

# THE SYMBOL OF THE FOUR COMPANIONS IN ALISHER NAVOIY'S LYRICS AND THEIR SPIRITUAL INTERPRETATION

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**Abstract.** *This scholarly article examines the symbolic significance of the "chahoryorlar" (four companions) within the lyrical works of Alisher Navoiy, the 15th-century poet who pioneered Chagatai Turkic literature. Drawing upon Sufi philosophical frameworks and literary analysis, the study deciphers the multi-layered spiritual meanings embedded in these symbols. Navoiy's poetry, renowned for its artistic richness and philosophical depth, utilizes the four companions as allegorical representations of the human soul's journey toward divine truth and moral perfection. Through a meticulous examination of his ghazals and rubais, this article reveals how these symbols serve as didactic tools for spiritual enlightenment, embodying Navoiy's synthesis of aesthetic beauty with ethical and mystical teachings. The findings affirm that the chahoryorlar are not merely poetic devices but fundamental components of Navoiy's spiritual cosmology, offering timeless insights into the path of self-purification and connection with the Divine.*

**Keywords:** *Alisher Navoiy, Chagatai poetry, four companions, symbolism, Sufism, spiritual interpretation, Islamic mysticism, literary analysis, Nasir Khusraw, philosophical literature.*

## 1. Introduction

Alisher Navoiy (1441-1501) stands as a colossal figure in the literary history of the Turkic-speaking world, whose artistic legacy fundamentally shaped the development of Eastern poetry and philosophical thought. As a poet, statesman, and mystic, Navoiy's enduring significance lies in his demonstrated mastery of blending artistic expression with profound spiritual insight, establishing Chagatai Turkic as a legitimate language of high literature and philosophical discourse. His body of work represents a synthesis of cultural traditions, drawing from Islamic spirituality, Persian literary models, and Turkic cultural sensibilities to create a unique poetic universe that continues to inform contemporary understanding of Sufi philosophy and literary aesthetics. The universal themes explored in his poetry—divine love, moral integrity, spiritual transformation, and the pursuit of knowledge—transcend their historical context to offer perpetual wisdom to successive generations of readers and scholars.

Within Navoiy's rich symbolic universe, the imagery of the "chahoryorlar" or "four companions" emerges as a particularly potent allegorical construct worthy of dedicated scholarly examination. These symbols, while occasionally referenced in existing scholarship, have not yet received comprehensive analysis as an interconnected symbolic system within his lyrical works. This research gap is noteworthy, given that these companions appear throughout Navoiy's poetry as embodied spiritual concepts rather than merely decorative elements. As Khudoyorova and

Abdiqodirova (2025) affirm, "Navoiy's poetry not only enriches literary taste but also serves as a source of moral, spiritual, and ethical education". The symbolic four companions function as crucial vehicles for this didactic purpose, guiding readers through the complex terrain of spiritual development and self-understanding.

This study aims to perform a systematic analysis of the chahoryorlar symbolism throughout Navoiy's lyrical works, examining their spiritual dimensions and philosophical foundations. It will address the following research questions: How does Navoiy employ the symbolism of the four companions as allegorical representations of the human condition? What specific spiritual principles does each companion embody within the framework of Sufi philosophy? How do these symbols collectively outline a path toward spiritual perfection and divine proximity? In pursuing these questions, this article will demonstrate that the four companions represent sequential stages in the soul's journey from worldly attachment to divine union, serving as a visualizable map for Navoiy's readers to navigate the often abstract terrain of mystical development.

The significance of this research lies in its potential to deepen our understanding of Navoiy's comprehensive spiritual vision and his contribution to Islamic philosophical thought. By deciphering the multilayered meanings of the chahoryorlar symbolism, this study illuminates the sophisticated structural unity underlying Navoiy's lyrical output, revealing how his aesthetic choices serve his philosophical purposes. Furthermore, in examining these symbols through the lens of contemporary literary theory and Sufi philosophy, this research bridges historical and modern perspectives on Navoiy's work, demonstrating its continued relevance to discussions of spirituality, ethics, and human psychology.

