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### TAHRIR HAY'ATI:

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### Bosh muharrir:

Nargiza Berdiyeva

### Muharrirlar:

Bibimariyam Rahmonova,  
Shabnam G'aniyeva, Bonu Do'smatova

### Sahifalovchi:

Rustambek Yusupov

### Tahririyat manzili:

100038, Toshkent shahri,  
Navoiy ko'chasi 30-uy.

### Telefonlar:

(93) 759-43-66, (77) 003-34-33,  
(94) 095-96-22, (90) 288-32-92.

E-mail: tilvaadabiyotuz@gmail.com

### Axborot hamkorimiz:

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Umida TOHIROVA,

teacher Bukhara State University,  
u.a.tohirova@buxdu.uz

## “THE ROLE OF METAPHORS AND SYMBOLS IN TRANSLATING THE POETIC SPIRITUALITY OF “LISON UT-TAYR”

**Annotation:** this article analyzes the role of metaphors and symbols in the process of translating Alisher Navoi's “Lison ut-Tayr” into English. The study examines the Sufi symbols used in the text, their cultural context, and the methods employed by the translator to preserve the poetic spirituality. The article focuses on how metaphors and symbols are conveyed in translation, as well as the challenges posed by cultural differences and religious contexts. The work aims to explore both the scientific and artistic aspects of translation.

**Key words:** metaphor, symbol, spirituality, phoenix, mystical bird, Simurg.

**Аннотация:** в данной статье анализируется роль метафор и символов в процессе перевода произведения Алишера Навоий “Лисон ут-Тайр” на английский язык. Рассматриваются суфийские символы, их культурный контекст, а также методы сохранения поэтического духовного содержания при переводе. Особое внимание уделяется вопросам точности перевода метафор и символов, а также культурным различиям и религиозным контекстам, которые создают трудности при переводе. Статья направлена на исследование научных и художественных аспектов перевода.

**Ключевые слова:** метафора, символ, духовность, феникс, мистическая птица, Симург.

**Annotatsiya:** ushbu maqolada Alisher Navoiyning “Lison ut-Tayr” asarining ingliz tiliga tarjimai jarayonida metafora va ramzlarning tarjimadagi roli chuqur tahlil qilinadi. Asarda ishlatilgan tasavvufiy ramzlar, ularning madaniy konteksti, va tarjimonning badiiy ma’naviyatni saqlashdagi usullari o’rganiladi. Metafora va ramzlarning tarjimada qanday aks etishi, shuningdek, madaniy tafovutlar va diniy kontekstlar tarjimadagi qiyinchiliklar sifatida ko’rsatiladi. Maqola tarjima jarayonining ilmiy va badiiy jihatlarini o’rganishga qaratilgan.

**Kalit so’zlar:** metafora, ramz, ma’naviyat, feniks, tasavvuf qushi, Simurg’.

Alisher Navoi is one of the great thinkers and poets who established a unique spiritual and philosophical school in the history of Eastern literature. His *Lison ut-Tayr* (“The Language of the Birds”) is a famous reinterpretation of the Persian-language work *Mantiq ut-Tayr*, imbued with Uzbek and Sufi spirit, and serves as a roadmap to divine truth for those striving for spiritual perfection. The work is written in an allegorical (symbolic) style, with each bird representing a human virtue or flaw, and each valley signifying a crucial stage of spiritual ascension. The primary goal of the work is to highlight the concept of the “perfect human,” that is, the individual’s striving to understand their “self,” the truth and God. This high idea is expressed through poetic imagery, symbols and a deeply spiritual-metaphorical language. For this reason, *Lison ut-Tayr* is not only valued as a literary work but also as a religious-philosophical source.

The metaphors and symbols used in the poem urge the reader to reflect deeply—they are not merely aesthetic devices, but serve as the primary means of conveying spiritual meaning. The translation of this work into English involves transferring these deep metaphorical and symbolic layers to a different cultural context. This process presents a complex challenge for the translator: not only must they translate words, but also the concepts, spiritual and religious layers behind them. This is essential in ensuring that the work’s

