

On the Poetics of Navoi Counties

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Abstract: The article pays special attention to the aspect of Navoi's continental compositions. They are divided into two categories: the title and the poetic text. They complement and strengthen each other, gradually developing the idea in an inseparable connection, so that it is impossible to separate one from the other and interpret it separately. Titles express a short but clear description of the poetic text. The title can also be considered a short prose description of the essence. For this purpose, scientific research is carried out. It is known that whatever work Alisher Navoi does in artistic creation, it is distinguished by its originality and novelty. The idea of giving a title to the continental is also determined in examples about the invention of the thinker poet in Turkic classical poetry. Because it is proven that it is precisely the titles that help in the easy or intuitive perception of the text of the poem.

Keywords: Alisher Navoi, continent, title, text, prose narrative

Introduction

In the classical literature of the East, each lyrical genre differs from each other in its ideological and artistic nature, poetic laws and, of course, attitude to life. The work of Alisher Navoi also occupies a special place due to its extraordinary contribution to the development of lyrical genres. In particular, the fact that the continental genre has gained a full-fledged position as an independent genre in our classical literature and occupies an important place in the system of other lyrical genres from the point of view of artistry is a direct result of Alisher Navoi's potential and artistic skill. This fact has been repeatedly stated in almost all studies devoted to the analysis of the poet's continents. As is known, the 60s-80s of the last century constitute a special period in the development of Navoi studies. During this period, large-scale fundamental studies devoted to the study of the great poet's lyrics were published, in which the continents in Navoi's work were also given an important place.

According to our observations, Navoi's special contribution to the possibilities of the continental genre is directly related to the poetic features of this genre. True, the stable artistic laws of the continental genre were somewhat formed in Persian-Tajik poetry before Navoi. One of the unique innovations that the great poet introduced into continental poetry was that each of the continents had a special title. Such a tradition in continental poetry was found only in the poetry of the Persian-Tajik poet Anvari before Navoi. Thus, Navoi was not only inspired and influenced by the creative achievements of Persian-Tajik poets in continental poetry, but also took an innovative approach to make this genre more poetically perfect in Turkic literature - he also paid special attention to the use of titles.

Our Navoi scholars, in addition to emphasizing the unique place of the continental genre in the great poet's work in terms of its breadth of subject matter, formal features, style and number, have also expressed different opinions on the author of the titles given to them. In them, two main

attitudes are evident: the first is the view that the titles of Navoi's continentals were given by the author himself, and the second is the opinion that the continental titles were given not by the author, but by a person close to him. The opinions belonging to the first group were initiated by the master literary critic, Professor Abdukodir Hayitmetov. In the master's book "Navoi's Lyricism", a rather extensive discussion is also given on the continental theme, and the fact that the development of this genre in Uzbek classical literature is directly related to the name of Navoi is thoroughly substantiated. Special attention is also paid to the issue of giving the qutani a title. According to the scholar, the title shows that the great poet had a different attitude towards the qutani genre compared to other lyrical genres: "Navoi attached such great importance to his qutani that this can be clearly seen in the fact that he carefully collected them, placed them in each divan in almost the same amount as a separate type of poem, and gave each of them a title according to their content without any hesitation". If you pay attention, the scholar's remarks pay serious attention to three aspects of the issue: 1. Navoi collected his qutani with extreme care and over a long period of time. 2. When distributing them among divans in "Khazoyin ul-maoniy," he relied on the principle of equal distribution, like the examples of the ghazal genre. 3. Unlike other lyrical genres, each stanza has its own special titles.

Analysis and results

Indeed, the genius poet paid no less attention to the stanza than to the ghazal genre. This is especially evident in the number and distribution of stanzas in the divans included in the collection "Khazoyin ul-maoniy". But another important feature of the stanzas is their titles. A. Khayitmetov concludes that the poet, having clearly understood the social essence of his stanzas, gave them titles because he wanted them to reach the reader faster, and gives examples from the divans "Gharoyib us-sigar", "Navodir ush-shabob" and "Favoyid ul-kibar" and makes in-depth analyses. We certainly support these statements of the scholar. Because it is clear that the titles in the selected chapters ensure that the meaning expressed is really conveyed quickly and easily to the reader's mind. For example: "The following chapter, written in connection with a drought that occurred in the Navoi country, is presented in "Navodir ush-shabob" under the title "As in the description of the drought, the springs have dried up, there is no more water" :

The drought died this year, he entered the country,

They will not see each other, but they will kill each other.

