



Article

Pragmatic Interpretation of The "Love" Concept in The Illustration of The World (On The Example of A. Navoi's Ghazals)

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Abstract: The study of mystical and moral concepts in classical literature is essential for understanding the philosophical and spiritual foundations of cultural identity in the Eastern world. Among these, the concept of "nafs" (passion or ego) in Alisher Navoi's ghazals plays a pivotal role in conveying ethical ideals and spiritual transformation within Sufi literary traditions. Although "nafs" is widely referenced in Islamic mysticism and literature, its pragmatic and symbolic representation in Navoi's poetic discourse remains underexplored through a linguistic and conceptual lens. This study aims to explore the pragmatic interpretation of the concept of "nafs" in the works of Alisher Navoi, examining its metaphorical representation and its association with symbols such as the world, elements of nature, and mystical imagery. The research reveals that Navoi equates "nafs" with worldly desire and egoism, using metaphors such as the adorned but deceptive bride (worldliness), and contrasts this with the virtues of spiritual poverty and human perfection. His poetry critiques greed, arrogance, and oppression while advocating for humility, purity, and self-sacrifice as the path to enlightenment. By analyzing Navoi's lyrical symbols and referencing Sufi interpretations, the article presents a nuanced understanding of "nafs" not only as a moral obstacle but as a concept with layered semantic, philosophical, and social implications. This interpretation provides valuable insights for both literary scholarship and moral philosophy, demonstrating how classical poetry can serve as a vehicle for ethical reflection and spiritual education across generations.

Keywords: Morality, Perfect, Perfection, Human Perfection, Human Heart, Passion, Unclean Vices

Citation: Xakimova, D. I. Pragmatic Interpretation of The "Love" Concept in The Illustration of The World (On The Example of A. Navoi's Ghazals). Vital Annex: International Journal of Novel Research in Advanced Sciences 2025, 4(6), 189-194.

Received: 25th May 2025Revised: 31th May 2025Accepted: 11th Jun 2025Published: 20th Jun 2025

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1. Introduction

The study of spiritual and philosophical concepts through linguistic and literary lenses provides a profound understanding of cultural identity and moral frameworks. In the rich literary tradition of the East, particularly in the works of Alisher Navoi, the concept of "love" (ishq) is intricately tied to moral perfection, spiritual enlightenment, and the human struggle against base desires such as ego, arrogance, and greed[1]. Navoi's ghazals transcend poetic expression; they serve as symbolic narratives where passion and morality intersect, presenting a philosophical outlook on the human condition. The concept of "love" in his poetry is not merely emotional but mystical, portraying love as a transformative force that purifies the soul and leads to divine awareness. This paper explores the pragmatic interpretation of "love" as illustrated in Navoi's poetic world, emphasizing the symbolic associations of worldly detachment, spiritual poverty, and ethical conduct. The research draws from Sufi philosophy, interpreting symbols such as the wine of passion, the soul's bird, and the world's illusion to reveal deeper meanings within the text[2]. Navoi's emphasis on selflessness and inner purification reflects a

broader socio-moral vision, where individual transformation leads to societal harmony. The concept of "love" becomes a lens through which issues of morality, perfection, and human dignity are examined, offering timeless insights into human behavior and spiritual growth. This exploration not only enriches the understanding of Navoi's lyrical heritage but also contributes to the broader field of pragmatics and conceptology in literature.

2. Materials and Methods

The methodological approach of this study is grounded in an interdisciplinary blend of philological, pragmatic, and conceptual analyses[3]. The research centers on the pragmatic interpretation of the concept of "love" as expressed in the ghazals of Alisher Navoi, employing qualitative textual analysis of symbolic imagery, metaphor, and speech acts. The study examines selected ghazals from Navoi's divan to identify how linguistic symbols—such as "wine," "soul," "ego," and "world"—serve as vehicles for the articulation of love and moral introspection. The method involves a hermeneutic reading of the poetic text to uncover hidden, multi-layered meanings derived from mystical Sufi philosophy[4]. Lexical-semantic analysis is applied to the Arabic roots of key terms such as *nafs*, linking them to broader cultural and spiritual concepts within Islamic tradition. The study also draws on comparative analysis by contrasting Navoi's use of symbols with those found in other literary traditions. The classification of symbolic expressions is based on their metaphorical usage and thematic function in representing passion, moral struggle, and human perfection. The pragmatic framework is further supported by references to speech act theory and linguistic conceptualization, allowing for a deeper understanding of how poetic language performs not just aesthetic, but also cognitive and ethical functions[5]. Overall, the methodology integrates historical-linguistic context, spiritual allegory, and conceptual semiotics to interpret the poetic portrayal of love in its multifaceted dimensions.

