

**“LAYLI VA MAJNUN” DOSTONIDA SULTON UVAYS BAHODIR TALQINI**

**Siddiqova Umidaxon Soxibjon qizi**

Fargʻona viloyati Buvayda tumani

XTIDUM maktabi ona tili

va adabiyot fani oʻqituvchisi

umidasiddiqova466@gmail.com

**Annotasiya:** Mazkur maqolada Alisher Navoiyning “Layli va Majnun” dostonining 37-bobi asosida Sulton Uvays Bahodir obrazining badiiy talqini tahlil etiladi. Asarda Navoiy tomonidan shahzodaga berilgan pand-nasihatlarining maʼnosi, ularning badiiy va tasavvufiy qatlamlari oʻrganiladi. Tahlil davomida shoirning soʻz tanlovi, tashbeh, istiora, tazod, talmeh kabi sanʼat vositalaridan foydalanish uslubi koʻrsatib beriladi. Maqolada shuningdek, Navoiyning shariatga sodiqlik, ota-onaga ehtirom, adolat va xalqparvarlik gʻoyalari markazga qoʻyilgan boʻlib, Uvays Bahodir timsolida adolatli, ilohiy maʼnaviyatga asoslangan shoh idealini yaratish yoʻnalishidagi ijodkor mahorati ochib beriladi.

**Kalit soʻzlar:** Navoiy, Sulton Uvays Bahodir, nasihat, tashbeh, istiora, tazod, talmeh, adolat, soqiynoma, shariat, shoh timsoli.

**THE INTERPRETATION OF SULTAN UVAYS BAHODIR IN ALISHER NAVOI’S EPIC  
“LAYLI AND MAJNUN”**

**Siddikova Umidakhan Sakhibjan kizi**

Teacher of Uzbek Language and Literature,

XTIDUM School, Buvayda District, Fergana Region

**Annotation:** This article analyzes the artistic interpretation of Sultan Uvays Bahodir based on the 37th chapter of Alisher Navoi’s epic “Layli and Majnun.” The study explores the meaning of the poet’s moral and spiritual advice addressed to the prince, as well as their artistic and Sufi dimensions. The analysis highlights Navoi’s mastery in using literary devices such as metaphor, simile, antithesis, and allusion. The article also focuses on Navoi’s ideas of devotion to Sharia, respect for parents, justice, and benevolence. Through the image of Uvays Bahodir, the poet presents the ideal of a just ruler grounded in divine spirituality.

**Keywords:** Navoi, Sultan Uvays Bahodir, advice, simile, metaphor, antithesis, allusion, justice, soqi-nama, Sharia, image of the ruler.

**ТОЛКОВАНИЕ ОБРАЗА СУЛТАНА УВАЙСА БАХАДИРА В ПОЭМЕ АЛИШЕРА  
НАВОИ «ЛАЙЛИ И МАДЖНУН»**

**Сиддикова Умидахон Сохибжон кизи**

Учитель узбекского языка и литературы

школы ХТИДУМ, Бувайдинский район, Ферганская область

**Аннотация:** В статье анализируется художественная интерпретация образа Султана Увайса Бахадира на основе 37-й главы поэмы Алишера Навои «Лайли и Маджнун». Рассматриваются смысл и духовно-нравственные аспекты наставлений поэта, обращённых к шахзаде, а также их художественные и суфийские уровни. Показано мастерство Навои в использовании таких поэтических средств, как сравнение, метафора, антитеза и аллюзия. Особое внимание уделено идеям верности шариату, почитания родителей, справедливости и народолюбия. В образе Увайса Бахадира поэт создает идеал справедливого правителя, основанный на божественной духовности.

**Ключевые слова:** Навои, Султан Увайс Бахадир, наставление, сравнение, метафора, антитеза, аллюзия, справедливость, сакийнаме, шариат, образ правителя.

## INTRODUCTION

The creative legacy of Alisher Navoi represents the highest stage of Uzbek classical literature, in which literary artistry, ethical ideals, and Sufi thought are embodied in an integral unity. Chapter 37 of the epic Layli and Majnun is the final chapter of Navoi's Khamsa, where praise is bestowed upon Sultan Uvays Bahodir, the nephew of Sultan Husayn Bayqara, that is, the third son of his brother Boyqara Mirza. By its content, this chapter is not merely panegyric in nature but also possesses the characteristics of a didactic treatise. While enumerating the virtues of the prince, Navoi skillfully offers moral counsel, urging him to adhere to Islamic law, justice, and noble aspiration. At the same time, Sultan Husayn Bayqara—an embodiment of justice in his era—is presented as a model worthy of emulation.

The chapter bears the title:

“The conclusion of words in praise of the prince of celestial rank and solar lineage, namely Sultan Uvays Bahodir, and the spreading of many hidden rubies and pearls upon the carpet of counsel, offering diverse fruits and blessings from the table of admonition for His Highness to hear and savor” [1, 261].

