

Seven Planets: Scientific Worldview And Artistic Interpretation

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Abstract: In classical literature, mystical numbers were used to enhance the aesthetic impact of literary works and to express the beliefs and values of the people, reflecting the beauty of artistic imagery. In particular, numbers such as 3, 7, 9, 18, and 40 have played an important role in literary works.

The number 7 is revered as a divine and mysterious number among the world's peoples. Consequently, various beliefs have formed around the number 7: 7 days, 7 wonders, 7 treasures, 7 generations, 7 climates, 7 colors, 7 planets, 7 seas, 7 obligations, and more. The days of the week are: Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday. The seven colors are: white, yellow, red, black, blue, green, and orange. Regarding the seven planets: ancient peoples believed that the seven sacred planets were connected to human life, destiny, and interactions. They are: the Sun - symbol of strength and energy; the Moon - symbol of charm; Mars - symbol of struggle; Mercury - symbol of wisdom; Jupiter - symbol of happiness; Venus - symbol of love; Saturn - symbol of agriculture. In classical literature, beautiful artistic imagery is created using mystical numbers to enhance the aesthetic impact of literary works and express people's beliefs and values. In particular, views related to the numbers 3, 7, 9, 18, and 40 have held great importance in works of art. Among these, the number 7 is interpreted as a divine number. This article examines the number 7 through an analysis of the seven planets' imagery. Navoi's cosmogonic views are illuminated through the example of the epic "Sab'ai Sayyar". The epic contains numerous artistic images related to the universe and its creation, planetary movements, day and night, the four elements, Earth's rotation, and the Sun and Moon. To create such artistic images, the author must possess astronomical knowledge and a scientific worldview. To this end, the article substantiates that Navoi's cosmic worldview played a crucial role in the development of his artistic thinking.

Keywords: Classical literature, 7 planets, astronomical science, scientific worldview, Yusuf Khas Hajib, seven celestial bodies, Alisher Navoi, seven planets, artistic interpretation.

Introduction: In folk oral creativity, many wise sayings and expressions are associated with the number seven. For example: "Measure seven times, cut once," "Carries the keys to seven doors," and so on. Phrases like "It didn't appear even in my dream after seven sleeps" or "There are seven stages of melon ripening" are used to describe extraordinary situations. Expressions such as "He bowed seven times" indicate deep respect, while "They seated him upon seven layers of cushions" or "His name spread to the seven climates" show that the number seven carries various shades of meaning in everyday speech.

Mythological beliefs about the number seven are embodied in legends, tales, and epics through figures such as seven heroes, seven giants, and seven robbers. In fairy tales, according to tradition, beautiful princesses or fairies are often depicted with seven layers of veils covering their faces.

In general, the number seven is frequently emphasized in folk oral literature, everyday speech, cultural, and artistic heritage. This tradition, firstly, is connected with the ancient beliefs and spiritual imagination of our ancestors, and secondly, it reflects their profound scientific understanding of the universe.

For instance, *Abu Rayhan al-Biruni* wrote that the ancient Khwarazmians knew the zodiac constellations even better than the Arabs. Accordingly, they based their calendar on the moon. The phases of the moon last for 28 days and are divided into four periods: new moon, first quarter, full moon, and last quarter. Every seven days, these phases replace one another. Perhaps this cyclical pattern is one of the factors that led to the sanctification of the number seven [*Divine Medicine: The Secret of the Number 7*, 2014].

In *Zoroastrianism's* sacred text *Avesta*, there are also fascinating reflections on the Sun, Moon, and stars — their motion, position, and harmony, as well as the law of the moon's 15-day waxing and 15-day waning cycle.

In the classical masterpiece *Qutadg'u Bilig* by *Yusuf Khas Hajib*, there is a special chapter titled "About the Seven Planets and Twelve Zodiac Signs." In this section, *Yusuf Khas Hajib* expresses his astronomical ideas about the creation of the universe, the structure of the cosmos, and the movement of stars.

