

Navoi and Husayniy

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Abstract. Throughout his life, in all of his works, Alisher Navoi studied Husayn Boyqaro's personality, royal activity, and carefully analysed his skills as a literary critic and poet. Not only in his epic heritage, but in all his lyrical works, from the ode "Hiloliya" to "Devony Foni", he expressed his thoughts about being a colleague and shoulder to shoulder with Husayn Boyqaro in colorful colors. Simultaneously, the poetry of Husayniy and Navoi can be compared based on form, ideology, poetic perspective, symbolism, and common verses. This situation confirms how close they are, spiritually and artistically, in artistic creation. The article discusses the role of Husayn Boyqaro and Alisher Navoi in the literary environment of Herat (Hirot, the current capital of Afghanistan), and examines how Navoi's genius was encouraged in the development and honing of Husayniy's artistic, skillful, and creative abilities. Ideological-poetic aspects of the themes and series of images in Alisher Navoi's and Husayniy's poetry are compared. Poems written Husayniy in response to Navoi's ghazals are analysed. In Navoi's lyrics, the perfect image of Husayniy's character is illuminated on the basis of evidence.

1 INTRODUCTION

The great thinker Alisher Navoi and Husayn Boyqaro shared a forty-year history of friendship. In the sources of the past, it is noted that these two figures grew up as children of nobles and were schoolmates. There is no information available about which madrasa the two friends studied at, attended, or who their esteemed teachers were. In the process of studying the issue of the figure of Husayn Boyqaro in Navoi's work, three important aspects come to the fore:

a) Husayn Boyqaro is a just, entrepreneurial, creative Timurid ruler.

b) He is the patron, patron of science, culture, and all aspects of social life; a true person who values his friend highly.

c) Husayniy is an outstanding artist, scientist, and poet.

In the ode "Hiloliya" written in 1469, the poet expressed confidence that the new ruler Husayn Mirza will be a patron of science and literature, an

enlightened head of state, and expects great things from him in the future. Therefore, he gathers poets, artists, and lawyers around the king, and gives their special definition and description.

Navoi pays a special attention to Husayn Boyqaro's poetic talent and exceptional responsiveness. Quoting verses that are combined with the content of the ghazal "Har gadokim, bo'ryoyi faqr erur kisvat anga" included in the "Garayib us-sigar" divan, he asked about the dervish nature of Boyqaro's character and his sensitivity, which is not seen in other skills. Shohlig'da g'oyati darveshlig'din ko'rmayin, Bo'ryoyi faqrcha zarkash sariri rif'atin.

Shohlar darveshiyu darveshlar shohiki, Haq, Shoh qildi suvratin, darvesh qildi siyratin. (Hamidi H. 2011,28) (Meaning: The couplets mention the dervish character of Husayn Boyqaro, and the sensitivity that cannot be seen in other kings).

In order to be able to embody so many qualities in one person, it is necessary to be a great talent like Navoi.

Another significant aspect of Navoi's talent is that the ode "Hiloliya" is composed, from start to finish,

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in the style of Husayniy's ghazals (columns and text: failotun failotun failotun failun -V--|V--|V--|V-) a heavy, rhythmic construction. Therefore, Alisher Navoi highly values Husayn Mirza's talent and wishes to see a attributes like humanity, justice, and nobility in such a sensitive soul. In all his works, aspires for his friend to become a ruler who loves his people. Alisher Navoi provides information about the attention of Husayn Boyqaro in the preface of the collection "Xazoyin ul-Maoniy".

"Sabt bo'lg'an ash'or barcha zaroyifshiorim, ellik, oltmish va yuz ghazal ga yaqin yig'lsa erdi, hazrat Sultoni Sohibqironning firdavso sohbati davu sipehrfarso hazratida hozir qilib arzga yetkurur erdim va ul hazrat alarga shafqat yuzidin boqib, qaysi ma'no sho'xiningkim, tarkibi xil'atida va alfozi kisvatida betakallufluq ko'rsa, o'z ganjinayi zamiri xazinasidin munosib alfoz bila ul liboslarg'a tag'yir berib va ul alfoz kisvatida sanoyi' javohiridin nomunosiblig' ma'lum qilsa, o'z xizonayi xotiri ganjxonasidin yoqutu la'li rangin va gavharu durri samin bila ul zebu ziynatqa tabdil yetkurub, har ghazal ni tartib yuzidin o'z o'rnig'a raqam qilur erdi" (Hamidi H. 2011,14).

