

LITERARY ENVIRONMENT OF THE TIMURID PERIOD AND GHARIBIY

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ABSTRACT

We know that in the Timurid period, as in all social life spheres, the literary environment that emerged at that time played an important role in the science and creativity flourishing. There are many sources that provide information about the literary environment of this period. If we summarize the specific features of these sources in the socio-political events coverage of the period, individuals and topics that reflect their activities, the original literary environment image of this period is revealed. Sources testify that during Navoi's reign there were more than a thousand artists in Movarounnahr, who were in different professions belonging to different social classes.

Keywords: *Temurid creators, Movarounnahr, Lison ut-tayr, ajam shuarosi, great kingdom, marsiya.*

Introduction

As noted in Navoi's “Majolis un nafois”, these artists range from kings and princes and rulers, from scholars to craftsmen and farmers, from teachers to students. This fact alone indicates that during the Timurid period, special attention was paid to art. Works at different levels were created according to the position, profession, knowledge diversity and the creators thinking scope in life, and the works differed in the subject, expression style, content.

In the literary environment of this period, it is obvious that the traditions that have prevailed in Eastern literature for centuries have been continued, and delicate examples of them have been created. During this period, it was created in the genres of ghazal, qasida, rubai, qita, fard, problema and musammat, which are the leading genres in classical literature. The creation of works in the epic-masnavi genre has been formed as a unique tradition. Along with Alisher Navoi's "Khamsa", "Lison ut-tayr", Shaykhimbek Sukhaili's "Layli and Majnun", were created a series of epics, and Abdurakhmon Jami's "Haft avrang". In addition, works created in the prose style also played an important role in the literary environment of the period. If Mirkhand and Khandamir's "Ravzat-us-safo", Alisher Navoi's "Tarikhi muluki Ajam", "Tarikhi anbiyo va khukamo" are included in the list of historical works according to the scope of the topic, Abdurakhman Jami's "Nafakhot ul-uns" and Alisher Navoi's "Nasoyim ul-mukhabbat" were created in a philosophical spirit. Alisher Navoi's "Makhbub ul-qulub", Khussein Voiz Kashifi's "Futuvvatnoma", "Akhloqi Mukhsiniy", Abdurakhman Jami's "Bakhoriston" address a number of social issues, including human education, manners and ethics. Sahibkiran Amir Temur, being a mature politician of his time, paid special attention to the development of science, art, culture and enlightenment, art in the kingdom, which he established as a patron of science, and created ample opportunities for the development of these areas. To this end, it has brought together professionals, scientists and great artists from around the world, creating the conditions for their creativity.

Main part

Valuable information about this is given in the works devoted to the coverage of the activities of Amir Temur, as well as in the work "Temur's Codes" created by Sahibkiran. Amir Temur tried to increase the role of the Turkic language in the internal and external life of the country, to expand the possibilities of its use in science and literature. Amir Temur's efforts to expand the possibilities of the Turkic language are also reflected in his attention to the development of fiction. Amir Temur, as the owner of the great empire, created an opportunity for the development of Persian literature in the country, along with the Turkic language. He did not allow one language to be glorified and the other discriminated against, and treated the creators of both languages equally. Due to his respect for the Turkic language, Amir Temur wrote his charters and many official documents and diplomatic correspondence in Turkish, i.e. in Uzbek. Sahibkiran's attitude to the Uzbek language has created conditions for the expansion of the use of Turkish as a state language in the country. Once upon a time, when Alisher Navoi lived, Khussein Boykaro noted that about a thousand people in and around Herat wrote poetry. Up to date, the poems of only a fraction of these thousand poets have survived. If in due time these poets had written all their poems on paper, we would have had a better idea of the work of this thousand poets.¹ As Navoi rightly points out in his “Majolis un nafois”, most of the artists who grew up during the reign of Amir Temur and the Temurids, a number of Temurids, created works of art in the Turkish language. Therefore, in the tazkirs created during this period, a number of Turkic-speaking artists who created in the Timurid court are mentioned with special respect. Mavloni Lutfi was engaged in art at Shakhrukh Mirzo Palace, Sakkokiy at Mirzo Ulugbek Palace and gained respect among the people. Due to the strong attention paid to scientists, scholars and