According to him, astronomers should comprehend the seven planets as if they were reeds lying upon the earth. He says, "Keep the seven layers of the sky as your carpet." In his view, a human being can study and understand the seven heavens, but the ninth heaven — *Arsh al-A'la* (the Highest Throne) — remains beyond human comprehension.

In the work, the seven stars (heavens, planets) are named as follows:

1. **Sekantir** – the planet **Zuhul (Saturn)**
2. **O'ngay** – **Qaraqush** – the planet **Mushtariy (Jupiter)**
3. **Ko'rud-Baqirso'quna** – the planet **Mirrikh (Mars)**
4. **Yashiq** – **Kun** – the planet **Sun**
5. **Sevit** – the planet **Zuhra (Venus)**
6. **Arzu** – the planet **Utorud (Mercury)**
7. **Yalchiq-Ay** – the planet **Moon**

In issue No. 49 (2007) of the newspaper "*O'zbekiston adabiyoti va san'ati*" ("Uzbek Literature and Art"), the well-known scholar **Qosimjon Sodiqov** published an article titled "*The Solar Zodiac is Fixed*," in which he carried out important scientific analyses. According to the scholar, the science of astronomy in the East was far ahead of that in the West. Before **Nicolaus Copernicus** developed his ideas on the rotation of the universe, **Yusuf Khas Hajib**, who lived and worked in the 10th century, had already recorded scientifically sound information on this matter.

In this regard, Q. Sodiqov argues that attributing the discovery of the Earth's revolution around the Sun solely to Copernicus is inappropriate, since five

hundred years earlier, our great thinker *Yusuf Khas Hajib* had already expressed this concept.

In his epic, *Yusuf Khas Hajib* describes the movement, characteristics, and positions of each star. The constellation of the "Seven Thieves" is called *Yetikan*, and the *Hulkar* star is referred to as *Urkar*. In the *Hamd* (praise) section of the epic, it is stated that God created the heavens, and they are constantly revolving.

Yusuf Khas Hajib links his characters symbolically to celestial bodies: **Kuntug'di**, the ruler, is associated with the qualities of the **Sun**, while **Aytoldi** is connected with the **Moon**. The Moon, when born, is very small, but it gradually grows until it becomes full. According to the author, the Moon reaches fullness when it stands face to face with the Sun. Just as the full moon illuminates the world, **Aytoldi** brings light to the people. These symbolic images reflect the astronomical characteristics of the Sun and Moon.

His philosophical views on the stability of the solar zodiac, the constant motion of the heavens and the Earth, and the Sun being at their center were later scientifically substantiated by scholars around the world. This shows that *Yusuf Khas Hajib* was a true expert in the astronomical science of his time. He based the main characters of his work on the symbolic traits of celestial bodies.

Similarly, in **Mahmud al-Kashgari's** "*Devonu lug'otit turk*" (*Compendium of the Turkic Dialects*), the names of the planets are also mentioned. In particular, he refers to **Baqirsuqum (Mars)** and **Qaraqush (Jupiter)**, noting that **Baqirsuqum** is copper-colored and **Qaraqush** appears in the sky at dawn.

As we know, **Alisher Navoi** lived in **Samarkand** between **1465 and 1469**, where he studied at the **Sultan Abullays Madrasa** and acquired new knowledge in the exact sciences.

He became acquainted with the activities of the **observatory established by Ulug'bek**, which *Navoiy* himself mentions in his work "*Muhokamat ul-lug'atayn*." He writes:

"*Yana chun 'Sab'ai sayyor' rasadin zamirim bog'labtur*"

— meaning, "In my imagination, I have built an observatory in order to observe the seven planets."

Here, *Navoiy* envisions the seven celestial lights (planets) in the realm of imagination. This indicates that the **astronomical environment of Samarkand and Herat**, created by **Mirzo Ulug'bek**, played an important role in shaping **Alisher Navoiy's cosmic worldview**.

In his works, *Navoiy* frequently drew upon **Ulug'bek's** scientific legacy when expressing ideas about the **creation of the universe, the movement of planets,**

day and night, the four elements, the rotation of the Earth, the twelve zodiac signs, and the eighteen thousand worlds. He enriched artistic imagery with genuine scientific thought.

