

ISSN 2636-0810

# The Journal of Eurasian Turkic Studies

June, 2021

VOL. 6

Special Edition

:Celebration of the 580th Anniversary of Alisher Navoiy's Birth



유라시아 투르크 연구소

Institute for Eurasian Turkic Studies

동덕여자대학교 Dongduk Women's University

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**The Journal of Eurasian Turkic Studies**

**June, 2021 VOL. 6**

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**Publisher** : Myoungae Kim, Ph.D, President, Dongduk Women's University

**Editor in chief** : Eunkyung Oh, Ph.D & Doctor of Philology

[Director of the Institute for Eurasian Turkic Studies]

**The Date of Issue** : 30, June, 2021

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# Alisher Navoi (1441-1501)



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## Literature of Mirzo Ulughbek's Time in Alisher Navoi's Interpretations

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### Abstract

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The article is devoted to the analysis of the views of the great Uzbek poet and thinker Alisher Navoi on the literature of the reign of Mirzo Ulughbek, encyclopedic scholar, the Temurids' ruler. The author studied the ideas and interpretations on this theme in the works of Navoi on the basis of the following classification: 1) the praising of Mirzo Ulughbek in the works of the great poet; 2) The literary environment that emerged during the period of Mirzo Ulughbek and the attitude to its representatives' work; 3) the development of literary and aesthetic thinking during the time of this ruler.

In the concluding section of Alisher Navoi's epic poem "Farhod and Shirin" and in "Majolis un-nafois" ("Tender meetings") Mirzo Ulughbek is described and praised as a unique hafiz who memorized and learned the Holy Qur'an with seven recitations, a great astronomer who wrote "Ziji jadidi Koragoniy", as well as he was referred to as a poet with a great taste. In the example of Abdullatif Mirzo it was illustrated that Mirzo Ulughbek's natural inclination towards poetry was passed on to his children too.

In addition, the author of the article used information from Abdurazzoq Samarkandi's "Matla'i sadayn va majmai bahrain" and Davlatshah Samarkandi's "Tazkirat ush-shuaro" to prove his views. It has been scientifically proven that the information in these sources is valuable in terms of supplementing the views of Alisher Navoi provided in the "Majolis un-nafois" and enriching it with new facts and evidences. In turn, the views in the monographs of V.V Bartold "Ulughbek and his time", Ergash Rustamov's "Uzbek poetry of the first half of the XV century" were analyzed too.

**Key words:** *literature, literary environment, poetry, poet, tazkira, qasida, artistic-aesthetic thinking, scientific analysis*

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## **1. Introduction**

The works of the great poet and thinker Alisher Navoi, who raised the development of Turkish classical poetry to unprecedented heights and raised the national artistic and aesthetic thinking onto a global scale, provided unique information about the masterpieces of literature during the Timurids' period. In particular, during the reign of the great writer Muhammad Taragay Ulughbek (1394–1449) in Movarounnahr, there were written valuable works about the development of not only mathematics, astronomy, history, but also literature and literary studies. Although a number of researches have been undertaken on the literature of Alisher Navoi and the Timurids' period, this scientific problem has not been fully discovered yet. In the treatise "Majolis un-nafois" and other works of the great thinker, there is valuable information, especially about the literature of Mirzo Ulughbek and his time. To systematize this information and conduct scientific research in this field is one of the urgent tasks encountering the study of Navoi's works.

The ideas and interpretations on this topic in the works of Hazrat Alisher Navoi can be studied on the basis of the following classifications: 1) the character of Mirzo Ulughbek in the works of the great poet; 2) the literary environment that emerged in his time and the attitude towards the work by representatives of this environment; and 3) the development of literary and aesthetic thinking during the time of this ruler.

It is important that the study of this topic produces new scientific conclusions about the literature of the period of Mirzo Ulughbek and the development of literary and aesthetic thinking in his time, as well as the study of scientific and creative views of Alisher Navoi.

