

“EXPENSIVE-INTENSIVE INTERPRETATION OF DESIRES IN THE ARTICLES OF THE “KHAYRAT UL-ABROR” EPISTLE

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Abstract: *This article examines the external and internal interpretations of the problem of “nafs” (ego) in the discourses of Alisher Navoi's poem “Hayrat ul-abror” (The Confusion of the Righteous). The author analyzes the conflict between the ego and the spirit from a socio-ethical perspective, revealing the essence of symbolic images and artistic devices employed by the poet. Based on literary texts, the significance of the triad—decorum (adab), humility, and contentment—in restraining the ego is substantiated.*

Keywords: *Alisher Navoi, Hayrat ul-abror, nafs (ego), spirit, zahir (external), batin (internal), decorum, contentment, Sufism, symbol.*

INTRODUCTION

The first epic poem in Alisher Navoi's "Khamsa" - "Khayrat ul-abror" - is considered the pinnacle of Uzbek classical literature with its philosophical and mystical scope and moral teachings. One of the central problems of the epic is the conflict between the soul and the spirit, the issue of purifying the inner world in the formation of a perfect human personality. Navoi interprets the soul not just as a moral flaw, but as a huge obstacle blocking the divine essence of man, the main source of social and spiritual crises. In particular, the articles in the middle part of the epic reveal the external and internal image of the soul, the artistic expression of hypocrisy, and the role of decency and contentment in combating it through unique symbolic and figurative images. The purpose of this article is to conduct a socio-artistic analysis of the image of the soul in "Khayrat ul-abror" and to shed light on the ideas of spiritual reform underlying the symbols and hyperboles used by the poet.

MAIN PART

In the articles in the middle part of "Khayrat ul-abror", the theme of the soul deepens and is revealed through hypocritical sheikhs, modesty and contentment. Navoi describes the soul in two layers (external and internal):

“Botin o‘lub fosidu zohir saloh,
Toshi musalloyu ichi mustaroh”.

This verse humorously and revealingly reveals the duality of the nafs. Although the outward appearance (khirqa, tasbeh, dhikr, khilwat, samo‘, sajjada, irshod) is

pure, the inner world consists of *fisqu fujur*, *ryo* and obedience to the devil. The *nafs* is described as enslaving the soul, and as a pure shell covering the antichrist:

“Ruhni nafs olida qul aylabon,
Hullani dajjolg‘a jul aylabon”.

As the mystic I. Hakkulov noted, the contrast between the spirit and the soul is one of the central themes of mystical literature. The spirit is divine and pure, while the soul is animal and dirty. This contrast forms the basis of a person's internal struggle.

The soul is revealed in detail through animal and satanic symbols: a goat (a symbol of theft), a dog (internal corruption), a devil (a cunning needle), an elephant (roar), a *chirchirak* (a bird of prey) and a *firfirak* (a bird of prey). The soul is a lowly one (a lowly one), and it conspires for positions, wealth, and gifts:

“Subhonalloh, bu ne nafsi laim,
Nafsnı qo‘yg‘il, ne azobi alim”.

Even hell is a "pity" for him - the *nafs* are worse than hell: "But the cold is a pity, how many *gashga*...". Such satirical ironies are a powerful example of social criticism.

The sixth article is devoted to etiquette and modesty. According to Navoi, the main way to combat the *nafs* is to "blind" the eye of arrogance:

“El yo‘lida gard o‘lubon dard ila,
Kibr ko‘zin ko‘r etib ul gard ila”.
“Ashki riyozatki sochib har sari,
Andin o‘chub nafsu havo o‘tlari”.

The zealous destruction of greed and lust leads to true freedom:

“Sarsari g‘ayratni chu bunyod etib,
Hirsu tama‘ raxtini barbod etib”.

This verse of Navoi artistically expresses the sharp and violent way of overcoming the ego. “Sarsar” means an extremely strong, cold and destructive wind (storm) in Arabic. Here, Navoi likens a person's firm desire and enthusiasm to reform his ego to a “wind of enthusiasm”. That is, to curb the ego, not just desire is needed, but a strong will (zeal) like a storm that cleanses existence. “Rakht” comes in the meanings of a burden, equipment, clothing or property. A person fills his inner world with heavy and dirty burdens such as greed (greed) and desire (expectation of something from someone). Navoi likens these vices to unnecessary burdens that cling to the human psyche and weigh it down.