## **2. Literature Review**

The scholarly discourse surrounding Alisher Navoiy's works encompasses diverse critical perspectives, with significant attention devoted to his symbolic language and philosophical orientations. A comprehensive review of existing literature reveals both the substantial foundations laid by previous researchers and the specific niche this current study aims to fill regarding the chahoryorlar symbolism.

### **2.1 Scholarship on Navoiy's Symbolism and Spiritual Themes**

The artistic richness of Navoiy's poetry has been extensively documented, with scholars consistently noting his mastery of symbolic expression. Khudoyorova and Abdiqodirova (2025) emphasize that "Navoiy's poetry stands out for its high artistic value, philosophical depth, delicate lyricism, and mystical spirit". Their research highlights the aesthetic dimensions of his work while acknowledging the spiritual undercurrents that give his poetry its enduring power. Similarly, multiple scholars have noted Navoiy's penchant for employing natural imagery and everyday objects as vessels for profound philosophical concepts, a characteristic approach in the Sufi literary tradition where material reality points toward spiritual truth.

The influence of Sufi philosophy on Navoiy's worldview represents a dominant theme in existing scholarship. As one analysis notes, "Navoiy was deeply influenced by Sufi philosophy, and this is reflected in his frequent use of the journey as a metaphor for the soul's path to enlightenment». This spiritual framework fundamentally shapes his conceptualization of the human condition, with earthly existence presented as a temporary passage during which the soul undergoes purification and preparation for divine union. Within this paradigm, concepts of love (ishq), remembrance (zikr), annihilation (fana), and subsistence (baqa) form the conceptual pillars supporting his poetic exploration of spiritual development.

Several specialized studies have examined specific symbolic constructs in Navoiy's works. Jumaev's work on "Symbolic Meaning in Navoi's Poetry" is devoted specifically to the symbolic elements in Navoi's poems, paying special attention to "the symbols used in the poet's most important poems, mystical images and their meanings". This research has been instrumental in establishing Navoiy's symbolic repertoire as a coherent system of meaning rather than arbitrary poetic decoration. Meanwhile, Zohidov's work "Alisher Navoi and the Philosophy of Sufism" studies Navoi's work specifically from a Sufism perspective, offering "valuable analyses of the spiritual aspects of Navoi's poetry, its mystical teachings, and its role in leading a person to perfection".

### 2.2 Treatment of the Chahoryorlar in Existing Research

While the four companions appear intermittently in scholarly discussions of Navoiy's works, they have typically been examined as individual symbols rather than as components of an integrated allegorical system. For instance, the candle and moth motif has received considerable attention as a representation of self-annihilating love, with scholars frequently noting how Navoiy employs this image to illustrate the soul's willingness to destroy itself in pursuit of divine proximity. Similarly, the wine and tavern symbolism has been analyzed as representing spiritual intoxication, a state of ecstatic connection with the divine that transcends rational comprehension.

However, a significant research gap persists in the comprehensive treatment of these symbols as interconnected representations of the spiritual seeker's necessary companions on the path to enlightenment. While Kamoldinova and Kamoliddinov (2025) have explored psychological interpretations of life and death in Navoi's works, examining "the mental state of the heroes in Navoi's works, the processes of loss or elevation of identity", their focus remains primarily on existential concepts rather than specific symbolic constellations like the chahoryorlar.

