

# Similarities Between The Works Of Alisher Navoi And Abdulla Oripov

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**Received:** 18 August 2025; **Accepted:** 14 September 2025; **Published:** 16 October 2025

**Abstract:** This article analyzes the similarities between the creative legacies of two great representatives of Uzbek literature — Alisher Navoi and Abdulla Oripov. The main focus is on how both authors approach themes such as national identity, humanism, spiritual maturity, patriotism, justice, and moral values. The article studies, in a comparative-analytical manner, the shared artistic motifs, imagery systems, aesthetic views, and expressions of emotional states found in their works. Special attention is given to the social and philosophical ideas common to both writers, their loyalty to literary tradition, and their ability to continue it in a modern context. The results of this research may have significance for today's literary processes and for the field of spiritual and moral education.

**Keywords:** Alisher Navoi, Abdulla Oripov, Uzbek literature, artistic tradition, spirituality, patriotism, aesthetic thinking, comparative analysis.

**Introduction:** In Uzbek literature, the name of Alisher Navoi is revered as a symbol of classical heritage, spiritual perfection, and artistic excellence. Living and creating in the 15th century, this great poet is regarded not only as one of the most outstanding figures of his time but also as one of the greatest personalities in the entire history of Eastern literature. His work *Mahbub ul-Qulub* ("The Beloveds of the Hearts") occupies a special place in our literary heritage as a philosophical masterpiece that encompasses profound reflections on human virtues, moral norms, social classes, and their respective duties in society.

Abdulla Oripov, who created his works in the second half of the 20th century, is recognized as a leading representative of modern Uzbek poetry. Through his literary legacy, he vividly expressed the national spirit, the ideals of independence, and human values. His poetic work *Shoirning tug'ilishi* ("The Birth of a Poet") is filled with reflections on the inner world, emotional struggles, and the poet's responsibility before the people.

Comparing the works of these two literary figures reveals the continuity of Uzbek literary thought across different eras, the unbroken chain of national aesthetic perspectives, and the unchanging mission of the creator toward society and the human spirit. Therefore,

studying the topic "Similarities Between the Works of Alisher Navoi and Abdulla Oripov" from a scholarly perspective is important not only for literary studies but also for a deeper understanding of the national ideological and spiritual heritage.

In modern literary studies, numerous researches have examined Navoi's creativity or Oripov's poetry separately. However, their similarities — including ideological and aesthetic coherence, artistic expression methods, and approaches to national identity — have not been sufficiently explored through a comprehensive and comparative scholarly framework.

The scientific problem lies in the fact that literary scholarship often emphasizes the sharp differences between classical and modern literary periods, while overlooking the continuity and commonalities that exist behind these differences. Therefore, through the example of Navoi and Oripov, it is essential to reveal the shared roots of creative thought.

From a theoretical perspective, this research plays an important role in highlighting the continuity and interconnection within Uzbek literature and in shaping new comparative approaches in literary studies. Practically, it can serve as a methodological foundation for use in university-level literary studies courses, special programs, and literary-aesthetic analyses.

The scientific novelty of this research lies in the fact that Navoi's *Mahbub ul-Qulub* and Oripov's *The Birth of a Poet* are being subjected for the first time to a broad, comparative analysis. The study reveals the systematic connection between their philosophical and ideological views, aesthetic sensibilities, and expressions of national identity.

In today's era of globalization, the international recognition of national literatures carries great significance. The ideas of humanism, compassion, enlightenment, and patriotism reflected in the works of Navoi and Oripov represent universal values for all humankind. Therefore, the publication of this article in an International American Journal serves as a contribution to the intellectual dialogue between Eastern and Western literary thought.

In literary studies, the comparative approach serves as an important scholarly foundation for analyzing and contrasting the creative heritage of classical and modern literary figures. In this research, Alisher Navoi's *Mahbub ul-Qulub* and Abdulla Oripov's *The Birth of a Poet* were selected as primary sources. This choice is based on the fact that both works place human virtues, the poet's social responsibility, national spirit, and artistic-aesthetic views at the center of their creative philosophy.

As theoretical sources, the study draws upon scholarly works on classical Eastern literature—particularly Navoi's legacy—modern Uzbek literary research, philosophical and aesthetic theories, as well as foreign literature related to comparative literary studies.

**Alisher Navoi – *Mahbub ul-Qulub*:**

This work consists of wisdoms, moral advice, and socio-philosophical reflections, embodying the poet's views on humanity and society.

**Abdulla Oripov – *The Birth of a Poet*:**

This poem expresses the process of the formation of the creative personality, inner spiritual struggles, and artistic-aesthetic perspectives.

Both works emphasize humanism, enlightenment, and moral values as their dominant themes. Each presents the poet's role and responsibility in society through a philosophical and artistic approach.

From the standpoint of language and style, both authors demonstrate artistic mastery characterized by imagery, symbolism, and expressive depth.