His epic poem “*Sab’ai Sayyor*” (*The Seven Planets*) serves as vivid evidence of this synthesis. Therefore, the artistic interpretation of cosmological concepts in this poem deserves analytical study.

From the very beginning — the *Hamd* (praise) section — Navoiy demonstrates his knowledge of cosmology. While praising God, he declares: when You created the world, You formed the heavens with seven domes. Because of You, seven sky-reaching palaces were adorned with stars. Seven palaces and seven sages tell legends about Your divine wisdom.

Navoiy compares the seven heavens to **seven trays**, each holding a **lamp of light** within. Every planet possesses its own distinct qualities and radiates a unique color. The circular movements of the planets, which change weekly, monthly, and yearly, are poetically described.

Navoiy’s **astronomical knowledge** is profound — he artistically reveals all the attributes specific to the seven planets. He emphasizes that **the alternation of day and night**, as well as **the blooming of flowers**, are linked to the movement of these celestial bodies.

First, the poet presents a beautiful **artistic depiction of the Sun**. The dawn of eternity begins with You; You lift the veil of nonexistence. All of creation wears the garment of existence because of You.

Nature’s beauty flourishes through the Sun’s light, giving rise to endless forms of splendor. In the *Hamd* section of the poem, the **imagery of the Sun** is harmoniously intertwined with the **praise of God**, reflecting both divine power and scientific insight.

The third chapter of the epic is a *na’t* (poetic praise of the Prophet), in which **Navoiy compares the Prophet Muhammad (peace be upon him) to the sun**, interpreting him as the **great light that illuminates darkness**. He portrays the Prophet’s rank as being **higher than the nine celestial spheres of Saturn (Zuhal)**.

In the **fourth chapter**, where Navoiy describes the Prophet’s **ascension to the heavens (Mi’raj)** on the celestial steed **Buroq**, he mentions several planets by name. Buroq flew with such incredible speed that he reached the **planet Mercury (Utorud)** like a flash of lightning and broke its silver pen. **Venus (Zuhra)**, terrified by the sound, hid her lute in fear — a reference to the fact that this planet is often surrounded by a

haze. The **Sun**, upon seeing this star, sank below the horizon. **Mars (Bahrom)**, struck by awe, sheathed his sword. **Jupiter (Mushtariy)** stepped down from his pulpit, his face shining with the dust of its radiance. **Saturn (Zuhal)** prepared his instruments one by one for the occasion.

From this, we see that **Navoiy intertwines praise of God and the Prophet with the imagery of celestial bodies**, harmoniously blending astronomy and spirituality within the epic’s meaning.

In the **eighth chapter** of “*Sab’ai Sayyor*”, Navoiy recounts a **dream** he had before composing the poem. In this dream, he saw **seven domes**, and within each dome, a guardian figure dressed in **seven different colors**. He spent **seven days** there and listened to **seven legends**. Navoiy says that he memorized these stories beneath the seven domes and inscribed them upon the pages of his heart.

Then, as he was about to edit these stories, an **elder resembling Khizr** appeared before him and said:

“Find the flaws within the palaces, and place seven hours inside the seven domes. Add seven more tales to the seven you already have, and adorn your poem with delicate words.”

Navoiy recalls this advice in his verses:

Yetti afsona ko’rganin yona,
Degasen yetti turfa afsona.
 (“You have seen seven legends again,
Speak of seven wondrous tales.”)

He continues:

“When his words ended, I bowed to the ground before the master. Then I awoke in joy. After interpreting the dream with the help of a dream-reader, I immediately began writing the poem.”
(‘*Sab’ai Sayyor*’, p. 59)

Navoiy briefly summarizes the story of **King Bahrom** according to earlier sources, then says that his own version will differ from those of his predecessors. He praises God and begins narrating the tale of Bahrom.