depth is preserved. The poetic strength of *Lison ut-Tayr* primarily manifests through its use of metaphors and symbols. In his work, Navoi conveys complex Sufi ideas not directly, but through artistic images such as birds, valleys, journeys and the symbol of Simurg. This style, typical of Sufi literature, aims to express inner truths through outer forms. Through his metaphors, Navoi invites the reader on a spiritual journey: in this journey, one denies their “self”, seeks the truth, and ultimately realizes that the truth is their own essence. For example, the central symbol—Simurg—represents divine truth, perfect truth or God itself. The birds’ quest to reach it is the poetic expression of the human soul’s search for the Divine. In translating this symbol into English, the translator must be careful. Since the symbol has a deep philosophical foundation, simply rendering it as “phoenix” or “mystical bird” could diminish its spiritual significance. Thus, the translator must understand the context and metaphysical meaning behind such symbols and convey them in a way that retains their spiritual weight without simplifying them. Another key symbolic element is the concept of the “seven valleys”. These valleys represent stages of spiritual purification: the Valley of Quest, the Valley of Love, the Valley of Knowledge, and so on. Each valley is a metaphor expressing a state of the soul. In translating them, the translator must not only translate their names literally but also convey the Sufi meanings behind

these valleys to the reader. For instance, the “Valley of Love” is not just about romantic love, but divine love, the infinite longing and devotion to God. If translated simply as “Valley of Love”, it could lose its deeper spiritual meaning. Therefore, it is often necessary for the translator to provide explanatory footnotes or additional commentary to capture the essence of these metaphors. In general, the metaphors and symbols in *Lison ut-Tayr* are not merely aesthetic embellishments but the core elements that structure the ideological and philosophical foundation of the work. The accurate reflection of these symbols in the English translation is the only way to preserve the spirit of the work. If these symbols are improperly or simplistically translated, the spiritual layers of the text may be lost or misunderstood. In *Lison ut-Tayr*, the Sufi symbols are not just literary devices, but represent profound philosophical and spiritual concepts. Alisher Navoi, following the classical Sufi teachings, expresses the inner world of the human soul, its spiritual journey and its union with the Divine through these symbols. Through these images, the work conveys not only moral lessons but also pure Sufi ideas. The translation of these symbols into English presents a challenge, as the translator must have an understanding of Sufi philosophy and spiritual concepts to communicate the work’s essence accurately. For example, the main Sufi symbol, Simurg, is the “True Self” or a representation of God. The birds in the poem travel through the seven valleys to reach Simurg, only to realize that the Simurg they sought is, in fact, a reflection of their own essence. Translating this symbol as a simple mystical bird or phoenix could undermine the deeper philosophical foundation of the work. Therefore, many translators have attempted to express this symbol with alternative translations, such as “The Phoenix of Truth” or “The Divine Self”, in an effort to convey the multi-layered meaning behind it. Similarly, the concept of the seven valleys represents stages in the Sufi journey: each valley—Quest, Love, Knowledge, Freedom, Wonder, Annihilation and Eternal Life—depicts a specific level of spiritual experience. They are translated into English as “Valley of Quest”, “Valley of Love” and “Valley of Knowledge”. However, these translations may be too superficial. For instance, the term “Love” in English usually

refers to worldly, personal emotions, while in Navoi’s context, love is divine, referring to a complete spiritual devotion to God. Therefore, in some translations, these valleys are provided with additional commentary to ensure the reader understands the deeper spiritual meanings. Another set of symbols—birds—represents different types of human personalities and their corresponding spiritual or moral weaknesses: for example, the peacock symbolizes attachment to the world, the crow represents greed for wealth and long life, and the eagle symbolizes the desire for power. An English-speaking reader may not automatically grasp the symbolic meaning of these birds, as they are tied to specific Eastern Sufi traditions. Thus, the translator must provide explanatory notes to introduce the reader to the cultural context behind these symbols. Successfully translating such symbols requires not only linguistic skill but also a deep understanding of Eastern philosophy, Islamic mysticism and spiritual schools. Without this knowledge, the symbolic structure of the work could be reduced to mere aesthetic embellishments, and its original spiritual-philosophical essence could be lost. The translation process is not just about changing the language, but also about transferring meaning, spirit, and cultural context from one language and culture to another.

In conclusion, the translation of *Lison ut-Tayr* is not just a simple act of changing language, but rather a process of transferring its spiritual-philosophical heritage to readers from another culture. The translator’s task is to preserve the work’s deep layers of meaning, ensuring that its rich symbolism and spiritual essence are not lost in translation. This responsibility is profound, as the translator becomes, in a sense, a guide—just like the birds in the poem—leading others on a journey to truth. Translation is not merely a linguistic task but an art of transmitting meaning, spirit and culture across different languages. In this regard, the translation of such profound works as *Lison ut-Tayr* requires the translator to understand not only the language but also the deep spiritual and philosophical thought behind it. The translator must serve as both a linguistic expert and a cultural mediator, ensuring that the work’s poetic and spiritual essence is preserved while making it understandable to readers from a different culture.

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