

Artistic Expression Of The Author's Concept In Alisher Navoi's "Vaqfiya"

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Abstract: This article analyzes Alisher Navoi's "Vaqfiya" as a work in which the documentary genre and artistic style are organically integrated, functioning as a means of revealing the author's conceptual framework. As a historical source, "Vaqfiya" presents Navoi not only as a creative writer but also as a statesman and an active participant in social governance. The text comprehensively reflects the author's worldview, personal life experience, system of values, and political views. Particular attention is given to reflections on the complex socio-political conditions of the period, as well as to philosophical considerations concerning the relationship between the individual and the state.

Keywords: Authorial concept, documentary genre, artistic style, genre synthesis, historical source, socio-political environment, relationship between the individual and the state, authorial voice.

Introduction: In contemporary literary studies, the interaction between documentary and fictional genres is regarded as one of the significant theoretical and practical issues. This phenomenon makes it possible to ensure not only factual accuracy in representing reality but also artistic and aesthetic expressiveness. For this reason, the use of artistic devices in works grounded in documentary material has become an established methodological approach widely recognized in modern humanities.

The synthesis of documentary and fictional elements is manifested in the enrichment of real facts, historical events, documents, and testimonies through figurative representation, compositional integrity, dialogic discourse, psychological analysis, and authorial interpretation. Such a synthesis serves to deepen the semantic content of a work, articulate the author's position more clearly, and reveal not only the external but also the internal essence of reality.

This interaction appears in forms such as documentary-fiction prose, reportage incorporating elements of artistic style, biographical novels, as well as nonfiction

employing literary techniques. Within these genres, while factual accuracy is preserved, the presentation of facts through narrative and artistic storytelling produces a strong emotional and intellectual impact on the reader.

At the same time, it is essential to observe certain boundaries in the integration of documentary and fictional genres. In particular, facts must not be distorted; artistic invention should serve to interpret reality rather than replace it; and the generic characteristics of the work should be clearly defined by the author. These function as both scholarly and ethical criteria. Thus, the interaction between documentary and fictional genres is not only possible but also constitutes a highly effective creative and theoretical phenomenon, provided that a balance is maintained between factual reliability and artistic thinking.

The creative personality and worldview of Alisher Navoiy were firmly connected with the vast empire founded by Amir Temur and with the remarkable spiritual and intellectual flourishing that characterized that period. Classical Eastern literature is distinguished not only by its thematic and spiritual depth but also by

its reliance on traditional norms and conventions in language and expression. At the same time, Alisher Navoiy harmonized literature with life, directing its focus toward human destiny, subtle psychological experiences, and the inner world of the individual.

Navoiy's talent and stylistic mastery as a prose writer are manifested in his narrative technique, in the way each work is shaped according to its genre, idea, and content, and in its tone and intonation. His memoir-biographical works are close to one another in their genre-stylistic characteristics, narrative manner, and textual composition, with the memoir-remembrance mode of expression predominating.

Navoiy's *Vaqfiya* stands out for its narrative style, compositional structure, complexity, and avoidance of monotony. In this work, one can observe how the mode of narration changes in harmony with the ideas being conveyed and the emotions expressed: the tempo and tone alternately rise and fall, sounding at times intense, at times melancholic, and at times sorrowful.

In Navoiy's prose, narration is primarily conducted from the author's perspective, thereby introducing the authorial image into the text. Alongside the characters and other figures mentioned, features characteristic of the authorial persona—his outlook, life position, and attitude toward events and individuals—are also revealed.

The specific features of the writer's style are also evident in the way he constructs and organizes the text. Two principles of textual organization can be observed in Navoiy's prose: the combinational principle and the direct-order principle. In texts structured according to the direct-order principle, sentences and sentence components are arranged in grammatically correct order; sentence construction tends to be relatively simple, and complex syntactic structures are less frequent. The text consists mainly of simple and compound sentences, most of which advance the narrative without repetition. Navoiy's *tazkirahs* and historical works are largely composed according to this principle.

At the same time, it is characteristic of Navoiy's prose style that passages structured according to the combinational principle may appear within texts predominantly organized by the direct-order principle, and vice versa.

In *Vaqfiya*, Navoiy's views on worldview and social organization find explicit expression. The author emphasizes that effective governance of the world and human society requires highly qualified and morally mature leaders. Such leaders must be distinguished not only by knowledge and experience but also by loyalty and integrity. The process of selecting leaders is also clearly described: they are carefully chosen from among the people and appointed to important positions such as *amir* or *vizier*. Moreover, according to Navoiy, separate administrators are appointed for both general and specific affairs. This system forms a strict hierarchical structure of state governance and reflects a monarchical political order.

