

ARTISTIC INTERPRETATION OF THE THEME OF LUST

(Based on the works by Alisher Navoi)

MakhsuMOV Maqsud

Doctoral student of Shakhrisabz State Pedagogical Institute

E-mail: maqsudmaxsumov7@gmail.com

Abstract: This article is devoted to the artistic interpretation of the topic “lust” in Alisher Navoi’s divans. In his poems, lust is described as a barrier to man’s worldly desires and the path to spiritual purification. The article analyzes the poet’s expression of lust through symbolic images such as silent, violent and humiliating force. Conflicts between lust and love, repentance and humility are highlighted and their impact on the human psyche is examined. On the basis of the ghazals of Navoi, the ways to control lust and achieve spiritual elevation are discussed. The article serves to reveal the literary and spiritual significance of Navoi’s poetry.

Keywords: Alisher Navoi, “Gharoyib us-sigar”, “Navodirun nihoya”, “Hayratul abror”, lust, mysticism, love, repentance, humility, spiritual purification...

The genesis of the “lust” theme goes back to the Quran and hadith. In these sources, the topic is covered in extremely detailed. The subject has also been somewhat explored in the works of world scholars. In particular, in Najmiddin Komilov’s “Mysticism” [6], Muslihiddin Muhiddinov’s “Perfect human as an ideal of literature” [8], Ibrahim Haqqulov’s “Return to Navoi” [10,11], in addition, this topic has been studied in the research of many of our scholars, such as A. Muhammadiyev [6], Ibotova Madina [5], and Rajabova Marifat. After all, in the work of the great thinker, scientific and educational views on the soul and its upbringing were refined. For this reason, we agreed to start this article with an analysis of the well-established sources about how Navoi treated his ego.

Alisher Navoi is a great figure of Uzbek literature and culture, a poet, thinker and statesman who left an indelible mark on history. One of the most important qualities in his personality is humility. Navoi was famous not only for his unique creativity, but also for his attitude to people, dedication in public affairs and low behavior even when he had high positions. His feat is vividly described in historical sources, in particular in Mirkhand’s “Ravzat-us-safo”. The modesty of Navoi was a symbol of victory over lust, the constant desire to improve oneself and the preservation of humanity in any situation. This trait made him an instructive figure not only for his time, but also for later generations.

Alisher Navoi is recognized in Uzbek classical literature as a sage who left an incomparable legacy in terms of artistic representation of the lust and its spiritual

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-5, ISSUE-9

levels. His works, in particular his poetic divans and his “Khamasa”, expressed the role of the lust in the human psyche, its influence in internal struggles and its obstacles to spiritual elevation, often through complex symbolic images.

The pedantry of Navoi makes him a worthy candidate in the artistic portrayal of various stages of lust – arrogance, pride and humility. In his works, the place of lust in human destiny is revealed philosophically and aesthetically in such a skill that it is indisputable that it is a real experience derived from his own spiritual journey. In this context, Navoi’s right to artistic representation of the lust and its ranks is determined by his literary talent as well as his devotion to his moral and spiritual principles. He saw lust not only as a negative force, but as the main test in a person's struggle with himself. This enriched the images of lust of his works with deep psychological and philosophical content.

The historian Mirkhand writes in “Ravzat-us-safo”, that Alisher Navoi was given the role of sealer: "the King’s reach from the unequal absence of Alisher in charity, elegance and heart was in him all the time, and he bestowed on him the dignity of glory, ministry and emir. In short, the King first placed the great seal in the hands of Alisher, and the Emir spent some time in the position of sealer and also transferred the servitude from the upper Sky” [10. P.66].

In the divan “Navodirush shabob” by Alisher Navoi, Mirkhand wrote, there is the following passage written in 1476 based on the events surrounding Navoi’s position as sealer. Navoi writes in the title of this passage:

Chun manga lutf etti shah devonda muhr,
Bu edi eldin quyi muhr urmog‘im.
Kim, g‘ururi nafsi sarkash man‘ig‘a,
Barchadin bo‘lg‘ay quyi o‘lturmog‘im.
Chun shikasti nafs hosil bo‘lmadi,
Mundin o‘ldi muhrni sindurmog‘im [3. P.362].

