

## INTERPRETATION OF “CREATIVE PEOPLE” IN NAVOI’S WORKS

**Maqsud Asadov\***

\*Professor,  
Doctor of Philological Sciences,  
Deputy Director for Science,  
Institute of Uzbek Language,  
Literature and Folklore of the Uzbekistan Academy of Sciences,  
UZBEKISTAN

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### ABSTRACT

*This article examines the word “creation”, which is used in the works of the great poet-thinker Alisher Navoi. It should be noted that special attention is paid to the essence and artistic function of this word. The meaning of “creation” is revealed in detail in assessing the poet’s skill, his unique style and creative capabilities, especially using the example of the tazkira “Majolis un-nafais”.*

**KEYWORDS:** *Word, Essence, Creation, Navoi, Tazkirah, Ghazal.*

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### INTRODUCTION

The word that comes from the creator’s spiritual need, inspired by a passion, also conveys style, sophistication, and artistic level. The power of a word depends not only on its essence and depth of meaning but also on the degree to which it has an aesthetic influence. When the great poet and thinker, Alisher Navoi, urged people to pay attention to the “state” of the word rather than the speaker in one of his wisdoms (“Nurture the state of the speaker, keep the state of the word”), he was referring to these facts. For instance, let’s consider the word “liking.” In our daily conversations, we frequently use phrases such as “this feeling is delicate,” “the manner is sharp,” and “the style is dull.” The “Annotated Dictionary of the Uzbek Language” defines “manner” as nature, natural state, behavior, or character. It explains that manner refers to the character of people and their inner state when they express an attitude towards others or things, as well as their feelings.

2. There are several terms such as wish, will, and incentive that refer to acting according to the desires of others. [2, 171]

Navoi’s work is based on the principles of vitality and precision, where every concept, word, phrase, or image is evaluated against the unique criterion of “creation”. This criterion is used to assess the spiritual maturity, artistic skill, talent, and poetic style of creative people. Adjectives and metaphors like “the delicate taste”, “the poor taste”, “the broken taste”, “the wonderful taste”, “the joyful taste” and “the pure taste” reveal different meanings in this context.

The word “taste” is found more frequently in “Majolis un-nafais” than in other works, as it talks about people of creativity. This helps in understanding two aspects:

1. The moral image of poets and their artistic potential;

## 2. Their place in the literary environment of that time.

Not all poets have the same ability to perceive the world poetically, and their temperament, mood, and attitude towards existence can significantly differ from each other. Some of them have “a delicate taste”, while others are hazzol (humorist – M. A.) demonstrating that everyone has their own character and spiritual world. However, most of the poets mentioned in the tazkira are recognized for their refined taste. For example, “Khoja Ismatullah gained fame for his book of selected poems. He was a highly creative individual with a refined taste for poetry.” In another instance, Qazi Muhammad Imami was recognized for his piety and kindness. He was greatly appreciated for his inclination towards writing poetry and was counted among the poets of Herat.” Another individual, “Sayyid Abdulhaq is from Astrobod and known for his cheerful disposition and excellent conversational skills. He has a great passion for creation.” Finally, “Mawlana Ghiyosuddin is a knowledgeable seeker and a talented poet with a good sense of composition.”

In Tazkira, the word “taste” is used to describe talented individuals, gifted poets, and the refined taste of creative people for poetry and creating poems. [3, 552]: “Mawlana Zoti is a creative person. You can see his talent of his matla – the beginning of ghazal:

Nay garchi dam zi zamzamai zer-u bam zanad,

Dar peshi nolaam natavonadki, dam zanad» [1, 373].

**Translation:** “Even if the flute is played with the melody, it cannot produce a sound until my lamentation is heard.”

According to the tazkira, there is another category of poets known as “the joyful taste.” These poets write easy-to-understand, fluent, and simple poems that are rich in artistic expression. Navoi provides an example of such a poet in his work, stating that “this verse shows his joyful taste.” For instance, Navoi mentions Sayyid Ali Hashimi, a young and handsome man with a talent for composing fluent poems. He serves under Abdullatif Mirza and is also a soldier. Navoi suggests reading one of his poems as an example of his joyful taste.

