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POETIC AND MYSTICAL INTERPRETATIONS OF THE DREAM MOTIF IN ALISHER NAVOI'S LYRICS

Samiya Jo'raqulova,
2nd-year Master's Student in Literary Studies,
National University of Uzbekistan named after Mirzo Ulug'bek

Abstract. *In Eastern classical poetics, the inner world of man and his connection with Divine Truth are often expressed through metaphorical images. Within this system, the dream motif holds particular significance; it is viewed not merely as a subconscious state, but as the soul's liberation from material fetters and its communication with the realm of the Unseen (ghayb). In the Islamic-Sufi tradition, a dream is a field of divine intuition and spiritual discovery. In Turkic literature, specifically in the 15th century, this motif reached its artistic and philosophical peak through the works of Alisher Navoi. The poet elevated the image of the dream to the level of a universal aesthetic category expressing the spiritual transformations and the philosophy of love (ishq) of the lyrical hero.*

Introduction. The development of Turkic classical poetry in the 15th century acquired new content and artistic weight. During this period, Alisher Navoi not only elevated Turkic literature to a higher stage but also expanded the internal possibilities of lyrical thinking. The dream motif in Navoi's lyrics emerged as a vital poetic element embodying the poet's artistic-aesthetic thought, philosophy of love, and Sufi views. In his poetic works, a dream is interpreted not as a simple psychological state or a romantic descriptive tool, but as a form of spiritual experience occurring on the delicate boundary between external reality and internal truth.

The poetic image serves as the primary means of discovering the poet's worldview and spiritual world. Environmental influences—social, cultural, and moral issues—are crucial factors in shaping the unique principles of the image. From this perspective, the artistic interpretation of the dream motif is inextricably linked to Navoi's principles of image creation, manifesting as the expression of spiritual experience and moral perception transformed into aesthetic form.

Analysis of "Badoye' ul-bidoya"

Analysis of the gazels in the Diwan (collection) "Badoye' ul-bidoya" reveals the poet's aesthetic explorations during his early creative stage. Specifically, in the maqta' (final couplet) of the gazel beginning with "Chin kiyigi desam ko'zin" (If I say her eyes are like a Chinese deer), the dream performs a crucial function:

Va'dayi vasl etib edi, tushda oyog'in o'pmisham,
Dema, Navoiy, ul pari aylamasun hisob anga.

Prose translation: "She had promised a union (visal); I kissed her feet in a dream. O Navoi, do not let that fairy-like beauty count this as the fulfillment of her promise (for I still await the true union in wakefulness)".

From a Sufi perspective, this dream represents the soul's temporary liberation from the body to receive news from the Unseen world or the Beauty of the "Beloved" (Allah). However, the poet emphasizes that the dream does not replace "true union," showing the infinitude of love. The act of "kissing the feet in a dream" signifies the soul reaching the station of Sajdayi roz (the Secret Prostration). Here, the soul of the salik (wayfarer) acknowledges its insignificance and annihilation (fano) before the Beloved. The hero's plea not to count this dream-union as the fulfillment of the promise reflects the "Valley of Quest" (Talab) in Sufism. While the lover shows his state of Niyoz (neediness), he proves that he is not satisfied with a "metaphorical meeting" in a dream; his ultimate goal is Baqobilloh (Abiding in Allah)—absolute reality.

In another gazel from the same Diwan, Navoi compares worldly life itself to a dream, referencing the Hadith: "People are asleep; they wake up when they die". He poses a rhetorical question: If this world is a dream and true union is only achieved through death, what is the point of waking back up to this deceptive world?.

Philosophical and Symbolic Dimensions. In the gazel beginning with "Olur jonimni ishqu manga dam urmoq mahol o'lmish" (Love takes my soul, and it is impossible for me to breathe), Navoi presents a deeper philosophical nature of the dream:

"Sen uyqu ichrasen, xurshidi avji davlating tushdur,
Ham ushbu tushda ul xurshidg'a doim zavol o'lmish"

Here, "being in sleep" refers to gaflat—a state of spiritual heedlessness. The "sun of the peak of fortune" being a "dream" implies that worldly power, happiness, and fame are as transient as a dream. The "decline of that sun" signifies that worldly status and wealth must eventually set. In this context, the dream is not about seeing the Beloved, but serves as an interpretation of worldly life itself. This is a mystical-philosophical dream dominated by the idea of fano (annihilation).

Furthermore, Navoi utilizes the dream as a space for psychological relief. In one couplet, the lover reaches union in a dream, only to be "cruelly" awakened by his own cries of longing. Here, the dream is the space of union (visal), while wakefulness is the space of separation (hijran).

Categorization of the Dream Motif. Based on the analysis, the dream motif in Navoi's lyrics can be classified into three thematic directions:

Amorous Dream (Oshiqona tush): The hero meets the Beloved in a dream. It serves as a poetic consolation that temporarily relieves the pain of separation. In this context, union in the dream represents hope and happiness, while wakefulness symbolizes separation and sorrow.

• Mystical Dream (Irfoniy tush): In Sufi-themed gazels, the dream appears as a spiritual revelation (mukashafa) from the Unseen world. Through the dream, the wayfarer (salik) approaches divine truths and perceives his own spiritual state and the inner essence of existence.

• Symbolic Dream (Ramziy tush): In this direction, dream events carry symbolic weight, and the images within them hold multi-layered meanings. For example, symbols such as light, a rose, a long path, or a journey signify the human quest for perfection and the stages of internal spiritual development.

Conclusion. The dream motif in Alisher Navoi's lyrics is not merely a decorative poetic device but an aesthetic category expressing his philosophical conception of the world and humanity. Through the dream, Navoi penetrates the most secret layers of the human soul, narrowing the distance between the external (zahir) and internal (batin), and leading the reader from material boundaries toward spiritual infinity. Ultimately, the dream in Navoi's poetry is a unique arena for self-realization, where amorous passion harmonizes with mystical thought.

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