No matter how much a person complains about their era or blames the times, one cannot live separated from one's historical moment. Such an existence would have neither meaning nor purpose. In particular, in *Vaqfiya*, Navoiy writes that when Husayn Boyqaro ascended the throne of Herat, Navoiy was in Samarkand and was officially invited to the capital by means of Husayn Boyqaro's royal decree (*manshur*). The content of this decree is expressed by Navoiy in the following poem:

K-ey fazl jahonining sipehri,
Yo'q, yo'qki, o'shul sipehr mehri!
Tab'ingg'a dami bo'lur ne vorid,
Yuz yil bita olmayii Atorid...
Lafzingdin ulusqa vajdu holat,
Yetmay sanga bahra, juz malolat.
Sen qon yutub, el bo'lub qadahkash,
Eldin senga yetmayin dami xush...
Olamini bizning quyosh yorutti,
Haq markazida qaror tutti...
Ham subhi ummidig o'ldi tole',
Ham mehri muroding o'ldi lome'...
Tavqi' yetishgach ayla lozim-
Kim, jon birla bo'lg'asen mulozim...
Yo'qtur sanga vaqt go'sha tutmoq,
Ishrat gulin oh ila qurutmoq.
Chun hukmni anglading dam urma,
Balkim dami dag'i turma [4.23].

During this period, Navoiy's emotional state had fallen into profound despondency. He had personally witnessed the internal conflicts within the Timurid dynasty and the devastating wars that resulted from them, fully realizing the grave calamities these struggles were bringing upon the people and the country. At the same time, he endured numerous hardships and financial difficulties throughout his years of study.

Under such complex circumstances, his personal aspirations, creative ambitions, and carefully formed plans often seemed unattainable and even devoid of meaning. Consequently, Navoiy developed a desire to withdraw into seclusion and retreat into his inner world.

It was precisely in this difficult and uncertain situation that he received the above-mentioned decree from Husayn Boyqaro. After considerable reflection, he arrived at the following conclusion:

Har necha bu so'z demak kerakmas,

Chun rostdurur kerak-kerakmas.

Tushtum meni notavon arog'a,

Yuz ranj-u balov-u ibtiloga.

Chun xost bu nav' edi qazo ham,

Men xastai zori benavo ham.

Qullarg'a o'zumni hamdam ettim,

Qullukka belimni mahkam ettim [4.25].

As Navoiy entered state service within the realm of Husayn Boyqaro, he wrote about the lofty aims and noble aspirations he envisioned in undertaking public affairs: "...ul hazratning qullug'ida necha nav' xizmatkim, dunyo sudi andin paydo va oxirat behbudi andin huvaydo bo'lg'ay, o'zumga lozim tutgum va necha navt ishkim, xaloyiq duosig'a bois va Xoliq rizosiga sabab bo'la olg'ay, qoshimda mukarrar qildim va Tengri inoyatidin borcha ishlar muqarrar bo'ldi". Moreover, it is not rational to claim that everything in a given era is wholly corrupt. Navoiy understood this profoundly, and in one of his ghazals he writes:

Davr ichinda fitna ham ko'p, xo'b ham behad, valek

Bo'lmag'ay mingdin bir ul sarfitnai davroncha xo'b, -
Through these lines, he calls upon the reader not to remain heedless of the deceptions and intrigues of the times. Thus, awareness of evil must ultimately serve

the appreciation of good—or vice versa. In this light, it becomes easier to grasp the meaning of his assertion:

Ming yil kishi jahon eliga qilsa shohliq,

Bir dam alar ihonat-u orig'a arzimaz

History has repeatedly demonstrated, through the examples of numerous world conquerors, the transience of kingship and imperial power. Navoiy refers to sovereignty as the highest manifestation of attachment to the world and worldly passion. Yet he truthfully emphasizes that no matter how just a ruler may be, the crown and throne are not worth even a momentary diminishment of the dignity and honor of the people [5:16–17].

Undoubtedly, through this work, the revered Alisher Navoiy vividly conveys the social and political spirit of his era in words. Particularly notable is the existence of influential social groups within society. From among these groups, it was crucial to select worthy candidates and effectively employ them in governing the country and administering state affairs. At the same time, individuals within these circles possessed legitimate claims to high office and rank. They included the Timurid princes, the noble descendants of the Barlas lineage, the distinguished members of the Arlat, the eminent representatives of the Qiyat clan, the honorable and established figures of the Qongirat, the meritorious men of notable lineage, the esteemed Uighur officials, those who had devoted themselves in the deserts as loyal servants, the faithful retainers who rendered devoted service in the royal court, as well as the prominent figures among the Jalair and the Qavchin groups [1:268].

The Sultan appointed each individual from these categories to positions and responsibilities appropriate to their status and capability. Navoiy also describes this circumstance in his masnavi, thereby reflecting the political and administrative order of that time, as well as the balance between social status and responsibility.

Biri sandalini maqom ayladi,

Biyik masnad uzra xirom ayladi.

Biri turk ayvonida osti muhr,

Biri sort devonida bosti muhr.

Biri rasmi bo'ldi sadorat maob,

Biri ismi bo'ldi vazorat iyob.