## **2. Description of Mirzo Ulughbek in the Works of Alisher Navoi**

At the end of his work "Farhod and Shirin," while writing his advice for Shah Gharib Mirzo, the son of Sultan Hussayn Boykaro, Hazrat Alisher Navoi, wishing him to follow the example of the great Timurids' ruler Mirzo Ulughbek, focused on the following:

Sultan Ulughbek – Turkhan's grandsons –



Like him the world has not seen anyone.  
Many of his equals had left this world  
They are never remembered in a word,  
But to science he had found such a way.  
That the sky came down to his eyes, pray,  
The observatory he built is world's beauty,  
See, within the world there is another sky.  
Having learned the astronomy science so much,  
That he had written "Ziji Kuragoni" as such.  
Those who are born till doomsday  
Would write following all his way (Navoi, 2011 (6): 719).

The great poet wrote that the world had never seen a sultan like Mirzo Ulughbek, that all his "contemporary equals" - his peers, equals- have passed away, and the people of the period would not remember any of them. Unlike his peers, thanks to mastering of science and knowledge even the sky seemed to come down lower before Ulughbek's eyes. The observatory he built presents the "beauty of the world." It can even be called another heaven within the sky. "Ziji Jadidi Koragoniy" is a proof for his high level of knowledge of the celestial sciences. "The importance of this work is so high that until the Day of Judgment, those who study astronomy will rely on its scientific judgments. Hazrat Navoi, who believed that "knowledge is an adornment to the eyes, and there is another adornment to soul and spirit". By saying these words of wisdom Alisher Navoi has in mind to state that to possess knowledge is not only necessary for Shah Garib Mirza, but it is also necessary for all rulers and their descendants. According to the great poet, it is necessary not to be satisfied with one kind of knowledge only, but also to possess all kinds of knowledge:

If not satisfied with one among all sciences,  
Master all sciences well, don't dare to refuse.

Mirzo Ulughbek is an example to all with his encyclopedic knowledge. According to Hazrat Alisher Navoi's statement in "Majolis un-nafois," "His human perfection was extremely high... He learned by heart the Holy Qur'an by reciting seven times, he knew

well the space, stars, wrote about the location of stars. Mirzo Ulughbek's perfection in science displayed his inclination to music too" (Navoi, 2011 (9): 412). That is, he also created poems. The text of the following passage is provided as an example of his work:

No matter how much wealth of beauty you own as due,  
Don't treat them naughtily as the bad eyes observe you.

According to Alisher Navoi, Mirzo Ulughbek's interest in poetry was passed on to his children. In particular, in the "Majolis un-nafois" he states that Abdullatif Mirza, the third son of the great sultan, was "a merchant, a tempting man, and a madman," that he "had other evil characters," and that "the wise man and the king killed his father for the advice of the world. He had a natural temperament and recited poetry well. " The following is an example of this:

Making a glare the eye causes hundred evils to soul and spirit,  
How can I be thankful, O, God, that eye will never pain or hurt!  
(Navoi, 2011 (9): 413)

Mirzo Ulughbek's appraisal and description come only at the end of Alisher Navoi's epic poem "Farhod and Shirin" and in "Majolis un-nafois." Of his descendants, only Abdullatif Mirza is known for his character and temperament, and for his "beautiful recitation of poetry." Finding and studying the poetic works of Mirzo Ulughbek and Abdullatif Mirza is one of the tasks facing literature today.

### **3. The Attitude of Alisher Navoi to the Literary Environment of Mirzo Ulughbek's Period and to the Creativity of Representatives of This Environment**

Mirzo Ulughbek, who had reached the peak of perfection in science, naturally paid special attention to the development of science and enlightenment. This great ruler mobilized all his forces to promote the activities of the madrasas, which were the institutions of higher

education of that period. As a result, famous scientists in various spheres of science, as well as famous poets and writers who had made a worthy contribution to the development of our national literature emerged. In particular, it is known that the famous Abdurahmon Jomi studied at Ulughbek's Madrasah in Samarkand, which played an important role in the history of Eastern culture and science, where he listened to lectures by Qozizoda Rumi. Later, Hazrat Alisher Navoi in the same madrasa learned much from mentor Fazlullah Abullaysi.

