Hussein Boykaro's Hymn in the poems "Hiloliya" and "Fusuli Arbaa"

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ABSTRACT
This article in a cycle of odes by the great poet Alisher Navoi, written in Turkish "Hilalia" and in Persian "Fusuli arbaa", compares the image, praise and description of the great ruler of the timurid kingdom Sultan Hussein Boykaro.

Key words: ruler, commander, timurids, Khorasan, "Hilalia", "Majolisun-nafois", Herat, Turkic, Persian, Atorud, Zuhra, Sun, Mirrikh, Mushtari.

I.Introduction
Alisher Navoi is the pride of the Turkic peoples. The universal ideas, high moral and philosophical pan-wisdom, which found their artistic expression in the works of the writer, are still relevant today. Spirituality and enlightenment, kindness and humanity, the problems of society and the individual are gaining urgency; the study of the noble qualities in the works of the great poet in a unique transition period of Uzbekistan to the world, the need to refer to them more often is growing.

It is known from literary, historical and memoir sources that the first reader, critic and, of course, propagandist of Alisher Navoi's works was Hussein Boykaro. Alisher Navoi's epics and ghazals contain wonderful ideas about the image and biography of Hussein Boykaro, and the whole chapter of Majolisun nafois - the eighth session - is devoted to the analysis of the work of Sultan Hussein. The series of poems of the great poet "Hiloliya" and "Fusuli arbaa" written in Turkish also consists mainly of the hymn of Hussein Boykaro and is an important source in the study of the relationship between the king and the poet.

II.Literature review
April 14, 1469 (Shawwal 1, 873 AH) - A great celebration in Herat on the day of Eid al-Fitr. A congratulatory ceremony is being held on the occasion of Hussein Boykaro's accession to the throne. Alisher Navoi presented the new ruler with the poem "Hilaliya" written especially for this tahniya [1: 94-100].

In this ninety-byte poem, Navoi refers to an important astrological term of the time - the nine celestial bodies. The poet Husayn Bayqara bestows not only the kingdom of earth and earth, but also the kingdom of heaven and earth [2: 8]. Alisher Navoi's poems "Hiloliya" and "Fusuli arbaa", which are examples of his boundless devotion and respect for Sultan Hussein Boykaro - although one of them is in Turkish and the other in Persian, there are many logically similar verses. Before comparing them, we consider it necessary to consider the concise content of the poem "Hiloliya".

III.Analysis
"Hiloliya" is a poem that contains details of a specific event. The event will take place on the eve of Eid al-Fitr. The poet travels the imaginary sky, the celestial body - the Moon, Atorud,
the Sun, Venus, Mirrix, the Client, Saturn, the celestial sphere and the celestial sphere. The poet feels that the idea of Atorud's ending with an unparalleled poem of royal praise has entered his mind. Therefore, the author describes each heaven and its ruler (owner) according to their characteristics and attributes those nine heavens to the servants of the king. Atorud is described as a poet, Zuhra as a musician, Sun as a candle, Mirrix as a military yasovul, and Mushtariy as a star that brings happiness and bliss. Falaki savobit is attributed to the king's festive table, and falakul-aflok is attributed to the area where the king's dancers play (bytes 1-32).

During the trip, the poet turns the pages of Atorud's book of poetry and reads a matla dedicated to the king's hymns and hymns. He writes a response verse with great pleasure and, embarrassing Atorud, enters the house, where his lover (inspirational fairy) has come to celebrate the crescent and is waiting for him. The poet proudly reads Atorud and his essays. Mahvashi responds to these bytes and amazes the poet. The poet takes all three bytes to the king's feast. The king smiles, recites a wonderful new byte, and is praised by all (bytes 33-56). Only then does Alisher Navoi mention the name of King Abulgazi Sultan Hussein, attribute his attributes to celestial bodies, praise them in exaggerated phrases (verses 59-85), and end the verse (verses 86-90).

The fact that the day of Tahniyat is associated with the Muslim holiday of Eid al-Adha and the new moon, the crescent, determines the content set of symbols, structure and name of the verse.