3. Results and Discussion

It is natural that the genesis of the word passion seems somewhat complicated. Because the meaning of this word is extremely wide. As is known, the word passion is Arabic and in the dictionaries of this nation it is used differently at different levels of meaning. It is used in more than forty meanings depending on the different placement of actions from the skeleton of passion[6]. The most famous of these are: "(verb) to be valuable, to keep something, to be stingy, to strive, to strive, to strive; (noun) person, soul, heart; blood, steam, man, person, desire, intention, will, lust, appetite, conceit, arrogance, pride, the essence of something, truth; soul or soulful, that is, a spiritual and psychological state; perceptible, perceptible; egoism, selfishness, enmity, hostility; *nufus* - population, people; *nafis* - valuable, *nafosat* - beauty; breath, respite; strength, talent; to breathe air, competition, competition; *nafs* – soul, passion; spirit" and so on (since the main source of Sufi literature is the Holy Quran, we rely on the Arabic dictionary for the names of the terms and elements related to the creation of the soul)[7].

In Turkic languages, the soul is expressed with words such as "o'z" (self), "kurch", "mus", "ilting or iltang", "ko'kai" or "left", "sum", "jig'ildon (in a figurative sense)". However, these words have been studied much less as expressions of the soul and it seems that they have been interpreted very little in this sense in fiction. In any case, although we can understand from these words a number of meanings related to the inner and outer meanings of the desire, these expressions are insufficient to fully express its fullness, that is its inner character, its inner appearance[8]. It is worth noting that there are also aspects of its meaning that are invisible, hidden and it should be noted, that require the main attention which of course, were not easy to trace and perceive. However, the passion is a "foil" that operates secretly and invisibly in the human body and not everyone pays attention to it. The meanings of its "mysterious" works, the ideas about what it is made of, can only be understood from the meanings in the Sufi dictionaries, and only from the

images that leak from the images in Sufi poetry[9]. When it comes to the fundamental basis of the soul, the literary scholar, professor Ibrohim Hakqulov, in his research, says the following about the four qualities that form its basis: "Four qualities emerged in man from the soil: patience, modesty, trustworthiness and honor. And from water, four different states emerged: purity, purity, grace and forgiveness. Wind was the basis for four desires: lies, hypocrisy, haste and self-interest[10]. And from fire, lust, arrogance, greed and envy were born." In fact, these conclusions and images contain a deep vital, mystical-observational meaning and content and it is necessary to approach them with mystical reflection.

Alisher Navoi's work can be compared to a majestic mountain. It is so great that it contains a secret, a hidden meaning. In both the artistic and linguistic analysis of the ghazals in Navoi's divans, we will understand Navoi's views and thoughts on social relations more deeply. In the creative ghazals, we can see symbolic images expressing concepts such as *ishq*-love, *may*-wine, *soqi*-master, *asikh*, *nafs*-desire, passion. What is a symbol? A symbol is a conditional sign, a hint that represents and reminds of an idea, concept, event etc., and sometimes also means a statement made in a whisper or with a hint, a gesture, an implied meaning[11].

In Navoi's divans, the concept of "*nafs*" is expressed in various pictures, namely in pictures such as the world, man, animal, bird.

In Alisher Navoi's ghazals, the ego is depicted as the world, the dog of the ego.

1. The picture of "World" in the sense of the space in which a person lives;
2. The picture of "World" as a curtain that blocks humanity from enlightenment[12].

