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The Image of Navoi in the Poetry of Khurshid Davron

To‘rayeva Sadoqat Qahramonovna [1]

Abstract: This article analyzes the poems written by Khurshid Davron dedicated to Alisher Navoi. The unique aspects of the image of Navoi created by Khurshid Davron are explored. Additionally, some facets of the poet’s artistic mastery are highlighted.

Keywords: Alisher Navoi, poetry, image, artistic interpretation, historicism, modernity, spiritual heritage.

[1] *Urganch State University, Faculty of Philology and Arts, 2nd-year student of Uzbek language teaching program qahramonovna226@gmail.com*

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Introduction. Alisher Navoi is the fountainhead of Uzbek literature, a great representative of Eastern poetry, and a symbol of national spirit and artistic thought. Many works written in a spirit of reverence and love for this great figure can be found in our literature. In particular, the personality and legacy of Navoi hold a special place in the works of Khurshid Davron. The poet interprets Navoi not only as a historical figure but also as a spiritual guide who lives through the ages and sheds light on our present day.

Literature Review and Methodology. Although the number of literary-critical studies about Khurshid Davron’s work is relatively small, some articles reflect his approach to portraying historical figures, especially Alisher Navoi. The image of Navoi has been studied in the works of many poets in Uzbek literary criticism, but the interpretation in Khurshid Davron’s poetics stands out for its innovation.

For example, in the work “Scientific and Theoretical Foundations of Teaching Literature” by literary scholar Qozoqboy Yo‘ldoshev, the study of historical figures in Uzbek literature, including the image of Alisher Navoi, and their interpretation in modern literature is discussed. This work presents significant theoretical reflections on the process of turning historical personalities into literary images and their reflection in the works of contemporary writers. In this research, contextual, poetic, and historical-literary analysis methods were used.

Discussion and Results. The interpretation of historical figures, especially Alisher Navoi, in Khurshid Davron’s poetry is based on profound artistic and philosophical foundations. The poet portrays Navoi not merely as a historical figure, but as a luminous symbol of national spirit who awakened his people and continues to live as a spiritual guide today.

Analyzed poems such as “Five Centuries – Five Moments” and “Navoi’s Grave” demonstrate Khurshid Davron’s approach to blending history with modernity, spiritual closeness, and poetic reflections. He

presents Navoi's legacy not only as a relic of the past but also as a spiritual source that corresponds to today's moral needs and possesses vital energy. This approach serves to reveal new, living, and philosophical facets of historical images in modern Uzbek poetry. The poet's style of creating images, his skillful use of symbols and allusions, and the deep layers of meaning behind the lines enrich this poetic character.

Through the image of the great thinker Navoi, who lived almost six centuries ago, the concepts of time, word, history, and the soul of the people are interpreted as eternal. Through this poem, the poet presents Navoi not only as a historical figure but also as a symbol of philosophical and national identity. "Five centuries" represent the historical span since Navoi's time; "five moments" reflect the temporal sensation experienced through the reader's emotional impressions. In this way, the poem binds time and space, history and present, word and thought. This poem was written in 1985 to commemorate the 500th anniversary of "Khamsa."

"Khamsa" – this is the hand of Navoi,

Shielding his people from the darkness,

"Khamsa" – the light in Navoi's eyes,

Its embers falling into hearts[2].

In this quatrain, Khurshid Davron portrays Navoi's most significant creation, "Khamsa," using symbolic and artistic imagery. Each line is multi-layered and rich in poetic meaning.

The phrase "Navoi's hand" is metaphorically compared to a human hand with five fingers—each finger representing one poem in the Khamsa. "Shielding his people from the darkness" means that Navoi's creation served as a spiritual shield for the people against ignorance, oppression, and moral decay. The next two lines portray Khamsa not as a hand but as light in Navoi's eyes—symbolizing his vision, truth, reflection, faith, and morality. "Its embers falling into hearts" signifies the spiritual influence of Khamsa—its warmth, inspiration, and spiritual fire that touches hearts and gives life.

He – Navoi's chest, the people's defender,

A shield against cruel fates,

In the words of "Khamsa" burns a mad flame,

Read it, and your chest will bleed[3].

In this quatrain, Navoi's soul is depicted as filled with the people's pain. "The wounded people" reflects their tragic past, while Navoi is portrayed as a devoted figure who carried this burden in his heart. The phrase "mad flame" reflects the intense truth and emotional depth of Khamsa, and "your chest will bleed" is a hyperbole conveying the powerful emotional impact of his words. Navoi's heart is the heart of the nation, and Khamsa is its warmth, sorrow, and salvation.

"Khamsa" – a ship we have boarded,

Sailing from afar to afar,

It is an army, says Navoi of the future,

Five divisions built of words[4].