The phrase “shahzodai sipehrjanob va sipehri xurshed intisob” refers to a prince of exalted rank, associated with the sun, that is, a radiant, just, learned, and noble figure. The word “sipehr” (sky/heaven) here signifies lofty status. The expression “madhida so'z intihosi” indicates that the epic concludes with praise of Sultan Uvays. The phrase “nasoyih asosida ko'p la'li va durri ma'nilar maknuni” emphasizes that the chapter is rich in moral counsel and wisdom, where “la'l” (precious ruby) and “durr” (pearl) symbolize valuable and profound meanings. Likewise, “mavoiz xonida favokih va niami gunogun” denotes the abundance and diversity of instructive and eloquent expressions. The concluding phrase highlights that these wise words are delightful to both hear and articulate, worthy of attentive listening and thoughtful reflection.

## LITERATURE REVIEW

Scholarly studies devoted to Navoi's works began to take shape in the early twentieth century. In this field, the research of Fitrat, Ayni, Sadridin Ayni, and later scholars such as V. Zohidov, A. Hayitmetov, N. Komilov, B. Valikho'jayev, S. G'aniyeva, and H. Sulaymonov occupies an important place. These studies examine Navoi's personality and literary heritage in close connection with the intellectual milieu of the Eastern Renaissance.

Research dedicated to individual epics of Navoi's Khamsa—including Hayrat ul-abror, Farhod and Shirin, Layli and Majnun, Sab'ai Sayyor, and Saddi Iskandariy—has comprehensively analyzed their content, plot structure, and system of characters. In particular, studies on Saddi Iskandariy focus extensively on the concept of the ideal ruler, justice, governance, and the relationship between the ruler and the people. However, the depiction of Timurid princes has not

been sufficiently explored, and the portrayal of Prince Uvays Mirza has received little scholarly attention. These considerations underscore the relevance and significance of the present study.

### **METHODS**

The study employs the following methodological approaches:

Poetic-analytical method: Identification and analysis of literary devices such as simile (tashbih), metaphor (istiiora), antithesis (tazod), and double entendre (iyhom), with attention to their semantic functions.

Sufi interpretative analysis: Exploration of the spiritual and mystical meanings of symbols such as saqi (cupbearer), wine, and goblet.

Source-based approach: The primary source of the study is the 7th volume of The Complete Works of Alisher Navoi published in 2012.

### **RESULTS**

The analysis demonstrates that Navoi presents moral counsel not merely as simple admonition, but as a means for the ruler to attain spiritual perfection. In the opening verses of the chapter, the poet addresses the prince directly:

Ey soqiyi davr! Bir qadah tut,  
Huzn ahlig‘a sog‘ari farah tut.  
Avval qadahingni ayla gardun,  
Quyg‘il anga bodai shafaqgun [1, 261].

Beginning the chapter with an address to the prince, Navoi first extols Sultan Uvays Bahodir. In these lines, the prince’s praise is conveyed through refined poetic imagery. The expression “boda-yi shafaqgun” (“wine crimson like the dawn”) contains a simile, where the comparative element is implicit rather than explicit. In the line “huzn ahlig‘a sog‘ari farah tut” (“offer the cup of joy to the people of sorrow”), the juxtaposition of opposing concepts—huzn (sorrow) and farah (joy)—creates an instance of antithesis. Although the verses appear, on the surface, to depict the act of drinking wine, in essence they symbolize the goblet of divine knowledge, spiritual illumination, and inner joy.

In Sufi interpretation, the saqi represents the source of divine truth and grace, the goblet or wine signifies knowledge and divine light that enlightens the soul, and farah denotes spiritual bliss. These interconnected symbols collectively form an example of proportional harmony (tanosub) in poetic expression.

To so‘zda falaknishonlig‘ ayla,  
Axtar kabi durfishonlig‘ ayla.  
Topqach duri bahru la‘li koni,  
Shahzoda nisori aylay oni.  
Shahzodai ma‘dalatshior ul,  
Yetti ato shohu shahriyor ul.  
Sultoni zamon, Uvays ul shoh,  
Kim, charx anga keldi xoki dargoh[1, 261].

While praising the prince, Navoi subtly integrates moral instruction into the verses. He advises that one’s speech should be so elevated that it shines like stars in the heavens and becomes as precious as pearls from the sea and rubies from the mines. Through such imagery, Navoi emphasizes the value of eloquent, meaningful, and wise speech. The expressions “falaknishonlig‘” (“marked by the heavens”) and “axtar kabi durfishonlig‘” (“scattering pearls like stars”) employ simile, likening human speech to celestial light. By elevating words to the level of the sky, the poet symbolically underscores the necessity of lofty and profound expression, thereby employing metaphor (istiiora).

