

Interpretation of History and Historical Truth in the Samples of Alisher Navoi's Hasbi Hazal

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Article History	Abstract
Received: 06 June 2023 Revised: 05 Sept 2023 Accepted: 18 Nov 2023	<i>This article examines the samples of poetry of Hazrat Alisher Navoi, which are one of the important sources for studying his personal life. Therefore, the poetry of a great poet is an image of his joy, dreams, happy moments, sorrows. Through the experiences of the poet, the spiritual world of a person is known, his feelings, experiences, the world of sadness, joy and desire, philosophical and moral issues worthy of study are imprinted.</i>
CC License CC-BY-NC-SA 4.0	Keywords: Poetry, envy, poetics, feeling, experience, sadness, joy-desire, writing, Jesus Christ.

1. Introduction

Poetry is a poetic mirror of the human psychology, reflecting a person's feelings, experiences, sorrows, joys and desires, as well as the spiritual world. Every poet is foremost a human being. Therefore, no matter what subject is described in his poems, human feelings and consciousness become poetic. In particular, the poems in the form of hasbi, which are the result of certain events, imagination and impressions, in which the poet himself participated or witnessed, are of particular importance in the study of the biography of the poet. From this point of view, in the poetry of Amir Nizamiddin Alisher Navoi, this trend is reflected in the poetic colors. The great poet noted that in the "Debocha" of "Khazayn ul-Maoniyy" a number of poems were written in the style of hasbi hol. In particular, he writes: "...chun hamzabon mushfiqim yo'q erdiki, maxfiy o'tumni oshkoro etgaymen, biror matla' bila ul ma'noni ado qilib qattig' holimni sharh etar erdim"- "... because I did not have a fellow-speaker, I would reveal the secret passage, and with a piece of cloth I would interpret it to make it more meaningful.". This idea is reflected in the epic "Saddi Iskandari":

Navoiyning ash'oridin necha bayt,

Mening hasbi holim topib turkiy ayt.

Thus, Alisher Navoi's poetry is one of the most important sources in the study of his personal life. Therefore, the poetry of the great poet is a depiction of his joy and sorrow, dreams and reveries, moments of memories and grieves. Until recently, it was believed that Alisher Navoi voluntarily returned from Samarkand to Herat. Subsequent investigations confirm that Hussain Bayqara issued a special decree to call him. It is included in the "Gharab-us sig'ar" collection of "Khazayn-ul-Maoniyy". The poem, which begins with the following bayt, gives the impression that it is dedicated to that event.

Vahy nozil bo'ldi yoxud yorning payg'omidur.

Kim g'amim taskini g'amgin xotirim oromidur .

2. Materials And Methods

The whole idea of the poem is to describe the message of the "yor" from the "companion", which in turn reflects the poet's high spirits. According to Navoi, this "prophecy" is a sacred "vahy-revelation" to him. Revelation is a message from God to the Prophet Muhammad in the history of Islam. "Revelation" is the word of God, and "nozil bo'lmoq- descend" means to descend from above. Who is the source of this message, which is so dear to Alisher Navoi and considered as sacred as the words of God?

It is known that in classical poetry, the word “yor” means not only a lover, but also a friend, a close relative. If we regard the “yor” in the poem as a lover, although this is very valuable to the poet, the 'revelation' cannot be equated with the word of God. Because Navoi also had a deep knowledge of religion. He would not have used such a metaphor for a letter from a lover. Since “nozil bo'lmoq” means descending from above, we cannot say that it is about a close one. In our view, the ‘above’ is the state, the kingdom. he poet is a citizen. It is worth comparing the decree sent by the kingdom to its citizens with the revelation. This means that the “yor” in the bayt may be Alisher Navoi's friend, and the friend may be the ruler Hussein Boykaro. The content of the second verse also confirms our opinion. Although Navoi was respected in Samarkand by the mayor, Sultan Ahmad, he lived with the desire to return to his homeland. But he suffered from the difficulty of achieving this. The letter consoled the poet in such a sad mood, lifted his spirits and gave him hope of returning to his homeland.

Safhayi kofir uza mushkin raqamkim aylamish,

Go'iy o subhi saodat uzra davlat shomidur.

The first verse describes the shape of the letter based on a beautiful analogy and adjective. “Safhayi kofur -Pure camphor” means the paper is white and the writing is musk-black. In the second verse, the poet used these colours as a poetic device. Shom means darkness, evening. Subh means morning, happiness, goodness. We can say it is natural law that after an evening comes a dawn. But the poet's purpose is different. He created a great art out of this simple phenomenon of nature and described his own situation and experience.

Hajridan jonim arosig'a agar xud kirmadi,

Nega shakli jon aro kirgan alif andomidur.

Alisher Navoi expresses the feelings of the poet, who suffered from separation, who was relieved only by this letter, and whose hopes were revived. In ancient times, both letters and royal decrees were sent to their owners in a thin, flat package. The shape of the package is compared with the Arabic letter “alif”. If we write the word “Jon”- soul in Arabic, we see that it contains the letter alif.