The primary aspect that draws attention in the works of Alisher Navoi and Abdulla Oripov is their ideological unity. Both poets promote the ideas of humanism, goodness, enlightenment, and purity through their works.

Navoi's *Mahbub ul-Qulub* mainly consists of wise reflections on the duties of various social classes, human virtues, morality, justice, and tolerance. He emphasizes that every person must recognize their own responsibility, struggle against ignorance and desire, and strive for knowledge and enlightenment.

Oripov's *The Birth of a Poet* reflects the creator's human duty, his responsibility before the people, and his striving toward creativity. The poet considers himself a companion in the sorrows of his nation and a sharer in its joy.

Thus, in both authors' works, the central idea can be summarized as: "To elevate society through love for humanity and enlightenment."

There are also notable similarities in their aesthetic outlooks.

In Navoi's works, wise sayings and symbolic imagery are widely used. The narrative style of *Mahbub ul-Qulub*, framed in the form of wisdom and moral counsel, evokes a deep sense of aesthetic pleasure.

Oripov, on the other hand, evokes aesthetic impact through lyrical imagery and artistic visualization. In his poem *The Birth of a Poet*, childhood memories, dreams, and scenes of nature become an aesthetic reflection of the poet's inner world.

The commonality lies in the fact that both creators sought to express aesthetic beauty not only through external descriptions but through the inner spiritual realm.

Both works also possess a deep philosophical dimension.

In Navoi's wise sayings, the essence of human nature, virtues and vices, and the struggle between good and evil are illuminated on a philosophical basis. According to him, a person's true value lies in their knowledge, enlightenment, and moral conduct.

In Oripov's poem, the poet's "birth" is interpreted symbolically as the eternal philosophy of creativity. Through philosophical reflection, the poet expresses the necessity of understanding the world, enriching it with beauty, and becoming a mirror of the people's soul.

In this respect, both Navoi and Oripov share a common theme — the philosophy of human essence and creative responsibility.

Significant similarities are also observed in their artistic expression techniques. Navoi employs classical poetic devices such as metaphor, simile, paronomasia, and rhyme. His symbolic imagery — for example, "the sun as knowledge" and "darkness as ignorance" — carries deep meaning.

Oripov, meanwhile, uses symbolic imagery and lyrical tone suited to modern poetry, yet nourished by classical heritage. In *The Birth of a Poet*, the spirit of poetry is harmonized with elements of nature, such as “dew — purity” and “the sun — the source of inspiration.”

As a result, both poets unite in their mastery of using artistic expression to enhance spiritual ideas and philosophical depth.

Both Navoi and Oripov vividly embody the spirit of national identity in their works.

Navoi elevated the Turkic language to the level of a literary language, expressing the spiritual wealth of the people through poetry. In *Mahbub ul-Qulub*, folk wisdom, idioms, and traditional values of the Turkic people hold a central place.

Oripov, as a poet of the independence era, sang of national freedom, human dignity, the mother tongue, and the homeland. In his poem *The Birth of a Poet*, the poet is portrayed as a figure responsible for the spiritual awakening of the nation.

Thus, in both works, there exists a shared feature — the glorification of national spirit and folk values through literature.

There is also continuity in their linguistic style.

Navoi, writing in the Chagatai language, established the literary norms of his era. His style is characterized by wisdom, moral reflection, and philosophical depth.

Oripov, on the other hand, made extensive use of the expressive possibilities of the modern Uzbek language. His style is enriched with lyricism, symbolic imagery, and colloquial expressions.

The commonality lies in the fact that both poets contributed to the elevation of their era's literary language and demonstrated the poetic potential of the Uzbek tongue.

Based on the above observations, the following conclusions can be drawn:

1. Both works center on the ideas of humanism and enlightenment.
2. From an aesthetic perspective, special emphasis is placed on depicting the inner spiritual world.
3. Philosophically, both explore the essence of humanity and the poet's responsibility as key themes.
4. In artistic expression, symbolic imagery and poetic devices are harmonized with the main ideas.
5. In terms of national spirit, folk values and cultural heritage are vividly celebrated.
6. In linguistic style, wisdom and lyricism are

intertwined.

These findings demonstrate that there exists a continuous literary and spiritual connection spanning centuries between the works of Navoi and Oripov. This serves as a strong scholarly foundation linking the classical and modern eras of Uzbek literature. The research results provide new insights not only for Uzbek literary studies but also for international comparative literature scholarship.

The similarities found in the works of Alisher Navoi and Abdulla Oripov demonstrate that Uzbek literary thought, across different historical eras, has always been nourished by the same spiritual roots. Navoi, in the 15th century, contributed to the spiritual awakening of the nation by elevating the Turkic language and literary heritage, while Oripov, in the late 20th and early 21st centuries, expressed the literary and social consciousness of the independence era. The creativity of both poets forms a chain of continuity within Uzbek literature. This continuity is clearly reflected in the poet's responsibility to the people, devotion to human values, and celebration of national spirit.