The line “Yeti ato shohu shahriyor ul” conveys layered meaning. Symbolically, the phrase “seven forefathers as kings” represents the image of a perfect and ideal ruler. Simultaneously, it alludes to the prince’s noble lineage, indicating that seven generations of his ancestors were rulers, thus creating an example of allegorical representation (tamsil). The lexical chain shahzoda–shoh–shahriyor demonstrates derivational artistry (ishtiyoq), while the mention of Uvays functions as an allusion (talmeh), evoking historical and spiritual associations.

Ey, gulshani mulk sarvinozi!

Qay nozki, sarvi sarfarozi!

Bu bir necha so‘z quloqqa olg‘il,

Balkim necha dur quloqqa solg‘il[1, 262].

In the address “gulshani mulk sarvinozi” (“the most graceful cypress of the garden of sovereignty”), the prince is exalted as the embodiment of beauty and nobility. The following line revises and refines this praise by calling him “sarvi sarfarozi”, portraying him as tall, dignified, and proud like a cypress tree. Comparing beauty to the cypress is a classical simile in Eastern poetry. The interplay between sarvinozi and noz sarvi demonstrates the rhetorical device of inversion (tardu aks), while the phonetic harmony among sarvinozi, nozki, sarvi sarfarozi enhances the musicality and aesthetic appeal of the verse.

In the final lines, Navoi likens words to pearls (dur), comparing the art of speech to the crafting of precious gems. The metaphor suggests that just as pearls reside within shells, wisdom resides within attentive ears. The prince’s ear is thus symbolized as a treasury that preserves these pearls for a lifetime, emphasizing the enduring value of wise counsel.

Marg ajdari chun og‘iz ochar keng,

Yutmoqqa shahu gado erur teng[1, 262].

The expression “marg ajdari” (“the dragon of death”) is a powerful metaphor in which death is likened to a dragon opening its jaws wide. This imagery implicitly refers to the grave, which awaits all humans regardless of their worldly status. Kings and beggars alike are equal before death, a notion reinforced through the sharp contrast between shah (king) and gado (beggar). This antithesis conveys a moral lesson central to classical didactic poetry: although social hierarchies exist in life, death renders all equal. Thus, the verse exemplifies metaphor (istiora) while embodying a strong admonitory and didactic tone

Bo‘l banda ato-anog‘a yakson,

Kim, Haq dedi volidayn ehson[1, 263].

This couplet urges absolute devotion and obedience to one’s parents, grounding the moral instruction in divine command. Navoi draws directly upon Qur’anic meaning, particularly the verse commanding kindness to parents (Qur’an, Surah al-Isra 17:23). The phrase “Haq dedi volidayn ehson” poetically conveys this divine injunction, exemplifying quotation-based artistry (iqtibos). The verse emphasizes that honoring one’s parents is a fundamental sign of faith, thereby classifying it as a didactic and ethical maxim. The allusion to the Qur’anic command “wa bil-walidayni ihsanan” further establishes the use of allusion (talmeh).

Davlat talab aylasang Xudodin,

Bosh tortma shar‘i Mustafodin[1, 263].

The general meaning of this couplet is that true prosperity—both worldly and spiritual—can only be attained through obedience to God and adherence to the law of the Prophet Muhammad (peace be upon him). By referencing “Shar‘i Mustafo”, Navoi explicitly alludes to Islamic law, employing the rhetorical device of allusion (talmeh). The verse reinforces the inseparable link between faith, moral conduct, and success.

Andin so‘ng shoh xizmatin qil,

Al zilli Ilah xizmatin qil[1, 264].

In this final admonition, Navoi outlines a hierarchical moral order of obedience. After devotion to God and adherence to divine law, one must serve the ruler, who is described as “Al-zill al-Ilah”—the shadow of God on earth. This concept, rooted in Islamic political philosophy, asserts that a just ruler represents divine authority in the temporal world. Serving such a ruler is therefore equated with serving God Himself. The verse employs both allusion (talmeh) and conceptual quotation (iqtibos), reflecting the unity of spiritual and political order in Navoi’s worldview.

Shohiki atong anga ag‘odur,

Ul sanga ag‘oduru atodur.

Bu ikki atog‘a qil o‘g‘ulluq,

Yo‘q-yo‘qki, bu ikki shahg‘a qulluq[1, 264].

From the meaning of these lines, it becomes clear that Sultan Husayn, the father of Prince Uvays, is described not only as a biological father (ato), but also as an elder brother (ag‘o), emphasizing both familial closeness and hierarchical authority. In the third line, Navoi initially advises the prince to act as a devoted son to these two fathers, but then revises the thought by asserting that true devotion should take the form of loyal service to both rulers. This rhetorical self-correction strengthens the didactic tone of the verse.

