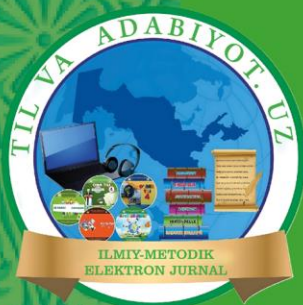




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Bahor keldi seni so'roqlab...

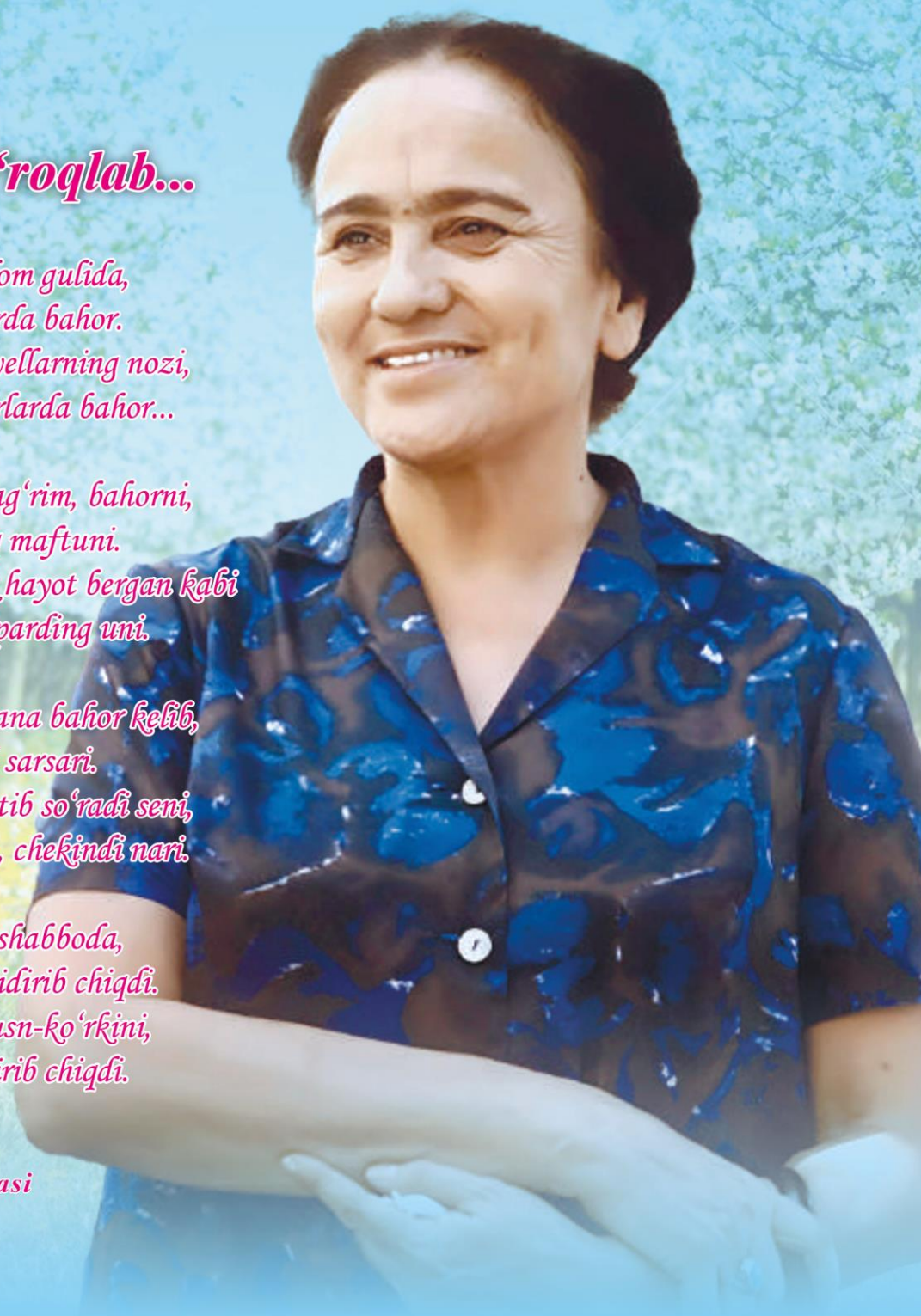
*Salqin saharlarda, bodom gulida,
Binafsha labida, yerlarda bahor.
Qushlarning parvozi, yellarning nozi,
Baxmal vodiylarda, qirlarda bahor...*