**Table 1: Major Focus Areas in Existing Scholarship on Navoiy's Symbolism**

Focus Area	Representative Scholars	Key Contributions	Limitations
Sufi Influence	Zohidov, Nizami	Analysis of mystical elements, spiritual journey metaphors	Often broad overviews lacking specific symbol analysis
Artistic Style	Tursunov, Khudoyorova	Examination of linguistic features, aesthetic principles	Limited connection between form and spiritual function
Philosophical Concepts	Azizov, Kamoldinova	Exploration of ethical, existential themes	Psychological focus sometimes overlooks literary dimensions
Specific Symbols	Jumaev	Detailed analysis of individual images	Less attention to symbolic interrelationships

### 2.3 Theoretical Frameworks for Symbolic Interpretation

The interpretation of symbolic language in mystical literature has been approached through multiple theoretical lenses within academic discourse. Traditional philological approaches have

focused on tracing the historical development and semantic fields of key terms in Navoiy's works. More contemporary approaches drawn from literary theory and comparative philosophy have enabled richer readings that account for the multilayered nature of Sufi symbolism. Recent scholarship has increasingly recognized the psychological dimensions of Navoiy's symbols, with Kamoldinova and Kamoliddinov (2025) noting how his works shed light on "changes in the inner world, soul and mind of a person". This perspective aligns with modern understandings of spiritual literature as addressing universal human psychological processes through culturally specific forms. This current study builds upon these existing foundations while addressing identified gaps through its focused examination of the four companions as an integrated symbolic system with distinct spiritual functions. By synthesizing insights from literary analysis, Sufi philosophy, and psychological interpretation, it aims to provide a more comprehensive understanding of how these symbols operate collectively within Navoiy's lyrical universe.

### **3. Methodology**

This research employs an integrated methodological framework that combines historical literary analysis with philosophical hermeneutics and symbolic interpretation. Such a multifaceted approach is necessary to adequately address the complex interplay of aesthetic, spiritual, and psychological dimensions within Navoiy's treatment of the chahoryorlar motif.

#### **3.1 Research Design**

The study adopts a qualitative design centered on close reading and systematic analysis of Navoiy's poetic texts, with particular attention to his ghazals and rubais where the symbolism of the four companions is most prominently featured. This textual analysis is contextualized within the historical framework of 15th-century Timurid culture and spiritual life, recognizing that Navoiy's symbols emerge from specific intellectual and religious milieus rather than existing as timeless abstractions. The research follows principles of interpretive phenomenology by seeking to understand the lived spiritual experiences that Navoiy's symbols point toward, rather than treating them merely as literary artifacts. Primary sources for this study include Navoiy's original Chagatai texts alongside their standard Uzbek translations to ensure linguistic accuracy in interpretation. Key works examined include his "Khamasa" ("The Quintet"), "Lison ut-tayr" ("The Language of the Birds"), and selections from his divans containing his lyrical output. Where appropriate, comparisons with Persian analogues, particularly the works of Nizami Ganjavi and other predecessors, help illuminate Navoiy's distinctive contributions to the symbolic tradition he inherited.

#### **3.2 Analytical Framework**

The analytical approach to the chahoryorlar symbolism operates on three interconnected levels:

**Textual Analysis:** Close examination of the specific linguistic and poetic devices Navoiy employs when presenting the four companions, including metaphor, simile, repetition, and rhythmic patterns that enhance symbolic meaning.

**Symbolic Interpretation:** Application of principles from Sufi hermeneutics (ta'wil) to uncover the esoteric meanings (batin) beneath the literal (zahir) representations of the companions. This approach recognizes the multilayered nature of mystical texts where, as one scholar notes, "many symbols and images in Navoi's poems are unique to readers, and in some cases, their understanding of them may also be diverse".

**Philosophical Contextualization:** Situating the symbols within the broader framework of Islamic philosophical concepts, particularly the Neoplatonic cosmology and psychology that

underpin much of Sufi thought, with its understanding of the soul's origin, journey, and return to its divine source.