The final line introduces the word “qulluq”, which carries two distinct meanings: (1) a positive, metaphorical sense—service rendered with loyalty, reverence, and devotion; and (2) a literal or potentially negative sense—submission or servitude. The coexistence of these meanings within a single word exemplifies the rare and refined use of *iyhom* (double entendre), allowing the verse to convey layered ethical instruction.

Qul bo‘lsang alarg‘a shoh sen-sen,

Doroyi jahonpanoh sen-sen[1, 264].

In this couplet, Navoi calls the reader to humility, loyalty, and pride in sincere service to parents, rulers, and ultimately to God. The poet conveys the paradoxical idea that true sovereignty is achieved through devotion: one who serves with sincerity becomes the real king. By stating that such a servant becomes “Doroyi jahonpanoh”—the protector of the world—Navoi elevates humility to the highest moral rank.

The opposition between the words *shoh* (king) and *qul* (servant) forms a clear antithesis (*tazod*), while the repetition of “sen-sen” in both hemistichs functions as rhyme and refrain, creating internal musicality and reinforcing the moral message of the verse.

Bedodi yetar zamonda asra,

Qo‘yni bo‘ridin amonda asra!

Mazlumg‘a zolim etsa bedod,

Dodin berib ayla xotirin shod[1, 264].

These lines urge the ruler to protect the people during times of injustice and social turmoil. The metaphor of “sheep and wolf” simplifies complex social relations into symbolic imagery: the sheep represents the helpless populace, while the wolf symbolizes oppressive forces. Through this imagery, Navoi calls upon the ruler to shield the innocent from exploitation.

The paired oppositions *qo‘y-bo‘ri* (sheep–wolf) and *mazlum–zolim* (oppressed–oppressor) reinforce the moral contrast through antithesis. At the same time, the imagery creates a simile-based allegory, portraying justice as active protection rather than passive governance.

Ne zulm qilurg‘a elni qotqil,

Ne zulm qo‘lin o‘zung uzotqil[1, 265].

In this couplet, Navoi explicitly condemns tyranny, advising the ruler neither to incite oppression among the people nor to engage in injustice personally. The expressions “elni qotqil” and “zulm qo‘lin uzotqil” are used metaphorically, warning against forcing the people into wrongdoing or participating in harmful actions.

The repetition of “Ne zulm” at the beginning of both lines forms an example of anaphora, enhancing the rhythmic force and moral emphasis of the admonition.

Qassobdin qo‘y gar xo‘rishdur,

Ulturgali oni parvarishdur.

O‘yg‘a ne asig‘ qilur bu parvor,

Kim, o‘lsau bihi kelsa xarvor[1, 265].

These verses criticize false compassion and utilitarian benevolence. The poet explains that when a butcher feeds a sheep, it is not out of kindness but in preparation for slaughter. Therefore, regarding such care as genuine affection is a grave misconception. Navoi warns that not all kindness is sincere; some favors are motivated by self-interest.

In this allegory, the butcher represents worldly opportunists, while the sheep symbolizes naïve and trusting individuals. The imagery forms a refined simile, cautioning the prince against exploiting the people for personal gain.

Soqiy, qadahiki shahzoda,

Tutqay manga ul qadahda boda.

Lojur‘a burun o‘zi sumurgay,

Ul navo manga dag‘i ichurg‘ay[1, 266].

In this Sufi-inflected couplet, the saqi (cupbearer) is identified with Prince Uvays Bahodir himself, who offers a goblet of wine to Navoi. Symbolically, the wine, goblet, and cupbearer represent spiritual inspiration, divine knowledge, and illumination. The act of the prince drinking first and then offering the goblet to the poet signifies spiritual leadership and guidance.

Navoi presents the prince as a supreme embodiment of wisdom and spiritual refinement, positioning himself humbly as a seeker of enlightenment. The interconnected symbols of saqi, qadah, and boda create proportional harmony (tanosub), reinforcing the mystical message of spiritual transmission from master to disciple.

### **CONCLUSION**

The 37th chapter of Alisher Navoi’s Layli and Majnun is not merely panegyric but a deeply philosophical and didactic conclusion imbued with moral instruction. Through the virtues of Sultan Uvays Bahodir, Navoi articulates the ideals of the just ruler and the perfect human being. The poet enriches his discourse with layered symbolism: figures such as the cupbearer, goblet, wine, king, and servant collectively signify enlightenment, humility, and divine love.

By dedicating the final chapter of the epic to the praise of Uvays Bahodir, Navoi encapsulates the highest ethical values of his era. Religious devotion, social justice, and moral responsibility—such as loyalty to parents and compassion toward the people—are harmoniously intertwined. Thus, Chapter 37 stands as a profound artistic synthesis of Navoi’s vision of governance, spirituality, and human perfection.

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