¹ Erkinov A., Rajabov F. ON THE ISSUE OF ART CREATIVITY AND ITS SOURCES (CHAPTER XIX-XXI ACP).- Proceedings of the republican scientific-theoretical conference on "Problems of textual studies and source studies in Uzbek philology." Namangan, 2018. p.47.

poets during the reign of all Temurids, starting from Amir Temur in the kingdom, the Timurid rulers paid special attention to the education of their children, especially in the field of art, as they acquired political and military knowledge. As a result, it emerged a number of well-known Timurid scholars, such as Mirzo Ulugbek, Sayyid Akhmad ibn Mironshakh, Khussein Boykaro, Zakhiriddin Mukhammad Babur. Alisher Navoi, who grew up in the Timurid palace, tried to develop the Uzbek language and literature, to raise his status, to show the breadth of opportunities for expression in the Uzbek language, the richness of artistic means. Alisher Navoi respectfully noted in his works his sincere attitude to Sakkoki, Khaydar Khorezmi, Atoi, Muqimi, Yaqini, Amir, Gadoi and Mavloni Lutfi, who lived and wrote in the Turkic language. Since the majority of the population of Movarounnahr spoke Turkish and Persian-Tajik, there were significant aspirants to fiction in Persian-Tajik. Alisher Navoi writes about this: *"Bu alfoz va iboratda bu nav'daqoyiq ko'pdurkim, bu kunga degincha hech kishi haqiqatig'a mulohaza qilmag'on jihatdin bu yashurun qolibdur... va filhaqiqat, agar kishi yaxshi mulohaza va taammul qilsa, chun bu lafzda vus'at (kenglik) va maydonida muncha fusxat (ochiqlik) topilur..."* Alisher Navoi considers Turkish, that is, the Uzbek language, as an infinite treasure in the expression of ideas, and in art. But according to Navoi, *"mahzanining yiloni Xunxor (qonxo'r) va gulshanining tikani behad va shumor (son-sanoqsiz)"*. Navoi's concern was not in vain. Many creative poets of that time were afraid of *Xunxor iln zahridan* as Navoi said and preferred to write not in their native language, but in the Persian-Tajik language, which had a higher status. That is why they are unaware of the hidden possibilities and subtleties of meaning of their native language. There is another aspect of the matter, during this period many works were created in Persian-Tajik literature, and the literary traditions are older than the Turkic, i.e. Uzbek literature. The fact that many works of art are written in this language makes it much easier and there was a tendency for artists who are stepping into art to create in the Persian-Tajik language. *Alisher Navoi emphasizes in the epic "Khayrat ul-abror" "Forsi el topdi chu xursandliq Turki dog'i topsa barumandliq" and in the epic "Saddi Iskandariy" "senga oncha haq lutfi voqe'durur, Ki to turk alfozi shoye'durur. Bu til birla to nazm erur xalq ishi, yaqin qilmamish xalq senidek kishi" deb ta'kidlaydi.* Alisher Navoi's struggle for the development of the Turkic (Uzbek) language and literature through his own efforts and creativity has always been supported by the Turkic-speaking Timurid Khussein Boykaro. In his works, Alisher Navoi praised the work and creativity of Khussein Boykaro, noted with satisfaction the good deeds he did for the people of science, the creation of ample opportunities for Turkish-speaking artists in his time. Alisher Navoi with his rare works, such as "Khazayn ul-maoni", «Khamasa», «Lison ut-tayr», «Majolis un-nafoyis», «Mezon ul-avzon», «Muhokamat ul-lug'atayn» dedicated to the Turkic language literature and the hidden potential of the Uzbek language during this period, showed the advantages and advantages of this language over other languages and proved its uniqueness in art.

