeliever praising an idol.

Along the way, their actions clarify who they are and what fate they deserve. These two companions, who did not know each other even during the trip, separated in the first city they met.

Muqbil goes to the house of faqr, that is, the dargah of the dervishes. The king visits him and pays him respect.

Mudbir again goes to the "bayt ul-lataf" (house of prostitution) which bears his name. There he drinks may and kills a man. As a result, he himself is executed as a punishment:

*The highest status is given to self-esteem,*

*Khudnamo found this news revenge.*

In conclusion, Navoi calls Muqbil khudshikan, that is, he has overcome his own identity, and Mudbir is selfish. In this story, a new feature of both characters is revealed.

In the sixth chapter of "Mahbub ul-Qulub" called "Remembering modesty and manners", Navoi again refers to these two heroes. "Union is two companions: one heedless and one aware." *Heedless anger is a shame in your face, but heedless humility and manners are precious. One's name is Mudbiri*

*Jahongard and one's horse is Muqbil*". In this short story, Mudbir and Muqbil are depicted as two companions, passengers. They saw a man leading people in a wilderness. Mudbir was arrogant and did not look at him. Muqbil bowed and saluted. And suddenly he saw a jewel lying on the ground. Because the gem was brought by its owner, it came to the attention of the king and received a large donation. As a result of his arrogance, Mudbir became more and more lazy in the bathroom.

Muqbil and Mudbir are also used in Navoi's lyrics as traveling characters. In "Badoe' ul-wasat" we read:

*If I die in slavery, I want freedom*

*Who, this tamgadur badge Mudbiru Muqbil aro.*

That is, I don't want freedom even if I die with your slavery, says Navoi from the language of the lyrical hero to his lover.

In conclusion, the detailed images of Muqbil and Mudbir also took a strange path of development to Navoi's work. In other words, Navoi, who addressed them with one word in "Hayrat ul-Abror", brings them to the level of independent story heroes in "Sabai Sayyor". It gives a perfect account of their growth and development and the reasons for it. The reason for this is that Muqbil is patient, pious, and truthful, and Mudbir, on the contrary, is impatient, faithless, and deceitful.

A relatively minor story in "Lison ut-Tair" describes their decay and destruction due to their domestic morality. In the small story in "Mahbub ul-Qulub" he shows the reasons for their humility and arrogance. So, in all three stories, different aspects of the image are shown.

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