



Article

The Depiction of Landscape in Isajon Sulton's Novel "Alisher Navoiy"

Muxanova Maftuna Ergash qizi¹

1. PhD student, Urgench State University

Correspondence: muxanovamaftuna2002@icloud.com

Citation: Qizi, M. M. E. The Depiction of Landscape in Isajon Sulton's Novel "Alisher Navoiy". Central Asian Journal of Literature, Philosophy, and Culture 2026, 7(2), 502-505.

Received: 4th Mar 2026

Revised: 25th Mar 2026

Accepted: 10th Apr 2026

Published: 30th Apr 2026



Copyright: © 2026 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses>

Abstract: The article analyzes the artistic, aesthetic, and poetic functions of landscape in Isajon Sulton's novel "Alisher Navoi". Based on specific examples, it examines how descriptions of nature represent the setting, reveal the characters' psychological states, convey the historical and political atmosphere, and express the author's philosophical and aesthetic views. Particular attention is paid to the symbolic and semantic features of landscape details such as grass, roots, flowers, fruits, and darkness, as well as their poetic connection with plot, character, psychology, and the continuity of life.

Keywords: Isajon Sulton, "Alisher Navoi", landscape, nature description, artistic detail, poetic function, symbolic meaning, philosophical and aesthetic content, plot, character, psychology.

1. Introduction

Isajon Sulton's novel *Alisher Navoi* is distinctive in its artistic recreation of the image of a historical figure and its harmonious depiction of historical reality and human psychology. In the work, descriptions of nature are not limited to establishing the setting in which events take place; they also serve to illuminate the characters' psychological states, the social environment, and the relationship between human beings and nature [1].

In literary studies, the term *landscape* (French: *paysage*—country, place) is used in two meanings:

1. A genre depicting natural phenomena and nature, or a work created within this genre.
2. The depiction and expression of nature through artistic language in literature [2].

The present study focuses on the second meaning. Landscape may perform various functions depending on the writer's ideological and aesthetic purpose and the mode of expression chosen for the work. It is therefore closely connected with the artistic conception and stylistic organization of the literary text.

Professor Q. Yo'ldoshev states that the depiction of animate and inanimate natural scenery in an artistic world is referred to as *landscape*. According to his definition, the initial and simplest function of landscape is to indicate the setting in which the depicted events take place. Although this function may initially appear straightforward, it plays an important role in conveying to the reader the scenery of the place where events occur, as well as supporting the development of the plot and the expression of a character's mood or psychological state [3].

Accordingly, landscape constitutes one of the important artistic means of representation in literature. Discussing the author's skill in employing landscape, Moldovan scholar Vika Chembarseva writes: "The author's observations of nature, its transformations, and the life within it are precise and fascinating. Throughout the culmination of the stories, the author is able to create an atmosphere that becomes increasingly intense". Argentine writer Victoria Caceres also comments on the writer's skill in depicting landscapes, noting that he "...reveals different aspects of landscapes, just as one might view a building from different angles" [4].

The artistic and aesthetic features of landscape in Isajon Sulton's novel *Alisher Navoi* have been examined in a number of studies. In particular, Ch. Shomurotova considers landscape an important element of novelistic thought and emphasizes that the plot line is supported by landscape, resulting in a triadic relationship among landscape, plot, and the psychological state of the character, as demonstrated through her analysis of the chapter "*Orazin yopg'och.*" She also briefly discusses the significance of landscape in distinguishing ethnic layers and its interaction with simile and personification [5].

Literary scholar Y. Yo'ldosheva examines the function of the image of the wind in the development of events and the revelation of the characters' psychological states in the writer's work. She interprets the wind as an element of landscape endowed with profound philosophical and symbolic meaning [6].

Although these studies provide an important foundation for examining the plot-related, figurative, and symbolic dimensions of landscape in the novel, the question of analyzing the philosophical and poetic functions of individual natural details in their interrelationship remains relevant. Therefore, this article focuses on the poetic functions of such landscape elements as grass, roots, flowers, fruit, and darkness in expressing historical reality, the relationship between humans and nature, and the continuity of life [7].

2. Materials and Methods

The study employs poetic, semantic, psychological, and plot-compositional methods to examine landscape descriptions in Isajon Sulton's novel *Alisher Navoi*. Landscape elements are analyzed according to their direct functions within the artistic text, their symbolic and semantic meanings, and their relationship with the characters and the development of events.

In addition, the functions of certain landscape images in expressing historical memory, the relationship between humans and nature, and related meanings are examined through a comparative-typological approach.

