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POETIC INTERPRETATION OF AMIR TEMUR AND ISKANDAR IMAGES IN ALISHER NAVOI'S WORKS

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Abstract. This article examines the poetic interpretation of the images of Amir Temur and Iskandar (Alexander the Great) in the works of Alisher Navoi, as well as the concept of the ideal ruler formed on their basis. The study analyzes the traditions of conquest epics, particularly Navoi's Saddi Iskandariy, and explores the poetic and ideological functions of the Sahibqiran (Amir Temur) figure in his works. The findings demonstrate that the image of Iskandar functions as a literary ideal, while the figure of Amir Temur represents the historical embodiment of this ideal.

Keywords: Alisher Navoi, Amir Temur, Iskandar, Saddi Iskandariy, ideal ruler, conquest epics, poetic interpretation, statehood, concept of justice.

Introduction. In world literature, the artistic interpretation of historical figures-particularly conquerors-occupies a distinct place as an important scholarly and aesthetic phenomenon. Such works do not merely reflect historical reality; they also express, at the level of artistic generalization, the political thought, ethical standards, and spiritual values of a given era. Through the images of conquerors, literature provides a philosophical interpretation of fundamental concepts such as power, governance, justice, and humanity. Therefore, these works are significant not only as historical narratives but also as artistic models of social consciousness and ideological perspectives.

In Eastern literature, this tradition is especially well developed, where representations of historical figures are often enriched with symbolic and didactic meanings. This process reaches a qualitatively new stage in the works of Alisher Navoi. The poet does not confine himself to portraying historical figures within the limits of historical reality; rather, he interprets them in close connection with elevated moral-ethical ideas, principles of statehood, and conceptions of an ideal society. In Navoi's artistic worldview, historical figures transcend individual identity and evolve into broader ideological, philosophical, and social symbols.

In particular, the image of the ruler in Navoi's works is closely associated with such concepts as governance, justice, knowledge, and public welfare. The ruler is portrayed not only as a holder of political power but also as the principal force behind societal development and spiritual progress.

In this regard, the issue of the ruler's personality, as represented in Navoi's works, rises to the level of a generalized philosophical concept.

The relevance of this study is determined precisely by this aspect: the analysis of the ruler's personality in Alisher Navoi's works is not only a literary-historical issue but also a significant scholarly problem directly connected with contemporary political thought and systems of moral values. In the context of globalization, where issues of governance, leadership, and social responsibility are increasingly актуal, Navoi's model of a just and enlightened ruler retains both its theoretical and practical significance.

Therefore, this research is aimed at revealing the artistic and philosophical foundations of the concept of the ideal ruler through the analysis of historical figures-particularly the images of Iskandar and Amir Temur—in Navoi's works. The study thus holds important scholarly value for modern literary studies as well as political and philosophical research.

Research methodology. This study employs a комплекс of modern scholarly methods in order to provide a comprehensive and systematic analysis of the problem. In particular, the historical-comparative method is used to examine the images of Iskandar and Amir Temur in the works of Alisher Navoi in comparison with their representations in historical sources. This approach makes it possible to identify the evolution of these figures and to clarify the processes of their artistic transformation.

Through typological analysis, both the shared and distinctive features of these images are determined, along with their role within literary tradition and their functional significance in shaping the concept of the ideal ruler. This method allows for the identification of structural and conceptual patterns underlying Navoi's portrayal of historical figures.

In addition, poetic and semantic analysis is applied to explore the artistic devices employed in Navoi's texts, including symbolic expressions, allusions, and metaphors. This approach reveals the multiple layers of meaning embedded in the images of Iskandar and Amir Temur, enabling a deeper understanding not only of their external representation but also of their internal conceptual essence.

The integration of these methods provides a coherent analytical framework through which the functional, ideological, and conceptual dimensions of Iskandar and Amir Temur in Navoi's works are systematically elucidated. As a result, their role in the formation of the ideal ruler model is substantiated on a scholarly basis.

In Saddi Iskandariy, Alisher Navoi presents the image of Iskandar (Alexander the Great) in a highly idealized form, interpreting him not merely as a historical figure but as the embodiment of a perfect ruler. Through this image, the poet expresses important socio-philosophical ideas-such as governance, justice, knowledge, and humanity-at the level of artistic generalization. Unlike the traditional depiction of conquerors, which emphasizes power and military expansion, Navoi's Iskandar is distinguished by spiritual maturity, wisdom, and a commitment to serving the interests of the people.