He writes in *"Munshaot"*: *"... va muqobalada forsiy alfozning dilnazir insholari mavjud va diltisand makotib domlolari ma'bud. To xayolga andoq keldikim, turk alfozining dog'i ruq'alari hamul misol bila aytilgay va bu til nomlarini ham ushul minvol bila sabt etilgay."* In *"Mezon ul-avzon"* he describes the unique beauty of Uzbek style of expression as follows: *"... Ajam shuaro si va Fure fusaxosi har qaysi uslubdakim, suz arusi g'a jilva namoyish berib erdilar, turk tili bila qalam surdum va har nechuk qoidadakim, ma'ni abkoriga ziynat va oroyish ko'rguzub erdilar, Chig'atoy lafzi bilan raqam urdum. Andoqkim, to bu mazkur bo'lg'on til va lafz binosidur, hech nozim'g'a bu dast bermaydur va hech roqing'g'a bu muyassar bo'lmaydur"*. It is noteworthy that during this period, the artist was given the opportunity to engage in artistic creation, as can be seen in the example of Mirkhand the author of *"Ravzat us-safo"*. His grandson Khandamir writes about his grandfather in the book *"Khulasat ul-akhbar"*: «Padarpanokh Janob (mister) Amir Khovand Mukhammad worked diligently and diligently in his youth to study various sciences and perfect his noble qualities ... in a short period of time he became the leader of the nobles of the time in knowledge. He acquired (more) the science of history and began to study the state of the world and its origins. The nobleman quickly freed his memory from mastering this science, but his character did not allow him to join the covenant of life, nor was he given to pleasure... His passion for teaching and enlightenment never appeared in his vivid memory. But (this case) ... the Kibla of dreams and well-being, that is, the noble Sultan (Khusayn) continued until he went to his close friend (Amir Alisher Navoi) and found all his caresses, blessings, favors».² In the literary environment of the Navoi period, works of a scientific nature also form a large group. Alisher Navoi's *"Majolis un-nafois"* provides interesting information about the creators of the period, while *"Muhokamat ul-lug'atayn"* highlights one of the most important issues of the period - language policy. *"Mezon ul-avzon"* deals with issues of fiction and poetry. These issues have also been studied by other artists of the period, in particular, Abdurahman Jami's treatises on aruz and rhyme, which are the basis of classical Eastern poetry, Atoullakh Mashkhadi's *"Badoe' us-sanoe"*, Sayfi Bukhari's treatise on aruz is one such work. In general, Alisher Navoi's *"Mezon ul-avzon"*, Zakhiriddin Mukhammad Babur's *"Risolai aruz"* was formed during the Timurid period in the XV-XVI centuries in the literature of the Turkic peoples as a separate scientific field, and the theoretical foundations of this field were developed.

Alisher Navoi lived and worked at a time when both politically contradictory and spiritually enlightening the desire for leadership among languages and literatures was growing. Under his direct influence, the Timurids developed Turkic, that is, Uzbek-speaking artists. Navoi tried to make their way in the field of artistic creation, paying special respect to their creations. The human ideas put forward in Navoi's works became the leading themes in the work of the Timurids, who created under his influence. Navoi dreamed of the Timurid princes to be a just king, of peace and tranquility in the country. He saw his dreams in the Timurid princes. *"Evil does evil, good works from good, and each receives its reward. This is the law. That is why we need fair leaders who distinguish good from evil. Of course, Navoi*

²A work written in 380 <https://www.xabar.uz/jamiyat/A-work-written-in-380>

pointed out three features of man (and nature in general): 1) many aspects of man's morality will exist without a button in his offspring, and it will last until the end of his life; 2) the child of man first enters into a work in his own interest, if it does not benefit him, he does not, that is, the interest moves the man; 3) everyone has the same interests, because people are interconnected in the same way, the interests of one person can be satisfied by the activities of several other people. On this basis, people are obliged to agree with each other, to treat each other. That is, people are separated by interest, and it is this interest that unites them. This is also the law of society. It is the duty of the righteous king to control this law."³

