

# Author's Concept in Understanding the Text

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**Abstract:** This article analyses the research methods of text hermeneutics, the main factors that determine the quality of understanding and explanation of the text, and the importance of studying the author's objective and subjective views on things and events. It is postulated that the criterion of scientificity, which shapes the concept of Alisher Navoi both as an individual and a writer, is one of the important foundations of the author's views. The role of the concept of enlightenment in Navoi's conceptual system is revealed through the commentary on the 201st poem in the book "Gharaib us-sighar" and "Mahbub ul-Qulub" ("Beloved of Hearts"). A step-by-step approach to classical text analysis is presented systematically. A series of necessary approaches have been outlined to prevent the problems of the poetic text from becoming phenomena detached from the reality of the text

## 1 INTRODUCTION

If we look at the history of studying Alisher Navoi's literary heritage, it is evident that focus was primarily placed outside the text. Specifically, the determination of various dates related to the author's life and work and the analysis of historical and social data were carried out using a consistent and systematic approach, with many results achieved towards this same goal. However, no matter how extensively we study the period in which the poet lived, the historical figures with whom he interacted, and the social environment, the true essence of Navoi's work will not be revealed until we delve into the text through each stanza, verse, and word, understanding it in both its entirety and fragments. His words about the creator stand as the ultimate conclusion. No one knows Navoi's personality better than Navoi himself. He lives on in the verses and lines that he wrote. The more we study the text and understand Navoi's language, the more we know about Navoi. Our researchers, such as Porso Shamsiev, Izzat Sultan, Hamid Suleiman, Alibek Rustami, Aziz Qayumov, Batirkhan Valikhajhaev, Abdukadir Hayitmetov, Muslihiddin Muhiddinov, Najmiddin Kamilov, Yakubjon Iskhakov, Anvar Hajiakhmedov, Matnazar Abdulhakim, Wahab

Rahmonov, Ibrahim Haqqul, Shuhrat Sirojiddinov, and Nusratulla Jumakhoja, have each taken steps towards this goal and achieved notable results. They are among the experts who have carved out their place and voice in 20th and 21st century Navoi studies. These scholars indeed hold different aspects in their attitudes and approaches to the accuracy and interpretation of the text. However, they share a common objective of delving into the text and understanding it. This is why there is a need to interpret stanzas or poems. The persistence of this endeavour until the end of the interpretation process determines the outcome of the study.

## 2 EXPERIMENT

Scientific Factor in Navoi's Concept. As we discuss the awareness of the author's concept for a comprehensive understanding of the text, we refer to the skill of delving into the text, a skill honed through experience. Acknowledging the direct influence of the objective existence and reality outside the text on the understanding of the text, we assert that the artistic reality inside the text is of primary consideration when reading and studying a specific classical text. The textual reality cannot be conceived

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without the author's personal views. In this respect, one of the factors defining the concept of Alisher Navoi as an individual and a writer, who holds a central place in the history of Eastern spirituality, and specifically determined the rise of Uzbek literature to classic status, is scientificity [Ali ibn Muhammad Sharif Jurjani. (2018)]. Science, by its very nature, demands precision. If the conclusions presented as "scientific truth" are devoid of assumptions, the quality of scientificity will be high. Accordingly, the methodology of studying Navoi's views cannot exist separately from his beliefs. Navoi, as a Muslim of the East, was born, raised, and matured in a religiously healthy environment. His perspectives on things and events were shaped on a scientific foundational basis, i.e., nourished by the Holy Quran. The fact that this Divine Book has been preserved as it was revealed is well-documented in historical records connected by a continuous chain from the time of the Prophet until today. The authenticity of these historical documents is corroborated by irrefutable scientific evidence. The place, time, and reason for the revelation of each ayah have been studied with great precision through the hadiths of Muhammad, peace be upon him, in human history.

The eminent muhaddith (scholar of hadith), Imam Muhammad ibn Ismail Bukhari, collected 600,000 hadiths. He interacted with ninety thousand people while gathering these hadiths. Of these, he included about 7,000 authentic hadiths in the well-known book, "الجامع الصحيح" "al-Jame al-Sahih" ("Collection of Authentic Hadiths"), which took him sixteen years to write. The question arises: why were only 7,000 hadiths included in the book out of 600,000 hadiths collected over so many years of work? The reason is that the hadiths recognised as commentary on the Quran should be entirely free of any doubts or speculations. Since solutions to the primary problems in every field of science are found directly or indirectly in the Quran and hadiths, scholars involved with the science of tafsir (the science of explanation of the Qurān), hadith (a collection of traditions containing sayings of the prophet Muhammad), aqeedah (refers to those matters which are believed in, with certainty and conviction, in one's heart and soul), fiqh (the theory or philosophy of Islamic law), methodical fiqh (the methodology of deducing law about religious actions from its evidence), and syrat are obliged to approach their topics with responsibility [Al-Mojamul Awsat]. Hence, research in all fields of science will be valid only if they are grounded on a robust scientific foundation that is completely free of any conjectures and hypotheses.