The poem "Hiloliya" occupies a special place in Navoi's work with its powerful content, richness of art and high art, which are rare in Eastern literature. A careful reading of Fusuli Arbaa and Hilaliya will ensure that the two works are mutually exclusive in terms of subject matter and content. This similarity in the works is especially noticeable in their colorful lines dedicated to Hussein Boykaro. In "Hiloliya" the name and hymn of Hussein Boykaro begins with 59 bytes:

Shoh Abulg'ozni saodat axtari Sulton Husayn,  
Kim quyoshni zarra debo'rang sipehri hashmatin [1:98].

In the verse, King Abulgazi is the nickname of Hussein Boykaro, the word search is a star, and the word hashmat is used to mean greatness, luxury, greatness. Alisher Navoi describes Sultan Hussein as the star of happiness, arguing that the sun and the sky do not gain any glory before his majesty; they are an example to the king.

In the 15th verse of the poem "Spring", the series "Fusuli arbaa" gradually develops the aspects sung in "Hilaliya" in praise of the qualities of the poet Hussein Mirza. Bytes complement each other in content. In the "Hiloliya", the poet Sultan Hussein equates the Sun to a particle in the face of greatness, while in Fusuli Arbaa's poem Bahor, the sea in front of the river of generosity of the owner of the kingdom, Oman, compares the great sea of Arabia to a drop:

Abulg'ozni sipehri saltanat Sulton Husayn on shah,  
K-az daryoi chudash qatra yoby bahri Ummonro [3:217].

Hussein Boykaro is the successor of the Timurid dynasty. Alisher Navoi exaggerates the fact that Abul-Ghazi, nicknamed the Eternal Secretaries, wrote on his forehead the fate of the kingdom:

Shohlar shohi demay ul shohlarning shohikim,  
Har biri yuz shohlar shohiga tutqay maknatin [1:98].

The word maknat in the byte means "strength", "talent". To interpret the ideological content of a byte, it is advisable to recommend the following scheme:

shohlar shohlaring shohi = Husayn Boyqaro
The same idea about the fate of Hussein Bayqara is given in the 14th verse of "Spring", although the seventy generations of Hussein Bayqara are not khans, the poet is free to exaggerate in order to glorify the royal hymn:

Mago’ Xisrav, ki to xaftum padar sulton bin sulton,
Chi sulton, balki to haftod solid xon bin xonro [3:217].

Apparently, because of that will, seventy generations of Sultan Hussein became kings. Both in the poem "Hiloliya" and in the poem "Fusuli arba" Boykaro Mirza's description of many qualities is artistically expressed in the nature of his temperament, which is characteristic of kings, and in the work of governing the people:

Do’zaxi qahringdan ayrilsa havoga bir sharar,
Aylab anfosi Masiho barqi ofat xislatin [1:98].

The verse depicts the inability of even the resurrection breath of the legendary Jesus to survive a single spark of the king's wrath, and the fact that that living breath also displays the qualities of a catastrophic flash of lightning is illustrated with such art as talmeh, tashbeh. In Fusuli Arbaa's poem "Cancer", to emphasize this quality of the king, the poet uses the solid part of the earth's surface - the majestic mountains. Hussein Boykaro's rage burns when a spark falls on the highest mountain, turns it to ashes and blows it into the sky:

V-ar zi on ki sharore chahad az otashi qahrash,
Xokistari bevaqz kunad ko’hi garonro [3:211].

In both verses of the poem, the same amount of the king's wrath - the same balloon - is described as a loss from a spark, only the consequences of the damage (spark of wrath) are expressed in different ways. Both Hiloliya and Fusuli Arbaa are Alisher Navoi's highest dreams. At the heart of such attention to the king and the glorification of his glory lies the great dream of the humane poet - the hope of seeing a just, enlightened, people's ruler. All the praise in the poems is not the poet's own self-interest, but his attempt to improve the situation of the oppressed people. Probably for this reason, Navoi emphasizes the generosity of Sultan Hussein in all four poems of the series "Fusuli arbaa". The day when the King's dice-scattering hand scatters the dice of charity will fill the whole world with the rays of generosity:

K-on ro’z, ki chun mehr fishonad zarri ehson,
Pur zar kunad ofoq karon to be karonro [3:211].