The historical background from Mirkhand’s “Ravzat-us-safo” and its analysis provide an important context in the understanding of Alisher Navoi’s work. Now we will comment on the above poem on the basis of this historical and spiritual information:

Historical and spiritual analysis of the poem: “Chun manga lutf etti shah devonda muhr,” according to Mirkhand, Husayn Boyqaro gave Alisher Navoi the position of sealer as a “favor”. In this line, the poet professes the favor of the King. "Seal" here is not only a symbol of a practical career, but also a sign of high responsibility and trust. Navoi’s acceptance of this position marks the beginning of his career in the civil service.

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-5, ISSUE-9

Bu edi eldin quyi muhr urmog'im – As Mirkhand noted, Navoi pressed the seal to the lowest position of the badge. This act is recorded in history as a manifestation of his humility and “broken ego”. Through the expression “eldin quyi” on the poem, the poet expresses that he sees himself below the people, that is, that he wants to maintain his humility despite his position.

Kim, g'ururi nafsi sarkash man'ig'a – in this line, Navoi refers to his inner struggle. Mirkhand's interpretation is that Navoi pressed the seal down because his “ego is broken” (“nafsi siniq”), but here the poet also artistically reflected the difficulty of resisting “cynical pride” (“sarkash g'urur”) in his struggle with his soul. The idea of “overcoming the ego” in the line is clearly visible: the ego constantly drives a person to pride, but Navoi tries to suppress it.

Barchadin bo'lg'ay quyi o'lturmog'im – The modesty and humility of Navoi is reiterated in this line. Referring to Mirkhand's incident “xosu avomni hayron qilgan”, the poet states that he sees himself “below all”. This suggests that he paid attention to inner purity rather than external rank.

Chun shikasti nafs hosil bo'lmadi – here, Navoi criticizes himself. Although Mirkhand describes Navoi as “nafsi siniq” (“a broken lust”), the poet acknowledges his complete failure to overcome his lust from the status of humility. According to the definition of the upper stage of lust – “nafsul mutmainna”, described in the literature of mysticism, a person who has achieved this level will completely get rid of the riots of the lust. Navoi, on the other hand, does not want to consider himself worthy of this career yet. In other words, this situation is also a unique form of punishment for the ego, in our opinion.

Mundin o'ldi muhrni sindurmog'im – the line refers to the symbolic “breaking” of the seal. According to historical data, Navoi did not break the seal, but gave up his career. In the poem, it is expressed as an “imaginary break”. Unable to fully overcome his lust, he chooses to give up his career, and this will be his next step in his spiritual quest.

After a long period of time, the poet wants to leave this career and brings his goal to the King. The please was accepted. But Husayn Boyqara wants to appoint Navoi to an even higher rank — the office of the high emirate of Devon. Despite the poet's opposition, the work is carried out. When Husayn Boyqaro gave a badge to the hands of Navoi for "stamp in a certain hour", Mirkhand says that "when the soul is broken, the mark is placed in such a place that there is no room below it for a mark" [10. Page 68].

Analysis suggests that relying on the historical fact cited and the exaltation of the lust – nafsul mutmainna - this poem reflects the unique spiritual journey of Navoi. He is dissatisfied with the fact that although he has achieved a high rank in the

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-5, ISSUE-9

outside world (rank, career), he cannot completely win his struggle with lust in his inner world. While his pressing of the seal to its lowest position is a manifestation of humility, it is not enough for himself, as he aspired to the rank of “nafsi mutmainna”. The symbol of “breaking the seal” in the poem is interpreted as the strict decision of Navoi to renounce office and turn away from secular prestige and towards spiritual purity. This is an expression of his high human qualities — humility and the desire to constantly perfect himself. Mirkhand’s testimony and historical events further enrich the deep spiritual layers of this poem, showing Navoi not only as a poet, but as a thinker who struggled with himself.