During the reign of Mirzo Ulughbek, dozens of other poets and writers, such as Mavlon Mir Karshi<sup>1)</sup>, bearing a Khatoiy penname and Mavlon Kavvari, who was described as the "teacher of the people of Zurafo" ("Witty minded"), were actively involved in creative work (History of Uzbek Literature, 1978: 235-238). As a result, a literary environment with unique creative traditions was formed and developed in Samarkand, the capital of Movarounnahr, and Herat, the center of Khorasan.

This opinion was confirmed by Alisher Navoi in his "Majolis un-nafois" and by other sources, as well as by the recognition of Uzbek by foreign scholars. In particular, the Russian scholar, academician V.V. Bartold in his monograph "Ulughbek and His Time" provides information about the great Timurid's attention to literature. His palace had a unique literary environment under the leadership of Kamal Badakhshi, known as "Malik ul-kalom" ("Shah of Words") (Bartold, 1964: 139-141). It is noteworthy that different opinions about the literature of this period were also expressed by other famous people, for example, in Ahmad Zaki Validi's "Lutfi and His Office" (Validi, 1914), in F. Kopruluzoda's "Poets of Chigatoy" (Kopruluzoda, 1914), and in the lectures of academician A.N. Samoilovich about Lutfi and Atoi (Samoilovich, 1927).

In his book "Uzbek Poetry of the First Half of the XV Century," literary critic Ergash Rustamov writes: "During the reign of Ulughbek in Samarkand, as in Herat, there was a growing interest in the study of ancient monuments of Turkish literature. In particular, in 1444 in Samarkand, at the request of Arslan Khoja Tarkhan, Adib Ahmad Yugnaki's epic "Hibat ul-haqayiq" ("Gift of Truths") was written in Uyghur. The text appendix contains two poems in Turkish dedicated to Adib Ahmad and his epic poem. The author of one of them is Amir Sayfiddin Barlos, who served in the palace of Amir Temur and wrote poems

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1) Known as "mentor of creative people" and a student of Khoja Ismatullo Bukhari and Mavlon Khayoli

in Turkish and Persian under the pseudonym Sayfi, and the author of the other is Arslan Khoja Tarkhan "(Rustamov, 1963: 35). Arslan Khoja Tarkhan, known as the "The Great Amir" in the palace of Mirzo Ulughbek, gained popularity and fame as "the owner of sword and pen."

According to V.V Bartold: "Ulughbek preferred Nizami, Boysunqur was devoted to Khusrav Dehlavi and there was a dispute between the brothers. Although Boysunqur was widely known as a lover and scholar of literature, Ulughbek's temperament in this matter was in line with the tastes of modern European scholars in classical poetry" (Bartold, 1964: 139).

In the famous historian Abdurazzaq Samarkandi's "Matla'i sa'dayn va majmai bahrain" ("The Rise of Two Blessed Stars and the Joining of Two Seas"), Mirzo Ulughbek said that it was the result of the great diligence and beautiful efforts" (Samarkand, 2008: 344). This source has been studied in depth by Professor Shuhrat Sirojiddinov (Sirojiddinov, 2011: 207).

Historian Ashraf Ahmedov in his pamphlet "Ulughbek Muhammad Taragay" states: "Ulughbek used to gather scientists, poets and architects in Samarkand ... Along with Samarkand, Herat became a major cultural center of the East during the reign of Shahrukh and Ulughbek. Of course, first of all, Ulughbek's contribution is invaluable ", (Ahmedov, 2011: 28-29).

During the reign of Mirzo Ulughbek, a unique literary environment was formed in Samarkand and Herat, and unique works of art were created. Orientalist Turgun Fayziev's book "Generations of Mirzo Ulughbek" says: "During his time, the city of Samarkand became a center of science and culture, and many outstanding scientists, dozens of famous poets and eloquent writers lived and worked in the palace in a worthy place. Among them were Mavlono Lutfi, Mavlono Khayali, Ismatullah Bukhari, Kamal Badakhshi, the great literary critic and linguist Khoja Fazlullah Abullaysi " (Fayziev, 1994: 22-23).

