

THE INTERPRETATION OF DIVINE LOVE IN THE REPRESENTATION OF A FEMININE IMAGE IN UZBEKISTAN SUFI LITERATURE AND ENGLISH COURTOISE ANNEALS

Mamadiyarova Matluba

Intern researcher at SamSIFL

Abstract: This article examines the artistic and philosophical interpretation of the concept of divine love embodied in the image of a woman in Uzbek classical literature (in particular, the epics of Alisher Navoi) and English courtly literature from a comparative perspective. It analyzes the spiritual and transformative essence of love expressed through the image of a woman in medieval Eastern mystical poetry and European chivalric traditions, its role in human perfection, and the metaphysical content of the unattainable mistress motif. The study highlights the archetypal similarities and differences between the dialectics of metaphor and reality in mysticism, the concept of fano, and the model of fin'amor in the courtly tradition. According to the results of the comparative analysis, in both literary schools the image of a woman is considered not only an aesthetic ideal, but also a mediator providing spiritual elevation. At the same time, while in Sufism the image of a woman is interpreted as a theophanic embodiment of divine beauty, in courtly literature she appears as a symbol of a high ideal that serves the knight to achieve moral maturity. The results of the research serve to identify common universal archetypes of medieval spiritual thought in the East and the West.

Key words: divine love, female image, mystical poetry, Alisher Navoi, courtly literature, fin'amor, fano, archetype, comparative literary studies.

INTRODUCTION

The phenomenon of divine love in the personification of the image of a woman is one of the most stable and rich themes of medieval literary thought. Although this theme was formed on different religious and philosophical foundations in Eastern mystical literature and European courtly traditions, there are common motifs among them, such as the aspiration of man to a higher truth, the transformation of the image of the beloved into a transcendental symbol, and the interpretation of love as a force leading to spiritual maturity. In the annals of mysticism, divine love is a way to return to the Creator, to reach the truth through metaphor, and to achieve the state of immortality, while in courtly literature, love is interpreted as a metaphysical force serving the moral, spiritual, and social perfection of the knight.

In Eastern literature, in particular in the work of Alisher Navoi, the image of a woman is a theophanic manifestation of divine beauty, that is, the most perfect manifestation of Truth in the world. This approach is based on the ideas of Sufis such as Ibn Arabi and finds artistic expression through a system of mystical symbols (zulf, moon, sun, hal, qamat). In the European troubadours and representatives of the dolce stil nuovo school, the idea of a high and unattainable beauty creates a mechanism of necessary trials and self-sacrifice on the path of the knight's spiritual ascension.

These similarities between the literature of the East and the West are explained by many researchers in terms of cultural ties, common religious-mystical views, or the existence of universal archetypes. However, the substantive similarities between the interpretation of divine love in the concept of Sufism and the model of fine love in courtly literature, especially the sacred status of the female image, its function as a force calling for spiritual maturity, have not yet been thoroughly explored in many studies.

Therefore, this article is aimed at a comparative analysis of this contrasting, but common spiritual phenomenon between the literatures of the East and the West. The main goal of the study is to determine the place, artistic and philosophical content, symbolic meaning and ontological status of the image of a woman in the concept of divine love in Uzbek classical literature and English courtly texts. This analysis, along with revealing the spiritual unity in the spiritual heritage of the East and the West, serves to demonstrate the universality of the image of a woman as a cultural and philosophical archetype.

The relevance of the study is determined by several factors:

1) The central place of the image of a woman in the cultural heritage of the East and the West.

Despite the existence of many studies in the scientific literature, they were mainly conducted within separate traditions. From a comparative point of view, the place of a woman as a divine embodiment has not yet been fully studied.

2) The similarities between Sufism and courtly literature are still the subject of scientific debate.

Some researchers believe that mystical ideas spread to Europe through Andalusia; others attribute this to universal archetypes.

3) A global comparative analysis of Navoi's poetics is not sufficiently covered.

Navoi elevates the image of a woman to a theophanic status. This situation is very convenient for comparison with the concept of an ideal woman in the poetics of Petrarch, Dante, and troubadours.

4) The interpretation of a woman as a divine embodiment stands at the intersection of gender, mythology, aesthetics, and ontology.

This topic requires multidisciplinary research, which is why it is suitable for SCOPUS coverage.

