

The personality of navoi in the “khamsa” epic

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Abstract: The personality and statesmanship of Alisher Navoi have always been studied alongside his creative potential. The poet's own works serve as the primary source for understanding his mature character. This article explores the image of the poet based on the “Khamsa” collection. Special attention is given to the fakhria (self-praise) passages within the poems.

Keywords: Personality, epic, annihilation, reproach, inspiration, na't (praise of the Prophet), munojat (supplication).

Introduction: The life and works of Alisher Navoi, including his creative personality and spiritual maturity, have always been significant topics in the field of world literary studies. In exploring this theme, scholars have referred to various sources. Primarily, they rely on the poet-thinker's own works, followed by dedicated monographs, biographical dictionaries (tazkiras), and legends passed down among the people. However, Navoi's own writings have always been recognized as the main and most reliable source.

Indeed, Alisher Navoi's poetic mission in the development of Turkic literature, his statesmanship within the grand Timurid dynasty, his role as a spiritual guide of his time, and ultimately, his position as one of God's righteous servants are affirmed throughout all his works. Both Eastern and Western Navoi studies have deeply understood this truth and, by and large, have followed this correct path.

It should be emphasized that contemporary Navoi scholarship must carry on this tradition with dignity and, by utilizing the possibilities of intellectual freedom, strive to present a more complete image of Navoi. In this regard, Khamsa, the crown jewel of the poet's literary legacy, holds a special place. In each of his works, Navoi aimed to explore a particular theme. Therefore, he authored historical writings, biographical dictionaries, treatises on linguistics (Muhokamat al-lughatayn), literary theory (Mezon al-avzon), Islamic teachings (Siraj al-muslimin), autobiographical works (Waqfiya), and many others.

However, his theological insights, humanistic

worldview, historiographical approach, political thinking, and advocacy for the Turkic language — in short, all facets of his intellectual and creative power — are concentrated in the Khamsa. It is worth noting that in the Turkic world, Navoi's poetic rank and his passionate devotion to the Turkic language are extraordinary phenomena.

Given time constraints, in this article we aim to briefly discuss Navoi's poetic status and literary personality as reflected in his Khamsa. To address this topic, we propose to base our analysis on the following classification:

1. The thematic scope, perfect composition, and character portrayal in the epic as a reflection of the poet's mastery.
2. Navoi's munojats (supplications) and fakhria (self-praise), and his addresses to the singer (mughanni).
3. Acknowledgment of the great predecessors.

First and foremost, Navoi's magnificent Khamsa is the product of inspiration that came from the unseen (the divine). The poet himself recalls this in various places throughout his works.

Чу ҳотиф манга бу нидо айлади,

Мен этган адони адо айлади.

Етиб ғайбдин чун бу неру манга,

Бўлуб сўз демак майли асру манга.

A call from the unseen reaches the Sufi poet, enabling him to complete such a monumental work in a short period of time. Even when gathering all the information from the epic, it is difficult to fully grasp the entirety of the poet's personality. For Navoi, at one glance, is Majnun — who made love his guide and wandered, burdened like a camel, through the thorns of longing. At another glance, he is Farhod — who rejected kingship and attained spiritual sovereignty. Elsewhere, he becomes Iskandar — a sage and a saint. Even after considering all perspectives and interpretations, one can only stand in awe of such a vast and perfect personality. Like the seers in the story of the "Blind Men and the Elephant" from Lison ut-tayr, we can only discover one aspect of Navoi's essence at a time.

It is difficult to account for all the services Navoi rendered to his nation and to humanity. However, alongside his poetic inspiration, one of his most important goals was to transform the Turkic language into a spiritual and literary medium. The poet's intoxication came from the wine of words. He was intoxicated by the meanings within the Turkic language and burned with the desire to create works in that tongue:

Менки бу май нашъасидин маст мен,
Дайри фано аҳлиға ҳамдаст мен.
Ҳар нафас айлаб тўла ул жомни,
Сипқориб ул бодаи гулфомни.
Турк суруди била солиб қўлум,
Қилсам адо ҳай тулугум, ҳай тулум, -

This confession fully affirms our point. Undoubtedly, Alisher Navoi was a devoted advocate of his mother tongue and a standard-bearer of the Turkic language. In the nearly thousand-year development of the Turkic language, "no one has spoken as abundantly and beautifully as he did." By creating works in all poetic genres in Turkic, the poet practically and theoretically demonstrated the richness and versatility of the language's artistic, lexical, grammatical, and stylistic potential.