In addition, Ulughbek Mirzo paid great attention to the field of translation. He himself translated valuable works of art and science from Arabic and Persian into Turkish. Hazrat Alisher Navoi in "Majolis un-nafois" provided valuable information about the following poets and writers who created masterpieces during this period:

### 3.1. Kamal Badakhshi

Navoi states that Kamol Badakhshi was a noble man, that "in the time of Ulughbek Mirzo, the council in Samarkand made him a benefactor," and that "Mirzo (Ulughbek - N.J.) had many compliments of him." As an example in the "Majolis un-nafois," the following is one of the famous poems of the poet:

Your black plait like a black night closed the sun,  
Making a shadow, who saw when night closed the sun.

In addition to the thoughts of Hazrat Alisher Navoi, we read the following about Mavlono Badakhshi in the "Tazkirat ush-shuaro" of the Samarkand State: "He was one of the nobles. During the reign of Ulughbek Koragon in Samarkand, he achieved a high level of eloquence and was a leader of the poets of that time. The famous sultan and the nobles of that time acknowledged his eloquence. Mavlono Badakhshi had pure verses in the hymn of this king (Mirzo Ulughbek - N.J.). His Devan is famous in that land (Movarounnahr - N.J.)" (Davlatshah, 1981: 166).

Academician V.V. Bartold, referring to "Mavlono Badakhshi as "Davlatshoh Samarkandi" because he was the leader of the poets of the time", "Tsar of poets at the court of Ulughbek"(Bartold, 1964: 140).

### 3.2. Mavlono Muhammad Olim

About this poet in "Majolis un-nafois," Navoi states: "He was a classmate and interlocutor of Ulughbek Mirzo, a Samarkandi ulamo. But he was a very brave and bold man ..."(Navoi, 2011 (9): 299). Along with Mirzo Ulughbek, Mavlono Muhammad Olim studied at the Samarkand Madrasah with such scholars as Qozizoda Rumi, Sharafiddin Ali Yazdi, and Fazlullah Abullaysi.

Despite the fact that his poems are good, Hazrat Navoi says that he was forced to go to Herat because of the habit of "saying a lot of arrogant words and answers in a debate."

Hazrat Navoi quotes the following verse:

We were unhappy, left in bad days whose star was off the sight,  
In my whole life a goal's candle hadn't lighted on even a night.

### 3.3. Mavlonο Sakkoki

Mavlonο Sakkoki was one of the famous poets of that time. Ulughbek Mirzo's contribution to creative development is incomparable, so the poet wrote four poems dedicated to him. Ulughbek Mirzo's four poems dedicated to Arslan Khoja Tarkhan, the Emir of Emirs, are also a great examples of classical poetry. The "Majolis un-nafois" provides the following information about this poet:

"Mavlonο Sakkoki is from Movarounnahr. The people of Samarkand have a lot of faith in him and highly praise him" (Navoi, 2011 (9): 333).

In one of his poems dedicated to Mirzo Ulughbek, the poet writes:

If the sky takes years to travel and bring, first,  
A poet like me is a wise king like you ever heard.

It does not require proof that such a verse can be said only by a poet who has a classic place in Turkish poetry.

In his poems, Sakkoki describes Mirzo Ulughbek as "Sulaymoni zamon" "Solomon of his time", "Noshiravon" ("Shah's name in the past"), "Musotek shubon" ("Sheppard like Prophet Moses"), "atodin mehribon" ("More Merciful than Father"), "khurshidi chahon" ("The sun lighting the world").

According to him, no sultans have come and gone in history like Ulughbek, but a ruler like Ulughbek is rare:

Sultans have come and gone a lot in the world, one like you,  
If the sky has a tongue, let it tell me, when did it come too?