Biri komyob o'ldi muhronadin,
Biri komjo'y o'ldi parvonadin.
Birisi qo'shun sori chekti raqam
Birisi tuman sori urdi alam.
Biri topti dorug'aliq ishratin,
Biri o'rdi sarhad sori navbatin [1.268].

Thus, these individuals were appointed to various offices and positions: one attained high rank by taking his seat upon the ceremonial chair; one served as seal-bearer among the Turkic elite, another among the Sart (Persian) nobility; one assumed the office of *sadr* (chief religious authority), another that of *vizier*; one was entrusted with a seal or granted the authority of a *parvona* (royal warrant), another appointed as *darugha* (city governor), while yet another became commander of the frontier.

In his *masnavi*, the revered Alisher Navoiy portrays how each of these officials conducted their duties. Through ironic expressions combined with a commitment to truthfulness, he presents their actions to the reader from both social and moral perspectives, offering not merely description but also critical evaluation.

Qiniqti biri rishvati shum ila,
Biri iktifo qildi marsum ila.
Agar xud zalil erdi, gar arjumand,
Bari bo'ldi o'z komig'a bahramand [1.249].

In *Vaqfiya*, various strata of society and their actions are depicted with remarkable clarity. On the one hand, high-ranking courtiers—*akobiri izom*—and amirs who “held feasts upon the seat of authority” were absorbed in luxury and pleasure. At the same time, large landowners who cultivated the fields of wealth like flourishing green crops and gathered the fruits of prosperity exercised dominance within the country; affluent livestock owners who were content with receiving thousands of lambs annually were also present.

On the other hand stood the poor and destitute. Clad in the coarse garment of humiliation, they lived in hardship, bending like the sky itself as they gleaned ears of grain from dawn to dusk, barely securing a handful of sustenance to maintain their livelihood. Likewise, some impoverished individuals tended livestock in barren pastures and rejoiced at receiving

five goats as compensation for a year's labor.

Navoiy continues to portray the multifaceted realities of social life with honesty and precision. He presents such contrasts as the flattery of the ignoble (*arzol tamalluqi*) and the dignity of the noble (*ashrof inbisoti*); the courtesy of certain distinguished individuals and the uproar of the masses (*havos ikromi va avom g'avg'osi*); the fate of tyrants and the suffering of the oppressed; the excesses of the populace and the judgments of those who issue decrees (*raayo g'ulusi va yasog'liq yorg'usi*). These conditions are conveyed to the reader vividly and transparently.

Following the traditional introduction (*hamd* and *na't*), Navoiy emphasizes that once Husayn Boyqaro ascended the throne, one of his first measures was to define clearly his attitude toward the various social strata, clans, and tribes under his rule. Although this policy was not primarily aimed at improving their material conditions or advancing their cultural life, it sought to involve influential individuals equitably in state governance. Navoiy evaluates this measure as an important step in preventing discord and dissatisfaction. Indeed, conflicts among clans, tribes, and smaller ethnic groups often arose from unequal treatment in governance. For this reason, Navoiy begins his reflections on Husayn Boyqaro by addressing this very issue, interpreting the elimination of disputes, the unification of the people, and the implementation of decisive measures for the country's future as a significant positive development.

In sum, the incomparable and dynamic personality of Alisher Navoiy has become a symbol of trust and inspiration not only for his own era but for all times.

In conclusion, this study has been devoted to analyzing *Vaqfiya*, authored by Alisher Navoiy, from the perspective of the interaction between documentary genre and artistic style. The research demonstrates that the work functions not merely as a historical-legal document but as a complex literary phenomenon embodying the author's socio-political views, ethical-normative conceptions, and artistic-aesthetic ideals.

While the documentary foundation of *Vaqfiya* serves to reflect historical reality, its modes of representation reveal the author's position and worldview with depth and clarity. The findings indicate that by harmonizing the possibilities of the documentary genre with artistic

thinking, Navoiy systematically illuminated the socio-political landscape of his time, the structure and mechanisms of governance, as well as the relationship between the individual and the state.

The author's individual voice, evaluative criteria, and moral stance are explicitly articulated in the text, elevating *Vaqfiya* beyond a mere collection of documents to a work of high artistic and aesthetic significance. Furthermore, the work provides valuable insights into Navoiy's experience as a statesman, his attitude toward the political processes of Husayn Boyqaro's reign, and his objective assessments of different social strata.

Through documentary evidence and artistic generalization, the author addresses issues such as social inequality, the balance between authority and responsibility, and the ethical qualities of leadership, demonstrating their enduring relevance. Thus, *Vaqfiya* stands as a classical example of the synthesis of documentary and artistic genres, in which a high degree of balance is achieved between factual reliability and artistic reflection.

The work constitutes an important source for studying Alisher Navoiy's creative and political personality, the spirit of his era, and his conceptual views on society and the state. The results of this research contribute to enriching the methodology for analyzing documentary-fictional texts and possess both scholarly and practical significance in interpreting classical Uzbek literature through contemporary literary-theoretical approaches.

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