In the Hiloliya, too, the Sultan's generous hand is likened to the Sun in the Zarfishan:

Chun saxovat ilgi ochsang dahr chekmas zarrai,
Zarfishonlig’da quyosh sarpanjasining minnatin [1:98].

IV.Discussion

The series "Fusuli arbaa" dedicates several verses of the poem "Spring" to the heroic deeds of Alisher Navoi Hussein Boykaro, the unique qualities of a commander. In the Hiloliya, starting from the 74th byte, the power of the king in the field of magnification is glorified:

Ye’r bila ko’kni sovurmoq birla ofat sarsari,
Zohir etgay olam ahliga qiyomat shiddatin [1:99].

The same situation in the battle is described in the poem "Spring" by Hussein Boykaro's
soldiers and his enemy's ranks as if they were reminiscent of two mountains and signs of doomsday from their actions, and those who saw it had no hope of survival:

Ayon gardad qiymat az taharruk dar du ko’hi saf,
Ki umedi hayot on dam namonad nav’i insonro [3:219].

Both in the poem "Hiloliya" and in the following verses of "Spring" the terms of battle, such as sword, knife, spear, arrow, blood, enemy, soldier and horse, are used in the same way, and all of them describe the qualities of war, the defeat of Hussein Boykaro's enemies used to kid. The following three bytes in a row in Hiloliya require 42 bytes in the poem "Spring", 45 bytes in the poem "Cancer" and 60-61 bytes in the day, in which the ideas and means of expression are similar:

I. Bar har zarbe, ki andozy chy az xanchar, chy az ro’yin,
Z-tan ory burun xonro ba xun omexta chonro [3:219].

Dublug’odin tig’ikim o’t sekretib rangin qilib,
Shu’lasi Bahrom vajhin, dudi Kayvon jabhatin [1:99].

II. On ro’z, ki az abri balo qatrai paykon,
Borad, ki zanad ob fazoi maydonro [3:211].

Charx mir’otida aksidin shafaq qilg’ay zuhur,
Baski qondin la’lg un qilg’ay qazo yer sohatin [1:99].

III. Chu hamla chonibi xasm ovary dar on soat,
Kashda teg’ zi zilli livoi fathi maob [3:225].

Chunon zi cho ravad az sad mahi tu safi adu,
Ki ko’hi xoru xas az peshi tandiru selob [3:225].

Razm maydonida tig’ing chiqsa qindin bir nafas,
Kimsa taxmin aylad olmas xasm jismi kasratin [1:99].

In the last stanzas of "Hiloliya" the details of the battle, the invincibility of Hussein Boykaro, the image of the fierce actions of his soldiers soften a little. The great poet emphasizes that the king, no matter how powerful, is also an ordinary servant of the Creator, who can move forward in any field only if he loves the Creator and sees His sight. The victory of Hussein Bayqara for the honorary flag is also due to the grace of the Creator:

Lahza-lahza royati mansurung o’lig’ach jilvagar,
Estubur Haq fath bo’gidin nasimi nusratin [1:99].

This commentary on the concluding verses of the Hiloliya is given in the poem Day, which also plays a key role in the philosophical introduction to Fusuli arbaa (although other poems in the series refer to the victories of Sultan Husayn Bayqara):

Zafar panoh sipohi turo ba har chumla,
Nidoi fathi mubin bishnavad zi g’ayb xitob [3:225].