It is clear that Mirzo Ulughbek, who had great respect for the people of science, literature and art, read Sakkoki's poems with respect and sincerity, and appreciated them. In this sense, it is difficult to agree with the opinion of academician V.V. Bartold: "It is not known at all that the devans of the Chigatay poets who tried to create poetry in Turkish during the Timurids' gained Ulughbek's attention" (Bartold, 1964: 140).

It is worth mentioning here Professor Abdukodir Hayitmetov's words: "there were increasing more and more talented people during the time of Ulughbek who were determined to write works in the Uzbek language, to enrich and develop Uzbek literature" (Hayitmetov, 1996: 7). Further study of this issue on the basis of a careful study of literary and historical sources is one of the tasks waiting its solution in the future.

### 3.4. Mevlono Lutfiy

According to Hazrat Navoi, Lutfi "... was the malik ul-kalam of his time, he had no equals in Persian and Turkish, but he was more famous in Turkey. His devon in Turkish is famous too. For example:

"On tenderness her plait's hair can't compete with her waist,  
Being aware of her own rank, it always sits below her waist".

Or another passage:

"With her untidy hair my beloved hunted me, check,  
Her both two meters long hangers rounded my neck".

(Navoi, 2011 (9): 331)

According to "Majolis un-nafois", Lutfi's translation of the *Zafarnoma* was said to have more than ten thousand couplets of *Masnavi*. As far as I can tell, both the *Zafarnoma* and the *Masnavi* are books, so this sentence is a bit confusing on multiple levels. It is also noted that "many of the masters of poetry in Persian had complicated poems to which he responded and recited them well."

Mavlon Lutfi lived a year less than a hundred years. In the last years of his life, the "sun" written in Persian brought great fame to the ghazal of the poet. It was written in the "Majolis un-nafais":

Even for your plait's shadow the sun strives,  
At your plait's night not moon, the sun rises, (Navoi, 2011 (9): 331).

Hazrat Navoi writes that Lutfi was a "master in the history of Sufism" in front of Mavlon Shihabiddin Khiyabani, a saint and a holy man. Literary critic Ergash Rustamov writes: "Ulughbek paid great attention to Turkish literature, sponsored the poets Lutfi and Sakkoki" (Rustamov, 1963: 35). In several of Lutfi's poems, Mirzo Ulughbek, the ruler of the time, was praised. Here is one such episode:

Ulughbekkhan is aware of Lutfi's perfection,  
That his colorful poems can compete with Solomon.

According to the verse, Lutfi states that Ulughbek was a ruler who knew and appreciated literature. The Russian scholar E.E. Bertels confirms the idea above by quoting this verse by Lutfi in his monograph "Navoi" (Bertels, 1948: 61).

### **3.5. Mirzo Alibek**

Mirzo Alibek is a competent poet who wrote under the pseudonym Mirzobek during the time of Ulughbek in Samarkand. According to Alisher Navoi, he said: "... in humanity and good morals, Khorasan and Samarkand were unique. The time between the two young men of this state is independent of these kinds of definitions. This segment makes it much clear:

What a pity your eyes are black, whole,  
Who has been a black evil to the soul.

It is difficult for this humble person to answer. Although this kind of style was often



used in his language, it never ended in one place due to carelessness, inconsistency of rhymes and logic”(Navoi, 2011 (9): 336).

Alisher Navoi, who praised this verse of Mirzo Alibek, is known to have finished his famous ghazal and included it in his divan. However, the talented poet Mirzo Alibek lived a short life. It is said in “Majolis un-nafais”: “May a woe to me, a hundred pity to me, woe and a hundred thousand sorrows upon me that life has been short of springs and life has not eaten enough goodness fruits.” Information was provided that his mausoleum is in the custody of Ahmad Hojibek (sallamahullah) in the Samarkand madrassah.