Kirdi jon jismimg'a xatti safhasin ko'rgach magar,

Elga jon bermakka mehr uzra Masih arqomidur.

According to legends Jesus Christ had the power to raise the dead and give life to them with his breath. The letter, like Jesus Christ, seems to have revived the poet's lifeless body.

Va'dayi vasl erdi mazmun, gah o'lugmen, gah tirig,

Anglamon qotilmudur bu mujda, ruhafzomidur.

The phrase "one dies and the other rises" is often used by people to describe a reaction to a bad or good news. Inspired by the content of the letter, which is a promise an appointment- Vasl, the poet also loses his temper for a moment. Because the good news came unexpectedly.

Vodiyi hayratda qolg'onlarg'a jon hirzi uchun,

Ruq'ayi maqsud komil nutqi yo i'lomidur.

3. Results and Discussion

For the astonished poet, this letter is as precious as a sacred amulet. Because it contains the sincerity of the letter's owner. In our opinion, the poet is promised “subhi saodat” - a bright future, a light in his eyes. This life-giving good news should be a letter from Alisher Navoi's friend Hussein Boykaro inviting him to come to Herat-palace. That is why the poet considers the letter sacred and respects it dearly:

Ey Navoiy, nega surtib ko'zga solmay jong'akim,

Ham ko'zimning nuri, ham ozurda jonim komidur.

The reader who reads the first verse of the following ghazal included in the poet's divan “Favoyid ul-Kibar”, will see the appearance of the mourner. His inner feelings are described in the second verse of the description of human suffering. The greatness and impressiveness of Navoi's art lies in the fact that he skillfully used natural phenomena to describe the inner and outer states of the two lyrical heroes.

Qora dastor to chirmadim mohim,

Boshimga chirmashib tur dudu ohim.

The word “Moh” literally means the moon. In classical literature, the moon often refers to a loved woman. This verse relates to a loved one who is very valuable to the lyrical hero. The layered black turban is like a dark night covering the moon. The second lyrical character, saddened by the plight of his beloved, is like black smoke rising from his heart like a fiery sigh.

Yog‘ibtur nargis ichra jola yoxud

Ko‘zida ashk erur bor ishtibohim.

The wearieness of the weeping eyes is like the curvature of daisy petals in the heavy rain. There is no doubt that the lyrical hero's tears, expressing the pain of separation, are pouring down like hail.

Anga hamrang o‘lay, deb motamimen

Qorarg‘on ro‘zg‘orim bor guvohim.

Wearing the same ceremonial dress as the mourner is expression of harmony of appearance, which is the result of balance of inner pain and anguish. Because to support those who have lost loved ones, to share their pain, to share their sorrow is an expression of the human nature of true believers.

Sirishkim xatlari sharhini so‘rdim

Dedi, xayli balog‘a shoxrohim.

The reason why my tears flowed like a letter is an expression of this feeling of sympathy, says the poet.

Manga xud bu azo bo‘ldi bahona

Mudom oqmoqqa ashki goh-gohim.

Separation is not something that can be easily forgotten.

It is a terrible pain that breaks a person's heart, burns it to ashes. At such moments, everyone cries over the gnawing grass and weeps bitter tears. At such moments, everyone cries to weep out the gnawing grass from their heart.

Dema bozi nujumi tiyradinkim

Erur qalb uylakim, ro‘kash darohim.

“Nujum” is a constellation of stars, “tiyra” is darkness.

That is, the stars in the dark sky. This permanent phenomenon of nature serves as an artistic expression of momentary experience and mood in the bayts. The dark sky is the heart of sorrow, and the stars are tears. In mysticism, “bozi” means giving up everything and putting oneself in a whirlpool of pain and misery.

Ko‘zumdur tiyra, ya’ni, ey Navoiy,

Qora to‘n kiydi motam ichra shohim.

Based on the poet's self-address in the poem, the lyrical protagonists are Hüseyin Boykara and Alisher Navoi. The cause of the mourning could be the untimely death of Hussein Boykara's grandson, Momin Mirza. The following ghazal, which is included in Hazrat Navoi's “Favoyid ul-kibar” divan, is dedicated to the description of the poet's feelings and experiences. In the poem, the poet summarises his entire life, poetically expressing his age, health and biological changes in his body based on the depiction of natural moments, using various metaphors and allegories. He admits that he has been through a lot in his life, but now he is worried about the “journey” of old age.

Oqara boshladi boshu to‘kila boshladi tish.

Safar yarog‘ini qilg‘ilki, tushti boshinga ish.

The first stanza of the ghazal gives a clear and vivid poetic description of the poet's middle age, when his hair began to turn grey, his teeth began to fall out. However, it is much more difficult to understand what is behind the artistic image in the second verse, what is the purpose, what is the secret. “Safar” means ‘start a journey’, “yarog’” - to prepare, “ish-work” means an ‘event’. If we look at the inner power of these words, “journey” is death, death is real, and accepting death is obligatory for everyone. It is an old belief that one should be prepared for this event, especially in old age. Alisher Navoi's artistic skill lies in infusing this “law of life” - the right to death - into the very heart of verse through the art of allegory.

