

On The Image Of A Historical-Creative Person (On The Example Of Poems About Alisher Navoi)

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Abstract: This article examines the poetic interpretation of the image of Alisher Navoi as a historical and creative personality in modern Uzbek poetry. The study focuses on the representation of Navoi not only as a historical figure, but also as a symbolic and aesthetic ideal that embodies spiritual maturity, intellectual depth, moral integrity, and creative continuity. Through the analysis of lyrical works by prominent Uzbek poets, including Erkin Vohidov and Abdulla Oripov, the article reveals how Navoi's image functions as a source of inspiration, moral guidance, and artistic reference for successive generations. Special attention is paid to the artistic means and poetic devices used to reconstruct Navoi's image beyond temporal boundaries, enabling poets to establish a dialogue between the past and the present. The study demonstrates that Navoi's image in poetry transcends mere historical depiction and acquires a universal humanistic significance, serving as a model of ethical values, national identity, and cultural memory. The research argues that the lyrical interpretation of Navoi as a historical-creative figure plays a crucial role in shaping readers' aesthetic perception, fostering a sense of pride in national heritage, and reinforcing the continuity of literary tradition. By analyzing poetic imagery, metaphorical structures, and symbolic motifs, the article highlights the enduring relevance of Alisher Navoi's legacy in the spiritual and artistic consciousness of contemporary Uzbek literature.

Keywords: Image, historical-creative figure, Alisher Navoi, aesthetic ideal.

Introduction: The image of historical figures serves as an aesthetic ideal in conveying the author's artistic intention to the reader. In particular, Alisher Navoi, as a human image that embodies a number of examples such as "an example of thought, an example of courage, an example of passion, an example of intelligence"[1,6], serves as an aesthetic ideal in expressing the creative intention of the author-poet. When expressing the image of Navoi in poetry, poets use this image not only as an "example", but also on behalf of the youth who feel a sense of pride and honor in their hearts as a worthy generation and successor to their great ancestors like Navoi.

In today's Uzbek poetry, many poets refer to Navoi's work, reflecting the image of the great thinker in poetic verses. The main goal of addressing this image is to encourage readers to be humane, kind, and possess good qualities, to set an example for them in finding their place in society by the lives of historical figures

recognized by the people, to awaken in them a sense of pride in their ancestors, to support their desire to fully enjoy the scientific and cultural heritage they left behind, and to form the aesthetic taste of the reader-reader through the characteristics inherent in ideal images, to receive spiritual support from Navoi's genius, and to achieve an understanding of the creative world of the great poet.

METHODS

The poet Erkin Vohidov, a worthy successor to Navoi's work who has followed in absentia and made a significant contribution to the development of the ghazal genre today, emphasizes in his poem "The Ship of Alisher Navoi" that his shining star - Navoi - continues to "wander among the seas of the environment" today. This interpretation is consistent with the ideas put forward in the poet's works: "Whoever has mastered the art of speech well, that is, is a "diver in the sea of words", that person will achieve

some success in the field of artistic creation" [2,48]. Navoi's success also serves as the basis for the success of his successors and the current generations of literary heritage:

The earth revolves in the eternal circle,

The moon shines as it always did...

Five centuries later, the great Alisher

Wanders through the sea.

This great "soul" that shows the entire "height and width" of Navoi's image, a lonely "restless heart" above the world, a "chest" beating against "bitter waves", "the ship at the end of the century", serves as the mighty "ship" of literature, just as Noah's ark saved people. In this respect, it is permissible to call this great "ship" by the name of Navoi studies, because the generation worthy of this "ship" has set its sights on bright future destinations:

"To know Navoi with love and sincerity to a sufficient degree means to have faith in the power of religion, faith, kindness and compassion" [3,3]. "Faith" in this "power" occurs not only in epic works in which Navoi's image is created, but also through the image expressed in lyrical works. The creative skill of the poet-author, the ability to convey to others what he experienced through the prism of the soul, plays an important role in this. As Erkin Vohidov noted, if a poet does not burn himself, he cannot burn others. Innate talent alone is not enough to win the love of the people and homeland. The poet must be "spiritually and intellectually at the level of the times", "open wide his arms in the waves of people's life" [4,10].

