

HUMANISM AND WISDOM IN THE WORKS OF ALISHER NAVOI

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Abstract: The goal of this article is to examine the subjects of humanism and wisdom in Alisher Navoi's writing. He was one of the most prominent literary personalities of the Turkic planet. Navoi's works, which were composed in both Chagatai Turkic and Persian, reveal a profound interest in social justice, moral excellence, and human values. The purpose of the study is to show how his prose and poetry highlight the significance of compassion, learning, morality, and individual spiritual development. His lyrical poems and epic works, in which philosophical ideas and artistic expression are combined to foster intellectual growth and human dignity, are given extra consideration. The article also emphasizes Navoi's contribution to the development of a humanist literary tradition in Eastern literature, showcasing his enduring impact on cultural and intellectual history.

Keywords: prose and poetry, philosophy, moral, social, ethical behavior, tradition, literature, lyrics, compositions, spiritual subjects

Introduction

Alisher Navoi is well-known throughout the East's literary and historical tradition as one of the greatest poets, thinkers, and politicians of all time. Not only is his brilliance apparent in his extensive literary works, but it is also evident in the admiration expressed by his contemporaries and subsequent scholars. Zahiriddin Muhammad Babur's renowned historical work *Boburnoma* contains one of the most important and well-known descriptions of Navoi. In this book, Babur portrays Alisher Navoi as an unmatched and exceptional person, stressing that he was unlike any other person of his period. Navoi's exceptional talent, insight, and clout in both public life and literature are emphasized in this strong declaration. It demonstrates that Navoi was more than just an outstanding poet; he was also a sign of moral and intellectual brilliance. Navoi's position as a timeless literary genius and an unequaled personality in world cultural history is solidified by such recognition from a renowned emperor and author such as Babur. In his creative work, Navoiy does not focus on directly analyzing the social foundations of individual upbringing or their objective and subjective characteristics within the human psyche. Instead, he artistically generalizes the traits that manifest through a person's social activities and individual qualities.

Full name and hometown

The eminent figure of 15th-century global spirituality, Nizomiddin Mir Alisher Navoi, was born on the 17th day of Ramadan in the Hijri year 844, corresponding to February 9, 1441, in the Gregorian calendar, in Herat. During the first half of the 15th century, Herat served as the secondary capital of the illustrious empire established by Amir Temur (Tamerlane) and was one of the prominent centers under the administration of his youngest son, Shahrukh Mirza.

Childhood Years

Alisher was born into a family with longstanding ties to the Timurid court and wielded considerable influence within the realm. His father, Ghiyath al-Din Muhammad, prioritized his son's education and upbringing. Alisher's initial instructors in poetry were his maternal uncles, Mir Sayyid Qabuliy and Muhammad Ali Gharibiy. In his work *Majolis un-nafois*, Navoi describes Qabuliy as having notable talent and a proclivity for Turkic poetry. Regarding Gharibiy, he states: "He was an engaging conversationalist, of commendable character, and a compassionate young man. He was skilled with musical instruments, possessed refined stylistic sensibilities, and was knowledgeable in music theory." In 1447, following the death of Shahrukh, power struggles among the Timurid princes intensified, resulting in widespread upheaval. The family of Ghiyath al-Din Muhammad, along with many others, was compelled to abandon their homeland. Challenging circumstances ensued for young Alisher. In 1452, upon Shahrukh's grandson Abu'l-Qasim Babur ascending the throne of Herat, he appointed Alisher's father as governor of Sabzavar. Soon thereafter, Ghiyath al-Din Kichkina passed away. At that time, Alisher was just twelve years old. Abu'l-Qasim Babur took Alisher, along with his schoolfriend Husayn, under his patronage, and in 1456 brought them to Mashhad. Subsequently, Husayn Bayqara pursued a military career, while Alisher blossomed into a talented individual who earned the praise and admiration of Mawlana Lutfi, renowned as the "king of words" of his era. Navoi notes: "My poems had become famous in Khurasan," during the years 1455–1458. Fate led Alisher Navoi to associate with prominent and esteemed figures of his age and to encounter many influential mentors. Between 1466 and 1468, Alisher spent the majority of his time in Samarkand. By the time Sultan Husayn Bayqara assumed control

of Herat, Alisher Navoi had become a mature man of 28, well-versed in various disciplines, a distinguished poet within the nation, and an experienced statesman.