Navoi relied on tradition and the linguistic materials of earlier works, drawing extensively from the dialects of various Turkic tribes and clans. In his works, Turkic dialects and languages are not opposed to each other; rather, in the great poet's imagination, the multi-dialectal nature of the Turkic language — like that of Arabic and Persian — is shown to be a source of unparalleled potential. Through this, Navoi conquered hearts, and he himself acknowledged that his works belong to all Turkic languages:

Агар бир қавм, гар юз, йўқса мингдур,

Муайян турк улуси худ менингдур.

Қўнгул бермиш сўзумга турк жон ҳам,

Не ёлғуз турк, балким туркмон ҳам.

The harmony of meaning and spiritual state, the magic of imagery and expression in Navoi's works also reveal the capabilities and privileges of the Turkic language.

Navoi embodies a unique sense of malāmat (self-reproach) and fanā (self-annihilation in the divine) that is rarely found in other poets. In many chapters of his epics — especially in the sections of hamd (praise of God) and na't (praise of the Prophet) — supplications appear at the end that vividly reflect the poet's inner self.

Қилмай даъвийи хуш адолиқ,

Арз айла, Навоиё, гадолиқ.

Ё Раб, эшигингда ул гадомен

Ким, боштин-аёққача хатомен.

Боқ дарду малолатимға, Ё Раб,

Раҳм айла бу ҳолатимға, Ё Раб.

Alisher Navoi's inner state and spiritual image are vividly portrayed in such supplications. The emotions expressed in these parts of the epic alone reveal Navoi's personality and his spiritual maturity. Navoi has served as a moral example for all generations. He embodied both intensity and humility, courage and honesty, tolerance and decisiveness. He was a man of action. Even in the creation of the Khamsa, he says:

Навоий, сўз айтурда фарзона бўл,

Чу иш бошинга тушти, мардона бўл!

For example, in the Hayrat ul-abror (Wonder of the Righteous) epic, among the Khamsa writers:

Бўлса алар озими дашти адам,

Мен ҳам ўлай соя киби ҳамқадам,

Қаҳфи бақо ичра алар бўлса гум,

Мен ҳам ўлай робиухум калбухум.

— saying this, the poet, who saw himself as a companion of the People of the Cave, expresses the following self-praise in Saddi Iskandariy (The Wall of Alexander):

Ки, сўз тахтида бўлдум оромгир,

Бўлай таҳният базмида жомгир!

Indeed, Navoi was a king on the throne of words. Rulers of empires have always found themselves on the battlefield. History bears witness to the fact that true struggles are battles of beliefs and values. Navoi never denied the unity of his roles as both a poet and a statesman—on the contrary, these aspects of his

identity complemented one another. With his pen, Navoi waged a struggle for the refinement of the soul of humanity, for the preservation of language, religion, and nation.

As his spiritual guide Abdurahman Jami once said, the state and spiritual rank found in Navoi were not granted to any other poet. As the scholar Ibrohim Haqqul emphasized: “Alisher Navoi is the capital of Turkic literature. All roads lead to him, or from him to all roads.” In understanding the greatness and perfection of his personality, it is essential to consider the range of genres in which he wrote. His divans (collections of poetry) are the result of spiritual states. As Najmuddin Kubra once said, “A state is like a lightning bolt.” Indeed, it opens the path like a flash of light in defining the poet’s rank.

In his prose works, Navoi provides practical guidance in following the Prophet, who said, “I was created upon the best of character.” In the moral education of humanity, Navoi appears in full stature in the Khamsa—both as a practitioner and a theorist.

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