



IMAGE OF CULTURAL ENVIRONMENT IN "MAJOLIS UN-NAFOIS"

Submission Date: October 10, 2022, **Accepted Date:** October 15, 2022,

Published Date: October 30, 2022

Crossref doi: <https://doi.org/10.37547/philological-crjps-03-10-14>

Journal Website:
<https://masterjournals.com/index.php/crjps>

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Burobia Rajabova

Candidate Of Philological Sciences, Leading Researcher, Institute Of Uzbek Language, Literature And Folklore Of The Academy Of Sciences Of Uzbekistan

ABSTRACT

In the article, Alisher Navoi sheds light on the cultural environment of the Timurid Renaissance period in the "Majolis un-nafois" study, which provides information on 459 people of Kalam. Analysis and interpretations, first, Amir Temur, second, the contribution of Shahrukh Mirza and his eldest wife Malika Gavharshadbegim and their sons Ulugbek Mirza, Muhammad Boysungur Mirza, Jogi Mirza, Iskandar Mirza to the development of fiction, science, and art. and third, it is covered by examples of poets such as Sultan Husayn Boygaro, Maulana Husayn Khorazmi, Maulana Sahib Balkhi, Mehri Hiravi.

KEYWORDS

Tazkira, cultural environment, literary communication, Timurid renaissance, style, verse and prose, image and skill.

INTRODUCTION

The great thinker of the Timurid Renaissance, Alisher Navoi, in his over thirty works of a lyrical,

prose, literary, scientific, or historical nature, wrote about the culture, internal and external cultural relations, fiction, art, science and its



classic representatives of the Timurid Renaissance. He also wrote valuable, important, interesting and instructive events. We well explained this situation and processes in his "Majolis un-nafais" tazkir.

We know that Alisher Navoi's work "Majolis un-nafois" is a literary product of the Timurid Renaissance. This tazkira was studied by Hero of Uzbekistan Suyima Ganiyeva, and the scholar provided the text of the 459 verses dedicated to the people of pen mentioned in this tazkira with hundreds of necessary comments, and also translated it into Russian.

Alisher Navoi in his Tazkir wrote short but truthful information about 459 poets, writers, historians, munshi qazis, ministers, judges who recognized that "... every verse is a history of the age." Also, whether it is the introduction of the tazkira or the information about the people of the pen and the cultural environment given in the eight meetings - in a certain sense, in all of them, he described the important innovations, cultural upheavals, creative works, and exemplary changes of his time.

In the 7th meeting of the tazkira, Alisher Navoi dedicated special feqras to Sahibqiron Amir Temur[1,80] and 21 Temurizadas who were passionate about literature and art and who supported him, and in the 8th meeting, he presented the creation, divan, "Risola" of Sultan Husayn Boykara, his literary work. valuable information, notes, and messages from each other related to their participation in the meetings or their interest and attention to Navoi's work. However, some information about the Timurids or

Sultan Husayn Boygaro can be found in fiqras written in other meetings, which, firstly, increases the value of the tazkira, and secondly, informs the reader about the cultural environment, literary style and landscapes of the Timurid Renaissance period. In particular, we can read a lot of historical information about Shahrukh Mirza and his eldest wife Princess Gavharshodbegim and their sons such as Ulugbek Mirza, Muhammad Boysungur Mirza, Jogi Mirza, Iskandar Mirza. Most of such information has a positive coloring, but the tazkira does not lack various reasons and interpretations of claims related to them. For example, in the fiqra about Amir Qasim Anwar, we regretfully read the comment about Shahrukh Mirza's expulsion from Herat, and in the fikrah about Maulana Husain Khorezmi, we are gladdened by Shahrukh Mirza's interesting message about the personality of this poet, his sincerity and recognition of his poems. For example: "And during the time of Maulana Shahrukh Mirza, they performed takfir for a ghazal and brought it to Khorazmdin Hiri. Because there was a wise and wise man, they could not prove anything. He returned to his property. And the delivery of this ghazal is as follows:

Эй дар ҳамин олам пинҳон туву пайдо ту.
Ҳам дарди дили ошиқ, ҳам асли мулоо... ту[2, 14].

Translation: "In this world, you are both hidden and open, you are the pain of the lover's heart and the real cure."

Shahrukh Mirza was engaged in literature and art in a certain sense, besides government affairs. If we pay attention to Navoi's information on this



matter: "Khaqani Sa'id Shahrukh Mirzakim, Sahibgiron became the permanent status of his father among his descendants and ancestors. He didn't practice poetry either, but many good verses and good words happened to him. They also shortened this with a saying. I have heard the words of the poor Babur Sultan Mubarak, Shahrukh Mirzadin told me in a meeting, that master Qivamuddin was deprived of his office for a year after objecting to an aspect of a building. At the beginning of the year, they take out a calendar and come to the door thinking that maybe they will see Mirza's blessed days:

Ту кори заминро наку сохти –
Ки, ба осмон низ пардохти.