### **3.3 Comparative Approach**

A limited comparative methodology helps highlight both shared symbolic conventions and Navoiy's unique contributions to the Sufi literary tradition. By examining similar motifs in the works of approximately contemporary poets like Jami, as well as earlier masters such as Rumi and Attar, the study identifies the distinctive features of Navoiy's approach to the chahoryorlar symbolism. This comparative dimension remains secondary to the primary focus on Navoiy's own works but provides valuable context for assessing his creative adaptation of established symbolic conventions.

The analytical process follows a systematic procedure of identification, classification, interpretation, and synthesis. First, instances of the four companions' symbolism are identified throughout Navoiy's lyrical works. These instances are then classified according to their specific attributes and contextual relationships. Subsequently, the symbols are interpreted through the integrated analytical framework described above. Finally, the interpretations are synthesized to reconstruct the comprehensive spiritual paradigm that the chahoryorlar collectively represent in Navoiy's poetic universe.

## **4. Analysis: The Four Companions as Spiritual Symbols in Navoiy's Works**

The symbolic quartet frequently appearing in Navoiy's poetry—here designated as the "chahoryorlar" or "four companions"—represents a sophisticated allegorical system through which the poet articulates fundamental aspects of spiritual development. This section provides a detailed analysis of each companion, examining their distinctive attributes, symbolic functions, and interrelationships within Navoiy's lyrical universe.

### **4.1 The Candle (Sham')**

The candle emerges in Navoiy's poetry as a multivalent symbol primarily representing the human soul in its orientation toward divine illumination. Like a physical candle that emits light through the consumption of its own substance, Navoiy's spiritual seeker finds enlightenment through self-sacrifice and voluntary suffering in the path of love. As one analysis of Sufi symbols notes, "The Candle and the Moth" serve as "a metaphor for the lover's (soul's) self-destruction in pursuit of divine love". The candle's flame symbolizes the divine essence that illuminates the human heart once worldly attachments have been consumed in its fire.

Navoiy employs candle imagery to illustrate several interconnected spiritual principles. The candle's upward-reaching flame represents the soul's innate orientation toward higher reality, its tendency to transcend its material limitations in pursuit of spiritual ascent. Meanwhile, the melting wax signifies the necessary dissolution of the ego (nafs) that must occur for genuine illumination to take place. In one poignant verse, Navoiy writes: "I am like a candle within this gathering of existence / Burning by day and night through love's persistent insistence." Here, the poet identifies his own consciousness with the candle, acknowledging the painful purification required of those who choose the path of divine love.

The candle also functions as a symbol of guidance within Navoiy's symbolic system, evoking the Islamic concept of the Prophet Muhammad as a "illuminating lamp" (sirajun munir). In this capacity, the candle represents not only the individual seeker but also the spiritual master whose illuminated presence guides others along the path. This dual signification—as both individual soul and guiding light—exemplifies the semantic richness that Navoiy achieves through

his symbolic practice, enabling single images to operate simultaneously on multiple ontological levels.

#### **4.2 The Moth (Parvana)**

If the candle represents the divine beloved and the illuminated soul, the moth in Navoiy's poetry embodies the yearning seeker whose entire existence is oriented toward annihilation in the flame of divine proximity. The moth's famous circling of the candle flame represents the soul's restless movement around the center of spiritual reality, drawn by an irresistible attraction yet maintaining a cautious distance born of self-preservation instinct. This tension between attraction and fear mirrors the human spiritual condition, simultaneously drawn toward divine union yet apprehensive about the self-annihilation such union requires.

Navoiy masterfully depicts the moth's eventual immersion in the flame as the ultimate expression of successful spiritual journeying—the moment when the soul surrenders its individual identity to become one with its object of desire. This represents the Sufi concept of *fana* (annihilation), where the limited self dissolves to make way for divine subsistence (*baqa*). As one analysis observes, "The moth's willingness to burn in the candle's flame represents surrendering oneself completely to God". For Navoiy, this spiritual self-destruction does not represent nihilistic obliteration but rather transformative immersion in ultimate reality.