Yigitligim boribon, keldi boshima qarilig‘,

Fano yo'lida bu yanglig' emish borishu kelish.

The human body is a biological phenomenon. It also appears, grows, gets old and eventually disappears. This means that the "path of death" is apparently annihilation, a matter of a transitory world. The poet says that he went through this life step by step:

Yuz ulki, qirkdin elikka qo'ydi yuz, qilsa

Ming ishidin biriga yaxshilik mahol ermish.

According to Navoi, a man from the age of forty to fifty must work hard, sow the seeds of good as much as possible and achieve great results. After this period, he will be able to achieve only one thousandth of his goals, - said the poet.

Erur hayotning o'q yanglig' o'tmakiga dalil

Kishiki, yo kebi qadg'a asodin etti kerish.

Through the art of poetic simile, the poet expresses that human life is a momentary opportunity, as if shot in the face of life and eternity. "Yo" is a shortened form of the word "bow". A bow is a shotgun, a weapon. Navoi attributes the bow to his height, avoiding the traditional metaphor for the word, which is often used in our classical literature to describe the beauty of the mistress's eyebrows. The "bow string" that binds the two ends of the bow and forces it to bend serves as the "walking stick" that supports the poet. The power of this metaphor lies in exposing to the reader the image of an 80-90 years old poet in a state of enlightenment. It is true that Alisher Navoi lived only sixty years. So, why did our great ancestor describe himself so old? In the preface to "Khazain ul-Maoniyy" the "petitioner" of Navoi to Hussain Bayqar was given where he describes his situation at that time. This is how the poet describes his situation: "Qulluq arzadosht ulkim, bu bandag'a yosh ulg'aygan chog'da za'fe yuzlandi, ... kishi qo'ldamayin erdin qo'porida ko'p ozor bo'lg'ayyu, aso madadi bo'lmag'uncha erdin qadam ko'tarmog'i dushvor (I can't get up without someone's help, I can't take a step without leaning on a cane)". It seems to us that it was this disease and hard work that made the poet grow old so early, forcing him to bend his waist and hold his cane so early. So, in the verse, Navoi gave a poetic description of his situation in a very clear and vivid way:

Adudur olti jihatdin manga chu etti falak,

Ne sud yoshim agar oltmish va gar etmish.

If one looks carefully at the content of the poem, the poet expresses deep philosophical idea describing the changes in his body and age. He is very conscious of the fact that even the 'seven heavens' of the world, that we imagine to be alive, are unsafe for the body; no matter how long one lives (sixty or seventy), and still face the abyss of nonexistence. The art of contrast is used in the bayt:

Yigitlik o'ldi bahoru kuhulat o'ldi xazon,

Degay bu so'zni - qarilig'ni qishqa o'xshatmish.

From line to line, the art becomes more and more refined and the meaning of the words becomes clearer. Here the poet compares the period of "youth" to spring, the period of "kuhulat" - middle age - the period of "hazon" - autumn - old age:

Ne qish nishoti manga qoldi, ne xazon, ne bahor,

Nahorima chu xazon qo'ydi, yuz xazonima – qish.

Xazinlik reigns in the poet's heart. He describes that no joy of life left, that youth is replaced by middle age and middle age is replaced by old age. Alisher Navoi masterfully places the essence of this law of life in the art of allegory:

Ne turfa ishki, birav chun toriqti umridin,

Desa uzun yasha, qarg'ishdir anga bu alqish.

4. Conclusion

Navoi continues his philosophical observation. Wishing long life to a man of a certain age, who is tired of the cares and anxieties of life, who is exhausted of the sufferings of time, who is tired of the sufferings of the world is equal to wishing to passing these sufferings again.

Navoiyyo, tutar ahli fano najot yo'lin,

Erishmak istar esang ishda, ham alarni erish.

“Fano” literally means transient, disappearance. This is often interpreted as referring to the world. If you approach the matter from this point of view, man is born, but this world is not eternal for him. Human life is transient. But in mysticism transiency is not only measured by birth and life. To attain “fano”, one must leave himself, refuse this world, i.e. die. But it is not just death, to achieve ‘fano’, one must undergo the hardships of mortal life. Alisher Navoi refers to this transiency in his verse. Philosophically reflecting on this dialectic of life, the poet stresses that when a man is born, the world is not eternal for him, but that human life, which is called life in this spoiled world, is only temporary. However, this mortality is not just an extinction, it is a happiness that does not happen to everyone. To be ‘foni’ you have to follow the path of mysticism. Alisher Navoi prays for salvation and spiritual support for “mortals” who have passed this path, stressing that this path is sacred to achieve their ultimate goal - the beauty of Allah. The ghazal is written in the form of an address to the poet's heart, in the form of a situation, and concludes with the poet's deep philosophical conclusion.

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