

FIGURATIVE FEATURES OF THE IMAGE OF MIRRIKH IN ALISHER NAVOI'S "KHAMSA"

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Abstract: This article talks about the use of images of the planets in the "Khamsa" epics of the great Uzbek poet and thinker Alisher Navoi. The style of expression of these characters used in the prologues of the epics, the symbolic meanings they mean will be briefly looked at. Among these images, there are various variants of Mars, a relatively active image, including Mirrix, Bahram. The use of the image in Navai's epics, including "Hayrat ul-Abror", "Farhad and Shirin", "Layli and Majnun", "Sabai Sayyor" and "Saddi Iskandariy", this page is about the skill of the author and the gradual interpretation of the image. is spoken. Certain conclusions are drawn using the necessary scientific literature.

Key words: Alisher Navoi, "Khamsa", planets, symbolic images, Mirrih, Bahram, Mars, Aris, the patron of battle, love conflicts.

The image of the seven planets, associated with the pen of the great poet and thinker Alisher Navoi, the sultan of the realm of ghazal, appears as a significant motif in the Mi'rājnāmas traditionally presented in the introduction to each epic of his Khamsa [6:84-97]. In all of these works, the Mi'raj event is depicted against the backdrop of seven planets.

Why exactly seven planets? Because this number is the most renowned among magical numbers and is particularly revered in the East. Providing information about the origin of this number and its connection with planets, S. Hasanov explains it in relation to the religious beliefs of the Sumerians who inhabited southern Babylon [13:151-161]. In literature, it is quite common to interpret the Sumerians as ancestors of Central Asian peoples [6]. In the Epic of Gilgamesh, considered an example of this people's creativity, the harmony of seven is regarded as one of the important images, serving as a sacred number.

In Babylonian civilization, which assimilated and developed Sumerian culture, astronomy occupied a central place. The seven planets around the Earth (according to the understanding of that time) were perceived as seven deities influencing the world and human life. The seven-day week was formed based on this concept. Seven deities were designated as the guardians of each day.

Under the influence of Islam's monotheistic idea of Tawhid, the significance of the harmony of seven in understanding the balance of the universe decreased in the Muslim East. The celestial bodies, assimilated through Babylonian religious beliefs and culture, were no longer considered gods, but simply planets surrounding the Earth. However, this harmony had already penetrated people's consciousness so deeply that it did not completely disappear from their thinking and practices. As a result, beliefs about the seven planets influencing the seven days of the week, the seven climates, and human consciousness, their patronage, and whether they were auspicious or inauspicious, were preserved in the astrology of the Muslim East. Although they were no longer regarded as gods or angels, they survived in popular imagination. As described in the Mi'raj accounts, they even kissed the stirrup of the Islamic prophet and were proud of his arrival

[7;8;9;10].

The planets are featured in the same order in each of the Mi'raj accounts in Navoi's Khamsa. These accounts, like most Eastern Mi'raj narratives, begin with the Moon, the ruler of the first heaven, and end with Saturn, the ruler of the seventh heaven. In this regard, Navoi perfected the tradition initiated by Nizami. He not only perfected it but also enriched it with originality, deep thinking, and creative innovations. Navoi scholar S. Azizov correctly noted that Navoi relied on the knowledge he gained at the school of Ulugbek: "Alisher Navoi's astronomical worldview was perfected in Samarkand, and with this knowledge, he returned to Herat, which had its own astronomical environment." [2:13] This principle is also followed in the Mirajnama of Sabai Sayyar. This arrangement is based on the Greek order, which is used in Beruni's works, the structure of Kutadgu Bilig, and also forms the basis of Ulugbek's school.[1;5:35-42;2:128] Only in the stories of Sabai Sayyar does this rule lose its significance, indicating the indirect influence of Babylonian culture on the Bahromnomas in Khamsa.

As we observe Navoi's work, we see the development of these images over several millennia, intertwined with Islamic views, while simultaneously discovering new facets through the poet's brilliant talent. Here's one point of contention. Literary scholar H.Eshonkulov, reflecting on the images of planets in his monograph "Samovot ishq mazhari," states, "The seven planets and twelve zodiac signs, which we have examined in the spiritual and creative heritage of Alisher Navoi and other creators, are celestial symbols widely used in classical poetry. They serve, firstly, in their literal sense (as celestial bodies), and secondly, as active metaphors for expressing complex mental processes related to love and romance" [12:60].

In the examples we have considered, not only love and romance but also many other aspects of meaning are manifested. Among these planets, Mars is classified as follows:

Mirrikh (Bahrom, in Turkish Korud, in Rome Mars) - one of the seven planets in medieval astronomy; the planet Mars. This image, which appeared in Babylonian mythology under the name Nergal, is interpreted as Ares in Greek mythology, Mars in Roman mythology, Verethragna in the Avesta, and Bahram in the Islamic world. He was envisioned as the patron of war and battles, an angry and powerful male figure.

