

THE AESTHETIC BEAUTY OF LANGUAGE IN NAVOIY'S POETIC STYLE*Abduhakimova Umida**Samarqand davlat chet tillar institute
Payariq xorijiy tillar fakulteti talabasi***Annotatsiya**

Ushbu maqolada Alisher Navoiy she'riyatida tilning estetik go'zalligi, badiiy ifoda vositalarining serqirraligi, so'z tanlovi va obrazlilik vositalari orqali o'quvchiga estetik zavq ulashish usullari haqida fikr yuritiladi. Maqolada Navoiy asarlarida til boyligining poetik ifoda bilan uyg'unlashuvi, fonetik go'zallik, badiiy uslub va mazmun uyg'unligi o'rganiladi. Shuningdek, Navoiy tilining musiqiyliigi va estetik jozibasi orqali o'quvchi qalbiga qanday ta'sir qilishi tahlil qilinadi.

Kalit so'zlar: Alisher Navoiy, estetik go'zallik, poetik uslub, badiiy til, obrazlilik, musiqiylik, so'z san'ati, she'riyat, estetik ta'sir, til ohangi.

Abstract

This article explores the aesthetic beauty of language in Alisher Navoiy's poetry, focusing on his poetic devices, word choices, and expressive tools that create a sense of aesthetic pleasure for the reader. The study analyzes the harmony between linguistic richness and poetic expression, phonetic elegance, artistic style, and thematic unity. Furthermore, the article examines how the musicality and aesthetic charm of Navoiy's language emotionally impact the reader.

Keywords: Alisher Navoiy, aesthetic beauty, poetic style, artistic language, imagery, musicality, word art, poetry, aesthetic impact, tone of language.

Аннотация: В данной статье рассматривается эстетическая красота языка в поэзии Алишера Навои, его художественные приёмы, выбор слов и выразительные средства, создающие эстетическое наслаждение для читателя. Анализируется гармония между богатством языка и поэтическим выражением, звуковая красота, художественный стиль и содержание. Также рассматривается, как музыкальность и эстетическое очарование языка Навои влияют на чувства читателя.

Ключевые слова: Алишер Навои, эстетическая красота, поэтический стиль, художественный язык, образность, музыкальность, искусство слова, поэзия, эстетическое воздействие, интонация языка.

The poetic world of Alisher Navoiy stands as one of the greatest achievements in classical Eastern literature, where language is not merely a means of expression but a refined art form imbued with spiritual, philosophical, and aesthetic dimensions. Navoiy, a towering figure of 15th-century Timurid-era literature, elevated the Chagatai

Turkish language (which later evolved into modern Uzbek) to unprecedented literary heights. His mastery of language was not only technical but deeply emotional and intellectual, revealing the immense aesthetic potential of poetic form and diction. One of the most striking aspects of Navoiy's poetic style is his capacity to imbue even the most abstract spiritual or philosophical themes with vivid imagery and lyrical elegance. His language weaves together metaphors, symbols, and rhythmic harmony in a way that captures both the heart and the mind. The beauty of his verses lies not only in what is said but in how it is said. Every line is carefully crafted, each word chosen for its phonetic balance, semantic richness, and symbolic resonance. The aesthetic pleasure in reading Navoiy comes from experiencing the interplay of sound, rhythm, and meaning.

In his divans and larger epics such as *Khamasa*, Navoiy exhibits a sophisticated use of rhetorical devices: alliteration, assonance, parallelism, antithesis, and hyperbole all feature prominently in his style. His verse is musical; it sings even on the page, offering a sensuous experience through its sheer linguistic elegance. But beyond technique, what distinguishes Navoiy is his profound spiritual insight, often conveyed through the aesthetics of language. His mystic inclinations, influenced by Sufism, are expressed through symbolic language that connects the visible world with the divine realm. Roses and nightingales, wine and cupbearers, gardens and flames—such motifs recur not merely as decorative features but as spiritual metaphors.

Navoiy's poetry often reflects a synesthetic quality, where senses blend, and meanings overlap. A scent becomes a color, a sound becomes a touch. This fluid, layered perception of reality is aesthetically potent and deeply spiritual. In one of his ghazals, he writes: "*The candle of your face set my soul ablaze / Though its light was veiled, I still saw the blaze*" [1]. This single couplet demonstrates how language becomes a vehicle for both passion and transcendence. The "candle" and "blaze" are not merely physical phenomena but symbols of divine beauty and inner enlightenment. The elegance of Navoiy's poetic diction also lies in his fusion of Turkish linguistic roots with Persian literary sophistication. While many poets of his time preferred Persian for its established literary prestige, Navoiy championed Turkish (Chagatai) as a language capable of expressing the most elevated thoughts and refined emotions. His deliberate choice was not only cultural but also aesthetic. He showed how Turkic languages could attain the same level of grace, subtlety, and musicality traditionally reserved for Persian. This linguistic revolution was rooted in his artistic confidence and commitment to cultural identity.