In composing “*Sab’ai Sayyor*”, **Navoiy drew extensively upon the scientific legacy of Mirzo Ulug’bek**. In the **ninth chapter**, dedicated to **praising Sultan Husayn Bayqaro**, he focuses on the **seven planets** — Saturn (Zuhal), Jupiter (Mushtariy), Mars (Bahrom), the Sun (Mehr), Venus (Zuhra), Mercury (Atorud), and the Moon (Qamar). Based on their characteristics, Navoiy creates refined classical poetic imagery.

Before beginning his praise of the king, Navoiy turns to the heavens in supplication:

*Ey falak, xizmat oshkoro qil,
Mehrning safhasin muhayyo qil.*
("O sky, make thy service manifest,
Prepare the surface of the Sun.")
('Sab'ai Sayyor', p. 66)

He again turns to the planets. He asks Saturn (Zuhal) to fill his inkwell, Jupiter (Mushtariy) to clean the tip of his pen, Mars (Bahrom) to sheathe his sword, the Sun (Quyosh) to make the face of his pages radiant, Venus (Zuhra) not to play her instrument for a moment, and Mercury (Utorud) to kiss his doorstep and place the pouch containing paper and pen before him. He asks the Moon to sharpen his pen with a pencil sharpener. After that, he begins praising the king, saying for example:

*Zuhra, bir lahza cholma soz oxir,
Chekmagil lahmi dilnavoz oxir.*
("Venus, do not play your sweet melody for a moment.") (p. 66)

In the tenth chapter of the poem, it is described that the heavenly dome consists of nine layers:

*Tah-batah pardalar aro parda,
Bir-bir ichra to'qiz saroparda.*
("Layer upon layer, nine veils within each other.") (p. 74)

The nine skies are adorned with stars. Angels circle around them like courtiers around their sovereign. On the throne of the celestial sphere sits Mohpaykar—the Moon. This Moon is Bilqis, the beloved of Prophet Solomon. Her face is compared to the Sun. Navoiy portrays the Moon and the Sun as two stars of fortune.

In the eleventh chapter, Navoiy describes King Bahrom, saying that under the entire sky, the world's realm belongs to him, and that the star Suhayl (Canopus) determines his destiny. The land of Yemen, illuminated by this star, has fragrant soil and stones shining like agate. Through Bahrom's just rule, the seven climes became as prosperous as the eight paradises.

*Ey Navoiy, ne bo'lsa, guftoring,
Ayla bunyodkim, Xudo yoring.*
("O Navoiy, whatever your words may be, build them strong—for God is your helper.") (p. 84)

Thus he gives thanks for being granted the honor of embellishing the gatherings of the Seven Gardens and proceeds to the main part of the epic.

Bahrom is the Persian name for the planet Mars, called *Mirrikh* in Arabic. Its color is red. This planet symbolizes war and heroism—hence, the character of King Bahrom in the poem also reflects this nature. The story is related to the folk legend of "Bahrom Gor," as well as to Firdawsi's *Shahnameh* ("Bahrom and Ozoda"), Nizami's *Haft Paykar* ("Bahrom and Fitna"), and

Khusraw Dehlavi's *Hasht Bihisht* ("Bahrom and Dilorom").

The poem *Sab'ai Sayyor* ("The Seven Planets") is built upon seven tales, each associated with one of the seven planets. The number seven—seven planets, seven days, seven climes, seven travelers, seven colors—forms the poem's unique artistic and compositional structure.

*Har birin o'zga nav' etti rang,
Bo'ldi ul yeti qasr yetti rang.*
("Each of them had a different hue; thus, the seven palaces became seven-colored.") (p. 151)

On Saturday, the ruling planet is Saturn (Zuhal), associated with the color black. The tale told that day is about two Indians, Farrukh and Akhiy. First, let us consider the characteristics of this planet:

Saturn (Zuhal) is one of the nine major planets in the Solar System. It is the sixth planet from the Sun in terms of distance, and the second largest after Jupiter. Saturn completes one orbit around the Sun in **29 years and 167 days**. Its famous rings, located along the planet's equatorial plane, consist mainly of **three distinct concentric rings**—the innermost S, the middle V, and the outermost A ring. All of these rings are almost transparent, allowing the stars behind them to be seen clearly. Between the A and V rings lies a dark gap known as the **Cassini Division**.