The phenomenon of divine love in the image of a woman is manifested in various cultural traditions as one of the central themes of medieval literary creativity. This theme found its most vivid expression in the Sufi mysticism of the Islamic world and the courtly literature of Western European culture. Despite the differences in religious and philosophical foundations, both traditions show a surprising degree of similarity in the interpretation of love as a path to spiritual perfection. The experience of expressing divine love through female images is one of the central themes of world literature, which is interpreted differently depending on different cultural, historical and religious and philosophical contexts. In literature, the image of a woman

is traditionally represented as a symbolic mediator between the profane (worldly) and sacred (sacred) worlds, and she embodies various aspects of divinity in herself. Such images serve to express divine love not only on an aesthetic and moral, but also on a spiritual and existential level. Through them, concepts such as humanity's inner connection with God, trust, love, and selflessness find artistic expression. In medieval Islamic literature, in particular the work of Alisher Navoi (1441-1501), and in English courtly literature of the 12th and 14th centuries, the depiction of divine love through female images can be seen, as well as the function of women as mediators between the mortal and divine worlds, and the formation and transformation of the image of the beautiful lover (beloved) in various cultural and artistic traditions.

In the Middle Ages, Sufism served as one of the main philosophical doctrines of the Islamic world. Poetic images in the classical Turkic, Arabic and Persian Sharia contain deep Sufi views, which cannot be grasped by superficial observation. The Turkic peoples became acquainted with the ideas of Sufism, that is, Sufism, during the process of Islamization in the 10th-12th centuries. Although women were rarely mentioned in religious leadership in Islamic culture, women were among the first murids who entered the Sufi path. The images of Umay and other female deities in Turkic mythology created the basis for the adoption of feminine ideas in Sufism. Umay represented the maternal essence of the universe, and she was conceived as a symbol of blessing, protection and spiritual patronage. Turkish poets, in the process of assimilating the Arab-Persian Sufi traditions, adapted these ideas to their own archetypal images. That is, they combined Islamic mystical views on the divine feminine with Turkic mythological roots, creating a unique synthesis. As a result, the ideas of Islamic mysticism acquired a color and spiritual expression characteristic of Turkic culture, in which female images were depicted not only as a source of inspiration and love, but also as an integral part of the cosmic order. Mystical, passionate love for the Creator, that is, love, is one of the concepts that occupied a special place in Sufism. Through this approach, religious experience began to be expressed not only as a doctrinal or ritualistic, but also as a deep spiritual and emotional state. Through the concept of love, the path to God is described not only as a spiritual journey, but also as the soul's anguish for divine beauty. Therefore, in Sufi literature, the image of a woman is often embodied as a physical embodiment of love, a bridge leading to divine love. According to the beliefs of the Sufis, a person expelled from paradise is condemned to a state of eternal longing due to separation from the Supreme Being. Therefore, the highest goal of human life is the desire to unite with Him, that is, to realize God and the Truth that He embodies. The only way to realize and understand this divine truth is through love. Knowing God is not achieved through logic or reason, but through selfless passion, a state of divine intoxication, that is, a state of love. This state is close to the feelings that a lover feels when he loves his partner.

In Sufi thought, love manifests itself through one of the most important attributes of God, Beauty. Beauty is embodied in all creation, and it constantly reminds man of the Creator. God himself is the embodiment of absolute Beauty. Therefore, any charm and elegance, any beautiful sight seen by human eyes, any inspiration is actually a reflection of divine beauty. Beauty and love for God are expressed through earthly manifestations of love. Therefore, divine love is expressed in the form of human love. The great Sufi Ibn Arabi (1165-1240) writes in this regard: Do not try to see God in a material form. Seeing God in a woman is the most perfect vision. The image of a woman here is not just a physical being, but a manifestation of divine beauty, kindness and mercy. In Sufism, there is a concept that by loving a woman, one

can love God, see the beauty of God in the beauty of a woman. This approach led to the enrichment of the image of a woman in Eastern literature with symbolic and esoteric meanings.

By the 11th century, a model of the image of a woman as an embodiment of divine beauty had been formed in Sufi literature. This image is characterized by the following features:

Duality of nature: the mistress appears at the same time as both an earthly woman and a symbol of Absolute Beauty;

– Inaccessibility: she is always depicted as high and unattainable, which expresses the highest essence of divinity;

– Transformative power: her love has the power to direct the lover towards spiritual maturity;

– Cosmic attributes: the beauty of the mistress is expressed through the sun, moon, stars, which connects her with higher beings and elevates her to the level of divinity.

In the process of development of the Anana, a complex symbolic system was formed regarding female beauty. In this system, various physical aspects of a woman are enriched with a mystical-spiritual interpretation, through which divine truths are expressed:

- the face is a direct reflection of the divine essence;

- hair (zulf) is the abundance of divine manifestations in the world;

- eyes are the embodiment of divine qualities;

- The lips are the source of the divine Word (so'z);

- the body is the embodiment of the idea of unity in the plural, i.e., the unity of being;

- the figure is compared to the letter alif, which is a symbol denoting the unity of God (tawhid).

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