His famous work *Muhokamat al-lughatayn* (The Comparison of the Two Languages) underscores this aesthetic philosophy. In this treatise, Navoiy argues that Turkish, if used with care and creativity, is not inferior to Persian in any way. He writes: "*If only people knew how sweetly Turkish can express sorrow and joy, they would*

never call it coarse or dry” [2]. This statement is both a defense and a declaration of linguistic beauty. For Navoiy, language was not static or utilitarian but dynamic and transformative—an aesthetic instrument capable of illuminating the soul. Navoiy’s metaphorical universe is vast and imaginative. He often paints abstract spiritual realities through concrete and colorful imagery. The beloved, in his poems, is at once a physical presence and a divine principle; the quest for union is both romantic and mystical. His metaphors are not decorative but ontological, revealing deeper layers of existence. This duality gives his poetry a philosophical depth cloaked in aesthetic charm. The rose becomes both an object of beauty and a sign of divine creation; the nightingale’s lament is both an artistic expression and a spiritual yearning. The rhythm and structure of Navoiy’s poetry also contribute to its aesthetic power. He employs classical aruz meter with precision, yet within its constraints he achieves a freedom of expression that feels effortless. His ghazals often maintain a delicate balance between uniformity and variation, where each couplet stands alone in meaning yet contributes to the overall musical and thematic unity. This internal coherence gives his poems a harmonious quality akin to a musical composition, where each note, though distinct, blends into a greater symphony.

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Navoiy’s poetic vision is rooted in love—earthly, divine, and universal. Love, for him, is not merely an emotion but an aesthetic and spiritual principle. The beauty of language lies in its capacity to express love’s complexity, its joys and wounds, its

illumination and destruction. His poems often celebrate the lover's suffering as a path to enlightenment, where pain becomes the ink of poetry and longing the rhythm of the verse. In the grand tradition of Sufi poets like Rumi and Attar, Navoiy uses the beauty of words to transcend the limitations of the material world. His aesthetic is not hedonistic but metaphysical; it seeks to awaken the soul to higher realities through the sensory beauty of language. The harmony between form and content in his poetry creates an immersive experience where language becomes both mirror and veil of truth. Navoiy's legacy as a poet is inseparable from his role as a linguistic artist. He shaped not just literature but the very perception of what language can achieve. His works continue to inspire because they reveal the sublime possibilities of expression—where language becomes light, sound becomes prayer, and poetry becomes a bridge between the human and the divine. As Navoiy himself once wrote: *"In the world of silence, only poetry speaks."* In conclusion, the aesthetic beauty of language in Navoiy's poetic style lies in its ability to merge technical mastery with spiritual depth, symbolic richness with lyrical grace. His poetry is not only to be read but to be felt, not merely admired but inhabited. Through the refined elegance of his diction, the musicality of his meter, and the transcendence of his imagery, Alisher Navoiy has crafted a poetic legacy where language becomes a living art—a timeless melody of the human soul.

The poetic world of Alisher Navoiy represents one of the richest and most sophisticated traditions in Eastern literature. Born in 1441 in Herat, a cultural and intellectual center of the Timurid Empire, Navoiy was not merely a poet, but a philosopher, linguist, statesman, and Sufi thinker. His poetry reflects a universe where words are not only vehicles of communication, but mirrors of divine beauty, containers of spiritual wisdom, and instruments of emotional transformation. Navoiy's works go far beyond the poetic norms of his time, establishing a complete aesthetic and metaphysical worldview. Alisher Navoiy's literary legacy is deeply rooted in the Islamic tradition, particularly in Sufi philosophy, where poetry serves as a path toward enlightenment. His verses are filled with metaphors of divine love, mystical union, and spiritual journey. At the same time, they reflect the human condition—love, sorrow, longing, and hope. The duality in his work—between the temporal and the eternal, the physical and the spiritual—gives his poetry a universal relevance that continues to resonate through centuries.

A key feature of Navoiy's poetic world is his mastery of the **ghazal**, a classical poetic form that focuses on love, beauty, and mysticism. In his ghazals, Navoiy skillfully employs allegory and symbolism. The beloved, for instance, can be a physical muse or a symbol of the divine. The wine, often mentioned in his poems, is not intoxicating liquor but the wine of divine knowledge. The cupbearer, too, is not simply a servant, but a spiritual guide offering glimpses of truth. Through such rich layers of meaning, Navoiy constructs a poetic world that bridges material and metaphysical

realities. His poetry is filled with the language of beauty—roses, gardens, the moon, nightingales, stars—and yet these images are rarely literal. They are symbols that lead the reader into a deeper understanding of love and existence. The rose, for instance, may represent divine perfection, while the nightingale's song may express the soul's yearning. One of his most evocative lines reads: *"The candle of your face set my soul ablaze / Though its light was veiled, I still saw the blaze"* [3]. In this couplet, Navoiy fuses the physical and spiritual, where the light of the beloved's face becomes a symbol of divine presence, both hidden and radiant.