In the epic, the image of Iskandar is constructed as a multi-layered artistic system. On the one hand, he appears as a recognizable historical personality; on the other, Navoi elevates him to the level of a symbolic figure embodying the political and moral ideals of his time. Consequently, Iskandar becomes one of the central elements in Navoi's poetics of the ideal ruler.

The functions of Iskandar's image form a coherent conceptual system in Navoi's interpretation. Foremost among these is the principle of governance based on justice. According to the poet, the true greatness of a ruler is determined not by the territories he conquers or his military power, but by the justice he establishes within society. In this regard, Iskandar represents the artistic embodiment of just governance.

Moreover, Navoi portrays Iskandar as a wise ruler whose political actions are grounded in knowledge and intellectual reflection. His interaction with philosophers such as Aristotle highlights the importance of reason and learning in state administration. This reflects Navoi's broader political philosophy, in which knowledge and intellect play a decisive role in effective governance.

At the same time, the image of Iskandar conveys the idea of ensuring social welfare. He is depicted not merely as a conqueror but as a builder, organizer, and protector of public interests. Through his actions, values such as peace, stability, and social justice are presented as fundamental principles of governance.

Furthermore, in Navoi's interpretation, Iskandar embodies moral perfection and a profound sense of responsibility. Rulership is viewed not simply as political authority but as a divine trust. This implies that the ruler bears not only administrative duties but also ethical and spiritual responsibilities, including the moral elevation of society.

Through these functions, the image of Iskandar becomes a comprehensive artistic model of the ideal ruler in Navoi's thought. The poet uses this figure to articulate the key political and moral ideas of his time, presenting a systematic vision of both the ideal state and the ideal leader.

Thus, in Saddi Iskandariy, Iskandar is not merely a historical or epic hero, but a universal artistic model embodying a broader philosophical, political, and ethical концепция. This demonstrates that in Navoi's works, the problem of rulership is interpreted at a highly generalized and theoretically grounded level.

In Navoi's works, the image of Amir Temur appears as a multifaceted, complex, and multi-layered artistic construct. The poet elevates Temur beyond the status of a historical figure, presenting him as an ideal embodiment of statehood and political authority. By attributing to him epithets such as "Sahibqiran," "ruler of the four realms," and "lord of the world,"[1] Navoi emphasizes not only his political power but also his moral and historical significance.

In Navoi's interpretation, the image of Amir Temur is articulated through several key dimensions. First, it acquires a philosophical-didactic meaning, serving as a medium for reflection on the transience of human life, the fleeting nature of time, and the inevitability of fate. Through the figure of Temur, the poet emphasizes that even the most powerful rulers are subject to the passage of time and that worldly dominion is not eternal. In doing so, Navoi leads the reader toward profound existential and moral conclusions.

Secondly, the image of Amir Temur is presented within a historical-political framework. Navoi depicts him as a ruler who established a strong centralized state, ensured order and discipline, and pursued a firm and consistent policy of governance. Particular attention is given to aspects such as language policy, support for culture, and the promotion of knowledge and learning. Through these features, the Temurid state is interpreted as a highly developed civilizational model, reflecting the poet's engagement with the socio-political issues of his own time.

Thirdly, the image of Temur is enriched through a Sufi (mystical) interpretation. In line with Navoi's broader spiritual outlook, Temur is associated with inner purity, spiritual maturity, and a striving for divine justice. Within this framework, he is portrayed not only as a bearer of external power but also as a figure oriented toward inner совершенство and moral refinement.

At the same time, Amir Temur's image acquires a symbolic and allegorical dimension, representing just governance and national statehood. For Navoi, Temur transcends the limits of historical reality and becomes a generalized embodiment of national identity, political stability, and the principle of justice. In this way, the image functions as an important conceptual tool through which the poet expresses his vision of statehood in artistic form.

Results and discussion. Thus, in Navoi's works, the image of Amir Temur rises beyond the level of a historical figure and transforms into a universal artistic model that integrates philosophical, political, mystical, and symbolic layers. This demonstrates that the issue of rulership in Navoi's poetics is grounded in a deep theoretical framework and is closely connected with the idea of national statehood.

Moreover, in Navoi's творчество, the images of Iskandar and Amir Temur are not treated as separate entities but are interpreted within a unified ideological and artistic system. The poet does not oppose these two historical figures; rather, he presents them as complementary and mutually reinforcing elements of a single conceptual whole. This approach serves as one of the key methods through which Navoi constructs the model of the ideal ruler.

The image of Iskandar functions primarily as a theoretical and poetic ideal. In Navoi's thought, he represents the perfect model of a just, wise, and enlightened ruler, characterized by a high degree of abstraction and symbolic meaning. Through Iskandar, the poet articulates his theoretical vision of an ideal state, just governance, and moral perfection.