Abdurashid Abdugafurov wrote in his article "Xazoyin ul-Maoniy Puzzles", Abdurashid Abdugafurov wrote that "although Navoi testified himself, Husayn Boyqaro did not perceive any flaws in his poetry, thus it was not in need of revision. He neither 'reformed' it nor annotated it with a pencil. Consequently, it is devoid of the 'beautiful decorations' found in the great poet's verse (Alisher Navoi. 1997,11).

Alisher Navoi's admissions are supported by Oriental etiquette, friendly grace, genuine respect, and behavioural norms established by the archon state in the palace setting. This includes the belief that the occupant of the throne should be capable and talented in all respects, and should value acting as a patron.

2 LITERATURE

In the verses of "Xazoyin ul-Maoniy". in which the author emphasizes that his poems require reform and editing, a task he believes only Husayn Boyqaro can accomplish. Ey Navoiy, xo'rdai nazmingg'a isloh istasang, Shohi G'oziydan jahonda xo'rdadonroq yo'q kishi.

(Meaning: This verse reaffirms that Husayn Boyqaro was indeed the first critic and editor of Navoi's works.)

From the essence of this verse, it is confirmed once again that Husayn Boyqaro was the first critic

and editor of Navoi's works. Professor Abdurashid Abdugafurov puts forward the opinion, "acknowledge the preface statements that Husayn Boyqaro thoroughly reviewed, edited, and reformed Navoi's poetry, then we must also accept the conclusion, however doubtful and illogical it may seem". At this juncture, it appears necessary to consider certain verses in the book (Hamidi H. 2011,11).

We are a long way from the concluding that Husayniy edited and perfected Alisher Navoi's poems. However, the patron ruler, being a discerning poet, meticulously followed his friend's work and shared his opinions. His attention and grace further inspired Navoi and encouraged him to great deeds. In particular, at the end of the "Farhod and Shirin" saga, the creator expresses the following intention:

Farog'at kunjida bir go'sha tutsam, Meni el, men dog'i elni unutsam. Bori ashg'oldin shoh tutsa ma'zur, Ki, bo'lsam so'z demak shug'lig'ig'a ma'mur. Yana shoh iltifoti bo'lsa goh-goh, Ki, bo'lsa nazm yo nozimdin ogoh. So'zumga goh berib islohdin zeb, Gahi in'omi etsa so'zg'a targ'ib (Alisher Navoi. 1987,638).

(Meaning: Navoi wants his ruler to be aware of his work, to look at his writings and react to them, waiting for a compliment from his ruler. At the same time, he asks him to be a leader in writing new works. It is known that Husayniy was never indifferent to his friend's work. On the contrary, he encouraged and supported him even more. Husayn Boyqaro's attention and recognition played an important role in Alisher Navoi's becoming a great writer).

Navoi wants his ruler to be aware of his work, to look at his writings and react. At the same time, he asks to be the leader to write new works. It turns out that Husayniy never looked at his friend's work indifferently. On the contrary, he encouraged and supported him even more. The attention and recognition of Husayn Boyqaro played an important role in Alisher Navoi's becoming of a great writer. As a clear proof of our affirmation of our viewpoint, following the completion of "Xamsa", we can refer to Sultan Husayn's stringent and high estimation of Navoi's genius.

In "Xazoyin ul Maoniy" there are many verses expressing that Navoi benefited from the kindness of Husayn Boyqaro.

In the first section of "Sokiynama" from the "Favoyid ul-kibar" office, an opinion was expressed about Husayn Boyqaro and his descendants, and the activities of the kingdom.