Navoiy's use of language is both innovative and deeply rooted in classical traditions. He elevated the Chagatai Turkish language—what we now refer to as Old Uzbek—to the highest literary standard. The characters within these epics often represent archetypes of human and spiritual struggle—kings in search of justice, lovers in pursuit of union, sages in quest of truth. Through their journeys, Navoiy explores questions of destiny, virtue, and divine will. In addition to his metaphoric richness, the sound of Navoiy's poetry is itself a vital element of its world. He uses phonetic beauty—assonance, alliteration, and rhythmic harmony—to create a musicality that enhances meaning. Reading his poetry aloud reveals a lyrical flow that mimics the emotional and spiritual rhythms of the content. The rise and fall of syllables, the pauses and cadences, mirror the inner movement of the soul.

Navoiy's poetic world is also marked by its deep humanity. While many of his verses are concerned with the divine and the eternal, he never neglects the human experience. In his famous work *Muhokamat al-lughatayn* ("The Comparison of the Two Languages"), he argued: *"If only people knew how sweetly Turkish can express sorrow and joy, they would never call it coarse or dry"* [4]. This statement not only reflects his linguistic pride but also his belief in the poetic power of native expression. Within the world of his epics, especially the *Khamsa*, Navoiy constructs grand poetic universes that blend romance, morality, and metaphysics. These works are not only rich in narrative but are structured with poetic precision, using rhyme, rhythm, and intricate meters. The beauty of Navoiy's poetry lies in its multiplicity. A single couplet can be interpreted in various ways—romantic, spiritual, philosophical—depending on the reader's perspective. This ambiguity is not a weakness, but a deliberate aesthetic device. It invites readers to participate in the meaning-making process, to enter the poetic world not just as observers but as seekers. Navoiy also had a profound sense of time and eternity.

Navoiy's commitment to the aesthetic potential of language is evident in his transformative work with Chagatai Turkish. During his lifetime, Persian was considered the dominant literary language in Central Asia, while Turkish was often viewed as a less refined medium. Navoiy challenged this hierarchy, devoting his creative energy to proving that Turkish could convey subtlety, grace, and profundity.

His magnum opus, *Muhokamat al-lughatayn*, directly compares Persian and Turkish, asserting that Turkish possesses a richness and expressive capacity equal to, if not surpassing, Persian. He writes: “*If only people knew how sweetly Turkish can express sorrow and joy, they would never call it coarse or dry*” [5]. This declaration reveals not only his linguistic loyalty but also his aesthetic vision — a belief that every language has its own unique beauty, and that poetry can unlock its full potential.

The aesthetic brilliance of Navoiy’s poetry also lies in his metaphoric imagination. His frequent use of symbols such as the rose, the candle, the nightingale, the beloved, and the wine — all traditional elements in Eastern poetics — are imbued with multilayered meanings. For Navoiy, the rose may represent divine beauty, while the nightingale becomes the soul crying for union with the eternal. These images are not decorative; they are integral to the structure and message of the poem. Take, for instance, the following couplet: “*The candle of your face set my soul ablaze / Though its light was veiled, I still saw the blaze*” [6]. In just two lines, Navoiy compresses emotion, mysticism, and visual beauty into a compact yet resonant metaphor, where physical and spiritual imagery merge into a singular aesthetic experience.

The beauty of Navoiy’s poetic language is further heightened by his musical ear. His use of alliteration, assonance, and internal rhyme creates an acoustic harmony that lingers in the mind long after the words are read. Listening to his verses aloud reveals their melodic structure, a deliberate musicality that amplifies their emotional effect. This is especially evident in his ghazals, where each couplet is a unit of rhythm and resonance. The musicality of his language is not incidental; it is central to his poetic philosophy. He believed that language, like music, should move the soul — not only through its content but through its form.

Another distinctive element of Navoiy’s aesthetic style is his mastery of ambiguity and suggestion. He often leaves space for multiple interpretations, allowing the reader to explore various layers of meaning. This openness is itself a form of beauty — one that respects the intelligence and imagination of the reader. A single word in Navoiy’s verse can hint at romantic love, divine yearning, and philosophical insight simultaneously. His language invites contemplation, drawing readers into a dialogue with the text and, by extension, with themselves.