Poet Abdulla Oripov begins his poem "Alisher" with a description of the great thinker's image in his "enlightened" era. In the first lines of the poem, skillfully using the art of simile, the author likens life to a "mother", a witness to world affairs, this life is expressed as a mother who is aware of all the affairs of her child. As is often the case in most poems, when embodying the image of the thinker, Abdulla Oripov also speaks of "five hundred years" of history, the barriers of time in between are removed, and the figure of Navoi, who looks at the "enlightened faces", is embodied. Here, in the first stanza of the poem, the poet refers to today's youth through the expression "enlightened faces", which expresses the whole through the part:

The world's holy one has seen,

You are the mother of all, O mighty life.

Five hundred years away, he is watching,

A radiant being shines on these radiant faces.

The fact that the name "Uzbek" is named after Navoi,

that the entire nation respects and bows to him, and that this great figure is reflected more vividly in the imagination of today's generation, serve to reveal the essence of Navoi's image as an aesthetic ideal, as reflected in the historical reality and individual characteristics of the historical figure expressed in poetic verses:

In honor of this great son of yours,

I say, "My people, it is well worth your time to bow down."

The name Uzbek is written along with his name in the world's notebook.

In most poems that depict historical figures, the poetic art of *talmeh* is also effectively used. The following lines are a vivid example of this. The figures of Boykara and Alisher in the passage further deepen the idea that the lyrical hero wants to convey:

Boykara is on a horse of desire,

Looking at the world, he is like a young lion.

On one wing of the Herat gate

Alisher, who has lined up his poetic army.

The growing ideological unity between the lines is embodied in this line in the image of Navoi, who organized a "poetic army" for the realization of the "young lion" and the "desires" of Boykara. These "armies" were "organized" through the "pen". In the next line, Navoi, who was a close assistant to Husayn Boykara in state affairs, teaches that peace should be achieved not by "destroying the country", but by spirituality and intelligence. When viewed logically, the following passage embodies the image of a thinker who showed the "pen" to officials who "presented" the "power" of the "spear" in order to leave a "mark" in the world during a meeting with state officials. Although there is no mention of the meeting here, this situation is understood in the basic content of the lines:

It is true that it is not necessary to destroy a country to leave a name in the world.

When someone showed the power of a spear,

Alisher only showed the pen.

The poet Navoi's "power of the pen" seems to be revived in the ode "Uzbekistan" by the poet E.Vohidov: Where Timur's blade could not reach, Alisher took with his pen [216].

RESULTS

In these verses, it is said that the "blade of Alisher's pen" is sharper and more cutting than the blade of Timur, who conquered many places, and that the power of the great warrior's sword (blade) reached the borders of China, while the scope of Alisher Navoi's

"pen" "conquers" the whole world. Today, the poet still serves as a "predecessor" for "new pen owners" in world and Uzbek literature.

In the next passage, the poet expresses the specific characteristics of the image more clearly through contrast and comparison. Based on the poetic art of tazod, the use of contrasting concepts in the poem, such as "night" and "dawn", "poison and sugar", "sun" and "darkness", further enhances the impact of the lines:

Night and morning are likened to a metaphor,

Like poison and wine, honey and sugar.

People remember someone as the sun,

Someone they curse as darkness.