*Qancha sevar eding, bag'rim, bahorni,
O'rik gullarining eding maftuni.
Har uyg'ongan kurtak hayot bergan kabi
Ko'zlaringga surtib o'parding uni.*

*Mana, qimmatligim, yana bahor kelib,
Seni izlab yurdi, kezdi sarsari.
Qishning yoqasidan tutib so'radi seni,
Ul ham yoshi to'kdi-yu, chekindi nari.*

*Seni izlar ekan, bo'lib shabboda,
Sen yurgan bog'larni qidirib chiqdi.
Yozib ko'rsatay deb husn-ko'rkini,
Yashil yaproqlarni qidirib chiqdi.*

Zulfiya,
O'zbekiston xalq shoirasi





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THE SYMBOLISM AND PHILOSOPHICAL DEPTH OF "THE LANGUAGE OF THE BIRDS" BY ALISHER NAVOI

Annotation: Alisher Navoi's *Lison ut-Tayr* (The Language of the Birds) is a profound literary work that weaves together themes of Sufism, mysticism and the journey of the soul towards spiritual enlightenment. Drawing inspiration from Persian Sufi traditions, particularly the famous *Mantiq al-Tayr* by Attar of Nishapur, Navoi reinterprets the bird allegory within a Central Asian context. This paper explores the symbolism of birds, the spiritual path they represent and how Navoi uses his dual mastery of both Turkic and Persian to convey a message of divine knowledge and inner transformation. This research explores the central themes, literary techniques and spiritual implications of *Lison ut-Tayr*, with an emphasis on its Sufi underpinnings. By analyzing the characters, structure and symbolic language, we will delve into the profound layers of meaning in Navoi's work.

Key words: *symbolism, imagery, personification, masnavi, self-purification, spiritual struggle, divine love.*

Аннотация: «Лисон ут-Тайр» («Язык птиц») Алишера Навои – глубокое литературное произведение, в котором переплетаются темы суфизма, мистики и пути души к духовному просветлению. Черпая вдохновение из персидских суфийских традиций, в частности из знаменитого «Мантик ат-Тайр» Аттара из Нишапура, Навои по-новому интерпретирует аллегорию птиц в контексте Центральной Азии. В этой статье исследуется символизм птиц, духовный путь, который они представляют, и то, как Навои использует свое двойное владение тюркским и персидским языками, чтобы передать послание божественного знания и внутренней трансформации. В этом исследовании исследуются центральные темы, литературные приемы и духовные последствия «Лисон ут-Тайр» с упором на ее суфийскую основу. Анализируя персонажей, структуру и символический язык, мы углубимся в глубокие смысловые слои творчества Навои.

Ключевые слова: *символика, образность, олицетворение, маснави, самоочищение, духовная борьба, божественная любовь.*

Annotatsiya: Alisher Navoiyning "Lison ut-tayr" ("Qushlar tili") asari so'fiylik, tasavvuf va qalbning ma'naviy ma'rifat sari sayohati mavzularini o'zida jamlagan chuqur mazmunli adabiy asardir. Navoiy fors so'fiylik an'analari-dan, xususan, nishapurlik Attorning mashhur "Mantiq at-tayr" asaridan ilhom olib, Markaziy Osiyo kontekstida qush allegorijasini qayta talqin qiladi. Ushbu maqola qushlarning ramziy ma'nosi, ular ifodalagan ruhiy yo'l va Navoiy ilohiy bilim va botiniy o'zgarishlar xabarini etkazish uchun turkiy va fors tillarini ikki tomonlama egallashidan qanday foydalanishini o'rganadi. Bu tadqiqot Lison ut-Tayrning markaziy mavzulari, adabiy uslublari va ruhiy ta'sirlarini o'rganadi va uning so'fiylik asoslariga urg'u beradi. Qahramonlar, tuzilish, ramziy tilni tahlil qilib, Navoiy ijodidagi teran ma'no qatlamlariga kirib boramiz.

