

The Role Of The Author's Persona In The Composition Of Stories

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Abstract: This article examines the role and significance of the author's image in a literary work. The article begins by exploring theoretical perspectives on the author's image. The author's image appearing in the stories within Navoi's works, particularly in the epic poem "Saddi Iskandariy", is analyzed, and scientific conclusions are drawn about its function in revealing the content of the work.

Keywords: Alisher Navoi, story, author, author's image, character, Sultan Abu Said, king, beggar.

Introduction: Even when depicting real-life events in their work, a creator refines certain elements to achieve the work's purpose and perfectly convey their idea to the reader. "An artistic image is a reflection of reality (its objects, events, etc.) creatively processed through the artist's perspective and ideals, expressed in a form that can be emotionally perceived. Of course, in this reflection we find many familiar traces of reality, but this is no longer the exact reality we know, rather a completely new existence - artistic reality". In this process, through the writer's skill, some characters' positive qualities are emphasized, others are downplayed, and some characters are given negative traits to reveal their nature. Additionally, fictional characters are used to make the intended goal more impactful and engaging. As literary scholar D. Quronov notes, "Primarily, just as a speaker communicates with others through speech, a writer communicates with the reader through their work. A person engaging in communication, as known, always pursues three main goals: a) representative - conveying certain information to the listener (reader); b) expressive - expressing one's attitude toward the information; c) appellative - influencing the listener (reader)". Each image, in its place, guides the reader toward the creator's goal.

All the scenes in the created work, the state and speech of the characters, the depiction of nature, in general, everything is a product of the author's creation, and the author expresses their attitude toward the imagery and characters' nature to convey their artistic idea to the reader more perfectly, which, depending on its

involvement, is called the author's voice or the author's image. "The author's image is the author's personality perceived in the text of a literary work. The author's personality is absorbed into the artistic reality of the work, because reality is seen by the creator and creatively recreated based on the ideal. The manifestation of the author's image is also connected with the genre characteristics of a specific work".

The author's image is reflected in the stories of the epic "Saddi Iskandariy" from various perspectives. The author's image is clearly visible in these stories, mainly at the conclusion of each tale. Navoi attempts to illuminate his thoughts and attitudes in two or four verses. In this article, we will focus more on this aspect of how the author's image manifests in Navoi's stories.

RESULTS AND DISCUSSION

The first story in the epic is about "Iskandar and the Beggar", and the events unfold with the participation of these two characters. Iskandar offers the beggar the kingdom, but the beggar refuses. The event ends there. Although the event concludes, the story does not end. It is at this point that the author's image is openly embodied, expressing his attitude towards the event as follows:

Gadoyeki bo'lg'ay biyik himmati:

Anga past erur shohlig' rif'ati.

Chu himmat baland o'ldi ersa faqir,

Ko'ziga erur asr shohi haqir.

The word "beggar" is used to refer to a person who has

nothing. In the verse, the poet exalts the beggar with the word "himmat" (generosity or high-mindedness) and states that his status is higher than that of a king. In the following verse, he succeeds in providing evidence for this view. According to the author's perspective, if a beggar's himmat is high, then even the honor of kingship appears low in his eyes. Here, the creator draws attention to how important and necessary a human quality himmat is, and how it can be the basis for considering an ordinary beggar superior to a king. Indeed, himmat is one of the beautiful and rare qualities in a person, which Navoi has specifically addressed in his other works as well.

The beggar in the story is actually a wise man. He has no interest or desire for the pleasures of this transient world. He is one who has realized his true self and deemed the highest himmat worthy of himself. Indeed, "the king's ambition is aimed at acquiring the property of this transient world, while the beggar's ambition is aimed at acquiring the eternal world. The world is temporary; therefore, possessing its property and coveting its wealth are also temporary. Those who rush after it are people who look at the surface, unaware of the deeper meaning. King Alexander in the story is a typical image of people in this category. But the beggar is a seeker of knowledge. He is aware. He is a gnostic".

Through such ideas, the author emerges as a figure who urges the reader not to succumb to the desires of this transient world, but to prepare for the afterlife in this five-day world of trials, and to acquire himmat.

