

The Personality Of Alisher Navai In “KHAMSA”

Zulayho Abdurahman

Senior Researcher, Institute of Uzbek Language, Literature and Folklore, Academy of Sciences of the Republic of Uzbekistan, Doctor of Philosophy (PhD) in Philology, Uzbekistan

Received: 26 October 2025; **Accepted:** 16 November 2025; **Published:** 21 December 2025

Abstract: The personality of Alisher Navoi and his activities as a statesman have always been studied alongside his creative potential. The primary sources for exploring the poet's ideal character are his own works. This article highlights the figure of the poet based on the “Khamsa” epic. Special attention is given to the fakhriya (self-praise) passages within the poem.

Keywords: Personality, poem, fano, malomat, inspiration, na't, munajat.

Introduction: The life and work of Alisher Navoi, including his creative personality and maturity, have always been important topics in world literary studies. In covering this topic, scholars have relied on various sources. First of all, the works of the thinker poet himself, then special books dedicated to him, information in tazkiras, and legends spread among the people. But Navoi's own works have always been chosen as the main source. After all, Alisher Navoi's poetic contribution to the development of Turkic literature, his activities as a figure in the great Timurid empire, his spiritual leader of his time, in short, his being one of the righteous servants of God, is confirmed in each of his works. Of course, Eastern and Western Navoi studies have deeply understood this truth and have almost followed this correct path. It is worth noting that today's Navoi studies should continue this tradition and, using the opportunities of freedom, further create Navoi's image in a perfect way. In this, the work “Khamsa”, which is considered the crowning glory of the poet's work, has a special place. Navoi aimed to illuminate a specific topic in each of his works. Therefore, he wrote histories, tazkiras, holots, works such as “Muhokamat ul-lughayin” on linguistics, “Mezan ul-avzon” on literary studies, “Siraj ul-muslimin” on religious teachings, “Vaqfiya” reflecting his life path, etc. However, his theology, anthropology, history, politics, language propagandist, in short, all his potential are concentrated in the work “Khamsa”. It is worth noting that in the Turkic world, his poetic status and the fact that he was a devotee of the Turkish language are a special phenomenon. When discussing

the topic of Navoi's poetic status and literary personality in the epic poem “Khamsa”, it is necessary to base our discussion on the following classification:

The scope of the epic, the perfect composition and the poet's skill in images.

1. Navoi's prayers and honors, his appeals to the singer.
2. Recognition of the masterful predecessors.

First of all, Navoi's magnificent epic “Khamsa” is the product of inspiration that came from the unseen. The poet recalls this in various places.

Chu hotif manga bu nido ayladi,

Men etgan adoni ado ayladi.

Yetib g'aybdin chun bu neru manga,

Bo'lub so'z demak mayli asru manga.

A call from the unseen reaches the mystic poet, who manages to complete such a huge work in a short period of time. Even when summing up the information in the epic, it is difficult to create an entire personality of the poet. Because Navoi, if you look at one, becomes the charming Majnun who made love his own, in the manner of a scoundrel, if you look at another, he becomes Farhad, who rejected the kingdom and achieved spiritual sultanate, and if you look at another, the wise, the saintly Alexander. Even when you put together all the thoughts and views, you can only be amazed by such a huge personality and perfection. Like the visionaries in the “Story of the Blind and the Elephant” mentioned in the epic “Lison ut-tair”, you can only discover a certain side of Navoi.

It is difficult to summarize Navoi's services to the nation

and humanity. However, along with the inspiration in poetry, the goal of transforming the Turkish language into a mystical and artistic language was important. The poet's intoxication was from the sweetness of words. Intoxicated by the meaning of the Turkic language, Navoi was burning with the desire to write in this language:

Menki bu may nash'asidin mast men,

Dayri fano ahlig'a hamdast men.

Har nafas aylab to'la ul jomni,

Sipqorib ul bodai gulgomni.