Saturn has **22 natural satellites**, the largest of which is **Titan**, which is even bigger than Mercury and the Moon.

Therefore, Navoiy's depiction of this palace in **black** has a scientific basis. It appears that Navoiy had a certain understanding of the dark space between Saturn's A and V rings—the Cassini Division. Hence, he likened Bahrom's life, turned into darkness by the pain of love and separation, to this black void.

Navoiy projected Saturn's key qualities onto the character of **Bahrom**. Like Saturn—the mighty ruler of the seventh sky—Bahrom is portrayed as the sovereign of the seven climes, possessing immense power. In literature, Saturn (Zuhal), located in the seventh heaven and symbolized by the color black, represents **grandeur and elevation**. The rings of Saturn symbolize the **loyal people surrounding Bahrom**, always ready to do anything to help their king overcome the pain of separation. For this reason, the **seven palaces** were built.

Through the movements of the planets, Navoiy expressed the idea of people striving to achieve their goals. He compared the beautiful dancing maiden described by **Moniy** to the stars **Venus (Zuhra)** and **Jupiter (Mushtariy)**. Astrologers determined

auspicious times based on the stars. They said that drinking wine at dawn in the **black palace on Saturday** would bring blessings. Therefore, Bahrom drank wine and greeted the dawn in the black palace.

The story of **Farrukh and Akhiy**, whose hearts burned with the fire of love and who searched tirelessly for their beloveds, harmonizes with the black color of **Saturn (Zuhal)**. The planet's dark hue symbolizes **greatness and courage**. Navoiy skillfully infused these qualities of Saturn into the characters of the tale—Farrukh and Akhiy—depicting their **trials and bravery** in the path of love.

On **Sunday**, the ruling planet is the **Sun**, represented by the **color yellow**, and the story told that day is about **Zayd Zahhab**, the goldsmith from Rome.

Characteristics of the Sun: About **72%** of the Sun's mass consists of **hydrogen**, and **26%** of **helium**, with the remaining portion made up of trace amounts of other elements. Every second, nearly **700 million tons of hydrogen** are fused into helium. There are planets and their satellites where some regions are continuously illuminated by the Sun, meaning there is **no night** in those areas.

According to scientific estimates, the Sun is currently in its **middle age**. It is gradually becoming **hotter and brighter** over time. Eventually, its brightness may

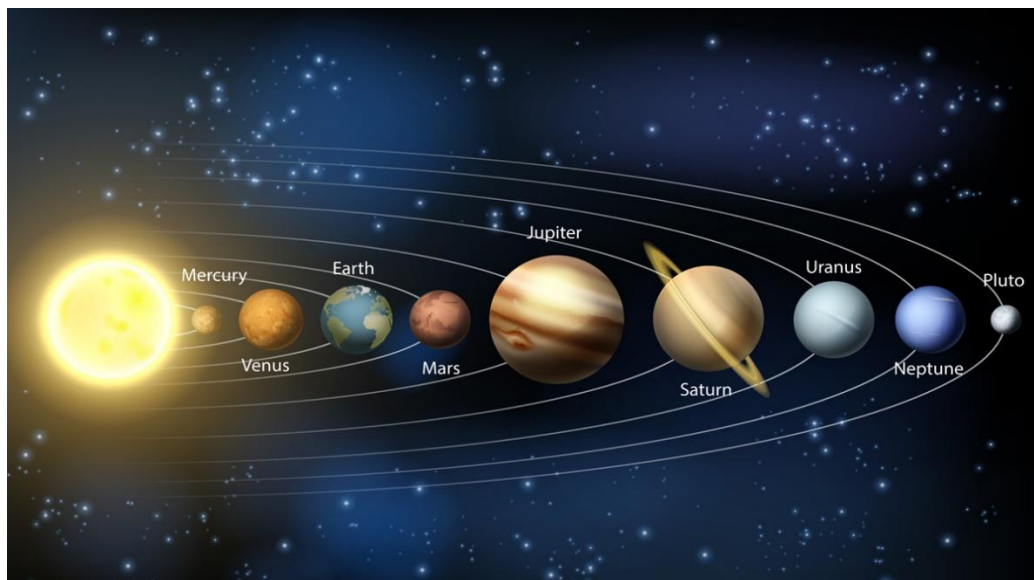
increase tenfold, though this will take about **a billion years**. Astronomers estimate that the Sun formed around **4.5 billion years ago**, and in about **5 billion years**, it will exhaust its fuel, expand into a **red giant**, and later become a **white dwarf**.

