

THE SCHOLAR WHO GAVE SPIRIT TO WORDS – THE SCIENTIFIC PATH OF BOTIRKHON AKRAM

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Abstract: *The article highlights the scientific legacy of Botirkhon Akram, a prominent figure in Uzbek literary studies. It analyzes his methodological research within the framework of Navoi's lyrical hero and contemporary Uzbek poetry, his linguopoetic analysis methods, and theoretical approaches based on the harmony of imagery and emotion. It also discusses his pedagogical activity, the status of a mentor, and his aesthetic attitude toward poetry. The article serves to understand Botirkhon Akram's scientific heritage in a new pedagogical and analytical context.*

Keywords: *Botirkhon Akram, poetic image, lyrical hero, Alisher Navoi, linguopoetics, contemporary Uzbek poetry, spiritual thinking, methodological approach, literary studies, style of analysis.*

Botirkhon Akram is one of the modest, hardworking, and deeply thoughtful representatives of Uzbek literary studies, whose scientific legacy serves as an important source not only for understanding Navoi's works but also for grasping Uzbek poetry and poetic thought. His approach to analyzing Navoi's lyrical hero is of special significance. In 1967, Botirkhon Akram defended his candidate's dissertation on the topic "The Problem of Navoi's Lyrical Hero." This research proposed a new methodological approach to analyzing human spirituality, inner experiences, and aesthetic ideals through Navoi's poetry. As a scholar

who thoroughly studied the concept of the lyrical hero in classical Uzbek literature, he linked the poetic image to the criteria of modern literary criticism.

His doctoral dissertation on the problem of the poetic image continues to serve as a scientific and theoretical foundation for researchers. In 1990, he defended his doctoral dissertation on the topic “The Problem of the Poetic Image in Contemporary Uzbek Poetry (1960s–1980s).” This work analyzed the process of image creation in Uzbek poetry from linguopoetic, aesthetic, and psychological perspectives. Akramov’s approach encourages viewing poetry not merely as an artistic text but as a spiritual and cultural phenomenon.

He conducted analyses based on scholarly monographs and critical texts. Works such as “She’riyat gavharlari” (“Gems of Poetry”), “Fasohat mulkining sohibqironi” (“The Sovereign of the Realm of Eloquence”), and “Navoiyning tazhibiy baytlari” (“Navoi’s Illuminated Verses”) are dedicated to analyzing Navoi’s poetic heritage on the basis of scholarly and critical texts. Through these monographs, Navoi’s poetry is examined from phonetic, morphological, semantic, and aesthetic aspects. In his analysis of Navoi’s “Hazoyin ul-maoniy” divan, Akramov interpreted each verse letter by letter, word by word — a rare method in Uzbek literary studies.

In terms of pedagogical heritage and contributions to training disciples, Botirkhon Akram, in addition to being a scholar, also prepared many literary critics and translators as a mentor. His lectures, especially on Navoi’s poetry, helped students develop literary thinking and aesthetic taste. The moral qualities of the mentor — modesty, honesty, patience — are worthy of study as both scholarly and human heritage.

Botirkhon Akram's scholarly path is a key to understanding the spiritual, aesthetic, and cultural layers of Uzbek literature. His methodology, style of analysis, and scientific legacy:

Reveal the connection between classical literature and modern poetry. Scientifically explain the process of the formation of Uzbek literary thought. Serve as a methodological model for students and researchers.

Literature is not only words but the radiance of spiritual thought. Such radiance can only be achieved by those whose hearts are pure, whose thinking is deep, and whose gaze holds faith. Botirkhon Akram is such a literary scholar who cherished words and thoughts, feelings and truth among the people. Every scientific article, every line of his work is as captivating as a sacred school of the science of words.

It is said that a poetic image is a truth written in the language of the heart. Botirkhon Akram interprets the concept of "poetic image" not as a depiction on paper but as the artistic embodiment of the deepest emotion in a person's heart. He calls the expression of a poet's feelings in words "a spirit transformed into an image." Such an approach is rare in modern literary studies, but in Botirkhon Akram's work it becomes the main scholarly principle.