Turk surudi bila solib qo'lum,

Qilsam ado hay tulugum, hay tulum, -

The confession fully confirms our opinion. Undoubtedly, A. Navoi is a promoter of his native language and a patron of the Turkic language. In the almost thousand-year development of the Turkic language, "no one has spoken so much and so well." The poet, creating in all artistic genres in the Turkic language, proved both practically and theoretically the breadth and diversity of the artistic, lexical, grammatical and stylistic possibilities of this language. Navoi relied on tradition, their linguistic materials, and widely used the dialects of Turkic clans and tribes. In Navoi's work, Turkic dialects and languages are not opposed, but rather it is proved that in the imagination of the great creator, the multi-lingual Turkish language, like the multi-lingual Arabic and Persian languages, has incomparable possibilities. Navoi himself admitted that his works, which conquered hearts, belong to all Turkic languages:

Agar bir qavm, gar yuz, yo'qsa mingdur,

Muayyan turk ulusi xud meningdur.

Ko'ngul bermish so'zumga turk jon ham,

Ne yolg'uz turk, balkim turkmon ham.

The harmony of meaning and situation in Navoi's work, the magic of imagery and narration also demonstrate the possibilities and advantages of the Turkic language.

Navoi has a reproach and a sense of humor that are not found in other poets. Many chapters in the epic, in particular, the praise and odes, end with prayers that vividly reveal the poet's personality:

Qilmay da'viyi xush adoliq,

Arz ayla, Navoiyo, gadoliq.

Yo Rab, eshicingda ul gadomen

Kim, boshtin-ayoqqacha xatomen.

Boq dardu malolatimg'a, Yo Rab,

Rahm ayla bu holatimg'a, Yo Rab.

Navoi's state, spiritual image are presented in clear

lines in such appeals. The experiences in these places of the epic itself show Navoi's personality, his spiritual power. Navoi was an example for all times with his morality. He had intensity and humility, courage and honesty, forgiveness and severity. He was a practical person. In creating the Khamsa he said:

Navoiy, so'z ayturda farzona bo'l,

Chu ish boshingga tushti, mardona bo'l!

For example, in the epic poem "Khairat ul-abror" among the homonyms:

Bo'lsa alar ozimi dashti adam,

Men ham o'lay soya kibi hamqadam,

Kahfi baqo ichra alar bo'lsa gum,

Men ham o'lay robiuhum kalbuhum.

The poet said, who saw himself as a companion of his companion Kahf, boasts in "Saddi Iskandari":

Ki, so'z taxtida bo'ldum oromgir,

Bo'lay tahniyat bazmida jomgir!

Indeed, Navoi became a king on the throne of words. The owners of the kingdom have always been on the battlefield. History is a witness that the mujahadas are actually a struggle of beliefs and values. Navoi's poetry was never denied as a person, and his person was poetry. On the contrary, they complemented each other. Navoi is a mujahada who fought with his pen for the education of language, religion, nation, and in general, the soul of mankind. As his mentor Abdurakhmon Jomi said, Navoi's status and career were not given to any other poet. As Ustad Ibrahim Hakkul noted: "Alisher Navoi is the capital of Turkish literature. All roads lead to him. Or all roads lead to him. In defining his great personality and perfection, it is necessary to take into account the genre possibilities of his works. His divans are the result of circumstances. Hazrat Najmuddin Kubro said, "Cases are like lightning." Of course, they open a path like lightning in determining the status of a poet. In his prose works, the program shows the practice of following the Messenger of Allah, who said, "I was created on beautiful character." Navoi is fully manifested in "Khamsa" as both a practitioner and a theorist in the education of humanity.

REFERENCES

1. Alisher Navoi. Hayrat ul-abror. MAT. 7th volume. – Tashkent: Fan, 1991.
2. Alisher Navoi. Lison ut-tayr. MAT. 12th volume. – Tashkent: Fan, 1996.
3. Alisher Navoi. Mahbub ul-qulub. MAT. 14th volume. – Tashkent: Fan, 1998.
4. Alisher Navoi. Nasoyim ul-muhabbat. MAT. 17th

volume. – Tashkent: Fan, 2001.

5. Alisher Navoi. Complete collection of works. 20 volumes. Volumes 1–20. –T.: “Fan”, 1987–2004.

6. Rahmonova Z. Ishq, irfon va irshod. – Tashkent: Tafakkur tomchilari, 2021.