The aspect we want to talk about belongs to the second type. In Navoi's works, not the world but worldliness is denied. He calls to abandon not the world but love for the world. And love for the world is placed in the process of fulfilling the command of the ego. That is why Navoi cites the following verses:

O Navoi, if you are a husband, divorce the worldly bride,

Do not be a single way, this evil, cunning man is in front of him.

"As soon as she appears in the image of a bride adorned with ornaments, she calls on us to never be oppressed in front of her, saying that she is actually a "vile scheming" old woman who has made a living out of deceit. The word "world", which has the root of the word "dun", also means "lowliness"[13]. That is in the eyes of the great thinker, the world is an obstacle on the path of a person to attain the enlightenment of the Truth, a vice that plunges him into lowliness. "I gave my heart to this world and became enamored with it". According to the poet, the path to perfection is this path. According to Sufism, one of the qualities that manifests perfection is the full fulfillment of the conditions of the status of poverty. Poverty is the fourth status of the disciple who has entered the path of the order. Poverty is not a material deficiency or begging but the feeling of the ascetic in front of God as a helpless, stranger and poor. Perfect people are proud of poverty. In this status, the ascetic purified their inner world. Ahmad Yassavi cites the six manners of poverty:

1. To remain silent about good and bad words.
2. To be silent in front of the Pir and not to speak without his permission.
3. Not to be rude to anyone.
4. To perform the "service of the common man" to do.
5. To overcome the desires.
6. To abandon desires and lusts.

It seems that poverty is inextricably linked with concepts such as contentment, self-sacrifice, and lack of desire[14]. That is why Navoi describes the thoughts about the transience of the world and spiritual maturity in connection with the status of poverty. If you want to paint a picture of death, be strong, do not confuse the soul with the soul. Fulfilling the conditions of death itself beautifies human morality. According to the poet, a person who chooses the path of death should not confuse the soul with the desire.

According to Navoi, the joy of life is, firstly, surrendering the soul to the soul, decorating the heart with the light of love, enlightenment, and beauty. Only then will a person realize that raising an army to conquer the world is not worth the “dust of a soldier’s heart(soul)” and that one-time disagreements and quarrels between people can completely destroy the happiness of a lifetime that has lasted for centuries:

Yuz qarn olam ahli apo aylamak nishot,
 Bir dam alar nifoqu niqorig’a arzimaz.
 A hundred years of worldly life is nothing,
 A moment of disagreement is not worth the trouble.

The poet shows what needs to be paid attention to in order to achieve prosperity, establish peace in the country, and see the people and the nation happy. He believes that only by putting an end to passion, arrogance, oppression, greed and vain aspirations can the people be happy and the country prosper: Until the threshing floor of lust and lust is ruined, Until the palace of air is ruined. Until the soul of oppression and oppression is ruined, The people will not be happy, the country will not be prosperous. According to the poet, only when the threshing floor of greed and lust in the hearts of the people is not blown to the wind, only when the castle of ego, arrogance and air is destroyed, only when oppression and oppression are severely oppressed and destroyed, will the people be happy and the country prosperous. This poem is not only an expression of Navoi’s socio-political views but also deserves special attention for its figurative expressions and highly artistic depiction of the poetic idea[15].

So, when Alisher Navoi talks about the greed, he criticizes people who are given to the passion. People who are addicted to such a disease do not care about the misfortunes that befall others, do not wish good to others and always think only about themselves. To them, “they are more precious than everyone else, and their own word is more precious than the words of others”. Navoi wants to see people free from bad vices.

In the poet's lyrics, the interpretation of the issue of morality is directly connected with the concept of a perfect person.

Noqis uldurkim, o’zin komil degay,
 Komil ulkim nuqsin isbot aylagay.
 O’z kamolidin demas ahli kamol
 Ahli nuqson ichradur bu qilu qol.
 Sen nuqson ichra komilsen, base,
 Olim aytib o’zni, johilsen base.
 Who is a perfect man, you say that you are perfect,
 Who is a perfect man, you prove your perfection.
 People who do not say that they are perfect
 People who are full of flaws, do this.
 You are perfect in your flaws, you are,
 You call yourself a scholar, you are ignorant.

