

The Plot Of Alisher Navoi's Stories

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Abstract: The article discusses the plot of the stories presented in the epic "Saddi Iskandariy", the fifth epic of Alisher Navoi's "Xamsa", which is one of the rare examples of our classical literature. Various plots of the stories are distinguished, the plot of the stories is analyzed and conclusions are drawn.

Keywords: Plot, hikoyat, Alisher Navoiy, Mumtoz adabiy, Ardasher, Mahmud and Mas'ud, Genghis Khan, Bulbul, Luqmon, Majnun, Bahromgur.

Introduction: The plot is manifested in the development of events, their sequence, the growth or decline of positive or negative relationships between characters. There are very detailed and diverse definitions of this important element of a work of art in the sources: "The story told in the work is called the "plot" (plot is the French word for "subject", that is, something that is being described or narrated). In small works of literature (for example, in a story), one small event and its details are often described, in which case we speak of the compact subject of the work. The subject of works belonging to large genres is multifaceted. In such cases, we are talking about the complexity of the subject. In both cases, the subject is a small or large event that forms the basis of the content of the work." Thus, the subject is a chain of events in the work. Its simplicity is associated with the fact that it occurs only around one event, and in stories, mainly one event is covered along with its internal details.

In literary theory, several internal divisions of the subject are also distinguished. They are mainly manifested in large works. The story uses the smallest and most compact means of analysis. Nevertheless, it is possible to conduct a perfect analysis of stories, as in large works. Because not every story can be a story. The story and "only rational reality are necessary for the artist. But the artist is not his slave, but his creator. The artist does not follow in his footsteps, but imbues it with his ideal and recreates it accordingly". Thus, the subject is a chain of events based on the original story and in this chain - "the mutual relations of people, but also the contradictions between them, their likes or

dislikes for each other - in general, the relationships between people - the history, growth, formation of this or that character, type". It should also be said that not every original story is an original story, its perfection is also directly related to the skill of the creator.

The main part. "It is known that any work is inspired by something. Just as the writer does not invent it completely, he does not copy it from life. For example, many famous works of classical writers were based on life events." Indeed, confirmation of these ideas can be seen in the example of several stories in the work of Alisher Navoi. In his stories, the writer effectively uses sources that he is well aware of, events that he personally witnessed, skillfully gives them an artistic touch. He idealizes the characters of the heroes based on his creative goal. He realizes this idealization, of course, with the help of a plot. There is always one hero in the work, and the creative goal is realized through him, and in this process everything acts as an assistant to the creator. "As is known, not only one hero participates in the story. Each hero, just like in life, lives in a certain environment, among people, and, of course, interacts with different people. That is, the actions of the heroes are expressed through the subject. Life, which is constantly developing, the events that occur in it, are the main source for the artistic plot. The subject is the dynamic aspect of the artistic form, which ensures movement, development and change." Issues such as determining artistry in the development of events, assessing the attitude of the heroes, and the advantages and disadvantages of the narrative style determine the criteria for the subject of the work.

Alisher Navoi also begins each story with important

information related to the hero of the story and revealing the idea of the work. Throughout the events, the author skillfully guides the hero and all the characters around him towards confirming the above information. For example, the author glorifies Ardasher at the beginning of the story "Ardasher", saying how smart and wise he is, and manages to bring this idea to the fore at the end of the work. That is, at the end, Ardasher is proven to be very intelligent. All the events given in the work serve to reveal the character of Ardasher, to confirm the image given by the poet above.

In all the stories, the image of the events consists of three or four scenes, all of which are connected to each other like a chain and one requires the other. The term subject covers many scenes in the work, and when we focus on the subject of each work under study, the sequence of events, the harmony of space and time, the relationships between the characters, and the depiction of their character are analyzed one by one. Because the subject, that is, the development of events, brings out the above-mentioned elements one by one. Among the objects of our research, there are also stories that have a very short beginning and end. As Dilmurod Kuronov says, "Sometimes the plot of short stories and short stories does not correspond to the definition of a "system of events", because "they do not observe the growth within one story - the development that manifests itself in the transition from one state to another". V. Khalizev says about the plot "a series of events described in a literary work, that is, the life of the characters taking place in changes of space and time, in mutually alternating states and conditions".