In Roman mythology, Mars was initially considered the guardian deity of the community, and its functions were diverse. March, the first month of the Roman calendar, marked the beginning of fieldwork and was dedicated to Mars. Farmers worshipped Mars, praying for abundant harvests, good health, and long life. The planet Mars is associated with war, disasters, and calamities. [3:345] This planetary image is envisioned to first engage in a romantic relationship with Venus, then entering into a marital union.

The planets are featured in the Mirajnama (ascension narrative) of each poem in Navoi's Khamsa. These Mirajnamas, like most Eastern ascension narratives, begin with the Moon, the ruler of the first heaven, and end with Saturn, the master of the seventh heaven. In this regard, Navoi perfected the tradition initiated by Nizami. He not only perfected it but also enriched it with originality, profound thinking, and creative innovations. Navoi scholar S. Azizov correctly noted that Navoi relied on the knowledge he gained at the school of Ulugbek Mirzo: "Alisher Navoi's astronomical worldview was perfected in Samarkand, and with this knowledge, he returned to Herat, which had its own astronomical environment to a certain extent." [2:13] This is also observed in the Mirajnama of "Sabai Sayyar" (Seven Travelers). This follows the Greek hierarchical order, and the works of Beruni, the order in "Kutadgu Bilig," and the school of Ulugbek are all based on this system of order. [1:42; 5:35-42; 2:128] Only in the stories of "Sabai Sayyar" does this rule lose its significance, which indicates the indirect influence of Babylonian culture on the Bahramnamahs in Khamsa. The reason for this is discussed in detail in the relevant section of our study.

As we examine Navoi's works, we observe that the development of these images over several millennia is intertwined with Islamic views, while simultaneously, new facets are discovered through the poet's genius. Here's a point of contention: Literary scholar H. Eshonkulov, in his monograph "Samovot ishq mazhari," reflects on the images of planets, stating, "The seven

planets and twelve zodiac signs, which we have observed in the spiritual and creative heritage of Alisher Navoi and other creators, are celestial symbols widely used in classical poetry. They serve, firstly, in their literal sense (as celestial bodies), and secondly, as active metaphors for expressing complex psychological processes related to love and romance" [12:60].

In the examples we have examined, not only love and romance but also many other aspects of meaning are manifested. Particularly, Mirrix (Bahrom), influenced by general perceptions, is portrayed in Navoi's works as nahsi akbar (a major planet bringing misfortune). In ascension narratives, he is depicted as the patron of the fifth heaven and Wednesday.

In "Hayrat ul-Abror," the image of Bahrom appears six times, four times as a celestial body and twice as Shah Bahrom. Notably, in the supplication, it is said that Bahrom sharpened his blade for his own execution and began to regret his state at every moment. Thus, when Allah's wrath came, Bahrom, out of fear, deemed it appropriate to end his own life. In the fifth praise, that is, in the ascension narrative, a completely different scene is depicted from what we saw earlier. In His mercy, Bahrom became single-faced. The sword of honor served as a mirror to his face. In the 19th chapter of "Hayrat ul-Abror," Navoi describes Bahrom as a bloodshed and killer. These portrayals alone represent a three-dimensional view of a single image.

In "Farhod and Shirin," the word Bahrom is used 38 times, three of which refer to the celestial Bahrom. Notably, in the epic's ascension narrative, it is described that Bahrom's nature has changed. When the Prophet rode his steed towards Bahrom, the planet once called nahsi asgar (a major planet bringing misfortune) transformed into a planet bringing great fortune - a lucky star.

In Layli and Majnun, the image of Bahrom is referenced five times: in the mi'raj narrative, in praise of Husayn Boyqaro, and in the lovers' final meeting. In the mi'raj narrative, Bahrom's respect for the Messenger of Allah is depicted in a single verse. In Sab'ai Sayyar, Bahrom's image is mentioned 130 times, mostly referring to the epic's main character. In the epic's mi'raj section, it is described that when the planet Bahrom saw the Messenger of Allah, he immediately sheathed his sword upon beholding his grandeur.

In Saddi Iskandariy, Bahrom's image is referenced in 46 places, used in three contexts: the historical Sassanid Bahrams, the epic hero Bahrom Gur, and the celestial Bahrom.

Navoiy refers to the planet Mars as the lord of the fifth heaven and by the name Bahrom. In a prayer, he says that Bahrom, realizing the Day of Judgment was near, deemed it proper to die of fear and repented at every moment. Upon seeing the Prophet, the blade on his face turned into a mirror of honor, he hid his sword, and kissed his horse's stirrup. Navoiy describes how, due to the blessing of the Prophet's footsteps, Bahrom's attribute of great misfortune changed, transformed into great fortune, and he abandoned the act of bloodshed. These portrayals represent Navoiy's perspective and interpretation of the image's thousand-year-old figurative characteristics.

In conclusion, Navoiy creatively reworked the images of the seven planets, including Mars, which were actively used as figurative images in Persian and Turkic literature before his time. He depicted these images in "Khamsa" itself, illuminating several facets of meaning. His innovation within the framework of tradition and his original figurative thinking were most vividly manifested in these instances.

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