A dissertation, it is said, is a treatise of ideas born in the heart. In Botirkhon Akram's dissertation "Contemporary Uzbek Lyric Poetry: The Problem of the Poetic Image", the poetic image is analyzed not as a simple depiction but as the aesthetic embodiment of human psychology. The image is explained as the state in which the poet's inner feelings, spiritual pain, and aesthetic emotions are embodied in words. Akramov analyzed the poetic image from phonetic, morphological, semantic, and

psychological perspectives, revealing deep semantic layers in Uzbek lyric poetry. This approach serves as a unique methodological model in Uzbek literary studies. The dissertation analyzes the style of image creation by such authors as Alisher Navoi, Mirtemir, and Rauf Parfi, demonstrating the continuity of literary thought. It reveals the idealism, spiritual harmony, and artistic quests linking classical lyric poetry with modern verse. This dissertation serves as a methodological basis for students, master's degree candidates, and doctoral students in literary studies, providing groundwork for exercises, research, and outlines on poetic image analysis. Drawing on his mentoring experience, it promotes the application of a spiritual approach in teaching the concept of imagery. Akramov views poetry not merely as a work of art but as a historical, cultural, and aesthetic expression of the human soul.

He analyzes the path from Mirtemir's passionate imagery to the embodiment of Rauf Parfi's spirit in words. In his view, every poet is a spiritual arif (gnostic) who dedicates words to inner silence.

We can see the Navoian lessons of eloquence in Botirkhon Akram's views. In his research, the scholar delves deeply not only into contemporary lyric poetry but also into classical artistry. Alisher Navoi is his source of inspiration and pillar of faith. In his monograph "Fasohat mulkining sohibqironi", he reveals not only the eloquence of Navoi's words but also his thought and spiritual lineage. In his opinion, Navoi is "not the body of the word, but its heart."

He keeps scholarly analysis far from dry theory. In analyzing each verse, each simile, each symbol, he approaches them with a divine depth and heartfelt balance. For him, the word is not a mirror — it is the mirror of the soul.

Botirkhon Akram is not merely a scholar — he is a figure shining in the harmony of scholarship and artistry, someone who has drawn not only meaning but also spirit from the river of literature. His scientific articles are textbooks for teachers, sources for students, and inspiration for young writers. He is one of the few literary scholars who could turn a spiritual approach into a theoretical foundation. For him, scholarship is courage, literature is devotion, and the image is a word ripened in the heart.

Botirkhon Akram's scholarly path is a spiritually-oriented approach in the history of Uzbek literary studies. Every research work and every analysis of his connects today's literary reader with the past, serving as a bright lamp guiding toward tomorrow's literary thought. He did not merely study poetry — he felt it. He did not simply know the word — he listened to it. And these qualities made him a true scholar and arif of the realm of words.

Botirkhon Akram is not only a literary scholar but also a creative writer. His poetry has no overt dramatism, yet it contains inner pain. He writes not with mere emotion but with deep feeling. Each line resonates with inner silence, the quiet voice of the heart. This is especially evident in his poems confronting his own "self":

"Every line I wrote in search of myself
Was in fact a sign of what I had lost..."

Here the poet, in searching for himself, addresses the part of his spirit that has been lost. This is not spiritual suffering, but rather a symbol of inner honesty and artistic purity.

In Botirkhon Akram's poetry, the poetic image is not merely a depiction — it is the artistic embodiment of the poet's feelings. In his dissertation, he writes that "an image is thought transformed into feeling." It is precisely this philosophical approach that distinguishes him from other writers. Every metaphor is a secret in words; every symbol is a trace in the heart.

In the poet's work, the spirit of Navoi, the cry of the Jadids, the joy of independence, and the lament of the age are united. Especially in his monograph "Fasohat mulkining sohibqironi", poems dedicated to Navoi with reverence are connected with poetic meditations on understanding the spirit of the word:

"Navoi — our very essence,
His speech — our very soul."²

In this line, the poet connects his own identity with Navoi, and national thought with Navoi's words. This is not mere praise — it is heartfelt acknowledgment.

Syntactic conciseness and semantic multilayeredness are important features of Botirkhon Akram's poetry. He uses metaphors, symbols, and similes with caution but to great effect. His poems are marked by a philosophical-lyrical tone, spiritual contemplation, and strong inner tension. Every poem is an artistic state; every couplet is a question from the heart, and it falls into the reader's heart as an answer.

Botirkhon Akram's poetry is a spiritual life infused with philosophical depth. In it, not the poet but the human speaks; not the line but the heart moves. He did not "read" poetry but "felt" it. Therefore, his poetry remains alive, touching, and a constant source of dialogue for readers of any era.

References

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