

Distinctive Features of Artistic and Scientific Worldviews in The Interpretation of The Personality of Alisher Navoi

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Abstract: This article explores the artistic reflection of Alisher Navoi's personality in two literary works: L. G. Bat's novella *The Garden of Life* and Aybek's novel *Navoi*. How the author's worldview and type of thinking influence the literary interpretation of a historical personality is adduced as a purpose of this research. The study elaborates on the interrelation of artistic and scientific modes of thinking concerning the representation of Navoi in literature. It is based, in terms of its methodology, on a comparative literary analysis, a historical-literary approach, and interpretative textual analysis. On the one hand, Bat's artwork describes Navoi in a way that, through artistic scenes, emotional descriptions, and psychologically detailed sketches, the emphasis is on his being a poet. Oppositely, Aybek's novel introduces Navoi as a statesman and public figure based mainly on historical accuracy and documentary narration. In this respect, the difference in interpretation results from the authors' respective worldviews and cognitive orientations.

Keywords: Alisher Navoi, artistic interpretation, comparative literature, artistic thinking, scientific thinking, historical personality, Aybek, L.G. Bat, literary analysis.

Introduction: The interaction of artistic and scientific thought has been one of the concerns of scholarly debate within philosophical, psychological, and literary studies for a long time. In the worldview of T. Rasulova, the predominance of either form of thinking can never be an attribute in one's life, for several cultural and psychological factors play their role in developing an intellectual identity [1, 31].

Ideas concerning the two types of thinking- artistic and analytical- were put forward by Ivan Pavlov; however, the present-day scientists insist that the membership in these categories is not absolute. During the period of history, there have been numerous cases of situations when persons could perfectly associate their artistic creation with scientific thinking. Such persons were FranCois Rabelais, Friedrich Schiller, Anton Chekhov, and Arthur Conan Doyle, who, by their professional career, were engaged in science and literature [7, 34].

The interaction of these two kinds of thinking in literature is most conspicuous when writers use

historical characters. Each writer forms the character of the historical person according to his or her view of the world, aesthetic taste, and the method of creative work. That is why the literary treatment of the great Uzbek poet and thinker Alisher Navoi can be considered a striking example.

L.G. Bat and Aybek have different approaches to rendering the personality of Navoi. In this respect, Bat's novella *The Garden of Life* is focused on the poetic and artistic side of Navoi, while Aybek's novel *Navoi* deals with him as a statesman and public figure. Thus, the comparativist methodology has been applied here to show how different types of thinking are reflected in the literary portrayal of one and the same historical person.

METHOD

The interpretation of Alisher Navoi's personality in L.G. Bat's novella *The Garden of Life* is primarily connected with the author's artistic worldview and narrative style. Bat portrays Navoi as a poet whose creative nature

begins to manifest itself from early childhood. According to literary researchers, Navoi occupies a central place in the cultural and intellectual history of the Eastern Renaissance, and his personality has inspired numerous literary interpretations [8, 29].

Bat begins her narrative with a detailed description of the historical background and cultural environment that shaped Navoi's childhood. The author carefully reconstructs the historical atmosphere of the period, emphasizing the social and political conditions that contributed to the development of Navoi's personality. Such an approach reflects a characteristic feature of artistic thinking — the tendency to recreate historical reality through vivid narrative scenes and emotional imagery.

An important element of Bat's interpretation is the depiction of Navoi's early acquaintance with classical Eastern literature. The author pays particular attention to the influence of Fariduddin Attar's famous work *The Conference of the Birds*. This work played a crucial role in awakening Navoi's poetic imagination and creative sensitivity [4].

Bat's narrative style is characterized by rich imagery and detailed descriptions of landscapes, everyday life, and emotional experiences. For example, the journey of Navoi's family caravan through the desert is presented with vivid artistic detail. The author carefully depicts the natural environment, the harsh climate, and the physical difficulties experienced by travelers. Through these descriptions Bat creates a dynamic and emotionally expressive narrative that reveals the psychological state of the young Navoi.