The author's persona is vividly portrayed in the tale of "Mahmud and Mas'ud", which holds a significant place in "Saddi Iskandariy". The protagonists of this story are historical figures, and the main events revolve around conversations between father and son concerning justice. In the narrative, the author embodies the image of a person who ardently desires and advocates for justice, fiercely fights for it, and regards justice as a virtue crucial for both this world and the hereafter. This creative stance of the author is clearly reflected in the following verses at the conclusion of the story:

Qayu shahki adl etsa Mas'uddek,

Ne tong Haq nasib etsa Mahmuddek.

At the end of the story, it is said that Mas'ud, following his father's advice, made justice his motto. The poet emphasizes that Mas'ud's decision and his commitment to justice will be rewarded like Mahmud only if others also follow the path of justice. It is natural for Navoi to emphasize and repeatedly stress such issues of justice, because Navoi himself served in various positions under many Timurid rulers and was aware of the palace environment and various affairs of kings. Whenever Navoi finds the opportunity, he

advises the princes in his works, urging them to be just and caring towards their people.

At the end of the story, the poet once again encourages justice with verses equivalent to the content of the story. The author glorifies Mas'ud as a son who followed his father's teachings and positively evaluates his ability to control himself and act justly. This is an expression of the creative position of the author of a literary work. In reality, "during the reign of Mas'ud, various negative vices, corruption, illegal taxes, and the exploitation of the population..." were rampant in the country. Navoi had a positive attitude towards this prince. This led to the clear manifestation of the author's image.

The author's presence can be seen in several places in the story about Genghis Khan and Khorezmshah in the work. In particular, referring to a number of battles waged by the two rulers, the author expresses the following opinion:

Buzuldi jahon ulcha maqdur erur,

Netay sharhin aytib, chu mashhur erur.

In this couplet, the poet refers to the long-lasting bloodshed caused by two rulers, the severe oppression inflicted upon innocent people, and the fact that these events have been documented in numerous works, with their interpretation widely known. Simultaneously, he condemns such actions. The author, presenting the story of two loyal friends, acknowledges their faithfulness to each other as follows:

Iki shah kini jahonni buzub,

Iki zor mundoq vafo ko'rguzub.

The author continually exalts the virtuous qualities in people, while not turning a blind eye to the injustice and tyranny of rulers or dismissing it. Expressing his stance on both situations, he emphasizes that the positive attributes of ordinary people surpass the injustice of kings. He stands against oppression and cruelty. The loyalty of these two friends is also presented by the author at the end of the story as an example for those who aspire to have a faithful friendship:

Kishi aylasa rifq yumnin havas,

Anga to abad ushbu tamsil bas.

"The value of a poet's work is determined not by his purely personal experiences, but by his ability to transform socially significant events of his time into facts of his personal biography". In each story, Navoi addresses the pressing and timeless issues of his era, artistically portraying them through various characters, and achieves a harmonious interpretation of his personal views alongside universal ideas. When writing

a story, Navoi does not rely solely on artistic fiction or traditional plots. He consistently depicts his past experiences, observations, and contemporary events in his works as universal matters. He skillfully uses living history to embody his views through vivid imagery.

This approach is clearly evident in the story related to Sultan Abu Said Kuragon. In the previous story, we saw how Mahmud and Mas'ud acted justly and were rewarded for their justice, while this story narrates the injustice of Sultan Abu Said Kuragon. It describes how Abu Said, despite conquering several countries and amassing immense wealth, faced betrayal from his dissatisfied army and met his demise because he failed to share the benefits with his troops. At the beginning of the story, the poet informs the reader about Sultan Abu Said Kuragon's miserly nature and writes:

Hunar ko'p berib olim ul-g'ayb anga,
Vale bor edi bir ajab ayb anga –
Ki, maxzan yig'org'a solib maylini,
Tutar erdi tanqis ila xaylini.

The poet first mentions the positive qualities of Sultan Abu Said Kuragon. Then he states, "along with these, he was also given a remarkable flaw". With this description, delivered in an ironic tone, the author does not intend to paint a negative character in the reader's mind, but rather draws attention to the fact that alongside his positive qualities, negative traits also exist, and it is precisely this defect that serves as the foundation for the unfolding events. Since this incident occurred during the author's lifetime, the author's involvement in this story is noticeably more distinct compared to other tales. The reason for this might be that the poet knew the protagonist well. Navoi did not attempt to overlook the Sultan's positive qualities; on the contrary, whenever the opportunity arose, he would mention these positive attributes and strive to utilize them appropriately. The poet portrays the tragic death of the protagonist as follows:

Aningdekki doroi gardunsarir
Aduv ilgiga bo'ldi zoru asir.
Falak chunki bemehrlik qildi fosh,
G'urub etti ul nav' ravshan quyosh.

