

**THE SOVEREIGN OF THE REALM OF ELOQUENCE
– A SPIRITUAL IMAGE DRAWN OF NAVOI****Aziza Sherqoziyeva**

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Abstract. *This article focuses on the scientific and artistic significance of Botirkhon Akram’s treatise “The Sovereign of the Realm of Eloquence” dedicated to the creative legacy of the great representative of Uzbek classical literature, Alisher Navoi. The author interprets Navoi not only as a writer and thinker but as the sultan of the eloquence of words. The article reveals the scientific depth of the analyses in the treatise, the delicacy of its artistic approach, and the high quality of its style. It is shown that through the spiritual-aesthetic power of Navoi’s ghazals, the unique interpretation of their symbols, and the harmony of words, the treatise brought a fresh breath into contemporary literary studies. The methodological and spiritual-philosophical aspects of the treatise are also analyzed. “The Sovereign of the Realm of Eloquence” is not merely a scholarly study, but a written embodiment of boundless respect for Navoi, of national spirit, and of the awareness of self-identity.*

Keywords: *Alisher Navoi, Botirkhon Akram, realm of eloquence, eloquence of words, classical literature, lyrical hero, artistic analysis, spiritual-aesthetic approach, language and style, spiritual image, literary heritage, thought and virtue, publicistic spirit, self-awareness.*

In the pages of history, there are personalities who appear only very rarely — they shine across centuries, become the subject of epics on tongues, and live in hearts. Such a personality is Alisher Navoi. Many scholarly studies have been conducted about our great thinker ancestor, and among the writers and scholars who

have left a rich scholarly legacy in Uzbek literary studies, the name of Botirkhon Akram deserves special attention. His treatise “The Sovereign of the Realm of Eloquence” is a sacred scholarly-literary research devoted to the personality and creativity of one of the greatest representatives of Uzbek classical literature — Alisher Navoi. Botirkhon Akram portrays this great figure not only as a poet, thinker, or statesman, but as “The Sovereign of the Realm of Eloquence”, that is, the highest ruler of the kingdom of words. This treatise of the same name leads us to the bright horizons of Navoi’s world.

In the work, the author deeply analyzes the artistic mastery, richness of language, and literary-aesthetic views found in Navoi’s works. The treatise inspires a rich perception of the elegance of the Uzbek language and the power of its expression. The article analyzes the content and essence, scientific significance, and features of language and style of this treatise.

In “The Sovereign of the Realm of Eloquence”, Botirkhon Akram shows Alisher Navoi not only as a poet and thinker, but as the sultan of language and thought.

The main content of Navoi’s creativity in the work is illuminated based on concepts such as humanism, justice, perfection, love for knowledge and enlightenment, purity, and faith. The author deeply analyzes the symbols, artistic devices, character of heroes, and the system of ideas and meaning found in Navoi’s works. Throughout the treatise, Botirkhon Akram analyzes the spiritual-aesthetic power of Navoi’s ghazals, his thoughts that transcend his own era, and compares him to great figures of world literature. It is shown that every word, every line in Navoi’s works is a means of eloquent and rhetorical expression.

One of the most striking aspects of the treatise is that in each example where Navoi’s speech is analyzed, Botirkhon Akram carefully reflects his own personal spiritual state. It is as if he listens to each ghazal with his heart, commenting on each word — which seems never to be in vain — and connecting it to the truth of life. Such an approach elevates the treatise to the level of not only a scholarly work but

also an artistic publicistic piece. Alongside the eloquence of words, the lines of the treatise put forward ideas of national pride, loyalty to literary heritage, and cultural self-awareness. “Navoi is our identity. His speech is our soul,” says the author. This sentence is the spiritual center of the treatise.