The spring of the sun that does not enter the valley is not a court -

He did not find a single spring of water with his own drops. (2, 732)

Or the verse in "Fawayid ul-Kibar" entitled "If a bad person does not commit evil, there is one good deed and if he does one good deed, there are ten good deeds" is also a proof of our above thoughts:

Everyone who finds a time to pay attention,

Whoever does not have a bad deed in his soul,

If he does not do good, then he does not do evil,

Whoever does not do evil, then he does good (4, 726).

In general, "Navoi's verses are the fruits of his first impressions of life". Specific lines of these impressions, specific theses or vivid pictures of impressions are expressed, first of all, in the titles of the verses. Professor R. Orzibekov, who also touched upon the minor lyrical genres in the work of the great thinker poet, in particular, the stanzas, both supports and develops A. Khayitmetov's ideas about the title: "Regardless of the way in which the stanzas are written, Alisher Navoi gave each of them a title in order to more clearly emphasize his point. These titles point to the ideological content of these stanzas". The scholar draws attention to this stanza, condemning laziness and baseness under the title "Disdain from the service of creatures and contempt from

the service of the truth":

Whoever is a belt for the service of creatures

Will be better off if he wears a belt.

This generation is like a hand that joins hands,

Whoever is a shoulder that is broken, will be broken if he breaks it.

If only it meant flattery,

Whoever is caught, his tongue will be cut off. (1, 709)

The Creator is the creator, that is, Allah Almighty. The creature is the created. Man is also one of the creatures. If we pay attention, the verse is written as a form of hatred for a person to bend his back to serve another person who is a creature like him for the sake of his own benefit: "It is better for a person to bend his back to serve a creature like him than for this," says the wise poet. More precisely, he expresses a very harsh attitude towards those who flatter with flattery for their own benefit, using folk expressions such as "May their hands be broken!" and "May their tongue be cut off!" The title of the stanza hints at a more important idea that the author intended for the poem, namely, it warns and warns the reader that a person who relies on the service of a creature may stray from the service of God.

Navoi scholar, professor A. Abdugafurov questioned whether the title of the stanza was written by the author himself. The reason for the scholar's conclusion is that the title is explanatory, more descriptive in nature, the style of the title of the stanza differs from the titles of Navoi's other works, and there are forms of reference to the third person such as "aytibdur", "debdur", "khabar berur", "ado qiribtur", "tashbeh qiribtur". According to the scholar, the titles were written by another person close to Navoi's creative laboratory and directly familiar with the history of the writing of the verses, perhaps with Navoi's permission - approval - by a scribe or scribes who copied the poet's works. The fact that the 8 verses that were not included in "Khazoyin ul-maoniyn" and were included as an appendix to the collection by Hamid Sulaymon and the Persian verses in "Divoni Foniyn" did not have titles also made the scholar suspect that the titles for the Turkic verses were directly given by Navoi. However, Professor A. Abdugafurov does not completely deny that the verses belong to the poet, that is, he suggests that, according to his style, "only some of them can belong to Navoi's pen".

In our opinion, the great literary critic Ya. Ishakov has achieved a very good result in solving this problem and coming to a correct scientific conclusion. He very correctly assesses the titles as "unique artistic fragments that demonstrate certain aspects of Navoi's artistry". He completely refutes A. Abdugafurov's opinion that the continental titles do not belong to Navoi, based on specially verified scientific evidence. Unlike other Navoi scholars, Ya. Is'haqov connects Navoi's title to the continents with the historical-traditionalism of Eastern classical literature and emphasizes that Navoi was inspired by the famous Persian poet Anvari: "Hundreds of continents in Anvari's divan were titled. The fact that this event was an example or an inspiration for Navoi is undoubtedly fully confirmed when viewed against the background of his general attitude to Anvari's legacy. Importantly, Navoi's own confessions about this exist. In "Khamsat ul-mutahayyiriyin," he writes, recalling his conversations with Jami: "One day I was in the service of the poor and there was no one left. Anvari's chapter on the qasayid was a topic of conversation. They used to describe it this way, "We have seen little of his poetry, especially his poetry, but recently one or two volumes have come to our attention, and sometimes we are preoccupied with it, and in some places, it is said that it goes beyond human words, reaching as far as seventy, and strange compositions and strange characters come to mind."