*Dar biyoboni adam budam ba fikri on dahan,*

*Shud padid on xatti sabz-u gasht Xizri rohi man» [1, 296].*

**Translation:** I am walking through a deserted area where there is no one. Suddenly, I come across a word as if fresh grass that becomes like Hidir on my way.

In the poem, the author compliments about the word comparing to fresh grass. He also describes it as appearing to be Hidir, a legendary figure in Islamic mythology, on his way through the darkness. The poet’s subtle yet vivid imagination and impressive use of artistic principles create a beautifully harmonious description, which has been recognized and appreciated by Navoi. The poet’s imagination and creativity are expressed through beautiful and impressive grace, which is based on the principles of art. This harmony is further enhanced by Navoi’s description and recognition, enabling us to form a clear picture of the person who possesses “talent” with the attribute of “joyful expression skill”.

The phrase “joyful taste” often reflects the poet’s moral image and character. However, sometimes it also indicates his creative direction. For example, “Mawlana Qutbi was known to

have a joyful taste.” Similarly, “Mawlana Xovari, who was a tailor from Samarkand, was not only a skilled writer but also had the ability to describe things in a very joyful manner...”, “Mawlana Muhammad Olim, on the other hand, was known for his bravery as well as his joyful taste...”

In Tazkira, poets’ creative examples with “the joyful taste” indicate that they have a playful and enjoyable tone, use a variety of word games, and express their thoughts in an extremely attractive and impressive manner. Their structure usually consists of simple weight and rhyme patterns. This opinion is confirmed by the content of the following sentence dedicated to Maulana Latifi: “Maulana Latifi was from an unknown origin. However, those who claimed that he was joyful, as his words were few but humorous. Unfortunately, he passed away at a young age, leaving behind very little literature to us...” You can read one of his works:

*Gah oqar, gah tomar labing shakari,*

*Bizga tegmasmu hech oqar, tomari.*

“If it is written in Turkish, but the talent of the author is evident. However, the location of their grave is unknown...” [1, 319]

When it is said that “his creation is inclined to humor”, it means that the artist’s talent is characterized by humor, cheerfulness in his nature, and his ability to connect with people. “One such talented poet is Sayyid Kozimi, who had a good-natured and cheerful spirit, and was inclined towards humor”. Another example was Mawlana Haji Nujumi, who “known for his carefree attitude and humorous nature, despite having a serious countenance”. [1, 319]

The words “good”, “beautiful”, “better”, “the best” and “honest” have unique meanings. They are often used to describe individuals who possess special talents and skills, particularly in the realm of literature. For instance, Muhammad Ali Shugani, a poet with exceptional skills, was once described as having a refined taste for poetry..”, “Mir Muflisi received recognition from many people of his time. However, he was so consumed by his passion for poetry that he became oblivious to the world around him and eventually lost his sanity...”

The term “taste” is often used to describe an artist’s area of expertise, whether it be in the realm of language or science. Some artists excel in problem-solving, while others may have a talent for poetry or music. “It has been said that Mawlana Jalaluddin was highly skilled in the muammo genre, and it is unlikely that one could find a poet with better taste for it.” [1, 324] The sentence implies that the owner of his talent, he writes fluently...”, It was said that Mir Kamaluddin Husayn was “very capable in the science of Sufism...” (1, 386).

Navoi, in his writings, emphasizes that a good poet should have the ability to feel the meaning deeply and delicately, which he refers to as “attention in special people”. If a poet combines “Sense of Sufi”, which represents qualities such as gentleness, humility, modesty, and honesty, these qualities will be reflected in their actions. Their hearts will be as pure as spring water. People of the pen are known for their sincerity and friendly nature. One such example is “Mawlana Haji Muhammad” who is described as having a pure and clear nature.