Kalit so'zlar: *timsol, tasvir, shaxslashtirish, masnaviy, o'zlikni poklash, ma'naviy kurash, ilohiy ishq.*

Lison ut-Tayr (The Language of the Birds) is one of the most significant works of Alisher Navoi, a prominent 15th-century poet, philosopher and mystic from Central Asia. Navoi is considered the greatest poet of the Chagatai language, was deeply influenced by Sufi thought and sought to convey spiritual truths through his poetry. In *Lison ut-Tayr*, Navoi uses the allegory of birds embarking on a journey to find the divine Simurgh, a mythical bird representing the ultimate truth. This work is not just a poetic masterpiece, but also a rich spiritual allegory that blends mystical philosophy, literary beauty and profound human insights.

Alisher Navoi (1441-1501) was a prolific poet and statesman, was born during the Timurid Empire in the region that now encompasses Uzbekistan and parts of Central Asia. Although Navoi wrote in the Chagatai language (a Turkic language with Persian influences), his literary output was in the same vein as the classical Persian poets, such as Hafiz, Saadi and Rumi. His

works bridge the Persian literary tradition with Central Asian thought, creating a unique cultural synthesis.

The Sufi mystical tradition, which dominated much of the intellectual landscape during Navoi's time, profoundly influenced his writing. Sufism, with its emphasis on spiritual purity, love and the quest for union with the Divine, forms the backbone of *Lison ut-Tayr*. In Sufism, the search for divine truth and enlightenment is often depicted as a journey of the soul, which is reflected in the allegorical narrative of the birds seeking the Simurgh.

Lison ut-Tayr is written in masnavi form, a Persian verse style consisting of rhyming couplets. This poetic form allows for a fluid and narrative-driven structure, ideal for the allegorical and didactic nature of the work. The narrative follows the journey of a group of birds who set out to find the Simurgh, the mythical Persian bird believed to embody divine truth and wisdom. The birds, representing various human characteristics, must confront their inner flaws and desires before they can

reach the Simurgh.

Alisher Navoi's use of symbolism is central to the text. The birds symbolize different human virtues and vices, each representing specific traits that either hinder or facilitate the quest for spiritual enlightenment. The Simurgh, for example, represents the Divine and the birds' struggle to reach it mirrors the Sufi notion of the soul's struggle to purify itself and achieve union with God.

Additionally, Navoi employs metaphor, imagery and personification to deepen the narrative's spiritual meanings. The journey itself is a metaphor for the Sufi path, often referred to as the "wayfarer's journey", where each step represents a stage in the soul's development.

At its core, *Lison ut-Tayr* is about the quest for spiritual enlightenment and union with the Divine. The Simurgh, representing God or ultimate truth, is the object of the birds' journey. Their pilgrimage is symbolic of the Sufi path to attain fana (the annihilation of the ego) and baqa (spiritual continuation in the Divine). The birds' journey reflects the human soul's attempt to transcend the physical world and attain a higher, divine state.

Each bird in the narrative must confront its own limitations—be they egoism, doubt or attachment to material things—in order to progress toward the Simurgh. This journey reflects the Sufi principle that one must purify oneself from worldly attachments and selfish desires in order to reach true spiritual wisdom.

One of the central themes of *Lison ut-Tayr* is the necessity of self-purification. The birds must shed their individual desires and egos before they can reach the Simurgh. This mirrors the Sufi notion that the soul must purify itself to achieve union with the Divine. Navoi uses various birds to symbolize human traits, such as vanity, pride, greed and wisdom. These birds must overcome their flaws in order to continue on their journey.

For instance, the peacock, which represents vanity and pride, must learn to let go of its self-centeredness to progress. Similarly, the nightingale, which symbolizes passionate love for the divine, must learn to focus its love on the higher truth rather than earthly distractions. The birds' internal battles with their vices represent the spiritual struggle every individual faces on their path to enlightenment.

Another key theme in *Lison ut-Tayr* is the idea of unity. The birds' ultimate realization is that they are all the Simurgh—when they transcend their individual egos, they realize they are part of a greater whole. This concept of unity is central to Sufi philosophy, which teaches that the Divine is not separate from the self but is inherent within it. The path to enlightenment involves recognizing this unity and shedding the illusion of separateness.

Divine love also plays a pivotal role in the birds' journey. The nightingale's passionate love for the rose symbolizes the Sufi concept of love for the Divine. The birds' quest for the Simurgh is driven by this profound

love, which reflects the Sufi belief that love for God is the ultimate force that propels the soul toward spiritual fulfillment.