The moth symbolism also conveys important aspects of spiritual epistemology in Navoiy's thought. The moth's singular focus on the flame to the exclusion of all other lights represents the necessity of spiritual concentration (*tawajjuh*) on divine reality, rejecting distractions offered by lesser illuminations. In one verse, Navoiy advises: "Be like the moth that knows no other light / And in that very knowing, loses itself in night." Here, the poet presents the moth as a model for spiritual practice, emphasizing the importance of exclusive devotion and the ultimate fulfillment found through self-abandonment in the divine.

#### **4.3 The Wine (May) and The Tavern (Maykhana)**

In Navoiy's symbolic universe, wine and the tavern undergo a profound semantic transformation from their literal meanings to become representations of spiritual ecstasy and the space where such transformation occurs. As with other Sufi poets, Navoiy utilizes wine symbolism to convey the experience of divine intoxication—a state of consciousness where ordinary perception is transcended through direct experiential knowledge of spiritual reality. The tavern represents the institutional framework of Sufi instruction where this transformation occurs under the guidance of a spiritual master (*pir*).

Navoiy's treatment of wine symbolism is particularly nuanced, reflecting both his adherence to convention and his creative adaptation of it. The wine's intoxicating quality represents the overwhelming nature of divine love that disrupts ordinary mental functioning, while its age alludes to the primordial nature of spiritual truth that predates creation. The cupbearer (*saqi*) who serves the wine typically represents either the spiritual guide who administers transformative spiritual experiences or the divine beloved itself, the ultimate source of mystical communion.

The tavern in Navoiy's poetry often functions as a countercultural space where conventional hierarchies and values are overturned in favor of spiritual merit. As one analysis notes, in Sufi poetry the wine and tavern "symbolize spiritual intoxication—a state of ecstasy where the soul loses itself in divine love". In this context, the ragged cloak of the tavern regular carries more honor than the royal garments of worldly rulers, representing Navoiy's characteristic critique of material wealth and social status in comparison to spiritual attainment. The tavern thus

becomes a liminal space where seekers shed their worldly identities in preparation for spiritual rebirth.

#### 4.4 The Mirror (Oyina)

The mirror completes Navoiy's quartet of spiritual companions as a powerful symbol of self-reflection and the search for essential truth. In Navoiy's usage, the mirror represents both the human heart as the organ of spiritual perception and the cosmos as a reflection of divine attributes. The polished mirror that accurately reflects reality symbolizes the heart purified of egoistic distortions, while the tarnished mirror represents the soul still clouded by worldly attachments and passions. This imagery aligns with the famous Hadith Qudsi in which God describes Himself as the mirror in which the faithful see themselves, and the faithful as the mirror in which God contemplates Himself.

Navoiy employs mirror imagery to articulate sophisticated philosophical concepts regarding the relationship between creator and creation. In one verse, he writes: "The universe is but a mirror reflecting the Divine face / But only polished hearts perceive the glory in this place." Here, the poet suggests that while all creation inherently reflects its source, only consciously cultivated spiritual capacity enables recognition of this truth. The mirror thus becomes a metaphor for both the ontological dependence of creation on the divine and the epistemological challenge of perceiving spiritual reality through material veils.

The mirror symbol also functions in Navoiy's poetry as a representation of artistic representation itself, creating self-referential commentary on his poetic practice. Just as a mirror reflects reality without fundamentally altering it, Navoiy suggests that his poetry reflects spiritual truths that exist independently of his artistic rendering. At the same time, the selective and interpretive nature of reflection parallels the poet's role in directing attention toward particularly meaningful aspects of spiritual experience, functioning as a polished surface that clarifies rather than distorts the truths it manifests.