Historical figures remembered as the "sun" - Alisher Navoi, Zahiriddin Muhammad Babur, Jaloliddin Manguberdi, as well as images that came to the people like "darkness" like a black whirlwind - Genghis Khan, Husayn Boykaro (sentencing his grandson Momin Mirzo to death, his arrogance). The image of Navoi, remembered as the "sun" in the poem, is emphasized as an aesthetic ideal in educating the younger generation, instilling in them an interest in history and in following the exemplary scientific-practical, collective-public humanitarian activities of their ancestors. Navoi, who was an ideal person for the future generation - "grandchildren", "found a home in distant Herat", is "warned" that he is reflected in every second of today's young generation, and appears with his good qualities. For example:

Hear the call, this day, from your homeland,

O man who has found a home in distant Herat!

Beware, Alisher, of this saying:

Every two of your grandchildren - one is Alisher.

In this poem consisting of nine stanzas, the poet's appeal to other historical figures in embodying the image of the great thinker is important in embodying some aspects of Navoi's image. In some places, by appealing to historical realities and creativity, the image of Alisher Navoi is expressed, who turned the whole world to his homeland with his meaningful verses:

Every lip that once met your verse,

Repeatedly until the next judgment.

You are looking at this side, how strange,

Even the world of a billion ranks.

In the above poem, Abdulla Oripov evaluates Navoi not as a lyrical hero, but from the sidelines, assessing this great figure. He interprets his humanity and other individual characteristics in his own way. Here, "his

poems are always life-giving, his pathos is loud, his voice is bold, his spirit is fresh" - the unique characteristics of Abdulla Oripov as a poet (his popular nature, respect and attention to historical figures), as well as the skill of creating poetry, appear.

In the next verse of the poem, the poet, who has strayed far from the topic, tries to convey the idea he wants to express through reality. In the eyes of others, the whole of Asia is given the quality of "ignorant", which implies ignorance. Along with the description of the state of Asia, which is always "slumped" and has not achieved "perfection", the fact that "on Mount Tur - in the sacred valley called Tuva, Moses was blessed with blessings that others did not have, including the honor of agreeing with the Truth, the Almighty - speaking directly" is mentioned, indicating that Navoi is the possessor of qualities that are not bestowed on everyone, as well as the unique phenomenon of the combination of definitions such as humanity, justice, a unique talent, a cheerful person, a truth-teller, a lover of literature, etc. in one person:

In the eyes of others, ignorant Asia

Only in the eyes of others, perfection that has never been seen.

Moses prayed, and as if

The truth showed beauty above Mount Tur

Alisher appeared on the altar of the world...

Similarities are observed in the image of Navoi embodied in the poems analyzed above. The poet Abdulla Oripov describes Navoi as a "luminous one who looks down from "five hundred years away", while the poet Erkin Vohidov describes him as "a spirit that became a ship after five centuries". The fact that the life and work of the great Navoi captivated the peoples of the world is reflected in one of the poets as "a world of billions of people" "looking at itself", while in another, the image of a thinker as a "wandering spirit" with both vital and creative activities "across five continents" is manifested. The similarities in the poets' imagery are also noticeable. The image of Navoi, which grows from poem to poem, is also embodied in the poets' odes. Although the theme of the odes is about the homeland (A. Oripov's "Uzbekistan" and E. Vohidov's "Uzbekim"), in both interpretations, the image of Navoi is expressed in poetic verses as a rare example of beauty and perfection, at the level of an aesthetic ideal.

In order to understand the poems and understand the subtleties of the meaning and content that the writer wants to convey in them, the reader's level of knowledge and aesthetic taste must be at a high level.

CONCLUSION

In conclusion, it can be understood from the analysis of the above poems that in creating the image of Navoi and introducing him to the general public, a detailed study of existing historical and biographical works that can provide authors with original material about the socio-political and cultural life of Central Asia and the Middle East in the second half of the XIV-XV centuries, as well as documents of various contents that have come down to us from those historical periods, and knowledge of their important parts, play an integral part in the implementation of the creative intention. Along with the scientific study of Navoi's life and work, artistic interpretations of the poet's personality are also reflected in fiction. Writers reflect their aesthetic ideal on the example of Navoi.

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