



Praises About Hussein Boykaro In Alisher Navoi’s “Khazoin Ul-Maoniy” Collection

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ABSTRACT

The article analyzes the preface of “Khazoin ul-Maoniy” and the interpretations of Hussein Boykaro in the poet’s ghazals.

KEYWORDS

Divan, ghazal, preface, literary critic, relations of Alisher Navoi and Hussein Boykaro.

INTRODUCTION

Hussein Boykaro was a ruler who controlled the Timurid kingdom for a long time and a great poet who made a great contribution to the development of the literary and cultural environment in Herat. That is why Alisher Navoi in his epics “Khamsa”, “Majlis un-nafois”, “Lison ut-tayr” and other works dedicate special chapters and large lyrical fragments to the hymn of Hussein Boykaro. There he was

described as a benevolent, wise and just ruler of a great state. It is no exaggeration to say that the reason for this was, of course, the desire to see Hussein Boykaro as the image of a perfect king. This desire is reflected in the preface of “Khazoinul – maoniy” and in poems of various genres in the divans.

It is known that “Khazoin ul-maoniy” is a huge collection of almost all lyrical heritage of Alisher Navoi. It contains poems of the poet in 16 different genres of classical poetry. The poet wrote a preface to this collection. The preface includes information on the biography of the poet, his literary activity, the history of his works, its peculiarities, literary and aesthetic views. In particular, the poet pays great attention to the description of the relationship between himself and Hussein Boykaro. In the preface, Hussein Boykaro was portrayed as the first editor of the poet’s poems and a sponsor of their efforts to pass them on to future generations.

Hussein Boykaro instructed Navoi to collect all his poems and compose four divans: “Avtualy, you have wrote two divans according to my order. I also wawnt to have one more divan written by you”. It is noted in the preface that Hussein Boykaro instructed the poet to collect all his poems and place them in four divans, stating that he was ready to support Navoi in every way, materially and spiritually during this huge and arduous work: “... There was no progress in the improvement of the two divans in the past, and no guidance or grace was attached to the picture. Chun’s weakness is apparent to us, it is clear to us with compassion and kindness, and it is the solution to your problems with mercy and kindness.”[1,15]

Inspired by the high attention and respect of Hussein Boykaro, Navoi set out to create a huge college. The poet summarizes the poems he has written before, edits them. In this way he delivered his collected ghazals to the Sultan Sahibkiran.

It is noteworthy that Hussein Boykaro not only read Navoi’s poems and enjoyed them

endlessly, but also eliminated some of their shortcomings: “... From his treasury, he turned the gems of rubies and pearls into jewels, and numbered each ghazal in its proper place”[1,17].

The fact that Hussein Boykaro edited Navoi’s poems as early as the 1470s was acknowledged in the preface to “Badoe’ ul-bidoya”. This testifies to Hussein Boykaro’s deep study of poetry at that time and his high poetic talent.

In the preface, Hussein Boykaro’s creative people, in particular, Alisher Navoi and his attitude to his work, his generosity, his qualities as an intelligent poet were recognized in high spirits. These issues are gradually reflected in the poems of “Khazayn ul-Maoniy”.

MATERIALS AND METHODS

There is a more uplifting spirit in the ghazals and verses associated with the hymns and descriptions of Hussein Boykaro, as in the preface to “Khazaynul-maoniy”. That is, they are strong in praising Hussein Boykaro as a just and generous, enlightened ruler. Also in “Khazoinul-maoniy” a special place was given to ghazals and verses that illuminate the biographical places between Alisher Navoi and Hussein Boykaro. Many of the poems also reflect Hussein Boykaro’s qualities as a reformer of Navoi’s poems. Based on this, the ghazals and verses dedicated to Hussein Bayqara can be grouped as follows:

1. Ghazals and verses praising Hussein Bayqara as a just king.
2. Ghazals and verses, which are an expression of the relationship between king and poet.

3. Ghazals and verses reflecting the qualities of Hussein Boykaro as an intelligent poet.

In almost all his works, Alisher Navoi put forward the idea of a struggle for a just and enlightened king and a centralized state. According to Navoi, the socio-economic and cultural development of the country, the peace of the country depends primarily on the ruler himself, his personal qualities.

