

Self-Sacrifice, Love, And Human Perfection In The Works Of Navoi And O. Henry

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Annotation: This article analyzes the interpretation of universal values such as morality, modesty, and human perfection in the works of Alisher Navoi, a great representative of classical Eastern literature, and O. Henry, a bright figure of Western literature. The author demonstrates how moral qualities such as modesty, loyalty, and generosity are reflected in Navoi's works and what role they play in human perfection through the images he created. In addition, based on O. Henry's short story "The Gift of the Magi", the article reveals the commonalities and harmony between human values in Western literature and Uzbek literature. By analyzing the image of the perfect person, morality, and modesty from an educational perspective, the article highlights the importance of literature in the spiritual elevation of today's young generation.

Keywords: Alisher Navoi, O. Henry, modesty, morality, loyalty, human perfection, perfect person, upbringing, moral values, literary analysis, The Gift of the Magi, spiritual development.

Introduction

The literary heritage of the great poet with lofty ideas, Alisher Navoi, is a treasury of humanism and moral values. In many of his works such as *Khamsa*, *Khazoyin ul-ma'ani*, *Lison ut-tayr*, *Mahbub ul-qulub*, and *Nazm al-jawahir*, the main idea has always been human perfection and the development of society. According to Navoi, the beauty and prosperity of society primarily depend on the spiritual elevation of its people. At the core of this elevation lies the concept of modesty.

In his work *Mahbub ul-qulub*, Navoi describes modesty and equates it with loyalty. He emphasizes: "If generosity and magnanimity are like a person's parents, then loyalty and modesty are like two brothers born of the same womb. If there is loyalty in the heart, there will also be modesty, for they always walk together. A disloyal person cannot be modest, and one who lacks modesty cannot be loyal. In a heart where these two do not exist, there can be no faith. From such a person, one should not expect goodness... A perfect person is modest, while an imperfect one is shameless."

From the poet's words, it becomes clear that modesty and loyalty are the most essential spiritual pillars that make a person truly human. Without them, faith cannot exist, and without faith, a person loses human qualities.

At this point, it is worth noting an important aspect characteristic of Navoi's creativity. The poet tends to gradually develop and refine the thoughts and ideas he presents in one work through his subsequent works. This applies not only to the interpretation of modesty but to all issues raised in his literary heritage.

In one of the rubai in Navoi's *Nazm al-jawahir*, he states that the house of faith rests on three pillars: the first is modesty, the second is loyalty, and the third is generosity.

Uch qism ila imonga bino fahm ayla,
 Avvalgisini oni hayo fahm ayla.
 Ikkinchisini dag'i vafo fahm ayla,
 Uchinchisini bilmasang saho fahm ayla.

According to the poet, the first condition of being faithful and devoted is modesty.

In *Hayrat ul-abror*, while explaining the principles of manners and humility, he emphasizes that one of their most important conditions is modesty and presents the story of "*Nushiravan in the Garden of Modesty*."

Before ascending the throne, Nushiravan fell in love with a beautiful woman. One day, while conversing with his beloved in a garden, he reached out his hand to her, but his gaze suddenly fell upon a narcissus flower nearby. In classical literature, the narcissus is often compared to the eyes of a beloved. Feeling ashamed, Nushiravan withdrew his hand. Surprised, his beloved asked the reason for his restraint, to which Nushiravan replied that the gaze of the narcissus was preventing him. In other words, out of modesty, Nushiravan refrained from touching his beloved. It was precisely due to this virtue of modesty that he later rose to kingship:

To ani oxir arig' niyati,
 Bo'yla hayo shevasi xosiyati.
 Jumlai olam aro shoh ayladi,
 Adlini olamga panoh ayladi.

At the end of the story, Navoi concludes by emphasizing that modesty and good manners are essential virtues for all human beings:

Ayt, Navoiy, necha dilkash erur,
 Lek adab birla hayo xush durur.

It is well known that Navoi's ideals about the perfect human are embodied in the epic *Khamsa*. In particular, manners and modesty are the most important virtues of Farhod and Shirin.

When Shirin heard of Farhod astonishing everyone with his skill of cutting rocks in the mountains, she came to witness his work. Upon seeing Shirin, Farhod fainted. When he opened his eyes, he found himself in the palace of Mehinbonu. Overwhelmed with embarrassment, his whole body covered in sweat like a cloud, Farhod leapt up like lightning and hurried out of the palace:

Hayodin terga bo'ldi abrdek g'arq,
 Ul uydin chiqti sekrib o'ylakim barq.

When Shirin saw Farhod, she too was tormented by the agony of separation. Yet, modesty and propriety did not allow her to approach him or pour out her sorrows:

Va lekin hajrdin zor erdi SHirin,
 Kecha to subh bedor edi SHirin.
 Ne dardin derga bir hamdardi oning,
 Ne subhi shom xobu xo'rdi oning.
 Ne bir hamdam anga bo'lmoqqa ma'nus,
 Ne qo'yub holi izhorig'a nomus.
 Qoshiga borg'oli aylab taammul,
 Ki nogoh bo'lmag'ay u betahammul.

Navoi interprets modesty as one of the most important qualities of a perfect person. According to the poet, modesty is a broad concept, which encompasses chastity, honor, a sense of shame, embarrassment, and the ability to refrain from improper actions. These aspects of modesty are interpreted in different ways in his various works, where significant conclusions are drawn.

Undoubtedly, Navoi's views in this regard are of great importance not only for the moral and

spiritual formation of young women, but also for young men in their development as well-rounded individuals.

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