As in all the works of Alisher Navoi, he was against any wars and internal conflicts that would dry up the people's peace. The wealth accumulated from the wars in exchange for the blood of the people was, in most cases, spent on the well-being of the ruling class, on the luxurious life
of the palace. Navoi, in our opinion, found the right way to put an end to such shortcomings - to call the kings to justice. There is a saying among our people, "If you call Devona crazy, barley will grow tall." The sentence is a bit rough, but very deep and thoughtful. The spiritual implications of the same wise saying can be found in the verses in Hiloliya and Fusuli arbaa. By exaggerating the description of Sultan Hussein, the poet figuratively called on the sultans, including a schoolmate, to be fair. It is no secret that good words have a more positive effect on a person's psyche than bad ones. There is a very broad socio-philosophical meaning behind the words of a talented man like Alisher Navoi: "Sultan Hussein will give the spoils of war, which he gained with so many sacrifices and hardships, as a gift." The verses call on kings (including Sultan Hussein) to be citizens:

Razm aro har shohning mulkinki olib, bazm aro,
Bir gadoga chud etib oni ko’rib chun zillatin [1:99].

The word "jud" in the verse means "gift" and enriches the content of the verses as a word denoting the quality of Hussein Boykaro, and "zillat" as a word denoting the poverty and humiliation of the beggars.

The "twin" of the above verse in "Hiloliya" can be found in verses 44 of the poem "Spring" and verse 67 of "Day":

I. Ki gar ko’shish namoy fathi iqlim ba har hamla,
Gohe baxshish ba yak soyil bu baxshi hosili onro [3:220].
If you try to conquer the climate with every attack, you will succeed. Sometimes when you want to give a gift, you send the booty as a charity.

II. Ba say’ har chi zi shohon girifta boshy mulk,
Kuny atoi gadoyon ba madhi beitnob [3:226].
As much as you have taken from other kings with your efforts, you will give them to the widows without any hope.

Both poems of Alisher Navoi show his special sincerity and high respect and trust in Hussein Boykaro. This is clearly seen in the final part of the verses "Hiloliya" and "Fusuli arbaa" - the prayer about mamduh. The content and construction of the poem "Hiloliya" is the basis of the construction of the new Moon - the celebration of the appearance of the crescent - the festive event is reflected in the last verses of the work:

Har kunung bayram bo’lub, joming hilol o’lsun mudom,
Har kunung bayram bo’lub, joming hilol o’lsin mudom,
Ko’rmagil beaysh umrung muddati bir soatin [1:100].

A similar prayer in honor of the reign of Hussein Bayqara is quoted in the poem "Spring" by Fusuli Arbaa. Named after the four seasons, the poet wished the Sultan happiness and prosperity by emphasizing the main features of the seasons, as there are interrelated aspects between the philosophical meanings of the seasons and the hymn of Hussein Boykaro:

Bahori bog’i chohat bod az bodi xazon emin,
Mabinad az kamoli oin iqbol tu nuqsonro [3:220].

May your career always flourish like a spring garden and be safe from the wind. May your mercy and good fortune never fail.

V. Conclusion
A comparison of the verses of “Hiloliya” and “Fusuli arbaa” leads to the following conclusions:

- Both the poem "Hiloliya" and the series "Fusuli arbaa" are a symbol of Alisher Navoi's unconditional attention and devotion to his nurse, schoolmate, King Hussein Boykaro;
Both "Hiloliya" and "Fusuli arbaa" series provide rich information on the relationship between the poet and the king - Sultan Hussein and Navoi, which is still little studied in literature;
- In the poems "Hiloliya" and "Fusuli arbaa" there are many bytes that are similar in content and complement each other. This is especially evident in the passages from both works in which the hymn of Hussein Bayqara is quoted;
- Similar verses in both works are more often found in the verses describing Hussein Boykaro's generosity, leadership and royal greatness. Even some of the bytes in them are exactly the same;
- The style of hymns in "Hiloliya" and "Fusuli arbaa" are very similar and close to each other with their unique visual aids, eloquent expressions, metaphors;
- The hymns in both works are the advice of Alisher Navoi, which is accompanied by the poet's lofty humanistic dreams;
- The similar bytes in "Hiloliya" and "Fusuli arbaa" do not, of course, lead to the conclusion that these two works are exactly the same. Both poems have their own unique aspects, which replenish the treasury of our literature as two great masterpieces of Alisher Navoi dedicated to Hussein Boykaro.

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