In almost all his works and lyrical poems written by Navoi, Hussein Boykaro after coming to power, is repeatedly praised and proud of him as a just, patriotic king, a generous patron of literature and art, science and profession. There were both truth and exaggeration in these descriptions. In this case, Navoi, on the one hand, glorifies and supports the positive qualities of the king, on the other hand, seeks to eliminate some of the negative aspects of the character of the ruler through praise.

According to Navoi, the qualities of King Ghazi are innumerable, it is a desire to write them down:

Ким тузай мастона Шоҳи Ғозий авсофида савт,

Бу кўнгил гар бўлса, ўз ҳолида гар ҳам бўлмаса [1,48].

In one verse, the poet emphasizes that his kingdom will be perfect and enduring only when he is ready to relinquish the kingdom when the time comes and become a poor person:

Шоҳға шоҳлиғ мусалламдир агар бўлғай мудом

Шоҳлик таркин қилиб, дарвеш ўлур ният анга [1,29].

According to Navoi, only Hussein Boykaro was the only king who was always ready to “leave the kingdom” and live poorly. The kingdom is only an “image” of Hussein Bayqara, and his “biography” (inner world, qualities) is dervishism:

Мумкин эрмас шоҳлар ичра бўйла ниятлиғ, магар,

Шоҳи Ғозийким, муяссар бўлди бу давлат анго.

Шоҳлар дарवेशию, дарвешлар шоҳики бор,
Шоҳлик сурат анга, дарвешлик сийрат анга.

In this philosophical poem on the subject of “king and dervish” (king and beggar), Navoi also states that Hussein Boykaro achieved such a career and state because he was humble, just and poor. Not only does it emphasize, but it also promotes a virtuous, just ruler.

Navoi believes that the country should be ruled by an intelligent, just, noble king. Such a wise and just king is Hussein Boykaro. The door of oppression is always closed from the justice of King Ghazi. That is, Sultan Hussein will never rule the country with oppression:

Эй Навоий, эрмас ул зот кўзи уйқудаким,

Зулм эшиги Шоҳи Ғозий адлидин масдуд эрур [1,157].

Because of the king’s justice, his abode became a refuge for the widows and the needy, and a

place of refuge for the khans. Therefore, may God Himself use the door of King Ghazi:

Шоҳи Ғозий эшигин Тенгри баче тутсунким,
Нотавонларға паноҳ ўлдуо хонларга малоз
[1,152].

Hussein Boykaro was given such a state and rank because he was a just king who first stroked the heads of the poor. Sultan Hussein Boykaro Navoi, who achieved such a great career as the sky, can also reach the sorrows:

Навоий оҳи навосози шоҳ Абулғозий,
Сипеҳр мартаба Султон Ҳусайн Бойқаро
[2,40].

That is why Navoi equates the threshold of Shah Ghazi's residence with the circumambulation of the Ka'bah:

Эй Навоий Каъбаи мақсуд васлин истасанг,
Шоҳи Ғозий қасрининг даргоҳи олийшонин
ўп [1,88].

The relationship between Alisher Navoi and Hussein Boykaro has long been studied unilaterally in literature. The contradictions between them were sometimes exaggerated. This issue has been discussed in the research and articles of many literary scholars. In particular, Professor Abdukodir Hayitmetov's article "Navoi's Persian Letters" clarifies this issue.

It is known that from time to time there were some disagreements between Hussein Boykaro and Alisher Navoi. This, of course, is explained by the fact that Hussein Boykaro was the ruler of the time in the first place, as well as by the contradictions of the period in which they lived. Therefore, no matter how much

Alisher Navoi gained respect in the presence of the king, he always had to take precautions and be polite in the palace:

Шаҳ ҳаримида, Навоий, неча топсанг
эҳтиром,

Билгил ўз ҳаддингни-ю, беҳад риоят қил адаб
[4,38].

In the above article, A. Hayitmetov thinks about a Persian letter from Navoi, noting that in its content there is a hint of a coldness between the king and the poet, but it did not last long.

It is worth remembering the relations between Hussein Boykaro - Majiddin - Alisher Navoi. Majiddin Muhammad, who was first a propeller at Hussein Boykaro's palace and later promoted to the post of prime minister due to a two thousand district money incident, was a man of extremely bad character. Navoi suffered greatly from his actions. In general, many sources say that the coldness between Hussein Boykaro and Alisher Navoi and the fact that the poet was sent to Astrobod was largely due to Majiddin Muhammad.