In Navoiy's work, the **yellow color** of the Sun symbolizes two key ideas:

1. It reflects **Bahrom**, the lover separated from his beloved, pale from the torment of love.
2. It represents the **goldsmith**, whose art and the golden hue of his creations mirror the nature of the Sun.

In the poem, on Sunday, **Bahrom** enters the **yellow palace**, dressed in **sun-colored garments woven with gold**, and listens to the story. His glowing, radiant appearance in **sun-colored attire**, and his drinking of **golden-yellow wine**, all correspond to the Sun's imagery.

Thus, the story of **Zayd Zahhab**, the Roman goldsmith, perfectly aligns with the symbolic qualities of the **Sun—radiance, craftsmanship, brilliance, and the golden color of love and longing**.



In this illustration, the **nine planets** of the Solar System are shown. The **third planet** from the Sun is **Earth**. The **largest celestial body** is the **Sun**, which radiates bright light. The nine planets are located at varying distances from the Sun, with **Mercury** being the **closest**. In the Solar System—and indeed, throughout the entire universe—all planets and stars move according to certain laws. Scientists explain this by stating that **all celestial bodies move in an orderly fashion under the influence of a specific force**.

The Moon always faces the Earth with only one side, which is why the other half remains invisible to us. It rotates on its axis while orbiting the Earth. The Moon is **Earth's satellite**, orbiting the Earth as the Earth orbits the Sun. The Moon completes one full orbit around the Earth in **29.5 days**.

Since ancient times, people have revered the Moon as the **goddess of the night** and worshiped it. The Uzbek proverb "*O'ying o'n beshi yorug', o'n beshi qorong'u*" ("Fifteen days of light, fifteen days of darkness") comes

from this astronomical phenomenon. When the Moon lies between the Earth and the Sun, it becomes invisible. As sunlight begins to strike its surface, a thin crescent appears, which gradually increases until the Moon becomes full. Thus arose the common expressions “the Moon has become full” or “the new Moon has appeared.”

In Navoiy’s depiction, the **green color** associated with the Moon represents renewal and vitality. Bahrom, dressed in **green garments like the color of spring**, drinks the **water of life** from an **emerald cup** in a **green palace**, beside a graceful lady dressed in a **verdant gown**, symbolizing **immortality like Khidr (al-Khidr)**.

From the very title of this section, Navoiy draws attention to the Moon’s qualities and connects them with the tale of a **traveler from the third climate**. Through the use of the **color green**, he creates unmatched poetic imagery:

- spring-like blue-green hues;
- a green palace;
- verdant attire;
- an emerald cup;
- life;
- eternal existence.

All these expressions convey meanings of **greenness, renewal, vitality, and endurance**. At the same time, they awaken in Bahrom’s heart **hope and the will to live** for his beloved. The story concludes with the **victory of wisdom, intelligence, and heroism**.

This planet is named after **Mars**, the Roman god of war. Mars is an **inner planet** with a thin atmosphere. Its crust is made up of elements similar to those of Earth, and its core consists mainly of **iron and nickel**. The planet’s surface is marked by **impact craters, valleys, deserts, and polar ice caps**. It has **two moons**, named **Phobos** and **Deimos**.

In Navoiy’s poem, the story told on this day centers on the **generous and just ruler Mas’ud**, whose noble deeds serve as an example. He bestows upon **King Juna** a **bottomless cup of wine**, a **beautiful maiden**, and a **horse named Gulgun**, symbolizing the **strength, valor, and passion** traditionally associated with **Mars (Mirrikh)**—the planet of courage and conquest.