The story called "The Story of a Beggar with a Small Capital on a High Leg..." in "Saddi Iskandari" fits the same description, and the story consists of one scene. Even in this single scene, a short dialogue between two people is presented. The absence of such elements related to the plot in this story does not allow for various analyses of the plot of the story. Describing the story in only one scene, placing all the ideas intended from it in this scene, is a mistake in story writing. It would be correct to say that it has a unique style. After all, the stories included in the larger works are distinguished by their brevity in terms of length.

Classical literary works have their own common features, and one of these common features is the traditionality of the subjects in the stories. The subjects of stories such as "Mahmud and Mas'ud", "Genghis Khan", "Bulbul", "Luqman", "Majnun", "Bahram" in the epic poem "Saddi Iskandari" can be an example of a traditional subject. "It goes without saying that in order to distinguish a literary phenomenon, it is necessary to

have similar features and general laws." The stories whose names are given are widespread in classical oriental literature, and the qualities inherent in all their heroes are recognized in many works. In particular, Mahmud is the embodiment of justice, Luqman is the wise man, Genghis Khan is the tyrant king, Majnun, and the nightingale is the lover. These heroes may be depicted in different ways in works, appearing in different situations, but the above genetic traits inherent in them remain and these traits dominate in all works. Not only the genetic traits inherent in the heroes, but also the state and mood of the heroes that help to reveal this image have become traditional. In our opinion, the main reason for the widespread distribution of these images as traditional and unique images is that they lived in real life, worthy of the description given to them. Due to this feature, historical heroes do not require the task of drawing a character portrait from the creator in the work in which they participate, because they are "ready-made" images formed by their own character traits.

According to the requirements of today's story analysis, "Character is not given in the story in development. Each person is revealed ready-made, and some of his features are revealed." The above-mentioned character trait gives a more positive result than clarifying some aspect of the formed images, illuminating the image of a completely new image. The creator does not always express the ideas and goals he thinks of in his work, but the problems of society, the dreams and hopes of the people must also be reflected in it. Because when the created work reaches its end, it leaves the individual and becomes common, or rather, universal. The common property always achieves eternity with its richness in topics of interest to everyone. Also, just as each era has its own path and method, Alisher Navoi and the creators of that era created in their works on topics beloved by the people, such as love and heroism, justice and moral values. In the works created in this regard, they did not create new characters for each topic, but created a new system of stories and events using ready-made characters for each existing character, using their own hero. "The character reflected in the story reflects great events, the era, and the people of that era." This served to develop traditional themes inherent in the images in various forms.

The stories in the epic "Saddi Iskandari" are not similar to each other in terms of subject matter, and do not repeat each other. They are original in this respect. Above, we have touched on a number of stories that, due to their extreme brevity, do not correspond to the elements of the subject matter and are close to the subjects of other stories in terms of their traditionality.

Since "the plot is understood as the events in the lives of the heroes of the work and the connections, relationships, conflicts, growth and changes in this process," there are many stories in the writer's work that embody these elements of the subject matter. These include stories such as "The Merchant", "The Careless Young Man", "The Man Who Found Treasure in the East". The stories with the names given provide several images and scenes, and the character of the main character becomes clearer throughout the events. After all, "The writer's goal is to show the character not in one, but in several episodes, in more depth, through his state and actions, and in the process of logical growth." In the course of events, the creator, based on his own goal, either improves, degrades, or destroys the character. Such a judgment about the hero serves the reader's perfection.

"Even if the creator describes an event that happened in real life in his work, he reworks (polishes) some things and presents them to the reader in order to achieve his goal and convey his idea to the reader perfectly." In the story "The Merchant," Navoi depicts the hero in different guises, first of all, as an entrepreneur and a happy person, then as a person who is a victim of hardships, and then as a kind and sincere person. During the hardships, the merchant shows how kind a father he is and how the greatest blessing in the world for a person is a child, and how ready he is for anything for a human child. Also, through the image of the merchant, human qualities such as perseverance, patience, contentment, and struggle are glorified. The fact that after the events, there is a fruit of any hardship, suffering, and good deeds is once again poetically proven.