The following two ghazals from Alisher Navoi's "Favoyid ul-kibar" are an expression of the poet's experiences and tenderness at that time:

Қайси бир тухматки бизга қилмади нисбат
рақиб,

Қайси бирники эшитқач қилмади бовар
ҳабиб?

Чун рақибимға рақиб эрди ҳабиб, эрдим
тирик,

Найлай ўлмайким, ҳабибимға ҳабиб ўлмиш
рақиб [2,54].

The opponent is throwing innumerable slanders at the lyrical protagonist, and the poet is astonished that his sibling believes in one slander, if not another. The poet was heartbroken that “Habib” (Hussein Boykaro) was a rival to his rival. Now the rival has become a friend of the lyrical hero's habib, from which the poet is deeply distressed. Now let's look at the ghazal bytes with the radif “Friend”:

Қилди душман раҳм, баским қилди жавр
изҳор дўст,

Эй кўнгул, душман топ эмди, тутмағил зинҳор
дўст.

Ҳар замон душманларим озурдадур, эй
дўстлар,

Баски, ҳар дам еткурур мен зорға озор дўст
[2,92].

Navoi's lyrical protagonist is dissatisfied with the fact that he is hurting his friend more than his enemies. From such a friend, it is better to face the enemy than the conversation of a friend. Even the hearts of some of his enemies were offended by his friend's annoyance to the poet at every moment.

It is possible to imagine that the above verses reflect some contradictory relations between Hussein Boykaro and Alisher Navoi. However, it is natural that the relations between the king and the poet did not continue in this way.

Шодмен гўё фироқ айёми бўлди муртафиъ

Ким, ҳабибим келмагига етти ҳар ёндин
хабар [2,180].

Another quality of Hussein Boykaro is reflected in the ghazals of Khazaynul-Maoniy. These are the character traits of the ruler as a clever poet. It is known that Hussein Boykaro, well versed in Persian-Tajik language, wrote beautiful poems in Turkish and arranged the divan, inviting other poets to write in their native language. As one of the great representatives of the literary environment of Herat, he constantly followed the works of his contemporaries - Abdurahmon Jami and Alisher Navoi, and praised them. He was proud to live at the same time as them. He admits this in his works. A genius poet like Navoi, in particular, regularly read and observed his poems, edited them, and took care to consolidate his lyrical heritage in the form of “mutaaddid” divans. This is evidenced by the prefaces. Although the issue is exaggerated in the prefaces, there is a real truth behind it. Although the poems of a great poet like Navoi were small, it was necessary to make corrections, to have great talent for reform, and to have a deep knowledge of the most delicate aspects of poetry. Hussein Boykaro had such qualities. Indeed, in Navoi's ghazals, too, Hussein emphasizes that Boykaro was a man of great subtlety in the science of poetry:

Эй Навоий, хурдаи назминга ислоҳ истасанг,
Шоҳ Ҷозийдан жаҳонда хурдаданроқ йўқ
киши [1,606].

Edited poems are also filled with more subtle forms, as the delicate king shines his rays over his head:

Навоий хурдаи назмингни андоқ айладинг
тахрир,

Ки, сочқай хурда бошинг узра шоҳи
хурдадон кўргач [1,117].

According to the poet, if the sultan looks at his poems “with kindness”, they will inevitably find honor as a sermon on the days of Eid:

Эй Навоий, дурри назминг хутбадек топқай
шараф,

Лутф ила қилса назар байрам куни султон
санга [2,22].

On the whole, Hussein Boykaro’s contribution to the consolidation of Alisher Navoi’s lyrical heritage and its preservation for future generations was enormous. The poet points out that if Hussein Boykaro had not looked at the surface of compassion, his poems would have disappeared like a drop of water that had sunk into the ground:

Ҳар гавҳари туфроғ уза бир қатла су янглиф
тушгач адам ўлғай,

Гар қилмаса ишфоқ этибон Хусрави Ғозий
назминг сори парво
[1,673].

CONCLUSION

In general, the issues raised in the prefaces have gradually found expression in poems of various genres, which have taken place in the divans. In particular, in the poet’s poetry, the relationship between Navoi and Hussein Boykaro was manifested in many ways. Indeed, in the poems of the poet, the spirit of interpreting Hussein Boykaro as a just and national ruler, a generous and caring leader and a wise poet is strong. Also, the conflicting relationship between the poet and the ruler of the time, as well as some of his

contemporaries, which has caused much controversy in recent times, is sometimes reflected in an open, sometimes veiled state.

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