Alisher Navoi is recognized in Uzbek classical literature as a sage who left an incomparable legacy in terms of artistic representation of the lust and its spiritual levels. His works, in particular his poetic divans and his “Khamsa”, expressed the role of the lust in the human psyche, its influence in internal struggles and its obstacles to spiritual elevation, often through complex symbolic images.

As seen in the above poem of Navoi, he took an extremely demanding approach to lust and saw overcoming it as one of the basic conditions of spiritual maturation. This is evidenced by his unique Sufism worldview and deep attention to the purification process of the human soul. Therefore, the fact that Navoi has the right to an artistic depiction of lust is justified by his own inner experience and thought-provoking sharpness. For this reason, human spiritual perfection and moral purification were considered one of the important themes in the work of Alisher Navoi. In his works, he gives a broad artistic interpretation of the concept of “lust”, as it depicts the struggle between the turpitude and the sublime of the human soul. Navoi reveals the ways to get rid of the soul by showing it as an internal enemy of a person through moral-volitional experiments.

In the doctrine of mysticism, lust is interpreted as a concept that expresses a person’s negative moods, sexual desires and bad desires. In Islamic philosophy, lust is divided into three levels:

Nafsul ammora – the lust that drives man to evil. This lust is a state of lust that promotes man to evil, to follow his desires, and to sins. Scientist N.Komilov writes about Ammora lust: “...the Sufis show lust as the beginning of all calamities, before the murids was the task of destroying this satanic lust (“nafsi ammora”). One who can overcome one’s own self may think of others’ grief [P. 6.112]. Navoi writes in “Hayratul abror”:

Gah yiqilib, gah qo‘pub ul har nafas,
Mast solib har sori qo‘l har nafas.
May qilibon behuda holin aning,
Qay qilib oluda saqolin aning...

Qay saqolin har necha nopok etib,
It yalamoq birla yana pok etib [4. P. 276].

"Gah yiqilib, gah qo'pub ul har nafas" – the poem artistically reflects the image of a drunkard in ammorā's lust. The mood of the lust (if it is not brought up) is always an incentive to evil. Lust constantly throws a person from one state to another, irritating him relentlessly. A person is sometimes sinful, sometimes trying to get out of it, but lust always keeps him back.

"Mast solib har sori qo'l har nafas" – drunkenness enslaves a person to sin and lust, constantly leading him astray.

"May qilibon behuda holin aning, Qay qilib oluda saqolin aning..." – the intoxicating drink leads a person to uselessness, humiliates his state and loses his honor. In this stanza, the laziness and filth of the soul is expressed through a powerful artistic image.

"Qay qilib" - vomiting, falling into a state of vomiting.

"Oluda" - dirty, dirt, feces.

That is, the soul is so low that it is not even ashamed to smear itself, get dirty. Here, the character of lust despising a person is described with strong artistry. This poetic passage shows how lust leads a person in offensive and dirty ways. When a person loses respect for himself, the soul drowns him, and he falls into innocence and inferiority. In short, Alisher Navoi describes lust as an unstable, dirty and vile force. He despises a person, leads him to inferiority, and desecrates his soul and psyche.

"Qay saqolin har necha nopok etib" – that is, vomiting makes his beard dirty.

"It yalamoq birla yana pok etib" – there is a hint of sarcasm and irony here: a dog that is itself dirty is pretending to clean it.

In this poetic part, the rapidity of the nafsul ammorā in man is shown in an extremely expressive way. Lust is so filthy and condescending that it also does not inflame the concept of "purity" – according to it, being a people from impurity also occurs behind impurity. This is the peak of stupidity and laziness.

Navoi shows here that the lust reduces a person to an offensive state in a comic-critical style. It so pollutes his heart and soul that in whatever way he tries to "clean up", he is only immersed in another dilemma.

Such a fierce artistic influence can often be found in the comic and critical verses of Navoi. He fights hatred with insults and irony, and makes a look at what he is originally.

Nafsul lavvoma – self-blaming lust for bad deeds. This level is one of the important stages in the evolution of human ego. At this level, a person begins to realize his actions, to reproach, criticize his own self, striving for high spirituality.