Because the Quran is such a reliable source, authors like Navoi, who drew inspiration from it, achieved unparalleled creative achievements in the literary world. Thanks to the scientific criterion that emerged for the world and humanity, the era of great discoveries continues to this day. The lucidity of Navoi's thinking, the extreme clarity of his imagery, and the logical fluency of his meanings are also the result of the system of the author's views being formed within the framework of scientific criteria subject to regular order.

### 3 RESULTS AND DISCUSSION

The Role of the Concept of Enlightenment in Navoi's Conceptual System. Eastern classical literature, and in particular Alisher Navoi's literary legacy, cannot be envisaged without the concept of "enlightenment". The reason being, enlightenment is the primary factor that enhances the value of our millenary literary heritage, an integral part of our national spirituality, defined by the creative credo of classical writers. The dictionary definition of the Arabic word "enlightenment" is to know or to recognise. However, there is a difference between the knowledge of science and the knowledge of enlightenment. Enlightenment implies perceiving the signs (qualities) of things, whereas knowing through knowledge signifies perceiving the thing itself (essence). In other words, gaining knowledge of what was previously unknown is enlightenment. Consequently, the adjective 'orif', which is the root of the word enlightenment, cannot be applied to Allah. This is because the formation of knowledge following ignorance is a characteristic of the created, not the Creator. Navoi articulates this in the first part of "Hayrat ul-Abror" ("The Amazement of Good People"):

Who can describe your enlightenment,  
You did it with knowledge and enlightenment.  
In other words, I cannot explain your enlightenment in terms of quality, but you created humanity as a scholar who engenders that enlightenment. In ancient sources, particularly in our classical literature, the concept of familiarity with the Creator is conveyed through the word enlightenment. Later, the meaning of the word enlightenment in our language expanded even more. Adjectives requiring the original began to be used in place of the original. For example, the term "enlightened person" does not directly imply the quality of conscious awareness of God. Today, it has become the norm to believe that the enlightenment of a contemporary person consists of being aware of a

plethora of information, mastering official etiquette, that is, being educated, cultured, and intellectual.

Enlightenment is the theoretical foundation of development. Observing the history of human civilisation, we can see Adam's offspring's continual quest to find answers to eternal questions such as "who am I.", "where did I come from...", "where am I going...", between mortality and eternity, in different eras. Despite the various errors and mistakes, everyone eventually arrives at the same conclusion from different paths, which underpins all developments. The science of enlightenment, which unveils the truth, is the theoretical foundation of that conclusion. In the 16th chapter of "Mahbub ul-Qulub" ("Beloved of Hearts"), Alisher Navoi categorises poets and assesses their highest level with the same theoretical basis: "the highest level of poets are those who have acquired the treasure of divine enlightenment (knowledge of the Lord) and have no need to introduce themselves to the people. Their task is to gather the gems of meaning from the treasure of enlightenment and arrange these gems on a line of poetic weight (basic rhythmic structure of a verse) to bring them to hand. Since writing poetry is a highly respectable, honourable, and pleasant activity, a verse about it has been revealed in the Quran".

A Practical Presentation of Navoi's Views. Metaphor is not only a leading element of a literary text but also a unique manifestation of artistic thinking. The human mind, by its very nature, struggles to comprehend existence and eternity, which has neither a beginning nor an end. Yet, it strives to enliven the concept of infinity within its imagination, not necessarily through intellectual logic, but with emotion. Undoubtedly, metaphor is the sole pathway to accomplish this. The dictionary definition of the Arabic word "majoz" is "to pass", or "to move". If a word is used in a different context than its original meaning, it is referred to as "lafzi majoz" or figurative metaphor. In such instances, there should be a connection between the original meaning and the figurative meaning, along with a reason that prevents the original meaning of the word used in the figurative sense from being understood. To make this definition more comprehensible, we will consider the rule and the conditions that necessitate it through the example of a verse in a poem:

Dilnawaz revives every patient with a bit of vagary  
I am sick too, but in a hundred ways she flirts with me.