On Wednesday, the ruling planet is **Mercury (Utorud)**, represented by the **blue color**; the story of **Mehr and Suhayl of Aden** is associated with it. Mercury, or *Utorud*, is the planet closest to the Sun in the solar system. It can be seen near the Sun shortly before sunrise and after sunset. The orbital period of Mercury around the Sun is **88 days**. In Greek-Roman

mythology, Mercury is known as the **god of trade**, while among the Arabs, it is called **Utarud**.

On Thursday, the ruling planet is **Jupiter (Mushtariy)**, represented by the **brown (infrared) color**; the story of **Muqbil and Mudbir of Wakhtar** is connected with it. Jupiter is the **largest planet** in the solar system, with a volume **1,300 times greater than Earth’s**. Even though it never comes closer than **587 million kilometers** to Earth, it appears bright and beautiful to the naked eye. Another fascinating aspect of Jupiter is the **ever-changing colors** on its surface. Its two belts shift from deep red to yellow, gray, and even bluish hues. It is believed that these color changes are related to Jupiter’s orbit around the Sun, which takes **12 years** to complete; the color variations also seem to follow this **12-year cycle**.

The **second group of planets** in the solar system includes **Jupiter, Saturn, Uranus, and Neptune**. All of them are **giant planets**, and among them, Jupiter (known in Arabic as *Mushtariy*) is the **fifth planet from the Sun**, often called the **“King of Planets.”** It is the largest and the fastest-spinning planet on its axis. Jupiter has been known to humans since ancient times: it was called **Zeus** by the Greeks and **Jupiter, the god of thunder**, by the Romans.

On Friday, the ruling planet is **Venus (Zuhra)**, represented by the **white color**; the story of the **Traveler from Khwarezm** is tied to it. Navoi also seems to have paid attention to the unique characteristics of the planet Venus. Compared to Earth, Venus is like **the embodiment of hell** — its atmosphere is composed of **96% carbon dioxide**, creating an **extreme greenhouse effect**. The way Bahrom burns with the fire of love and suffers from passion in Navoi’s story reflects this vividly. In ancient mythology, Venus was regarded as the **goddess of love**. Thus, Navoi presents the **seventh story** of the poem, set in the **White Palace**, as a **celebration of love**, the day when desires are fulfilled. It is evident that Navoi based these depictions on the planet’s real physical properties.

In the poem, Navoi also draws upon **mythological beliefs and folk interpretations** about the planets. The names of all planets derive from **the gods of Greek and Roman mythology**:

• **Mercury** — god of trade (called **Utarud** in Arabic)

• **Venus** — goddess of love (**Zuhra** in Arabic)

• **Uranus** — god of the sky

• **Neptune** — god of the seas

• **Saturn** — god of agriculture (**Zuhul** in Arabic)

• **Jupiter** — god of thunder (**Mushtariy** in Arabic)

• **Mars** — god of war (**Mirrix** in Arabic).

CONCLUSION

In conclusion, the classical depictions of the seven planets are interpreted based on the beliefs of ancient peoples, folklore, astronomical sciences, and the scientific worldview of the authors themselves. The classical writers held an important place in world civilization not only through the laws of artistic creativity but also through their scientific outlook. **Yusuf Khos Hojib** and **Alisher Navoi** transformed artistic imagery into a product of scientific thought, which contributed to increasing the scientific value of their works. Perhaps that is why the **artistic and visual expression of the seven planets** has always fascinated and attracted those studying the **seven climates** (regions of the world).

Studying the **cosmogonic concepts** and their **artistic interpretation** in Navoi's poem "*Sab'ai Sayyor*" helps to develop the reader's **worldview, imagination, scientific thinking, universal human qualities, and spiritual maturity**. Other poems in Navoi's "*Khamsa*" also contain references to the **cosmic world and astronomical instruments**, which deserve separate scholarly study. Navoi's mastery of **exact sciences** during his time in **Samarkand**, and his effective use of this knowledge in his literary works, enhanced the **scientific value** of his poems and ensured that they continue to be read with great interest through the centuries.

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