An examination of Alisher Navoiy's ghazal

Orazin yopqoch ko'zumdin... (When she hides her face from my eyes...), Alisher Navoiy's magnum opus, represents the pinnacle of classical Chagatai poetry. Within his divan *Badayi' al-Bidayah* (The Wonders of Beginning), this ghazal masterfully operates on two parallel dimensions: *Majazi* (metaphorical, earthly love) and *Haqiqi* (divine, spiritual love). With vivid imagery and traditional poetic devices, Navoiy delves into the depths of separation anguish and the human soul's ultimate spiritual awakening. The devastating effects of losing sight of the Beloved are at the heart of the poem. The poem begins with the word *oraz*, which in Persian-Chagatai literature signifies face or cheeks. The manifestation of Divine Light and ultimate reality is symbolized by the Beloved's face in Sufi mysticism. So, it's a cosmic eclipse when the poet laments that his eyes are concealed from his sight. The instant outcome of this separation is a surge of tears that Navoiy portrays as transforming into gory rivers, demonstrating how the lover's entire universe becomes utterly dark in the absence of the divine light. Navoiy uses strong aesthetic contrasts (*tazadd*) and hyperbole (*mubalagha*) throughout the book to express the lover's inner agony. The "ah" sighs from his flaming heart are so strong and fiery that they turn into black smoke and rise to cover the sky itself. From a personal tragedy to a cosmic one, this bright imagery elevates the lover's anguish. The real world becomes meaningless in this condition of intense longing. The devotee enters the Sufi state of *fana* (annihilation of the self), in which the thought of the Beloved completely absorbs his own ego and physical existence. Navoiy provides a profound philosophical resolution in the final couplet (*maqta*), where he incorporates his pen name. He suggests that the spiritual vision that results from concealing the *ora* is really sparked by the actual blindness. The lover ceases looking outward and turns inward by shutting his eyes to the illusions of the material world. The ghazal comes to an end with the understanding that the Beloved's genuinely bright countenance cannot be concealed by external barriers because it is eternally etched into the lover's pure heart. In the end, Navoiy's poem goes beyond a simple cry of unrequited love. It functions as a metaphorical journey of the human spirit, demonstrating that the agony of detachment is a crucial cleansing fire that purifies the heart and transforms worldly longing into everlasting divine union.

According to the historian Khondamir, Mavlono Lutfiy, who was greatly pleased with the talent of the young Alisher Navoi, listened to his ghazal beginning with the lines:

“Orazin yopqoch, ko‘zumdan sochilur har lahza yosh,
Bo‘ylakim, paydo bo‘lur yulduz, nihon bo‘lg‘ach quyosh,”

and said: “If it were possible, I would exchange all my ten or twelve thousand Persian and Turkic couplets for this ghazal.”

As a Public Figure

From 1469 to 1472, Navoiy was the muhrdor (keeper of the royal seal), and from 1472 to 1476, he was a vizier (minister). Then, between 1487 and 1488, he served as Astarabad's mayor. One of the most powerful and well-regarded individuals in Husayn Bayqara's court was Alisher Navoiy. As grand vizier, Bayqara chose his childhood companion. Because the monarch adhered to Navoiy's counsel, his rule was peaceful and brought about remarkable strides in urban development and the arts. During Navoiy's time as vizier, Herat saw great cultural and developmental growth. By taking matters into his own hands, the poet had new canals built, old canals cleaned, and water brought to dry areas. He also oversaw the rebuilding of ancient structures and the building of new ones, founding several madrasas and monasteries. The *Vaqfiya* of the Labor Navoiy's book *Vaqfiya* examines the endowed (*waqf*) properties, lands, and their quantities, as well as the use, buildings, and amenities built with money from endowments, as well as the established rules and regulations in these madrasas and *khanqahs*. In addition, he lists the charitable organizations, scientific-cultural structures, and gardens that he erected entirely at his own cost. This is a vital historical resource for understanding Navoiy's part as a statesman and his bond with Husayn Bayqara.

Architectural Legacy In the 1480s, Khondamir reports that Alisher Navoiy paid for the building or renovation of various madrasas, 40 *rabats* (caravanserais/fortresses), 17 mosques, 10 *khanqahs* (Sufi hospices), 9 bathhouses (*hammams*), 9 bridges, and about 20 water reservoirs (*hovuz*) in Herat and other cities throughout the nation out of his own pocket. Notable architectural sites include the *Nizomiya* and *Ixlosiya* madrasahs in Herat, the *Xalosiya* *khanqah*, the *Dorul-huffoz* building for Quran reciters, the *Shifoia* medical center, the *Dorul-huffoz* charity building in Mashhad, and the *Xusraviya* madrasah in Merv.