The stanza begins with the verb "to revive". It is only the Creator who gives life and death. However, the subject of this verb is expressed not by the names and

attributes of Allah that appear in the Quran and Hadiths, but by the word "Dilnawaz", a woman's name that signifies "heart-catching", "pleasant", and "beloved". 99 beautiful names of Allah are mentioned in the Hadiths. All these names encompass the meaning of the Creator's kindness towards His servants. In particular, the names of Ar-Rahman, Ar-Rahim, Al-Ghafur, Ar-Rauf, Al-Afuv depict the boundless mercy of God Almighty towards His servants. The name Al-Wadud implies the one who loves righteous servants and is loved by His servants. Thus, there is a mutual connection between the meaning of the name Al-Wadud and the meaning of the word "Dilnawaz". The original meaning of the word "Dilnawaz" is not applied to the Creator, but to creatures, i.e. human beings. However, the verb "to revive" in the stanza prevents us from understanding the word "Dilnawaz" in the verse in its original meaning. As long as a human being is not capable of resurrecting, the word "Dilnawaz", which possesses the verb "revive", is used metaphorically in place of Allah's attribute Al-Wadud in the text. In the science of Balaghat (the science that reveals the secrets of the Arabic language, showing its subtle and elegant aspects), this is termed a mental metaphor (المجاز العقليّة). When the actual executor of the verb in the sentence is left out, and the relation of this action is attributed to another executor, a mental metaphor emerges. If we verbalise the meaning of the stanza as: "He who possesses the quality of Al-Wadud resurrects", this would be a literal metaphor (المجاز الحقيّة). That is, in this expression, the verb to resurrect is attached to the One who performs this verb.

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"Don't forbid my heart, that in love with that face,  
Can Samandar object to her own fire?  
One day, that cruel heart will soften from my  
yearning,  
The beggar of love is on the way, like a blade of grass  
that melts steel."

In this poem, Navoi boldly declares that despite all the efforts of the ascetics, they cannot comprehend the secret of love. He even dares to say, "Don't bar my heart, which has immolated itself in the fire of love, from the source of light in that face!" The impossibility of this feat is conveyed through the mythical samandar bird, which emerges from fire,

lives in it, and cannot be saved from it. The compulsion expressed in the ghazal transforms into a humble "request" in the following stanza. This is because the petitioner has started to favour the grantor. Initially, the desolate beggar accused the recipient of affection as being 'unloving', but eventually recognises that any hardened heart can be softened. To achieve this, the seeker of mercy has to perpetually ready himself for a relationship with Allah, sighing like a fire that melts steel. However, he lacks the patience for this. The servant is impatient and is hasty in his judgements:

"O my Lord, how can I cope with him?  
If I complain, he will only intensify his oppression.  
I have no desire to be privy to the secret letter of the  
heavens,  
Because the predecessors did not object to this letter  
either."

He complains to God about the relentless trials of fate, stating, "If I complain about his oppression, he will intensify it, and if I protest, he will become enraged." Then, a voice from the unseen declares, "Do not wish to be privy to the secret of the azure letter of the heavens. Because even those who were the custodians of secrets before you did not discuss the content of this letter." The blue letter of fate is the sky. The sky's surface is akin to an open page of a book, filled with various strange letters. Those who are deemed worthy to know the secret of this letter are the prophets. They were deemed worthy to be confidants, but the privilege of possessing secret knowledge belonged to the owner of the secret. They understood this; they did not seek more than what was disclosed and accepted their fate.

"Oh, Navoi, you are 'oludadoman', aren't you?  
They say that 'Pakbaz' with love is pure."

As per tradition, Navoi initiates the ghazal by denouncing his own desires, accusing himself with the derogatory phrase 'oludadoman', meaning 'dirty skirt'. If interpreted metaphorically, it could be translated as: "You started out to be impartial in love, keeping your gaze and actions pure, so why did you surrender halfway to worldly temptations, immersing yourself in transient desires, and trading your fidelity for worthless garb?" There may be slight exaggeration in these comments, but the poet's deliberate use of 'oludadoman' incites such conjecture. The term 'magar' at the end of the verse suggests two distinct interpretations of this stanza. If it is perceived to replace the conjunction 'although' in

a conditional sense, then the entire verse concludes with self-reproach: "Oh Navoi, even though you engaged with pure love and earned the reputation of an 'honest player', let it be known that your skirt is stained with worldly love...!" It is logical for the poem to culminate in an admission of servitude and humility, a resolution befitting Navoi's beliefs.