One of the most dramatic episodes in the novella is the story of Navoi becoming separated from the caravan in the desert. Bat describes the boy's fear, thirst, and physical exhaustion with great psychological depth. The author even introduces elements of hallucination caused by dehydration and heat. These artistic techniques help the reader experience the emotional tension of the situation and emphasize the imaginative nature of Navoi's character.

Despite the difficult circumstances, Navoi does not lose his inner composure. Instead, his thoughts turn to poetry and literary images that inspire him to overcome fear and loneliness. According to literary scholars, Navoi's poetic worldview was shaped not only by historical events but also by deep spiritual and aesthetic influences [6, 4].

Another important aspect of Bat's narrative is the introduction of additional characters that help reveal the emotional and moral qualities of the young Navoi. For example, the character of the servant Hashim plays a significant role in the story. Hashim is portrayed as

physically strong but emotionally devoted to the boy, which creates a symbolic contrast between physical strength and spiritual sensitivity. Such narrative techniques are typical for authors with a pronounced artistic mode of thinking.

Bat also frequently uses symbolic imagery to represent natural phenomena. The mirage in the desert, for instance, becomes not only a physical phenomenon but also a metaphor for human perception and imagination. Scholars note that such artistic interpretations of natural phenomena often serve as a means of revealing the inner world of literary characters [10, 35].

In contrast to Bat's emotionally rich narrative, Aybek's novel *Navoi* demonstrates a more analytical and historically oriented approach. Aybek introduces the protagonist as a mature individual already involved in political and social life. The novel focuses primarily on Navoi's activities as a statesman, diplomat, and cultural leader.

Aybek's narrative style is characterized by objectivity and documentary precision. Historical facts are presented concisely and without extensive artistic elaboration. For example, the episode of Navoi being separated from the caravan is briefly mentioned as a historical fact rather than described in detail as a dramatic scene [3, 32].

The author also provides a detailed description of Navoi's appearance, clothing, and demeanor. Such portrait descriptions help reconstruct the image of Navoi as an influential historical figure and representative of the intellectual elite of his time. According to comparative literature scholars, such narrative techniques reflect a more analytical approach to historical representation [5].

Another characteristic feature of Aybek's narrative is the fragmentation of childhood memories. The events of Navoi's early life appear in the novel mainly through recollections rather than detailed narrative episodes. This structural technique demonstrates the author's preference for historical accuracy and factual representation over artistic dramatization.

Thus, the two authors approach the same historical personality from different perspectives. Bat emphasizes Navoi's poetic nature and artistic sensitivity, while Aybek focuses on his political and social achievements. These differences clearly reflect the authors' distinct cognitive orientations.

From the perspective of comparative literary studies, such differences are not accidental. As scholars note, the interpretation of historical figures in literature is often influenced by the author's intellectual

background and creative method [5]. Therefore, the literary representation of Navoi's personality becomes a reflection of the writers' own worldview.

CONCLUSION

The comparative analysis of L.G. Bat's novella *The Garden of Life* and Aybek's novel *Navoi* demonstrates that the interpretation of historical personalities in literature is closely connected with the author's worldview and type of thinking.

Bat's work reflects an artistic worldview characterized by emotional imagery, symbolic representation, and psychological depth. The author focuses primarily on Navoi's development as a poet and emphasizes the cultural and spiritual factors that influenced his creative formation.

Aybek's novel, on the other hand, represents a more analytical and historically oriented approach. Navoi appears mainly as a statesman, diplomat, and public figure whose activities contributed to the political and cultural development of his era.

Thus, the comparison of these two literary works confirms that artistic and scientific modes of thinking significantly influence the literary interpretation of historical personalities. Through different narrative strategies Bat and Aybek reveal different aspects of Navoi's multifaceted character, demonstrating the richness and diversity of literary approaches to historical representation.

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