Alisher Navoi presents himself as a spiritual guide through the figure of the poet. The poet, in Sufi tradition, is seen as someone capable of expressing the ineffable truths of the divine and guiding others along the spiritual path. Through *Lison ut-Tayr*, Navoi uses his poetic mastery to lead readers toward a deeper understanding of spiritual truth. His role as a poet is not just to entertain, but to guide his audience toward spiritual awakening.

"*Lison ut-Tayr*" is heavily influenced by Sufi philosophy, particularly the writings of Rumi and F. Attar of Nishapur, whose works also focus on the quest for divine truth. The allegorical structure of Navoi's work is reminiscent of F. Attar's *Mantiq al-Tayr* (The Conference of the Birds), another mystical text that uses a bird journey to explore spiritual themes. However, Navoi's unique contribution lies in his synthesis of Persian, Turkic and Central Asian cultural traditions.

In Sufism, the journey of the soul is seen as an ascent from the material world to spiritual enlightenment. This is reflected in the structure of *Lison ut-Tayr*, where the birds ascend to a higher state of consciousness, culminating in their union with the Simurgh. The Sufi path is often described as a difficult and transformative journey and Navoi's work beautifully encapsulates this concept.

The Quest for the Simurgh – Spiritual Enlightenment: at the core of *Lison ut-Tayr* is the quest of the birds to meet the Simurgh, a mythical, benevolent bird that symbolizes the divine or the ultimate truth. The birds' journey is a metaphor for the human soul's search for enlightenment, truth and spiritual union with God. The Simurgh in Sufi thought is often associated with a transcendent reality and the birds' struggle to reach it parallels the difficulties of attaining self-realization and divine knowledge. The narrative begins with a gathering of birds, each representing a different human trait or quality. The birds must overcome their doubts, egos and material attachments in order to reach the Simurgh, mirroring the stages of the Sufi path toward enlightenment.

Conclusion

Lison ut-Tayr by Alisher Navoi is more than just a literary masterpiece—it is a profound spiritual allegory that explores the soul's journey toward divine enlightenment. Through the allegory of the birds' quest for the Simurgh, Navoi delves into themes of self-purification, the transcendence of individual ego, the pursuit of divine love and the ultimate realization of unity with the Divine. The work reflects the deep influence of Sufi mysticism, providing a rich tapestry of philosophical, spiritual and literary insights.

As both a poet and a spiritual guide, Navoi's Lison ut-Tayr remains a cornerstone of Central Asian literature and continues to resonate with readers today. Its message of spiritual transcendence, love and unity

speaks to the universal human quest for meaning and enlightenment. In its exploration of the human soul's longing for the Divine, Lison ut-Tayr offers timeless wisdom that transcends cultural and temporal boundaries.

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NAVIGATING CULTURAL AND LINGUISTIC CHALLENGES IN HARRY POTTER'S UZBEK AND RUSSIAN VERSIONS

Annotation: the introduction of the translation of literature presents a myriad of challenges, especially when it implies texts rich in culture and linguistically as J.K. The Harry Potter series of Rowling. This work body is marked by its intricate fabric of British cultural references, idiomatic expressions and names of characters that resonate deeply within the context of English. Translators who face the task of converting this series into Uzbek and Russian find a variety of obstacles derived from fundamental differences in the cultural context, social norms and linguistic structures. These challenges require a sensitive commitment to the material, since translators should not only transmit the meanings of the surface of the text, but also to capture the subtleties linked to the identity and cultural expression (Uktamovich and Jalilovna, 2022).

Key words: translation, cultural adaptation, linguistic, idiomatic, phonetic adaptation, Harry Potter.

Аннотация: перевод серии Гарри Поттер Дж. К. Роулинг на узбекский и русский языки представляет собой культурные и лингвистические трудности. Этот текст богат британскими культурными отсылками, идиоматическими выражениями и именами персонажей, которые могут не иметь прямых аналогов в целевых языках. Переводчики должны не только передать буквальный смысл текста, но и сохранить его культурные нюансы. Например, имя «Альбус» в узбекском языке может не нести той же семантической нагрузки, что в английском, поэтому переводчики могут адаптировать его с учетом местных культурных реалий. В русском переводе сохраняется фонетическая идентичность, но при этом может теряться скрытый смысл оригинала.

Ключевые слова: перевод, культурная адаптация, лингвистическая, идиоматическая, фонетическая адаптация, Гарри Поттер.