The scientific significance of the treatise lies in the fact that it analyzes Navoi’s works not only from a literary perspective but also from stylistic, philosophical, and linguistic standpoints. Botirkhon Akram’s treatise serves as an invaluable source for literary scholars, students, teachers, and the general reading public. The evaluation of Navoi’s creativity in the work is based on contemporary literary criticism. Through the treatise, Alisher Navoi’s artistic genius, his contribution to the progress of humanity, and his role as a bridge between Eastern and Western cultural heritage are scientifically substantiated. Botirkhon Akram demonstrates throughout the work that Navoi’s works are still relevant today.

In the treatise, Navoi’s poetry is approached not as an ordinary text but as the structure of a realm of eloquence. In every brick of this building lies a meaning, in every ornament a secret is hidden. Botirkhon Akram strives to uncover these secrets and convey them to the modern reader. He does not correct the couplets; rather, he reads and explains them with his heart, extracting feelings such as sorrow, joy, wonder, and silence from the veil of the ghazal. It is as if he listens to a voice coming from centuries past and interprets it.

The scholarly strength of the treatise lies in its deep respect for the artistic word, in its love, and in its heartfelt style of analysis. It is far from academic dryness — it is an epic, a spiritual anguish, a span of soul that cannot be contained in words. Navoi’s master couplets resound on the pages not as mere words, but as voice, breath, and heartbeat. Therefore, this treatise is not science, but spiritual instruction; it is not merely literary studies, but a journey toward understanding the sovereign of eloquence and unveiling the mysteries of the word.

In this treatise, Botirkhon Akram depicts Navoi not only as a historical figure but as the spirit of words, the master of thought, and the measure of artistry. While studying Navoi's speech, he does not look at the letters but at the meanings; it is not the expression in language but the call in the heart that interests him. There are lines in the treatise such as: "In Navoi's word there lives not only artistry, but thought; not only eloquence, but virtue." These thoughts alone clearly show in what artistic spirit the treatise was written.

One of the main features of the treatise is the elegance of its language and style. Botirkhon Akram uses artistic devices with great skill. The structure of the sentences, the choice of words, the apt use of artistic means — all this shows the value of the treatise not only as a scholarly work but also as an artistic text. He strives to reveal the spiritual-aesthetic meaning hidden in every word of Navoi's works. The treatise reveals, through numerous examples, excerpts from ghazals, and analyses, the richness and depth of Navoi's language. At the same time, the author expresses his own style in the harmony of literary and scholarly expression.

When speaking of language, Botirkhon Akram acknowledges that Navoi's language is "a language of lofty artistry and sacred intention." He considers every word in Navoi's works to be a blessed word — as if written with the heart and read with the heart. In his analyses, phonetic sound, lexical richness, and syntactic style are revealed in a balanced manner. Yet these analyses are not dry — each brings aesthetic delight and elevates the spirit.

"The Sovereign of the Realm of Eloquence" is not a treatise but a garland of flowers the heart offers to Navoi. Every page is a flower of devotion, every paragraph a leaf of thought. A reader of Botirkhon Akram's work will come to know Navoi more deeply, love their own language more, and find affinity with spiritual elevation.

This treatise is not an ordinary scholarly study but the written form of love, respect, and heartfelt devotion to Navoi. In every line of the author there is the echo

of the heart, in every sentence there is devotion to Navoi. It is as if the lines of the treatise are tinged with the colors of Navoi's ghazals, their pigment drawn from the purity of the author's heart.

In conclusion, Botirkhon Akram's treatise "The Sovereign of the Realm of Eloquence" is an important source in the deep study of Alisher Navoi's creativity. Through this work, we understand that Navoi is not only the sultan of classical literature but also the greatest representative of the realm of eloquence and thought.

The treatise brings great methodological and theoretical benefit to contemporary literary studies. It serves to understand more deeply the rich expressive possibilities of the Uzbek language. Therefore, this treatise should be read not only by literary scholars but by every reader. For "The Sovereign of the Realm of Eloquence" is not only dedicated to Navoi, but is also a hymn to our own identity, our spirituality, and our national artistic thought. Works like this not only guide our scientific life but also shine like a star in our spiritual life.

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