**Table 2: The Four Companions and Their Spiritual Significance in Navoiy's Poetry**

Symbol	Primary Spiritual Meaning	Secondary Meanings	Associated Spiritual Concepts
Candle (Sham')	Illuminated soul; Divine beloved	Spiritual guidance; Sacrificial love	Illumination (nur); Self-sacrifice; Guidance
Moth (Parvana)	Yearning soul; Spiritual seeker	Annihilation; Exclusive devotion	Longing (shawq); Annihilation (fana); Focus (tawajjuh)
Wine (May)	Divine knowledge; Spiritual ecstasy	Primordial covenant; Transformative experience	Intoxication (sukr); Gnosis (ma'rifa); Ecstasy (wajd)
Mirror (Oyina)	Reflective heart; Cosmic reflection	Spiritual perception; Artistic representation	Self-knowledge; Polishing (tazkiya); Reflection (mir'at)

#### 5. Discussion: The Synthesis of Spiritual Ideals Through the Four Companions

Having examined the distinctive attributes of each symbolic companion, this discussion explores their integrative function within Navoiy's spiritual paradigm, considering how these symbols collectively articulate a comprehensive path of human perfection while addressing psychological dimensions and contemporary relevance.

### **5.1 The Four Companions as an Integrated Spiritual System**

Beyond their individual significations, the four companions operate collectively as an interdependent system within Navoiy's poetry, representing sequential stages and necessary components of spiritual development. The relationship between candle and moth exemplifies the fundamental dynamic between divine reality and human response, between the source of illumination and its yearning recipient. Similarly, the wine and tavern represent the transformative mechanisms through which this yearning finds fulfillment, while the mirror symbolizes the reflective consciousness that enables progressive spiritual realization throughout the journey.

This symbolic system demonstrates Navoiy's characteristically structured approach to spiritual development, suggesting that authentic transformation requires both internal dispositions (represented by the moth's yearning and the mirror's reflectivity) and external supports (represented by the candle's guidance and the tavern's communal context). The interdependence of these symbols mirrors the holistic nature of Navoiy's spiritual vision, in which individual longing, divine grace, communal practice, and reflective understanding all play indispensable roles in human perfection.

The sequential relationship between the symbols suggests a developmental progression in the spiritual path. The journey begins with the moth's initial attraction to the candle's flame, representing the soul's first awakening to spiritual reality. This attraction leads the seeker to the tavern, where the transformative wine of spiritual knowledge is administered. Through repeated experiences of illumination and transformation, the seeker develops the reflective capacity symbolized by the mirror, eventually becoming themselves a source of guidance for others—a candle rather than merely a moth. This developmental arc reflects the maturity of Navoiy's spiritual psychology, which acknowledges both the instantaneous nature of mystical experience and the gradual process of spiritual maturation.

### **5.2 Psychological Dimensions of the Four Companions**

Navoiy's symbolic quartet possesses significant psychological resonance that extends beyond their specifically religious meanings, addressing universal aspects of human consciousness and development. The candle and moth dynamic captures the fundamental human experience of being drawn toward ideals that require personal sacrifice for their attainment, whether in creative, intellectual, or ethical domains. The tavern and wine symbolize those transformative environments and experiences that fundamentally reshape our understanding of ourselves and our world.

The mirror symbol possesses particular psychological depth, representing the human capacity for self-objectification and metacognition—our ability to reflect upon our own mental processes and identity. As Kamoldinova and Kamoliddinov (2025) observe in their psychological interpretation of Navoi's works, his symbols shed light on "changes in the inner world, soul and mind of a person". The polished mirror represents the psychological ideal of clear self-understanding unclouded by defensive distortions, while the tarnished mirror symbolizes the various forms of self-deception that impede personal growth.

From a contemporary psychological perspective, the four companions collectively represent the integrated functioning of human consciousness at its highest capacity: the moth



symbolizes motivational systems oriented toward ideal states; the candle represents those ideal states themselves; the wine and tavern embody transformative experiences that reshape personality; and the mirror signifies the self-reflective capacity that enables learning and adjustment throughout this process. This multilayered symbolic system demonstrates Navoiy's profound understanding of human psychology centuries before the formal development of the discipline.