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-5, ISSUE-9

In other words, the fact that the lust begins to get rid of ammora is manifested at the stage of lavvoma. Hence, the next level of lust is “nafsul lavvoma” — “blaming lust”. In the Resurrection Surah of Qur'an, Allah said, “and by the reproachful lust.”, he swore. First of all, regarding the oaths of Allah of the universe presented in his Qur'an, it should be said that whatever God swears, this is valuable in his presence. So “blaming lust” is the same. Therefore, nafsul lavvoma is an important stage on the way to faith. In this case, a person cries out for his sins, criticizes himself and tries to return to the right path. Navoi said about this:

Bo‘lub nafsing‘a tobe’, band etarsen tushsa dushmanni,
Senga yo‘q nafsdek dushman, qila olsang ani qil band [2. P. 204].

From these lines it is seen that the real victory is the victory over the soul. Navoi believes that a person can overcome his external enemies, but the greatest struggle is a struggle with lust. A person can cope with every strong and cunning enemy. Yet submissive to his own self. In fact, the most inveterate enemy for a person is his ego. Navoi point out that if you overcome it, you first put a shackle on your own lust. Therefore, according to Navoi, the victory of a person over his own ego is greater than the defeat of a strong enemy. It is realized that the lavvoma stage of the soul is visible when, realizing its absurd deeds, it begins to defy the soul.

Alisher Navoi also expressed very deep spiritual thoughts about human ego, relying on Quranic logic. According to him, the greatest triumph of man is the victory against one's own self. Nafsul lavvoma is a period of purification, finding the right path to oneself and fighting with thought and will, and not with anger against lust.

Nafsul mutmainna – a full purgatory, a lust for God. This is the stage of reaching the highest levels of lust. According to Navoi, in order to reach this level, a person must destroy his lust, that is, get rid of his bad temptations. Lust destruction-a symbol of spiritual ascension:

Desang, bu yo‘lda o‘lay, nafsni burun o‘ltur,
Ki ishq shar‘ida go‘yo bu nav’ keldi qisos [2. P. 222].

Bu yo‘lda o‘lay – if you wish to perish in the way of the truth, kill the lust before the body dies. That is, a person must eliminate the bad temptations of his soul in order to achieve spiritual elevation and the status of true work. In this mysticism, “dying before dying” is called “fano filloh”. Its meaning is to abandon the desires of the lust, spiritual purification and closer to Allah.

Nafsul mutmainna – this is a state of lust peace and surrender to Allah. When a person gets rid of his desires, he achieves peace of mind. The next stages are rozia and marzia, which means that a person fully agrees to the will of Allah and reaches

his love. Overcoming lust in the mystical views of Navoi is the main criterion necessary for spiritual elevation.

Alisher Navoi also interprets lust on the basis of this classification as the main factor that hinders human spiritual maturation. His characters are often depicted in the process of dealing with lust. Navoi's concepts about the soul are inextricably linked not only with the theoretical framework, but also with his personal life and spiritual quest. In his poems, such as the one analyzed above, he shows a critical attitude towards himself, describing his lust as "cynical" and "uninhibited". This proves that he is a person who not only learned the process of transition from low levels of lust (nafsul ammora) to high levels (nafsul mutmainna), but also tested himself in practice.

Three levels of lust – nafsul ammora, nafsul lavvoma, and nafsul mutmainna – were considered from the perspective of Uzbek classical literature and mysticism, based on the verses from Navoi's "Hayratul abror" and "Khazoyinul maoniy". The negative and positive aspects of lust in the human psyche, its evolution and role in spiritual ascension were revealed on the example of the artistic images of Navoi. This suggests that Navoi was a thinker who deeply interpreted the concept of lust not only in a philosophical framework, but also in a practical and aesthetic way. According to the scientific conclusion of the article, Navoi describes the level of lust "nafsul ammora" as a force leading a person to inferiority and desolation in a critical and comic style, which is evident in bibulous image in "Hayratul abror". And in the "Nafsul lavvoma" stage, the poet sees this level as an important step on the path to faith, emphasizing that a person reproaches himself and strives for spiritual purification.