Here, Khamsa is depicted as a ship, guiding people on a spiritual journey across time and generations without losing its values. The poem also portrays Khamsa as an army of knowledge built from five strong poetic epics—each one a division that serves not only its time but also the present and future.

Turning to the poem "Navoi's Grave," it is a deeply philosophical and emotional work reflecting national memory, reverence for a historical figure, and spiritual connection between the modern generation and its ancestors. The grave is not just a burial site, but a symbol of collective spirit, spiritual center, and sacred

place of words.

The poet does not merely gaze at a poet's tomb, but expresses reverence for an entire history, literature, and thought. Silence, calmness, grandeur, and sorrow merge in this poem. Navoi is transformed into a symbol of eternity—he has not died, but lives on in hearts, words, and spirit. His grave is a physical representation of eternal life.

Through deeply personal imagery, the poet also conveys his own spiritual state. A person who gazes at Navoi's grave is actually confronting their own identity, historical roots, and national thought—transforming this poem into a socially, morally, and philosophically meaningful work.

In "Navoi's Grave," Khurshid Davron captures the spiritual link between historical memory and modern awareness through surprising imagery:

A young Afghan soldier

Stops suddenly,

Bows his head in thought,

Then says with some sorrow:

"Here lies Hazrat Navoi…"[5]

In this quatrain, the image of the young Afghan soldier created by the poet is not that of a stranger, but rather a symbol of the modern individual who has lost himself yet experiences a spiritual awakening. His "sudden stop" is not a random action, but the beginning of a profound spiritual tremor. A moment of bowing beside the grave is not merely an act of respect, but a form of spiritual kneeling—an acknowledgment of self before history. The line "the soldier falls into thought" is no coincidence either: through the silence of Navoi's grave, he becomes aware of his inner void, his spiritual orphanhood. The poet expresses this state with the phrase "with sorrow." This sorrow is not just personal—it reflects a collective, national, and cultural anguish.

The final line — "Here lies Hazrat Navoi in this tomb…" — may seem like a well-known truth, yet the tone of the verse transforms it from a simple statement into the culmination of an inner tremor, a profound emotional resonance. The use of the word "Hazrat" portrays Navoi not merely as an ordinary poet, but as a national symbol elevated to a sacred status. In this line, Navoi's spirit is interpreted as a spiritual beacon for the entire Muslim Eastern civilization, especially for generations who are losing their sense of identity.

Upon hearing these words,

An Uzbek child

Felt a cold tremble awaken in his body.

Suddenly, before his eyes

Flashed his beloved, distant homeland[6].

In these lines, an Uzbek child far from his homeland hears the word "Navoi" and trembles from within. A chill, like the melting of ice, spreads through his body—signaling a moment of spiritual awakening. At that very instant, his homeland — the beloved soil — comes vividly to life before his eyes. These lines express the realization of national identity, a spiritual reawakening, and a deep longing for the homeland.

He sat long

Beside the tomb,

Suddenly his eyes filled with tears.

Regrets were hidden

In his tears,

And the words of his heart escaped to his tongue:

“Grandfather, is it true

That you lie here?

If so, please answer.

I have crossed the Amu River

To fulfill my international duty.”[7]

In this section, the inner spiritual state of the visitor is expressed through silence, sorrow, and deep emotional turmoil. Sitting for a long time by the grave symbolizes contemplation, reflection, and spiritual awakening. The tears shed are not merely of grief, but also of belated realization, regret, and inner anguish. The presence of “regrets” in the tears reflects the pain of not having lived in a way worthy of a figure like Navoi.

In the next stanza, the poet touches upon a complex historical mistake. The term “international duty” refers to the false ideology of the former Soviet regime. It alludes to the bitter fate of a generation that participated in the Afghan war. The visitor addresses Navoi’s grave by calling him “grandfather” — a symbol of closeness and ancestral connection. His words embody astonishment, regret, and belated sorrow.

Through this passage, the poet poetically conveys the human sense of responsibility before one’s ancestors, the return to national identity, and confrontation with history. The silence at Navoi’s grave is not mere quiet — it is the voice of conscience awakening in the hearts of future generations.

Conclusion. In Khurshid Davron’s poetic world, the image of Alisher Navoi is not merely a historical figure to be remembered, but a spiritual standard guiding today’s generation, a symbol of national identity. By turning to the image of Navoi, the poet depicts the inner experiences, struggles, and conscience of the modern person.

Thus, Khurshid Davron’s poems dedicated to Navoi are a high example of literary and philosophical thought, serving as a strong bridge between history and spiritual renewal in modern Uzbek poetry. Through these images, the poet calls the reader to turn toward their roots, their history, and their conscience.

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