His poetry is pristine, his character untainted, and his creative potential boundless. Navoi’s tazkir describes him and other prominent poets of his time as “people of creativity”. These are individuals who comprehend the complexities of poetry, possess a strong foundation in the art of

expression, and have a deep understanding of perception. Mawlana Khairy, in particular, was known for his recklessness and disregard for himself and others. However, he possessed immense poetic prowess and was able to produce exceptional odes and ghazals. Despite this, his work would often face criticism from the creative community as he was unable to explain the meaning behind his poems when questioned. (1, 398)

People who are considered “creative” possess an unparalleled level of perception and thinking. It is nearly impossible to engage in a debate with them, let alone be on par with them in terms of their views, imagination, and overall impressions. “Creative people” understand that a poem is not just a mere expression of thought that is given a strict form based on the laws of art, but is actually an excellent example of creativity that is formed by the harmony of content and formal elements. As a result, they can easily distinguish between “perfect” and “defective” works. For instance, Navoi states that he has several poems in Persian that can only be appreciated by people who are creatively inclined.

Among the great Turkic poets, there are qasida writers in Persian literature such as Khaqani, Avhaudhin Anvari, Kamal Ismail, Zahir Foryabi, Salman Sovaji; Masnavi masters such as Abulqasim Firdavsi, Nizami Ganjavi and Khusrav Dehlavi; Paying attention to the lack of ghazal poets such as Saadi Shirozi and Hafiz Shirozi, he noted that only Lutfiy among the Turkic poets had the potential to compete with them. (4).

Lutfiy’s “several matlas” can be highly evaluated and recognized according to the standards of the “creative people” criterion. In this context, Hazrat Navoi’s demands as a poet, as well as his respect for his great predecessor, are expressed.

In Tazkira, “people of creativity” is a term commonly used to refer to poets and other creative individuals. For example, it may be said that “Sayyid Arif is also among the people of creativity in Mashhad” or that “Mawlana Muhammad Badakhshiy is one of the most talented individuals among the people of creativity”. Navoi held a positive attitude towards and respected the “people of creativity”, recognizing their artistic talents and contributions to society.

“Mawlana Ruhiy Yaziri was a kind, wise, knowledgeable person in Khurasan. He was known for his exceptional talent, scholarship, wisdom, and pleasant personality. He paid great attention to his writing. He wrote about the debate between the “Nightingale and Flower” and the “Candle and Butterfly.” They are so great works of his literature...” (1,297)

In Navoi's lyrics, there are references to the concept of “creative people”. In one of his ghazals, the celebrated poet states that a work of creation which is well-formed, well-written, and perfectly balanced in terms of weight and rhyme will be acknowledged and appreciated by those with creative sensibilities. To illustrate his point, Navoi cites the example of a lover who describes his beloved's beauty with great passion:

*Sarvni netsun Navoiy bor ekanda qomating,*

*Bo 'lsa mavzun, boqmag 'ay tab' ahli nomavzun sari.*

Navoi was a highly creative and accomplished poet who served as a guide for people of creativity. It is difficult to find a poet who was not influenced by him, followed him, or did not take something from him. This verse about Fakhriya (being proud of himself) confirms this fact.

*Ey Navoiy, qilg'ali tab' ahli jinsi she'r nazm,  
Nazming o'ldi barchasig'a qofiya, balkim radif.*

In Navoi's works, the adjective "taste" is used to denote his strict, persistent, and honest evaluations of the artists of his time. He is impartial and open-minded in his depiction of "people of creativity." In the latter half of the 15<sup>th</sup> century, Navoi's poetry offers some insight into the spiritual image, dreams, creative paths, professions, and purposes of the creative people through the use of the word "taste." This great poet not only showcases the bright aspects of his worldview but also teaches us to pay attention to every word and its intonation when discussing the subtle aspects of an individual's personality.

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