However, in classical texts, 'magar' is usually employed as a contradictory conjunction, establishing an opposition between the preceding and following sentences. The meaning before 'magar' was the poet's self-chastisement, an admission of his shortcomings. Logically, the stanza should end with this sentiment, but another hallmark of Navoi's style is that thought exceeds the constraints of logic; rather, it expands the boundary of extraordinary reasoning. The same situation is observed here. Navoi dares to unveil the hidden implication from stanza to stanza using the word 'magar': "Oh Navoi, you failed to uphold your reputation as a righteous individual, you surrendered to the world, you missed the opportunity... Yet, you possess one thing - you are a lover who has entered the game of love, and the object of your affection in this game is a pure soul who has earned respect with his honest play. Thus, what is so bad in the shadow of this grand act of your 'Oludadoman'? An insignificant stain is hardly noticeable." If desired, interpret this conclusion as a servant's hope for God's boundless mercy, an emphasis on the importance of spiritual connection between a teacher and a student, or as an assessment of the impartiality between a lover and a beloved. All these conclusions demonstrate the depth of the thinker who knows Allah, and the vast scope of his universal coverage.

As for the arguments centred around the verse, the former interpretation possesses simplicity and clarity. The latter appears a bit more complex but aligns with the overall spirit of the poem. Simplicity and clarity stem from the content's integrity, while the complexity arises from the sense of stylistic harmony, crafting which is a nuanced, labour-intensive task. Nevertheless, these interpretations highlight Navoi's expansive and profound thinking on one hand and underscore the reader's limited capacity to comprehend this depth on the other.

#### 4 CONCLUSION

As an exemplification of the research conducted while exploring the texts of Navoi's literary heritage, and considering the author's concept, we can

reference several works related to the prose narratives of the epics "Khamasa", prepared by Gafur Ghulam, Amin Umari, Shakir Husainzoda, and Inoyat Makhsun. Among the studies related to the poem commentary, noteworthy works by Alibeg Rustamiy, Abdugadir Hayitmetov, Najmiddin Komilov, Ibrahim Haqqul, and Nusratulla Jumahoja can also be mentioned. In this context, the research undertaken by Azamkhan Kazikhojaev, Manzar Abdulkhairov, and Akrom Malika in later periods also merits attention. However, the methodical frameworks presented by our scientists for the analysis of Navoi's poems often prove too narrow for comprehensive scholarly commentary.

Scholarly interpretations expand continuously without deviating from the reality of the text. This constant expansion reaches such a degree that one ghazal, one stanza commentary encompasses an infinite universe within the text, with the text's reality embodying the entire cosmos. The commentator will be able to observe the reality of the ghazal, inclusive of all times and places. He hears the voices emanating from the hidden meanings behind the words and sentences in the verses, identifies the sources of these voices individually, and names them. The scenarios in the imagined reality are individualised, in the collective composed of the lyrical hero, an unknown person, and the author, the commentator's participation can be sensed, and the connection between verses is revived. A. Kazikhozhaev elucidates the significant facets of this process in his article "Baloghat in Navoi's poem": "Poetic metre, rhyme, artistic embellishments are external adornments of the poem and in a certain sense pave the way to its essence. But the ghazal will not disclose its secrets to us if we confine ourselves to the study of poetic metre, rhyme, and artistic embellishments. Our ancestors did not adhere to a certain pattern for thousands of years. They deciphered the poem's codes with ease and understood and savoured it. In life, the word 'alive' signifies viability. And the living word exists in an engaging dialogue, not in a dry monologue, one-sided speech. The threads of live communication are connected to every member of the society, and through this to the broader time".

As the analysis process incrementally delves into the text, the researcher approaches the text to the meaning composed of each word in the stanzas, the situation conveyed by the words, and the scenarios. As the research system is built on the same foundation, the comprehensive study of poetic elements such as genre, composition, plot, and image, targeted in the

research, does not become a phenomenon disconnected from the reality of the text, as often happens in most theoretical works. The text expands and takes root, and straightforward, clear theoretical conclusions grow from the analysis and interpretations. An isolated issue emerges outside the text when interpretation becomes detached from the text. Other problems encountered in dealing with this issue are not necessarily related to the text. This process, which is grounded in the text, is suitably termed "theorising". Sometimes such "theorisations" are noticeable in instances where attempts to explain classical literary texts with the principles of Sufism fall short. If someone who lacks expertise in certain field attempts to elucidate that field, it will merely confuse and lead the listener or reader to follow his path and arrive at a dead end.

From the above, it becomes clear that to comprehend Navoi, one of the primary prerequisites is to be aware of what Navoi himself knew and to approach as closely as possible the reasons that unveil the meaning of the text. Only then will we have a vivid and holistic image of Navoi, who exemplified perfect faith in every action.

## REFERENCES

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