Mulku kishvar eliga dod ayla, Adl ila ikkisin obod ayla. Bir nafas ayshdin o'lma g'ofil, Ki, jahon mulki erur behosil. Chu falak boisi g'amdur, xush bo'l,

Siymposhandayu sog'arkash bo'l (Hamidi H. 2011,685).

(Meaning: It can be seen from these verses that Alisher Navoi urges Husayn Mirza to be even fairer, to always be aware of the state of the nation, and not to be careless even for a moment. Every second of Navoi's nature, he is prone to greed and ambition. It is important for the era, and for the fate of the country, that Husayn Boyqaro, who is strong, strictly warns him).

For the wellbeing of the era and the destiny of the country, it is crucial that Navoi continually admonishes Husayn Boyqaro, who shows signs of greed and ambition, in every respect. Therefore, Navoi amplifies the traits of Husayniy, portraying him both a humble, dervish king and a ruler who loves his people.

There are instances of discord between Boyqaro and Navoi. However, Navoi, being the grand poet, consistently extols the character of Shah Husayn Mirza in all situations, even when it counters his own feelings and interests. Navoi consistently upholds the palace's rules and regulations with the utmost rigour.

In his Persian odes, Navoi articulated and depicted Sultan Hussein's persona in a unique manner. In the preamble of "Sittai Zaruriya" it is emphasized that because of the relationship of service to As-sulton binn-us-sulton muiz-zus-saltanati val xilofat Abulg'ozy Sulton Husayn Bahodurxon" and emphasizes saying that the ruler ordered to collect the Persian works in one place, Husayn Boyqaro knows the value of words, and Navoi concedes that he is his protege in the realm of poetic style.

In the final section of the ode "Saraton", dedicated to Husayn Boyqaro's hymn, there are verses with biographical significance, illustrating the extremely close bond between Navoi and Husayn Mirza.

Shoho! Chu z-avval ba du sad ayb xaridi, In bandai befoidai hechmadonro. Behtar zi tuam kas nashinosad zi badu nek, Az neku badi man chi yaqinro, chi gumonro. Az aybu hunar har chi tu go'yiki chunoni, Man banda qabul az dilu jon karda hamonro (Alisher Navoi. 2011,76).

(Meaning: O king! You bought this worthless, ignorant servant for two hundred sins. No one knows my virtues and vices better than you. You know what to approve of my goodness and wickedness, and what to reject. Whatever you declare about my faults, I will accept them wholeheartedly).

3 RESULTS AND DISCUSSION

In Husayniy's divan, there are instances of tatabbu' and ghazals inspired by Navoi's work. A table has been compiled below to indicate the ghazals written by Husayniy in the style of simulating which ghazal from Alisher Navoi's divan.

As can be seen from the table, the poetry of Husayniy and Navoi has a common nature in terms of form, ideological-poetic point of view, and a series of symbols. In the divans of the two poets, there are extremely close and harmonious verses. This situation confirms how close they are, spiritually and spiritually, in artistic creation.

4 CONCLUSION

When Husayn Boyqaro ascended the throne, he sent a letter to Ahmad Mirza, Sultan of Samarkand, asking him to allow Navoi to return to Herat. The letter assured that if Navoi produces significant works in the Turkish language, Husayn Baigaro will honour and appreciate his friend Navoi.

Navoi highlighted the fact that the Sultan summoned him to the palace, stating that "you bought it for two hundred sins". It is a historical fact that Husayn Mirza honoured his promise and the friendship of two great figures became a lifelong bond. Husayniy was the only individual who could fully comprehend Alisher Navoi both as a person and as a creator.

Other notes in "Fusuli arbaa" serve to enhance and perfect the ideas in "Saraton". The lifelong friendship between Husayn Boyqaro and Alisher Navoi was of utmost importance for the era in two distinct ways:

First of all, in order to maintain the independence, integrity, peace and prosperity of the Xuroson state, they exhibited self-sacrifice day and night, as well as cooperation and solidarity from all societal aspects.

On the other hand, these two friends followed each other's work, evaluated it thoroughly and objectively, recognized their position in the scientific and literary process, and communicated and demonstrated this to the public. This is a remarkably rare occurrence in the history of our nation and serves as an excellent example for future generations.

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