Finally, the level of "nafsul mutmainna" is interpreted in the works of Navoi as getting rid of the evil temptations of the lust and achieving spiritual peace through submission to Allah. This rank is inextricably linked with the idea of "fano filloh" and is seen as the highest spiritual status of man.

The exactingness of Navoi makes him a worthy candidate in the artistic portrayal of various stages of lust – arrogance, pride and humility. In his works, the place of lust in human destiny is revealed philosophically and aesthetically in such a skill that it is indisputable that it is a real experience derived from his own spiritual journey. In this context, Navoi's right to artistic representation of the lust and its ranks is determined by his literary talent as well as his devotion to his moral and spiritual principles. He saw lust not only as a negative force, but as the main test in a person's struggle with himself. This enriched the exuberant imagery of his works with deep psychological and philosophical content.

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-5, ISSUE-9

“Navodirun nihoya” written by Alisher Navoi is also an important monument of Uzbek literature, in which various aspects of the inner world, spiritual world of man, including the theme of “lust”, occupy an important place. Lust, that is, a person’s own desires, passions and internal conflicts, are widely covered in Navoi poetry from the point of view of mysticism. This article analyzes the theme of “lust” based on the above-mentioned poems by Navoi and examines its interpretation in the poems. For example, in the following poetic verse, Navoi describes lust as a force that humiliates man and leads him away from prayer and the right path:

Nafsing halokin istau topsang ani halok,
Zinhor motam ahli kibi qilmag‘il jaza’ [3. P. 181].

In this verse, lust is described as a “tyrant” and a “impious”, which appears as a source of harm to the human mind and soul. Navoi here calls for spiritual purity by destroying the lust, that is, bringing it under control. In mysticism, lust is understood as overcoming “nafsi ammora” (the lust that command evil) and maturing into “nafsi mutmainna” (the calmed lust). Navoi perfectly expresses this idea in his poems.

In Navoi poetry, the conflict between lust and love (divine love) is one of the important themes. In one ghazal, the poet emphasizes the need to cleanse love from lust:

Ishq agar bo‘lsa havoyi nafsdin pok, ey ko‘ngul,
Yo‘q tafovut dilbaring gar beka bo‘lsun, gar mirak [3. P. 209].

In this verse, Navoi reveals the true meaning of love: if love is pure from desires of lust, it rises as divine love, then the material or social status of the inamorata (mistress) becomes irrelevant. Lust is described here as a contributing factor to the purity of love. According to Navoi, love is the path to spiritual elevation, and lust is the worldly passions that hinder it.

Navoi describes lust as a force that harms the human psyche, focusing on its consequences. In one ghazal in “Navodirun nihoya”, the poet states that lust despises man and asks him to make him a saint with humility:

Nafs xor etmish Navoiyni, aziz et faqr birla,
Ey jalolu rahmatingdin gar zalilu gar muazzaz [3. P. 125].

In this verse, the soul is shown as a force that pulls down the spiritual world of man. Navoi here raises the humility as an important weapon in the fight against lust. In mysticism, humility means giving up worldly desires and giving in to Allah. Navoi promotes the choice of the path of humility to get rid of the humiliating influence of lust.

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-5, ISSUE-9

Lust and repentance. Another important theme associated with lust in Navoi poetry is repentance (return from sins). In the following verse, the poet describes breaking repentance due to lust and experiencing mental suffering as a result:

Tavba sindurdum, o‘zumni g‘ussadin o‘lturmadim.

Ey Navoiy, istasang tinmoq, ishing tangriga sol [3. P. 260-261].

In these verses, Navoi indicates that lust is the force that drives man away from repentance. The poet laments his inability to repent, and attributes this to the power of lust. But he points out that in the end it is possible to exalt one's self by placing trust in God and asking him for success.