3. Results and Discussion

Landscape description occupies an important position in the artistic and aesthetic system of *Alisher Navoi*. The first part of the novel begins with a depiction of the banks of the Hari River, filled with the breath of spring. As the writer describes nature with its "poppies resembling young students wearing crimson turbans" and the landscape "playing the music of vitality and life" [8], the reader may experience the sensation of wandering along the riverbank during the first days of spring, almost as if becoming a small child again.

It is precisely in this chapter that the author employs a particularly striking sentence: "The grasses communicate with one another through their roots. Beneath the earth, thousands of intertwined whitish roots are the threads of communication among the grasses and herbs" [9].

The author does not mention the roots of the grasses arbitrarily. It is well known that the idea expressed in notions such as "human beings are like trees" has existed since ancient times, while roots are often metaphorically associated with a person's ancestors who lived before them.

In our view, from the very beginning of the work, the author prepares the reader to

return to the distant past, to the way of life, customs, dreams, and aspirations of their ancestors, who constitute their roots. Such skillful use of landscape and the introduction of the reader into the plot of the novel through small details and elements demonstrate the writer's mastery of language. In this context, it can be observed that the landscape acquires a distinctive philosophical meaning.

The use of the verb "to communicate" in reference to plants not only personifies natural phenomena but also draws greater attention to the hidden life and interconnectedness within nature. In particular, through such seemingly minor details as grass, roots, and rootlets, the invisible inner world of nature is revealed. The author profoundly depicts the commonality between human beings and nature and connects the image of roots with ancestors. As a result, the landscape transcends the boundaries of a simple natural scene and becomes a philosophical reflection on human beings, their ancestors, and the continuity of life.

While praising spring as a season symbolizing the celebration of life and the joy of existence, the writer looks with awe upon the power of Allah, the Creator of all beings in the universe. He expresses gratitude to the Almighty who "revived a lifeless seed lying in gray soil and created a thread-like blade of grass" [10], and then endowed that grass with strength, enabled it to absorb water through its roots, and shaped it into a beautiful form. Addressing Allah, he states: "You have granted such happiness to the grass, the meadow, the leaf and flower, the worm and the bird. You have also placed within their beauty, uniqueness, diverse fragrance, and very existence an incomparable manifestation of Your art" [11].

The plot of the work begins with a scene in which the young Alisher prevents his uncle from shooting a partridge whose beauty, as described in the protagonist's own words, is "truly magnificent: the feathers extending from its neck and joining its wings, their movement when it turns its head, the fluttering of its wings, and the way they follow one another..." [12, 13]. Such an opening plays a distinctive role in penetrating the protagonist's inner world and establishing his temperament and character. In the words of literary scholar Q. Yo'ldoshev: "Being captivated by the beauty of nature or remaining indifferent to it creates an initial impression of the negative or positive aspects of a character's nature. In a literary work, the character's attitude toward nature reveals, throughout the course of the depiction, which dominant spiritual qualities are inherent in his own nature" [14].

The artistic function of natural landscapes is also particularly evident in a number of descriptions found in the chapters "A Morning in Herat," "Another World," and "The Flower Festival." For example, Abu Abdallah Kulahi, who was Navoi's teacher, says:

"Look at their beauty! Today they are waves upon waves of flowers; if you come tomorrow, in their place there will be lush green unripe fruit. Come another day and they will acquire their taste and flavor. In Tiyyamah, they will shed their leaves, leaving mature fruit behind; in the autumn cold, they will turn golden-red, as if saying, 'Pick me!'"

He then exclaims:

"I am amazed by Your power, O Allah! If this is an apple blossom, how do You transform it into a red fruit with such intricate patterns?! And how do You give that pear with its pale flowers a golden hue and fill its inside with juice?! How do You accomplish this, my Lord?!" [15]

Although these sentences formally appear to be spoken by the teacher, in terms of their meaning they continue the author's thoughts and emotional reflections expressed in the "Introduction" chapter. Through images of trees, fruit, flowers, leaves, and the changing seasons, the writer portrays the continuous process of development in nature. The transformation of these elements from one state into another evokes an aesthetic response in the reader while simultaneously reflecting the continuity of life and the consistent process of transformation within nature.

The novel also demonstrates that landscape description performs artistic functions directly related to the development of events. For example, through the following

depiction—"The darkness that imperceptibly spread from the East was dense and damp, covering the settlements and villages, the winding streets of the city, and its tranquil gardens alike"—the author portrays Herat as an environment dominated by darkness and moisture. This landscape should not be regarded merely as a depiction of nature; rather, it serves as a hint of an impending event.