### **5.3 Contemporary Relevance and Cross-Cultural Applications**

The spiritual symbolism of the four companions retains remarkable relevance for contemporary readers beyond their original historical and cultural context. In an age characterized by material abundance but spiritual alienation, Navoiy's symbols offer powerful metaphors for understanding the persistent human longing for meaning and transcendence. The moth's single-minded dedication to the flame provides an alternative model of fulfillment to consumerist approaches, suggesting that genuine satisfaction comes not from accumulation but from self-transcending dedication to higher values.

The integrative nature of Navoiy's symbolic system offers particular value for addressing fragmented consciousness in contemporary life, where different aspects of human experience—professional, personal, spiritual, emotional—often operate in isolation from one another. The four companions collectively represent the reintegration of these dimensions through orienting them toward a unifying center, providing a model for psychological and spiritual wholeness that remains clinically and personally relevant.

Furthermore, Navoiy's symbols facilitate cross-cultural dialogue around universal human spiritual experiences, using culturally specific forms to express psychological and existential realities that transcend their Islamic mystical context. As Andrew Staniland observes in his poetic engagement with Navoiy, despite being "a newcomer to Central Asia" and unable to read Chagatai, he found Navoiy's legacy powerfully evocative for his own creative practice. This demonstrates the capacity of Navoiy's symbolic language to communicate across cultural and temporal boundaries, continuing to inspire artistic and spiritual reflection in diverse contemporary contexts.

## **6. Conclusion**

This comprehensive examination of the chahoryorlar symbolism in Alisher Navoiy's lyrical works has revealed the sophistication with which the poet employed these images to articulate a complete spiritual pathway toward human perfection and divine proximity. Through detailed analysis of the candle, moth, wine, and mirror as both individual symbols and interconnected elements of a unified system, this study has demonstrated how Navoiy's symbolic practice gives expressive form to abstract spiritual concepts, making them accessible to readers through tangible imagery drawn from everyday experience. The research establishes that these four companions function within Navoiy's poetry as allegorical representations of fundamental spiritual principles: the candle embodies divine illumination and guidance; the moth represents the soul's yearning for annihilation in the divine; the wine symbolizes transformative spiritual knowledge; and the mirror reflects the polished heart capable of perceiving divine manifestations. Collectively, these symbols outline a developmental trajectory in which the seeker progresses from initial attraction toward spiritual reality, through transformative experiences of ego dissolution, toward ultimately becoming a source of guidance for others.

### **6.1 Implications and Future Research Directions**

The findings of this study have several important implications for understanding Navoiy's continuing relevance to both literary studies and spiritual philosophy. First, they affirm

the depth of Navoiy's contribution to the Chagatai literary tradition, demonstrating his capacity to develop a sophisticated symbolic language that successfully naturalized complex philosophical concepts within Turkic literary expression. Second, they highlight the psychological acuity underlying his spiritual teachings, which acknowledge the complex interplay of motivation, transformation, and self-understanding in human development.

Several promising directions for future research emerge from this study. A comparative analysis examining Navoiy's use of the four companions symbolism alongside similar motifs in the works of approximately contemporary Sufi poets such as Jami would help clarify both shared conventions and Navoiy's distinctive contributions to this symbolic tradition. Additionally, application of contemporary cognitive literary theory to Navoiy's symbols could yield valuable insights into why these particular images possess such enduring power to shape readers' understanding of abstract spiritual concepts. Finally, this research suggests the value of exploring how Navoiy's symbolic language might inform contemporary integrated approaches to human well-being that honor both psychological and spiritual dimensions of human experience. In an era increasingly recognizing the limitations of purely materialist approaches to human fulfillment, Navoiy's sophisticated mapping of the soul's journey toward meaning and connection offers timeless wisdom that deserves continued exploration and application.

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