In contrast, the image of Amir Temur is interpreted as the historical and practical realization of this ideal. Navoi perceives in Temur a real-life embodiment of his conceptual model of rulership. Therefore, Temur is portrayed in close connection with historical reality, political experience, and practical statecraft, effectively serving as the continuation and validation of the Iskandar ideal in lived history.

The typological unity of these two figures gives rise to a coherent conceptual framework in Navoi's works. Above all, justice occupies a central place as the fundamental principle of governance in both images. While Iskandar represents the theoretical foundation of justice, Amir Temur embodies its practical implementation in historical reality.

Secondly, knowledge and intellectual inquiry are presented as the strategic basis of governance. Iskandar, as a philosopher-king in dialogue with Aristotle, symbolizes rational and philosophical thought, whereas the flourishing of science and culture during Temur's era reflects the practical realization of this principle.

Thirdly, concern for the people emerges as the ultimate goal of rulership. In both images, the ruler's primary duty is to ensure social welfare, stability, and order. This reflects Navoi's broader концепция in which the harmony between state and society constitutes the essential criterion of legitimate governance.

Thus, the images of Iskandar and Amir Temur in Navoi's works represent a dialectical unity between theory and practice, ideal and reality, as well as artistic generalization and historical truth. As a result, the poet's concept of the ideal ruler is formed precisely through the synthesis of these two dimensions-literary imagination and historical experience. This demonstrates that the issue of rulership in Navoi's poetics is grounded in a profound philosophical, political, and aesthetic framework.

Navoi does not confine himself to depicting historical figures within the limits of factual narration; rather, he transforms them through artistic idealization into symbolic representations of elevated political and moral concepts. In this process, historical reality and artistic interpretation are harmoniously integrated, elevating the image of the ruler to the level of a generalized aesthetic model.

The image of Iskandar, in Navoi's thought, emerges as the theoretical model of the ideal ruler. Through this figure, the poet defines essential qualities such as justice, knowledge, wisdom, and service to the people as the fundamental attributes of perfect rulership. In this sense, Iskandar functions as an abstract literary ideal that encapsulates Navoi's theoretical vision of statehood.

At the same time, the image of Amir Temur is interpreted as the historical and practical embodiment of this ideal model. Navoi perceives in Temur a real-life manifestation of his conceptual understanding of ideal rulership. Through this representation, the poet establishes a close connection between theoretical ideals and historical experience, demonstrating the practical realization of his vision of statehood.

In Navoi's works, justice and enlightenment are presented as the core political values of governance. Justice is regarded as the foundation of social stability, while knowledge and enlightenment constitute the strategic basis of effective administration. These principles define the essence of rulership and are advanced as indispensable conditions for the development of both state and society.

Therefore, the concept of the ideal ruler formulated by Navoi possesses not only historical relevance but also enduring theoretical and practical significance for contemporary understandings of governance and statehood.

Conclusion. In Alisher Navoi's works, the images of Iskandar and Amir Temur emerge as two interrelated yet conceptually distinct dimensions of the ideal ruler paradigm. While Iskandar represents the poetic and theoretical ideal formed within the author's intellectual framework, Amir Temur embodies the practical realization of this ideal in historical reality. Through these two figures, Navoi artistically constructs a dialectical relationship between theory and practice, aspiration and reality, as well as between artistic generalization and historical experience.

Through the image of Iskandar, the poet defines the conceptual criteria of the perfect ruler, elevating such qualities as justice, intellectual pursuit, wisdom, and humanism to an ideal level. In contrast, the image of Amir Temur demonstrates how these qualities are manifested in real historical practice. Navoi portrays Temur as a ruler who established a centralized state, ensured order and discipline, and contributed to the development and prosperity of society, thereby presenting him as the practical embodiment of the ideal ruler.

By means of these images, Navoi advances profound philosophical and socio-political ideas concerning just governance, an enlightened society, and a ruler endowed with a high sense of responsibility. In his view, the strength of the state is grounded in justice, while its progress depends on knowledge and enlightenment. The ruler, therefore, must occupy a central role as a morally and politically responsible figure who is fully aware of his duties toward society.

For this reason, the images of Iskandar and Amir Temur in Navoi's works should be understood not merely as artistic representations of historical personalities, but as integral components of a broader ideological and conceptual system. Through their synthesis, historical truth, artistic interpretation, and ideological generalization converge to form a coherent model of ideal rulership. This, in turn, confirms the significant role of Navoi's творчество not only in literary history but also in the development of political and philosophical thought.

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