Although information is provided at the beginning of the story about Abu Said Mirza conquering many countries during his reign and being a resourceful man, the author once again acknowledges his protagonist with kind words at the end of the narrative. It appears that Navoi approached the Sultan's personality objectively; however, at the conclusion of the story, he expresses his personal views on reality as follows:

Ne shahdinki atboi xushnud emas,

Pushaymonlig'i ish chog'i sud emas.

From the above verses, it can be understood that Navoi not only explains his views on the tragic event that occurred, but also vividly depicts the sultan's state through several comparisons. He draws parallels between the mighty emperor who was betrayed in an instant and left without an army, a flower blooming in the meadow suddenly plucked and separated from its world, and the unexpected nature of death, illustrating how a person's body is nothing more than a piece of flesh. These comparisons allow the reader to vividly imagine both the creative and personal aspects of the author's character.

Jahon olmoq oson sarukor emas:

Vale ittifoq o'lsa dushvor emas.

Navoi presents all his thoughts about the king and the army at the end of this story, emphasizing that the king's reign is realized through his armies. In his works, the poet always includes love for the people and the satisfaction of the populace among the main duties of kingship. The poet repeatedly emphasizes the intellect and power of this Timurid prince, while also noting that this king, possessing these qualities, lacked generosity and benevolence. He illustrates through a real event that a king without generosity and benevolence is destined to be left alone one day.

It is clear that the author intended to achieve many goals through such stories. Firstly, any real-life event is more interesting to the reader than a fictional one, and any work based on truth is eternal. Secondly, the writer's diligent recording of such events served as another reminder to the young princes of his time about the negative consequences of greed. Thirdly, it was a call to do good in this fleeting world, not succumbing to the desires of this transient world, and to be known for goodness while possible.

When Navoi writes about ancient places and learned individuals in his works, he does not express any negative opinions about them. On the contrary, whenever the opportunity arises, he expresses his personal attitude, and perhaps even respect, towards an ancient place or scholars. This is one of the specific indicators showing that the author has very good knowledge about the subject of reference. Such passages, revealing certain aspects of the author's persona, are often found in the stories of "Saddi Iskandariy". In particular, in the story "Two Friends", the writer pauses the depiction of events for a moment and makes a lyrical digression, saying that the young man who went on a journey traveled towards the Greek lands. This lyrical digression plays an important role in imagining the author's persona. "Sometimes the artist himself is influenced by the plot events he creates

in the work, emotions, feelings, and thoughts flow into his heart. In this process, he halts the plot events and expresses these experiences". That is, while narrating the plot, Navoi gives some freedom to his views about the Greek land and quotes the following verse:

Yere ko'rdi tufrog'i hikmatsirisht,
Magar hikmat erdi anga sarnavisht.

Qozoqboy Yuldoshev writes: "Author's digression is an expression of the creator's reflections in philosophical, lyrical, autobiographical, and other directions, which are not aimed at explaining the relationship between characters. The author's digression is not a mandatory literary element in the composition of the work, but if such a digression is used appropriately in the work, it is of great importance and, of course, it is advisable to analyze it separately".

Through this single verse, Navoi expressed his boundless respect for Greece and all its achievements in culture, enlightenment, literature, and science in general. This country's achievements in literature alone date back to ancient times. For example, "In Greece, the first examples of written artistic creativity began to appear approximately 2700-2800 years ago. This literature played an important role in the formation and development of Roman culture in the 3rd century BC". The creator, out of love for such achievements, does not hide his admiration, saying "The soil of that land was wise", and emphasizes that all existence and all the wisdom in it is the will of the only Creator, and that fate has bestowed this wisdom upon these lands.

CONCLUSION

In conclusion, the creator does not always appear as a separate character in the work they have created. Several factors can be cited for the participation and function of this character in the work: firstly, the presence of the author's character in the work is connected with the author's unique narrative style; secondly, there is an attempt to create a deep impression on the reader about the reality and the depicted character; thirdly, the author's personal attitude towards the events that have taken place becomes clear. All of these elements combined serve to give a comprehensive idea of the author.

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