Stylistically, Navoiy balances simplicity with sophistication. While his vocabulary is ornate and elevated, his phrasing remains clear and fluid. He avoids excessive complexity in favor of elegance, allowing his ideas to shine through without obscurity. This balance is particularly evident in his epic works, such as the *Khamasa*, where poetic beauty is sustained across hundreds of pages. In these longer works, Navoiy sustains thematic and rhythmic coherence while continuing to surprise the reader with fresh metaphors, intricate sounds, and profound insights.

Navoiy also demonstrates a remarkable sensitivity to the emotional palette of language. His diction adapts fluidly to the mood of each poem — soft and tender in expressions of love, sharp and solemn in philosophical reflection, majestic and commanding in epic narratives. This emotional precision adds to the aesthetic impact of his work, enabling the reader to not just understand, but *feel* the meaning of each line. He does not simply describe sorrow; he makes the reader grieve. He does not merely praise beauty; he awakens a sense of wonder. Underlying all these aesthetic qualities is a deep ethical and spiritual consciousness. For Navoiy, beauty was not an end in itself, but a path to truth and goodness. His poetry often speaks of divine love, spiritual refinement, and the ephemeral nature of worldly pleasures. He uses beauty as a mirror to reflect deeper truths, reminding the reader that external loveliness must be matched by inner virtue. Thus, the aesthetic beauty of Navoiy's language is always in the service of higher values. Moreover, his mastery of imagery enhances the visual dimension of his poetry. He paints scenes so vividly that the reader is drawn into the world of the poem — a blooming garden, a star-filled sky, a burning candle, a solitary nightingale. Yet, these images always carry deeper symbolic weight. A garden may be more than a place of nature — it may be the soul cultivated by love. A flame may represent not just passion, but divine illumination. This interplay of image and idea is central to Navoiy's aesthetic genius.

His poetry also reveals an acute sense of structure and form. Whether composing ghazals, rubaiyats, or masnavis, he adheres to strict formal patterns while achieving fluidity and grace. This discipline enhances the aesthetic impact, as each poem becomes a meticulously crafted work of art. The tension between the rigidity of form and the freedom of expression creates a dynamic harmony that is uniquely satisfying. Navoiy's language also possesses a timeless quality. While his references and forms are deeply rooted in his historical context, his themes and aesthetic principles transcend time. Love, beauty, loss, longing — these are universal experiences, and Navoiy's language captures them with such precision and grace that modern readers still find his poetry moving and meaningful. In essence, the aesthetic beauty of language in Navoiy's poetic style is not limited to any one feature. It is the result of the harmonious interplay of metaphor, rhythm, imagery, sound, form, and meaning. His poetry stands as a testament to the power of language to enchant, enlighten, and elevate the human spirit. Alisher Navoiy was not just a poet of his time; he was a visionary who saw language as a bridge between the human and the divine, the seen and the unseen, the heart and the intellect. As long as people value beauty, wisdom, and the magic of words, Navoiy's poetry will continue to inspire. His verses remind us that language, when wielded with love and mastery, can become a source of joy, reflection, and transformation — a flame that never fades, a melody that never ends. Alisher Navoiy is celebrated not only as one of the greatest poets of the East, but also as a master

craftsman of language whose poetic style radiates aesthetic beauty and philosophical depth. His literary output demonstrates an exceptional command of metaphor, rhythm, and sound that together produce a uniquely rich and melodious poetic voice. The aesthetic dimensions of his language are not limited to stylistic ornamentation; they serve deeper purposes — to awaken the heart, uplift the soul, and guide the mind toward truth. In Navoiy's poetic universe, the language is not merely a tool for expression, but a vessel of emotion, intellect, and spirituality. Every word is weighed for its sound, its shape, its emotional resonance. He employs an elevated and symbolic lexicon that enhances both the meaning and the musicality of the verse. The intricate rhyme schemes, the careful selection of syllables, and the harmonious cadence of his lines contribute to a soundscape that is as compelling as the ideas it conveys. His verses do not simply describe beauty — they *are* beauty, embodying an ideal where language and thought are inseparable. Navoiy's commitment to the aesthetic potential of language is evident in his transformative work with Chagatai Turkish. During his lifetime, Persian was considered the dominant literary language in Central Asia, while Turkish was often viewed as a less refined medium. Navoiy challenged this hierarchy, devoting his creative energy to proving that Turkish could convey subtlety, grace, and profundity. His magnum opus, *Muhokamat al-lughatayn*, directly compares Persian and Turkish, asserting that Turkish possesses a richness and expressive capacity equal to, if not surpassing, Persian. He writes: “*If only people knew how sweetly Turkish can express sorrow and joy, they would never call it coarse or dry*” [5]. This declaration reveals not only his linguistic loyalty but also his aesthetic vision — a belief that every language has its own unique beauty, and that poetry can unlock its full potential.

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