Анингдек отадин мундоқ ўғул ҳеч ажаб эрмас.” According to the researchers, the service of Shahrukh Mirza, his eldest wife Gavharshodbegim and his sons was great in the rise of Herat, the capital of Khurasan, the land of Temurbek, as a Renaissance city[3,168]. From the information given by Navoi, it can be known that he read a ghazal written in Persian by the famous Khorezm poet Maulana Husayn Khorezmi, liked the taste of the ruler very much, wanted to meet the author of the ghazal, and called the poet, who was actively creating in the literary environment of old Khorezm, to Herat. He had literary conversations with him and expressed his sincerity. However, according to the report, the poet Maulana Husayn Khorezmi did not want to live in Herat, where there was a high level of culture, and after living for some time, he asked the ruler's permission and returned to the Khorezm estate where he was born and raised.

In Tazkira, we will get to know about the development of the art of music in the cultural environment of the Timurid Renaissance in the section "Mavlano Sahib Balkhi". According to the information given by Alisher Navoi, Maulana Sahib Balkhi skillfully composed melodies for the eloquent ghazals he wrote, especially the melody created by him in "Chahorgoh" act (tune) became famous, even Jogi Mirza liked this tune very much. According to him, the prince liked to listen to this tune in his literary gatherings: "...I will connect my ghazals to my deeds, let me testify to his spaciousness. Among them, "Chahorgoh" is famous. I would say that in Jogi Mirza's Majili, Ul Amaldin could not say anything but these poems: Ҳамчу субҳ аз меҳри рӯят мезадам дамҳои сард,
То расам рӯзе ба кӯят дил баче шабгир қард (20).

Translation: "From the love (of the sun) of your face, I sigh cold moments like the morning; My heart wandered a lot so that I could one day reach the sheep (visol)."

While we were reading with interest the information about the cultural environment written in Tazkira within the article, we drew our attention to the phrase "Mawlana Muhammad Olim". Fiqra Alisher Navoi, a representative of the literary environment of the Renaissance city of Samarkand, Mavlana Muhammad Olim Amir Temur, studied together with the wise ruler Mirzo Ulugbek, who raised the "Samarkand style" of the cultural and scientific environment of the Renaissance period, and was his interviewer, but sometimes he did not know his own dignity and



honored the ruler in meetings., reports that he was exiled from Samarkand to Herat because of some words he said without considering his dignity: "Mavlon Muhammad Olim met and interviewed Ulugbek Mirzo, the ulema of Samarkand. But he was a very brave, ambitious and talented person. He used to say a lot of funny words and answers in the debate. Sultanati Azim could not tolerate such shame. Samarkandin came to Hiri as a sentence of expulsion..." (19).

The author also talked about which Timurid ruler's palace he worked in and how close he was to the ruler as a state official. For example, in the chapter "Mavlano Ali Shihab" of the book, we learn that the Turshez poet, who was active in the warlord movement, was a servant of Sultan Muhammad Boysungur, who established an academy for miniature art and was responsible for the creation of the perfect text of the magnificent work based on more than forty copies of Ferdowsi's "Shahnoma". "Mavlana Ali Shihab is a scumbag. He must be an official of Sultan Muhammad Boysungur, he speaks fluently and thoroughly." Or in the work we see similar information about the poet Mir Shahi: "Mir Shahi is a vegetable. He will be one of the generals. Boysungur was in Mirza's court. His name is Mir Okmalik. He became a pleasant and fragrant person" (28). A. Hayitmetov made a good analysis and interpretation of Navoi's correspondence with Mir Shahi in his readable article entitled "Navoi's Attitude to the Generals"[4,318].

The information written in Tazkira about the creative Timurid princess Gavharshodbegim is also noteworthy - in this valuable information, we learn

about the creative works of the Timurid princess and the recognition of the genius poet. Gavharshodbegim, Gavharshodhotun[5,142] (1379–1457) was a creative Timurid princess, the eldest wife of Shahrukh Mirza, the mother of the wise ruler Ulug'bek Mirzo, the author of "Zij" and Boysun'ur Mirzo, who founded an academy for miniature art during the Timurid Renaissance. Daughter of Amir Ghiyaziddin Tarkhan. Many historical and literary sources have preserved information about her being an intelligent, energetic, simple-minded, enterprising, benazir queen, and had a significant positive impact on the cultural life of Herat. Mehri Hiravi, a sensitive poetess of her time, was her role model. As one of the mentors and mentees of the Timurid Renaissance, he built many social buildings in the cities of Herat and Mashhad, such as a madrasa, Jame' mosque, and a khanaqah. After Shahrukh Mirza's death, he became involved in the political conflicts between the Timurid princes related to the usurpation of the throne, and as a result, the queen tragically died at the age of eighty.