Sheikh Ahmad Khudoydod Tarazi's work "Fununu-l-baloga" ("Science of Puberty"), dedicated to Mirzo Ulughbek, shows that during this period the theoretical foundations of the science of poetry were perfectly developed, and the science of literature rose to a new level. This work, as the first theoretical source created in the Turkic language, has a special place in the rise of literary and aesthetic thinking of the nation. May the abode of Ravza Jinan and the spirit of Paradise be a wonderful place.”

### **3.6. Khoja Ismatullo Bukhari**

In “Majolis un-nafois,” this poem is described as follows: “He is one of the nobles of Movarounnahr. Apparently he perfected science. Due to his great eloquence, he became famous for his poetic devons. And he created good poems devoted to the name of Khalil Sultan... And Khoja's grave is in his study room in Bukhara ... And he had written a colorful poems of devon (Epic poem) to praise Khalil Sultan's poems”. Here is an example from it:

This endless sea covers the whole world,  
The mind's swimmer can't notice in it a pearl” (Navoi, 2011 (9): 296)

It is known that Mirzo Ulughbek, who paid special attention to the literary world, invited the famous poet Khoja Ismatullo Bukhari to the service of the palace. Although this great poet preferred to be alone, among the dervishes, Ulughbek showed great encouragement to his creative activity. His devon, which contains about eight thousand poems, and his masnavi "Ibrahim Adham" has a special role in the history of our literature.

Davlatshah Samarkandi writes: "Khoja Ismat's romantic poems and wise words became so popular during the reign of Ulughbek's father Shahrukh sultan that the people would not take and read the poems of other poets ... But Khoja Ismat ignored praising the rulers during the reign of Ulughbek Koragon. The above mentioned sultan (Mirzo Ulughbek - N.J.) begged him to recite a poem. Therefore, he had to write a few verses in his praise" (Davlatshah, 1981: 147-148).

As it is acknowledged in "Tazkirat ush-shuaro": "Scholar, just, victorious and generous shah" Ulughbek Koragon ... he rose up to the sky in the science of stars, in the science of meaning he knew it at five finger ends. In his time, the ranks of scientists and nobles finally reached their top" (Davlatshah, 1981: 148).

### **3.7. Muhammad Solih**

According to Hazrat Navoi's definition: "... he is nicknamed "Solih" due to his name and relationship. He is the son of Nur Saidbek, he has erected buildings from the Chahorjoi district to the Adoq district, and Sultan Abu Said is the owner of the will at the palace of Mirzo Ulughbek and wealth at Jogi Mirzo's house ... There is a sharp eyesight and attention in his nature. He has a good talent as a scribe for copying manuscripts. The following passage proves it:

"Her plait covers her face like a light moon, no surprise,  
When night ends with dawn why to worry of darkness"

(Navoi, 2011 (9): 398)

### **3.8. Xoja Xurd**

Hazrat Navoi highly appreciated the activity of Khoja Khurd, the chief judge of Samarkand at that time, the headmaster of "Ulughbek Mirzo" madrassah by stating: "He was beautified with such high degree of maturity and perfection, intelligence and knowledge, as well as love for religion and worshipping, with much wealth of beauty. No

matter how busy he was with a lot of deeds, collecting taxes, his nature was inclined to creativity, he was engaged in poetry and writing letters, in history, and problems of diverse sciences.”

“Majolisu-n-nafois” provides a number of examples for the history of Hoja Khurd. In particular, when a fortuneteller named Bobo Khudoydod died in Samarkand, he began his history with the phrase "Majzubi tax." Hazrat Alisher Navoi's work "Vaqfiya" (“Will”) reflects the article “history” in the sentence "Min Vaqfi Alisher. " This information shows that Hoja Khurd was one of the wise writers who senses words tenderly.

During the reign of Mirzo Ulughbek there developed such classical poetry genres as ghazal, noma, qasida, munozara, masnavi, rubai, tuyuk, mustazod, muhammas, musaddas and problem. Poetic works written in these genres, firstly, provided the perfection of classical poetic genres, and secondly, served to raise Turkish poetry to a new poetic level.