In the subsequent narrative, it becomes clear that the vanguard of Shah Rukh Mirza's army had been gathering east of Herat for several weeks and that preparations were being made for a campaign toward Iraq because of the improper conduct of one of the Timurid princes, Sultan Muhammad Mirza.

From this perspective, the depiction of darkness and moisture becomes a distinctive representation of the political situation unfolding in the work. The fact that the "darkness" spreads evenly across the entire space functions as a poetic detail that conveys the broad scale of the events and allows the reader to sense the seriousness of the situation.

4. Conclusion

In Isajon Sulton's novel, landscape does not perform a static function. In some passages, it creates a dramatic backdrop for historical and political events and intensifies the psychological impact of anticipated developments; in others, it becomes a philosophical device revealing the interconnectedness between nature and human beings. In a number of other descriptions, processes such as the continuous movement of nature, the changing of seasons, and the transformation of flowers into fruit express the continuity of life and the uniqueness of existence.

REFERENCES

- [1] I. Sulton, *Alisher Navoiy*. Tashkent, Uzbekistan: Innovatsion Rivojlanish Nashriyot-Matbaa Uyi, 2022, p. 19.
- [2] Q. Yo'ldoshev, *Badiiy Tahlil Asoslari*. Tashkent, Uzbekistan: Fan, 2016, p. 132.
- [3] V. Chembarseva, "Isajon Sultonga maktub," in *Isajon Sulton Nasri Badiiyati: Ilmiy Maqolalar, Taqriz, Adabiy Suhbatlar, Maktublar*. Tashkent, Uzbekistan: Turon Zamin Ziyo, 2017, p. 376.
- [4] V. Kaseras, "Isajon Sulton bilan O'zbekistonga sayohat," in *Isajon Sulton Nasri Badiiyati: Ilmiy Maqolalar, Taqriz, Adabiy Suhbatlar, Maktublar*. Tashkent, Uzbekistan: Turon Zamin Ziyo, 2017, p. 379.
- [5] Ch. R. Shomurotova, "Isajon Sultonning *Alisher Navoiy* romanida peyzaj-romanik tafakkur asosi," *O'zbekiston: Til va Madaniyat*, vol. 2, no. 2, pp. 117–131, 2024.
- [6] Y. A. Yo'ldasheva, "Shamol – harakat va tafakkur ramzi (Isajon Sultonning *Alisher Navoiy* romanida)," *Innovatsiya va Taraqqiyot*, no. 4, pp. 56–62, 2026.
- [7] "Peyzaj," *Wikipedia*, [Online]. Available: [Peyzaj – Wikipedia](https://en.wikipedia.org/wiki/Peyzaj)
- [8] B. Tukhliev and I. Ismailov, "The image of Iskandar in Turkic sources," *International Journal of Scientific & Technology Research*, vol. 9, no. 2, pp. 1195–1200, 2020.
- [9] I. Ismoilov, "About the talismans of Iskandar (Alexander) by Alisher Navoi," *International Journal of Linguistics, Literature and Culture*, vol. 7, no. 3, pp. 139–145, 2021, doi: 10.21744/ijllc.v7n3.1488.
- [10] I. Ismoilov, "Nizomiy va Navoiy: bir mavzuning turfa talqini," *O'zbekiston: til va madaniyat. Adabiyotshunoslik*, vol. 1, no. 1, pp. 18–32, 2023.
- [11] I. Ismoilov, "Alisher Navoiyning 'Saddi Iskandariy' dostoni debochasi badiiyati," *Oltin bitiglar–Golden Scripts*, vol. 1, no. 1, 2021.
- [12] I. Ismoilov, "Tafsirlarda Iskandar mavzusiga oid talqinlar," *Oltin bitiglar–Golden Scripts*, vol. 2, no. 2, 2021.
- [13] I. A. Ismoilov, "On the issue of literary influence and originality in the epic 'Saddi Iskandari'," *Иностранные языки в Узбекистане*, no. 3, pp. 220–226, 2020.
- [14] I. Ismoilov, "Nizomiy 'Iskandarnoma'sining o'zbek adabiyotshunosligida o'rganilishi," *Uzbekistan: Language and Culture*, vol. 4, no. 4, 2019.
- [15] I. Ismoilov, "Iskandar oynasi," *Oltin bitiglar–Golden Scripts*, vol. 4, no. 4, 2019.