Symbolic image of the lust. Navoi expresses lust through various symbolic images. For example, in the following poem, the lust is described as a purple and playful child:

Ul sho‘x ko‘ngul lavhin etib tiyra nafasdin,

Bir tifldur, alqissaki ko‘zgu bila o‘ynar [3. P. 114].

Here, lust is seen as a boy who plays with a mirror, who is charming and deceives. This image expresses the tendency of the lust to show itself, deceiving a person and distancing him from reality. Through this symbolic image, Navoi reveals the playful and risky nature of the lust.

Conclusion.

In the divan “Navodirun nihoya ” by Alisher Navoi, the subject of “lust” is widely and deeply illuminated from the point of view of mysticism. Lust is described as the greatest obstacle to man’s worldly desires, passions, and spiritual purification. Navoi offers mystical paths such as humility, love and repentance against the harmful effects of lust. In his poems, lust is embodied as various symbolic images – silent, tyrant, humiliating force. The poet inspires a person to achieve spiritual elevation by fighting his own ego and bringing it under control. Navoi’s verses on this topic are important not only as literary, but also as spiritual and moral guidance.

Navoi’s insistence on his own ego is evident in his spiritual quest, expressed through his characters in “Khamsa” or in his independent ghazals. Therefore, his truthfulness and superiority in the artistic portrayal of lust is fully consistent with his sincere efforts in his own pursuit of spiritual perfection. Consequently, it can be concluded that Navoi is not only entitled to describe the place of lust in a person’s life, but also a master of skill in this area.

REFERENCES:

1. Alisher Navoi. Khazoyinul maoni. Complete works. twenty-Vol., Second volume (Navodir un-nihoya). – Tashkent: Fan, 1987. – 594 p.

2. Alisher Navoi. Complete works. twenty-Vol., Third volume: Khazoyinul maoni: Gharoyib us-sighar. T.: Fan, 1988. – 498 p.
3. Alisher Navoi. Khazoyinul maoni. Complete works. twenty-Vol., Forth volume (Navodir ush-shabob). – Tashkent: Fan, 1989. – 465 p.
4. Alisher Navoi. Hayratul-abror. Complete works. twenty-Vol., Seventh volume. – Tashkent: Fan, 1991. – 390 p.
5. Haqqulov I. Kamol et kasbkim. – Tashkent: Chulpon, 1991. – 240 p.
6. Haqqulov I. Navoiyga qaytish. – Tashkent: Fan, 2007. – 234 p.
7. Ibotova M. (2024). Alisher Navoiy g‘azaliyotida ruh va nafs talqini. B innovative research in science (T. 3, Выпуск 1, сс. 33–39).
Zenodo. <https://doi.org/10.5281/zenodo.10495041>
8. Komilov N. Tasavvuf. . – T.: Uzbekistan, 2009. – 447 p.
9. Muhammadiev A. “G‘aroyib us - sig‘ar” da naqshbandiya tariqatining tamoyillari tahlili. Materials of the international scientific conference on the topic “The universal significance of the scientific and spiritual heritage of Khojagon, Naqshbandi Sufi teachings in the context of world cultural civilization”. – Navoi, 2019. 84 p.
10. Muhiddinov M.Q. Komil inson – adabiyot ideali. – Tashkent: Ma'naviyat, 2005. – 208 p.
11. Yakhshieva Zebo Rashidovna. Studies of the image Tamburlaine in the Russian literature field. France. Scientific approach to the modern education system. January. Part 32. P.9-12.
12. Yakhshieva Zebo Rashidovna. Scientific process of learning the personality of Tamurlaine in Russian studies. Netherland. Intellectual education, technological solutions and innovative digital tools. 2025. 3 January.
13. Yaxshiyeva Zebo Rashidovna. Ingliz va o‘zbek temurshunosligi tadqiqi va taraqqiyoti. Xorijiy tillarni o‘qitishda innovatsion yondashuvlar, nazariyaning amaliyotga tadbiqu. Toshkent. Respublika ilmiy-amaliy konferensiya. 2025. Aprel.
14. Shayx Alouddin Mansur. Qur'oni Azim muxtasar tafsiri. – Tashkent: Munir, 2021. – 988 p.