The life and work of Alisher Navoi cannot be imagined without the Temurids. One of the Temurid artists who attracted Navoi's attention and won his love and respect was Shahgarib Mirzo Gharibiy. In many of his works, the poet gives information about this Timurid prince. In his work "Majolis un-nafois" Navoi, along with many Timurid princes, dwells on the work of Shakhgarib Mirzo Gharibiy, gives examples of his work. In the epic "Farkhod and Shirin" in "Khamsa" also refers to Shakhgarib Mirza Gharibiy, describes his peculiarities both as a person and as a creator, although he is young in art, admits that he is superior to many creators, that he is unique in science and wisdom, and that he has a keen mind:

*G'arib o'lg'ay nixoyatdin ziyoda,
Bu yanglshg gulkim o'lg'ay shohzoda.
Qayu Shahzoda, ul koni Malohat,
Takallum vaqti daryoi fasohat.
Fasohat bobida shahqa qarib ul.
Bori shahlar g'aribi Shohg'arib ul.
Zihiy nutqung takallum vakrsh jonbaxsh,
Masiho yanglig'anfosing ravonbaxsh.
Ne ma'ni bulsa diqqatdin nixoning,
Hal aylab oni Shab'i xurdadoning.
Kichik yoshda qilib tab'ing Samora,
Xirad piyrini tifli shiyrxora.
Sening zotingg'adur bu so'z furuki,
Kichik yoshdip ulug'larning ulug'a.
Erurda kavkabi baxting yongi oy,
Erursen Badr yanglig'olamoroy.
Qachonkim badrliq topsa hiloling,
Quyoshdin bo'lg'ay ortiqroq kamoling⁴...*

In the epic "Farkhod and Shirin" Alisher Navoi gives many exhortations to Shakh Garib Mirzo in very delicate sentences, encourages him to learn, explains the important aspects of the king's rule, and urges Mirzo Ulugbek, a Timurid, to follow his example. Below we focus on some aspects of this advice.

Navoi urges Shahgarib to be sweet and kind in dealing with people:

The world garden is so beautiful that it evokes the air of Chine pattern, and heaven also looks at it with envy. Anyone who wanders in this garden in a hurry can find a hundred different flowers from each of its bush scenes. Although each of these flowers has a color and a scent, but it does not have the ability to speak according to that color and scent. The open flower looks on with a smile but does not have the ability to sing like a nightingale. If there is such a flower, its color, along with its smell, is a pretty word, if it looks like a flower, if it is like a nightingale!

If so, it would be extremely interesting at last. Such a flower is a prince. He is not a prince, but a mine of grace. When he speaks, you call him the sea of fluency. With his beautiful words he has become equal to a king, and he is the most wonderful of all kings, and his name is Shakhgarib.

Alisher Navoi noted that Shakhgarib was knowledgeable and intelligent from a young age. This is also reflected in his confession that he was "the greatest of the great from his infancy":

Yes, you are words, your words are life-giving. And your breath, like that of Jesus, can raise the dead. No matter what the hidden meaning is, your knowledgeable nature will not fail to solve it. From a young age, your nature used to think that breast milk did not come out of your mouth. I dedicate these shining words to Your Majesty, who is the greatest of the great from his infancy.

Alisher Navoi advises Shakhgarib to strive for perfection throughout his life, and warns that anyone who wants to be the sun must be perfect:

Your lucky star is like a new moon, and you are the full moon that weaves into the universe. As this new moon of yours gradually turns into a full moon, your maturity will be greater than that of the sun. If the new moon did not receive light from the sun every night, it would be deprived of being a full moon. If you want to be the sun, achieve perfection. As long as you are perfect, you will not suffer. Or if he is tired of reading and learning, he will be embarrassed in front of the scholars. Suppose a person is a tyrant himself, but he is a wise man who can solve any problem, in which case even those who are devoted to godliness will have to go among the people and ask him about it. Whoever bows to the scholars, it is as if he is bowing to the Prophet.