The poet, by perfection within the flaw, means an identity that is not free from the ego. He says that perfection is based on a new spiritual “I” that is free from the domination of the ego. Only when a person’s faith and conscience are subordinated to this “I” can he reach perfection. According to the poet, the path to perfection is the path of the soul. According to Sufism, one of the qualities that manifests perfection is the full fulfillment of the conditions of the status of poverty. Poverty is the fourth status of the disciple who has entered the path of the order. Poverty is not material deprivation or begging but the feeling of the sage as helpless, poor and needy before God. Perfect people are proud of poverty.

In this status, the sages have purified their inner world. Ahmad Yassavi mentions that there are six virtues of poverty:

1. To remain silent about good and bad words.
2. To be silent in front of the Pir(master) and not to speak without his permission.
3. Not to be rude to anyone.
4. To fulfill the "service of one's own and one's own people".
5. To overcome the self.
6. To abandon desires and passions.

It seems that poverty is inextricably linked with concepts such as contentment, self-sacrifice, and not to covet. That is why Navoi describes the thoughts about the transience of the world and spiritual maturity in relation to the status of poverty. If you want to paint a picture of the world, be strong, do not make the soul with the self. Fulfilling the conditions of the world itself beautifies human morality. According to the poet, a person who chooses the path of death should not confuse the soul with the ego.

According to Navoi, the joy of life is, first of all, surrendering the ego to the soul, adorning the heart with the light of love, enlightenment and beauty. Only then will a person live, realizing that raising an army to conquer the world is not worth the "dust of an army", and that occasional disagreements and quarrels between people can completely destroy the peace of life that has lasted for centuries:

Yuz qarn olam ahli apo aylamak nishot,

Bir dam alar nifoqu niqorig'a arzimaz.

The poet shows what needs to be paid attention to in order to achieve prosperity, establish peace, and see the people and the nation happy. He believes that only by eliminating ego, pride, oppression, greed, and vain aspirations can the people be happy and the country prosper: Until the threshing floor of greed and lust is destroyed, until the palace of ego and pride is destroyed. Until the soul of oppression and tyranny is destroyed, the people will not be happy, the country will not be prosperous. The poet believes that only if the threshing floor of greed and lust in the hearts of the people is not blown to the wind, until the palace of ego, pride and tyranny is destroyed, and only if oppression and tyranny are severely destroyed and destroyed, will the soul of oppression and tyranny be happy and the country prosper. This poem is not only an expression of Navoi's socio-political views but also deserves special attention for its figurative expressions and highly artistic depiction of the poetic idea. Speaking about lust, Alisher Navoi criticizes people who are given to it. People who are obsessed with such a disease do not care about the misfortunes that befall someone else, do not wish good to someone else, and always think only about themselves. They are told that "they are more precious to themselves than everyone else and their own word is more precious than the words of others". Navoi wants to see people free from bad vices.

4. Conclusion

Alisher Navoi's treatment of the concept of "passion" (nafs) in his ghazals exemplifies the profound moral, spiritual, and philosophical undertones embedded in classical Eastern literature. The poet does not merely depict nafs as an abstract desire but rather interprets it as a multifaceted, powerful force that influences human behavior, obstructs spiritual growth, and distorts one's perception of the world. Through vivid symbolism—such as the world as a bride, the soul as a battlefield, and the ego as a cunning enemy—Navoi urges readers to reject materialism, arrogance, and lust in favor of spiritual purity and enlightenment. His message aligns closely with Sufi teachings, especially regarding the stages of moral refinement and the symbolic status of poverty as a form of inner richness. Navoi's poetry emphasizes that true happiness and national prosperity are only attainable when individuals conquer their lower selves and align their actions with love, compassion, and humility. He warns that greed, oppression, and the pursuit of

worldly desires lead not only to personal downfall but also to societal decay. Navoi's emphasis on self-sacrifice, silence, and devotion outlines the path to becoming a "perfect person," whose identity transcends ego and embraces divine light. The moral and linguistic sophistication in Navoi's work continues to inspire readers to reflect on the nature of the self and the responsibilities of the soul. His poetic legacy remains a vital guide in understanding the cultural and ethical values of the Uzbek people and the broader spiritual traditions of the East.

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