Just as not all members of society belong to the same stratum, the heroes of the works they create are not always people with the same positive characteristics. Navoi does not always give examples of good deeds of good people in his works, because he also knew well that there are people with negative characters in society and that not all of them can be educated. The creator embodies them artistically so that others can learn from their fate. He draws their images in his works. The heroes of the stories "The Careless Young Man" and "The Man Who Found Treasure in the East" are among such images. The hero of the story "The Careless Young Man" is a person who has truly become careless and has wasted his youth on useless things. When the poet draws the image of the young man, as we have said above, he does not leave him to his own devices, he does not silently observe the events that are happening. Although the writer knows well that it is useless to advise him, he presents him with a wise and wise old man. The image of the wise man, who

serves to reveal how heedless the young man is, serves as a real lesson for the reader. Although the young man does not get on the right path until the end of the story, at the end of the story he says that he regrets his wasted youth. Since the events do not take place in a single moment, all the scenes are described in detail.

Man is the highest status in this world, and at the same time, he is also unequaled in his baseness. There are such people among us who, although they know that what they are doing is wrong, do not admit it, and always consider themselves right. They make vices such as greed and arrogance their motto, completely forgetting the concepts of contentment and gratitude, and they subject sweet souls to suffering. The hero of the story "The Man Who Found Treasure in the East" is also not grateful for the treasure he found, and because wealth has blinded his eyes, he subjects himself to a thousand different hardships. Although the Creator is aware of his destruction, he does not produce a philosopher who can advise him, show him the right path and teach him to be grateful for what he has. Because his eyes and heart are closed by the greed for wealth, and his ears have become deaf. The young man who sets out on a journey to reach the second treasure, despite a thousand hardships along the way, does not regain his composure. He goes as far as his strength allows him on this path. The writer also leads the young man alone to his death so that the reader can learn from the young man's mistake. Because greed and dissatisfaction always end in evil. If a person does not form beautiful human qualities in himself, if he does not teach himself to be content, one day he will cause the destruction of the vices that have developed in their place.

Navoi does not always describe the events of his story through the image of people, sometimes he also turns to the image of animals. The stories "Nightingale and Crow", "The Pigeon", "The Fish" are beautiful examples of metaphor in the writer's work. Of these images, only the nightingale has its own symbolic image, and its symbolic lover image has been preserved in the work in which it participated. In Eastern literature, there are many images of lovers in the person of humans, and several of them are perfectly interpreted in Navoi's works. Nevertheless, the writer's use of the image of the nightingale as a lover in the structure of the stories and his comparison of the nightingale's helpless situation and his rival to the crow would not have been so original in any human interpretation. The writer was able to present the true state of love in the form of the nightingale. The sharp questions and answers between the crow and the crow served to further clarify the state of the nightingale. When comparing this story with Fariddin Attor's "Nightingale" ("Bulbulnoma"), the

superiority of Navoi's artistic skill is clearly felt. The characters of the work and the development of events are the same in both works, and only Navoi described everything concisely and succinctly. He did not sit around moaning and groaning for a long time, repeating and repeating admonitions. The nightingale created by Attar is very depressed and miserable, he constantly admonishes those who tormented him. The nightingale created by Navoi is proud and arrogant, he does not complain about his situation, does not repeat his pain, but on the contrary, he leaves the crow in a shameful state, saying that his situation is completely alien to him. Navoi paid serious attention not only to conciseness, but also to creating a subject at a high artistic level.

Among the stories, the story that stands out for its uniqueness is the story "The Fish". The poet artistically embodied the image of many people who do not know their desires, or even if they know, they live in their desires, and do not realize that what they want is already in them, in the image of fish. The creator described the state of the fish so clearly that the reader perceives these situations not as metaphorical, but as if they happened directly to the fish. The fish's search for water in the water reflects the state of a person who seeks happiness without realizing his own happiness. The writer also shows the negative consequences of haste and thoughtless actions in the development of events.

Thus, Alisher Navoi created original plots on various topics in the stories "Saddi Iskandariy". The diversity, conciseness, and uniqueness of the plots are the product of the writer's unique creativity. We would not be mistaken if we say that Navoi is the owner of a large school in short story writing. When talking about the stories in the epic poem "Saddi Iskandariy", it is appropriate to emphasize that each of them is unique and stands out in terms of subject. Although the subject of the stories is a simple subject, in some stories we see that the simplicity has become even simpler with the skill of the writer, in some places the signs of the subject are not at all noticeable, despite this, the intended purpose of the stories was flawlessly realized. The fact that the creator presented his heroes in the image of heroes known to everyone also caused the compactness of the subject. In a certain place in the composition of the work, he did not try too hard to reveal the character of the hero. We can see that the diversity of the subject of the stories not only made them interesting and educational, but also ensured the artistry of the work.

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