According to Navoi, by being a king, a person does not become knowledgeable or aware of everything. Only he

³ Komilov, Najmiddin. Hizr spring / N. Komilov; Responsible editor: S. Olimov. - T.: «Spirituality», 2005. p.165.

⁴ Alisher Navoi. "Khamsa", "Farhod and Shirin", Kabul, 1991. p.266.

who is aware of everything will be king. At the heart of all this is science. Hence, the status of the kingdom is established by knowledge. Navoi advises Shahgarib about this: *If you know everything, you are the king! Talking parrot, began to know everything. Only then did the people call him the "king parrot." Although the peacock has a thousand ornaments, including a crown on his head with ornaments, no one calls him king because of the crown itself. Because he's originally a bad, Indian. Is it any wonder that science makes the name of an animal king, and that it makes a man king ?!*

Navoi notes that it is not easy for Shahgarib to acquire knowledge and wisdom, that the knowledge of Alexander, who toiled in this way, has been used by the wise over time, that no man passed from Ulugbek among the Timurids, that his knowledge and deeds should be imitated:

The king, whose body shone with the light of knowledge, will have a good name until the Day of Judgment. Watch how Alexander, who mastered science and crafts, conquered lands and continents! There were many kings like him. But which of them did such a thing? Two thousand years have passed since then. But still hundreds of thousands of sages enjoy the wisdom of Alexander. Ulugbek, a descendant of Temurkhan, has never been seen. The children born from him also passed away. None of the people of this age can remember any of them. However, Ulugbek himself had a deep knowledge of science, and before his eyes the sky was low. The stargazing he connects is the beauty of the world, a new world within the world.

Alisher Navoi in his epic poem "Sab'ai Sayyar" describes Khussein Boykaro's wife Khadichabegim, he describes Gharibiy and Muzaffar Khusayn Mirza as "the children of two sa'd ahtar", "one is the rarity of the world in grace and the other is the soul of grace":

*Ey, hariming Sipihri izzu Jalol,
Andin o'tgoli yo'k, malakka majol.
Oyu kun yo'q agarchi monanding,
Ikki Sa'd axtar, ikki farzanding.
Fazl aro nodiri jahon birisi,
Lutf birla jahong'a jon birisi.
To jahon bo'lg'ay, ul ikkov bo'lsin,
Qo'llarig'a jaxrn garov bo'lsin.
Tong emas bo'lsalar Masixrdam,
Kim alarning onosidur Maryam.
Ikki yoningda otashin Gavhar,
Dur iki, yonida saman Gavhar⁵.*

Navoi's lament for the death of Shahgarib Mirza Gharibiy shows how much he loved the artist and respected him and his work. He describes himself as deeply saddened by the fact that the whole kingdom, the people of creation, is in deep sorrow:

*Barcha g'amgin, boridin menda fuzun g'amzadalik,
Ro'zgorimni qalib tiyra bu motamzadaliq.*

He expresses his feelings, his anguish, in the first paragraph of this verse as follows:

*Daxr botda ajab tafriqadur, ey aflok,
Xalq ichi Lola kibi KRN, yaqosi gul kibi chok.
Ko'zga olam qoradur, kiydi magar olam ham,
Motam iylar to'ninu ayladio'zni g'amnak.
Sarsari hodisa shad esdi, dog'i sovurdi,
Aysh gulzorini har sori, nechukkim xoshok.
Ul Masiheki ulus jon tolar erdi so'zidin,
Bordiyu xalqni o'z furqatsdin qildi halok.
Ne ajab, olam eli tiki agar daryodur,
Kirdi chunbahri fano qa'rida ul gavhari pok.
Tushti, ya'ni adam iqlimiga nogoh g'arib,
Shohlar majma'ining nodirasi Shohg'arib.⁶*

From the above, it is clear that among the Timurid princes, Gharibiy is a poet with his own style and way of making art. Alisher Navoi's great contribution to this level is reflected in his works.

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⁵ « Khamasa», «Sab'ai Sayyar», p.287..

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