In the articles dedicated to Maulana Savsani, Maulana Mas'ud, Maulana Khoja, and Maulana Abdurazzaq of the "Majolis un-nafais" magazine, the name of Gavharshodbegim, the "Gavharshodbegim" madrasa he built, and the Jame' mosque he built in Mashhad in 1412 are mentioned. For example: "Mawlana Mas'ud is Shirvondindur." Holo Mahdi is a teacher in the "Gavharshodbegim" madrasa and some other schools. Or: "Mavlana Khoja is the imam and author of Imam Ali Musa ar-Rizaravza in Mashhad,



and he is the khatib in Jame of the Gavharshadbegim mosque."

In two places of the building of "Gavharshadbegim" Jame' mosque - one on the top of the silver door, and the other on the wall of the southern porch, the honorable name of the queen is skillfully painted by the hand of her son Boysung'ur Mirza with the help of decorative tiles. The mihrab of the mosque is also exquisite and is made of marble. This magnificent historical monument was built in the "Timuri style" by the architect Ustad Qavomiddin Shirozi.

Navoi mentioned Gavharshadbegim in his work "Waqfia" with high recognition as Mahdi ul'ya and Bilqisi uzmo[6,259].

Babur in "Boburnoma" mentioned the madrasa and mausoleum of Gavharshadbegim among the famous historical monuments in Herat, and Aybek in his historical novel "Navoi". P. Kadirov honored Gavharshodbeg as a mother falcon and wrote a separate historical novel about the queen called "Mother falcon farewell" (The completed second edition was called "Shahrukh and Gavharshad"[7,254] - B.R.).

Turgun Fayziev, a well-known historian and scientist in our country, made the first detailed study of Gavharshodbegim and included it in the book "Queens of Timur". In this article, Gavharshadhotun's genealogy and account were also described. Naim Norkulov also wrote valuable information about the princess in the book "Snapshots from the History of the Culture of the Timurid Period".

In order to shed light on the contribution of Gavharshodbegim to the civilization of Central

Asia, the scientists of our country, in cooperation with neighboring Afghanistan, organized an international symposium on the theme "Life and activities of the Temur princess Gavharshodbegim" at the Amir Temur State History Museum on December 14, 2018. The diamond facets of the princess as a politician, a mature scientist, and a poet were also highlighted at the symposium. In particular, Farziya Arol Habibii, the official of the Office of the Special Representative of the President of Afghanistan for Central Asian States, gave a lecture on the topic "Gavharshad Begum Eastern Civilization and Queen of the Renaissance". Issues related to the activities of Gavharshadbegim were covered in other reports.

Also, Alisher Navoi reported in "Majolis un-nafais" that the poet Maulana Burundiq served as a servant of Sultan Boykara bin Umarshaikh (24). It is commendable that in his work, the famous Bukhara poet Khoja Ismatullah wrote important information about his friendship with Khalil Sultan and the completion of several good odes in his name. In the phrase "Mir Islam Ghazali" we also mentioned it about the poems he wrote in the hymn of Alouddavla Mirza: "Let it be known that in the hymn of Alouddavla Mirza, every verse is a history of the past" (18). While writing that Mir Islam Ghazali's death occurred during the reign of Sultan Abusaid Mirza, he also mentioned the name of Timurid ruler Sultan Abusaid Mirza.

The only poet mentioned in "Majolis un-nafais" is Mehri Hiravi, a talented representative of the Timurid Renaissance, who lived and worked in Herat in the first half of the 15th century. Her



husband, Khwaja Abdulaziz Hakim, was one of Shahrukh Mirza's court physicians. Because of her high talent and virtues, Mehri is the close interlocutor of princess Gavharshodbegim. Alisher Navoi wrote an important message about the name of the poetess in the phrase "Mavlano Sulaymani" dedicated to Maulana Sulaymani, who was the servant of the Timurid ruler Abul Qasim Babur, in the tazkira: "And I am famous, this abyot is Mehrinin, the wife of Maulana Hakim the physician" (26).

The scholar Taji Usmanov was one of the first to study the life and work of poets in Uzbek and Tajik literary studies[8,58]. In his book "Bisti se adiba" he touched upon the work of the poetess Mehri Hiravi. He also represented the conversation that took place between him and Princess Gavharshodbegim. Academician S. Ainiy spoke about him in the book "A sample of Tajik literature". Ergash Ochilov skilfully translated samples from his rubai[9,175].

The conclusion is that, first of all, Alisher Navoi in "Majolis un-nafais" with high recognition "... he was a wise man and knew Islam" or "... he spoke both fluently and thoroughly" or "... every verse began- The pictures related to the interest of the Timurid rulers to the people of Kalam, who remembered "foot is a history of the age", were analyzed. Secondly, because of them, we got acquainted with the cultural and literary environment of the Timurid Renaissance, and the culture of urban planning. Thirdly, we learned about some creative activities of the Timurid rulers.

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