"There is a person among the poor companions who is slandered, and he is a follower of Anvari

and reads a lot of his poetry. Indeed, he is a liar..." (8, 46). In our opinion, it is not surprising that the creator, who gained fame as a follower of Anvari and, by his own admission, read his poems a lot, was inspired by the original aspects of the poetics of Anvari's poems. So, there is no doubt that the examples of this genre in Anvari's work served as a basis for the titles of Navoi's verses. However, this cannot be said about all the verses in the poetry of the great poet.

According to our observations, the verses included in the two divans arranged before "Khazoyin ul-maoniy": "Badoe' ul-bidoya" and "Navodir un-nihoya" did not have titles. This is evidence that the great poet paid special attention to the poetic genres included in the "Khazoyin ul-maoniy" collection. According to Ya. Is'hakov, "One of the structural innovations of the collection is that the chapter headings also perform a certain ideological and aesthetic function." Indeed, "the reason why Navoi gave each of his chapters a heading is that he realistically understood the social significance of his chapters and wanted them to reach their addressees correctly and be understood quickly". The headings summarize the content of the chapter or refer to the idea expressed in the chapter, the event being described, the person being described. More precisely, they form the center of thought and perform an important poetic function to reveal the poet's purpose and intention. The essence of some chapters is fully understood only with the heading - it is very difficult to deeply perceive the content of the chapter without a heading. For example, let's take the 23rd chapter in "Gharayibus-sigar" entitled "The Benefit of Saying Few Words and the Harm of Many Words." The contrast between the words "little" and "many" in the title, the meanings understood from the melodic words "benefit" and "waste" and the proportional use of the words "means" and "word" indicate what the topic is about. The wise remark of the great poet that while speaking appropriately and sparingly benefits a person, speaking excessively and excessively only harms is known from the content of the title. In the poem, this is expressed as follows:

Navoi, be careful with your tongue,
 You say, you will not eat for a long time.
 Look, the bullet has a mouth for a tongueless person,
 The merchants are ready to start.
 How many merchants cut off their heads,
 The one who is always thirsty draws a thirsty breath. (1, 714)

The titles are written by people who have seen life events and drawn conclusions, and have drawn conclusions about the good and bad sides of life. It can be said that the wise conclusions of an eloquent person who has seen and tasted many bitter and bitter things.

In fact, it would not be wrong to say that the title is a short, clear and concise prose description of the content. According to literary critic Q. Ergashev, "In Navoi's prose works, the style of description acquires its own uniqueness in connection with the idea of each work, genre features, the author's goals and intentions. At the same time, common features characteristic of Navoi's style are noticeable in all of them, that is, his "pen" is felt. The simplicity or complexity of the narrative style is often related to the author's purpose. These ideas can also be applied to the titles of the stanzas. The titles consist of one- and several-composition sentences, depending on the content of the stanzas and the poet's purpose and intention. Accordingly, they can also be divided into simple and complex titles according to their structure.

Conclusion and suggestions

The titles are extremely mature and perfect not only in terms of the requirements of poetic syntax, the uniqueness of the style of expression and pathos, but also in terms of their content and essence. Therefore, the extreme closeness of the sentence structure to the poetic form, the construction of

syntactic constructions consisting of rhythmic-syntactic fragments based on the saj are a unique and special feature of the titles of the stanzas. True, interpreting them completely separately from the content that the stanza represents leaves both the artistic intention of the great poet and the true essence of the stanza in the shade. The title and The stanzas complement each other, one supports the other poetically and meaningfully. However, the reader, that is, the poet, understands and feels the content of the stanza, the feelings of the lyrical hero, first of all, by reading the title. Navoi's stanzas, along with the realistic and truthful expression of the great poet's views on the era, time, and people of his time, also reveal his worldview, spiritual world, and life thoughts extremely vividly and convincingly. The titles summarize and collect all thoughts, images and impressions, life conclusions.

In general, Navoi's stanzas consist of two parts in composition: the title and the poetic text. However, they complement and strengthen each other, gradually developing the idea in an inseparable connection, so that it is impossible to separate one from the other and interpret it separately.

The titles express a short but clear description of the poetic text. The title can also be considered a concise prose description of the stanza. These thoughts are also confirmed by the stanza titles analyzed above. It is known that whatever work Alisher Navoi did in his artistic work, he was distinguished by its originality and novelty. It would not be wrong to say that giving a title to a stanza was also an invention of the thoughtful poet in Turkish classical poetry. Because it was the titles that helped to easily understand or accept the text of the poem.

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