About Xamsa in a nutshell

Without a doubt, Navoiy's *Xamsa* (The Quintet) is the apex of his creative output. It marked a turning point in the literature of the Turkic peoples. One of the first poets to complete a *Xamsa* in the Turkic language was this one, demonstrating the viability of writing a major literary epic in this language. In classical Eastern literature, one of the

most ideal customs was the production of a Xamsa, which translates to Five Epics. Because of this, the history of poets who were able to compose a Xamsa is incredibly unusual. In the introduction to the epic Saddi Iskandariy, Alisher Navoiy expressly tackles this topic, comparing the creation of each poem in the Xamsa to the five daily prayers conducted at set times: dawn, noon, afternoon, evening, and night.

Navoiy dreamed about writing a five-poem epic in the Turkic language since he was a young boy. Between 1483 and 1485, he composed it, completing it in an incredibly brief amount of time when compared to other authors of Xamsa. In the same period, the poet also published other dissertations. The following are the main epics that make up Navoiy's Xamsa: Hayrat ul-abror (The Wonders of the Pious), Farhod va Shirin (Farhad and Shirin), Layli va Majnun (Layli and Majnun), Sabai' sayyor (The Seven Planets), and Saddi Iskandariy (The Wall of Alexander). With 52,000 lines, this quintet served as a singular 15th-century Islamic encyclopedia covering existence, nature, humanity, society, morality, and spiritual perfection. The poet extracted his stories from the lives of historical figures from the ancient East, including Layli and Majnun, Khosrow, Bahram, and Alexander. He discussed the painful problems of his time and the aspirations of generations via these. His contemporaries were greatly impressed by the Xamsa. It was enthusiastically commended by his instructor, Abdurahmon Jomiy, and Sultan Husayn Bayqara honored the poet by putting him on his own white horse and leading it personally by the reins.

His last creation

In 1500, Alisher Navoiy's last literary creation, Mahbub ul-qulub (The Beloved of Hearts), was penned. The philosopher-poet's conclusions, observations, and deep experiences, which he gathered throughout his lifetime, served as the foundation for the book. The work has a conclusion, an introduction, and three main portions. Following literary tradition, Navoiy starts the introduction by praising Allah. By elucidating Allah Almighty's essential and active qualities—such as Al-Azim (The Magnificent), Al-Muhsin (The Beneficent), Al-Qadir (The Powerful), Al-Wajid (The Finder/Perceiver), Ar-Razzaq (The Sustainer), Al-Khaliq (The Creator), and Al-Qahhar (The Subduer)—the author communicates his modest dedication as a servant. In the verses devoted to Na't (praises of the Prophet), Navoiy describes how the Seal of the Prophets' physical existence contained the hidden miracles of prior prophets. Islam's Prophet is regarded as the world's leader, the greatest of all prophets, and the best of humankind. The concept that all religions are essentially one, that all people are offspring of a single mother and father, and that all prophets are siblings to one another is integrated into the prayers of blessings through this. Navoiy evaluates his past with a critical eye and considers it using brief statements when talking about the motivations and objectives for writing the book.

The poet, according to him, encounters numerous trials of destiny after having sampled a great deal of life's bitterness and sweetness. At times, fate puts him through humiliation and neglect, and at other times, it rewards him with fame and high status. Sometimes he benefits from the nobility of noble individuals, and other times he suffers at the hands of the vile and ignoble. At times, he is strengthened in the furnace of love, and at other times, he is subjected to the rigid discipline of asceticism and piety.

Conclusion

Alisher Navoi is one of the most prominent figures in Uzbek and all Eastern literature, having achieved a high level as a poet, thinker, scholar, and statesman. He raised the Chagatai literary language to the level of a highly developed literary standard, enriched it in terms of artistic expression and intellectual thought, and brought the Turkic literary language to a new level through his creative output. Not just in poetry, but also in philosophy, spiritual ideas, and prose, Navoi made a lasting impression. Humanism, justice, kindness, compassion, enlightenment, and moral purity are some of the main ideas in his writings. As the highest principles guiding a person to perfection, he placed a high importance on knowledge, kindness, and fairness. Both in his own time and in later centuries, Navoi's heritage significantly affected society's spiritual development; it continues to be a priceless and enduring cultural treasure today. The thinker, having drawn the necessary lessons throughout his life and gained extensive experience in humanity, notes that he wrote this book as a fundamental guide (dasturulamal) for youth standing on the threshold of maturity, to prevent them from straying from the right path.

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