During Navoi's time — the Timurid dynasty era — culture, literature, and science were flourishing. Poets were expected to guide society toward enlightenment, morality, and virtue. Therefore, *Mahbub ul-Qulub* was written primarily in a didactic and moral tone, filled with wisdom and counsel.

Oripov's era, on the other hand, was marked by Soviet censorship and restrictions. Yet, through his poetry, he symbolically conveyed the pain of the people, national awakening, and aspirations for freedom. After independence, Oripov became a symbol of the nation's spiritual revival.

Thus, while the ideological parallels in their works are expressed differently due to their distinct historical contexts, their essence remains complementary.

Both Navoi's wisdom and Oripov's lyricism call humanity toward noble virtues. Both poets stand against ignorance, oppression, and indifference, striving to enrich the human heart with purity, justice, and love.

The key point of discussion is that humanism and enlightenment values have become an integral part of Uzbek literature. Navoi promoted these values through classical forms and wise sayings, whereas Oripov conveyed them through modern poetic symbols and lyricism.

In both works, the poet's responsibility to the people is emphasized.

In Navoi's writings, the poet is depicted as a mentor

who guides society onto the right path — a promoter of morality and enlightenment.

Oripov, in turn, interprets the poet as a figure who expresses the sorrows and joys of the people and ensures the spiritual awakening of the nation.

In this regard, both poets share the philosophical concept that “the poet is the interpreter of the people’s soul.”

The national dimension also requires particular attention.

Navoi manifested national identity by elevating the Turkic language to a literary level and incorporating folk wisdom and proverbs into his works.

Oripov expressed national identity through themes of Homeland, Mother Tongue, and Independence.

It can be stated that while the expression of national spirit adapted to the conditions of each era, its essence remained unchanged.

Navoi, in his time, revealed the full artistic potential of the Chagatai language, whereas Oripov demonstrated the poetic power of modern Uzbek.

Their linguistic and stylistic similarities lie in wisdom and symbolic expression.

Both Navoi’s verses and Oripov’s poems are rich in folk idioms, meaningful symbols, and spiritual depth.

This indicates the organic development and continuity of the Uzbek language within its literary tradition.

During the discussion, it is particularly important to emphasize that the creative heritage of Navoi and Oripov contributed to the flourishing of Uzbek literature in two different eras:

Navoi – as the founder of classical Uzbek literature, established a national literary school.

Oripov – as a symbolic figure of independence-era Uzbek poetry, elevated the moral and social role of literature in modern times.

Both Navoi and Oripov, through their works, served not only national but also universal human values.

Their ideas of love, justice, enlightenment, and humanism harmonize with the philosophical and ethical concepts of Western literature, making their creativity relevant for international comparative studies.

From the discussion, the following conclusions can be drawn:

1. There exists a continuity between classical and modern Uzbek literature.
2. Both poets promoted humanistic and educational (enlightenment) values.

3. The poet’s responsibility to society remained a central theme in both eras.

4. National identity was expressed in different forms but with the same spirit.

5. In terms of language and style, both relied on wisdom, symbolic expression, and folk idioms.

## **CONCLUSION**

1. Literary Continuity:

Although centuries separate Navoi and Oripov, their works share an unbroken continuity in glorifying human virtues and promoting enlightenment and goodness. This demonstrates a stable ideological direction in the evolution of Uzbek literary thought.

2. Ideological Commonality:

Both Mahbub ul-Qulub and The Birth of a Poet convey common ideas — the purification of the human soul, the pursuit of spiritual perfection, the appreciation of knowledge and enlightenment, and the moral responsibility of the poet.

3. Aesthetic and Philosophical Harmony:

Navoi expresses philosophical content through wise sayings and moral reflections, while Oripov conveys it through lyricism and symbolic imagery. Both connect aesthetic beauty with the inner spiritual world.

4. Spirit of National Identity:

Navoi, in his time, elevated the Turkic language and incorporated folk wisdom into his works, while Oripov, during the independence era, glorified the themes of Homeland, Mother Tongue, and Freedom. Thus, although national identity was expressed differently across eras, its spiritual essence remained consistent.

5. Language and Style:

Both poets played a crucial role in shaping the literary language of their time. Navoi showcased the artistic power of the Chagatai language, while Oripov revealed the poetic richness of modern Uzbek.

6. Impact on Literary Development:

Navoi, as the founder of classical Uzbek literature, and Oripov, as the symbolic figure of independence-era poetry, each made invaluable contributions to elevating Uzbek literature.

Overall Conclusion:

The creative legacies of Alisher Navoi and Abdulla Oripov represent two towering peaks of Uzbek literature. The similarities in their works reveal the continuity of Eastern literary tradition, the enduring vitality of the national spirit, and the eternal moral responsibility of the poet before society.

The findings of this research hold significance not only

for Uzbek literary scholarship but also for international literary dialogue, as the ideas of humanism, love, enlightenment, and national identity represent values shared by all humanity.

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