So, whoever awakens (creates) a strong storm of enthusiasm within himself, this intense force will completely blow away and destroy the burden (rack) of vices such as greed and avarice in his body.

Navoi here teaches that one should be uncompromising in the fight against the ego. If a person uses the "storm of enthusiasm" (the intensity of will), he will never become a slave to greed and greed.

Laughter and humor are signs of indecency: excessive laughter causes a strange state, like a frog:

“Tarki adabdin biri kulgu durur,
Kulgu adab tarkiga belgu durur.”

Here, Navoi analyzed the inner spiritual state of a person through his external behavior (laughter). The symbol of the bud shows the difference between polite modesty and excess. Modesty and modesty are the true source of honor.

The seventh article, in the chapter on contentment, exposes the greatest enemy of the soul - greed and ambition. Contentment is the most powerful weapon that restrains the soul. The symbol of the Anqo bird:

“I am not the king, I put a crown on my head,
I know the king, I have no need for him...”

This couplet, taken from Alisher Navoi's epic poem "Khairat ul-abror", expresses a deep philosophical observation about human perfection and the essence of true kingship. Navoi here contrasts two types of rule:

1. A ruler who wears a golden crown on his head and sits on the throne, but is dependent on his ego or the material world. According to Navoi, simply wearing a crown does not make a person a true king (external kingship).

2. This is spiritual freedom. A true king is a person who does not need external wealth, is spiritually rich and has restrained his ego (internal kingship).

The most important word in the verse is "need". In the philosophy of Sufism, whoever has need (dependence on the material world) is considered a slave to that thing. Whoever is free from the worldly clothes, the praise of people and the demands of the ego ("beehtiyaj"), that person is a free and true ruler.

The thoughtful poet glorifies the concept of contentment by saying that "kingdom is lack of need." When a person overcomes his ego, is content with what he has, and relies only on God, he will not need anyone. This is the highest level of "kingdom." It is a vivid expression of the ideas of "poverty" (renouncing materialism and turning to spirituality) and "perfect man" in Navoi's work.

The inner world of a contented poor person is beautifully described:

“Ey xush ul oyina fano ko‘zlagan,
Mulki qanoatda saro ko‘zlagan...”

This couplet from Alisher Navoi's epic poem "Khayrat ul-abror" is a logical continuation of the above-mentioned theme of "kingdom and need" and discusses the highest status of the human psyche - contentment and extinction. Through this couplet, Navoi calls on a person to enrich his inner world, not chasing after the

external, glittering world. These ideas are extremely important not only for classical literature, but also for today's spirituality and moral education.

In addition, in the articles, Navoi interpreted the ego in negative (show-off, animalistic greed) and positive (purification through manners, contentment) layers. It is distinguished by its wealth of artistic means. As a result, the upbringing of the ego is transformed into a struggle not only for personal, but also for social justice and true humanity.

CONCLUSION

These articles deeply reveal the external-internal contradiction of the ego and offer practical ways to educate it (adab, tawaze', riyazat, kanaat). This part constitutes the moral-philosophical center of the epic and reveals the mystical depth of Navoi's work. The analysis of the articles "Hayrat ul-abror" shows that Alisher Navoi studies the problem of the ego gradually - from the inner experiences of a person to social vices. As a result of the research, the following conclusions can be drawn:

1. Navoi sharply criticizes the social and religious hypocrisy of the era by exposing the contradiction between the external purity of the ego and internal corruption.

2. The images of "dog", "elephant", "goat" and the metaphor "a shroud covering the Antichrist" used to express the animal nature of the ego raised the poet's hatred of egoism to an artistic height.

The thinker proposes the trinity of etiquette, modesty and contentment as a practical way to curb the ego. In particular, the concept of "kingdom is lack of need" puts forward the noble idea that a person can achieve true sovereignty through freedom from material dependence.

In general, Navoi's views on ego are not just mystical advice, but a conceptual teaching aimed at rebuilding society on the principles of justice and true humanity by reforming the human psyche.

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