#### **4. The Development of Literary And Aesthetic Thinking In The Time of Mirzo Ulughbek**

It is known that Muhammad Taragay Ulughbek being a competent leader among the Temurid rulers, he was a mature scientist who held science, literature and art in high regard. During his time, a literary environment with its own creative traditions and high artistic samples was formed and developed in Samarkand and Herat. Along with Buddhist literature, literary criticism was also highly developed. It was proved by the famous literary theorist Sheikh Ahmad Khudoydod Tarozi's the work "Funun ul-baloga" ("Science of Puberty"), dedicated directly to this great enlightened ruler. In the introduction to the work Mirzo Ulughbek was praised as the following: “The pearl of empire’s river, and the law of justice, a cloud of the rain of nobility, a tiger of courage’s forest, a supreme shah, the greatest ruler, the owner of pen and sword, the treasure of mercy and goodness, the shah of all, the decrees issuer for the Turks, the Arabs and Persians, supporter of religion and time is Amir Ulughbek Kuragon” (Tarozi, 1996: 31).

Considering that Sheikh Ahmad Tarazi's “Funun ul-baloga” was written in 840 AH / 1436-1437 AD, Alisher Navoi must have been aware of this work. But for some reason, in the works of the great thinker there is not a word about "Funun ul-baloga." Devin de

Weiss, a professor at Indiana University in the United States, is the author of “the Predecessors of Nava’i in the “Funun ul-baloga” by Shaykh Ahmad b. Khudaydad Tarazi which happened to be a neglected source on Central Asian literary culture from the fifteenth century”(De Navoi's, 2005: 73) -163). It is important that socio-cultural and literary-aesthetic factors for the creation of the work "Funun ul-baloga" were founded, the history of its creation, its language, textual features of the work and its scientific values were highlighted and that this research made foreign scholars get interested in literature studies of Mirzo Ulughbek's time. According to the scholar, the interest in "Funun ul-baloga" in Western literature had begun earlier. The second part of the "Catalog of Persian, Turkish, Indian and Pashto Manuscripts in the “Bodlian Library" compiled by the orientalist Hermann Eze in 1930 provides a brief account of this work (the name is dedicated to Mirzo Ulughbek, kept in column 1225 under register number #127). The fourth part of Turkish Manuscripts compiled by Eleazar Birnbaum in 1984 provides information about the registered and unregistered manuscripts since 1960, it also gives concise information about “Funun ul-baloga.” Later, relying on information from a catalog compiled by Hermann Eze in 2003, Gunay Kut also provided the most significant information about the work.

The scholar of poetic aruz studies Dilnavoz Yusupova writes that Devin de Weiss “tries to comment on each surviving part of the work separately, to discover its essence. In order to prove his views, he translates some parts of the treatise into English and introduces them as citations and at the end of the research the scholar provides it as an appendix in the old Uzbek alphabet. The main goal of the scholar was to determine the significance of the work in the literary environment of that time and today, and to study the works of those scholars whose names were introduced here, the theoretical issues of aruz as a poetic rhyming art were not specifically analyzed at the level of rhythmic elements” (Yusupova, 2019: 41).

In the first part of the work, which deals with the composition and types of poetry, there is an excerpt from the praising of Mirzo Ulughbek. In it, for example, we read the following:

The leader of men and sultans, the world's greatest Shah,  
The pride of the world and religion is Ulughbek Kuragon Shah.

In "Funun ul-baloga" theoretical issues such as parts and types (genres) of poetry, rules of rhyme and radiff (the final rhyming syllable in each couplet of ghazal)-, classical artistic art, aruz science, methods and elements of the problem are covered on a deep scientific basis. Theoretical views on praise, supplication, and narration were stated too. In covering each theoretical issue, Sheikh Ahmad Tarazi provides examples from poems in Turkish and Persian, proving his views in depth on a scientific basis.

This work on the theory of poetry is of great scientific importance in terms of showing how developed the science of literature and literary and aesthetic thinking was during the time of Mirzo Ulughbek.

In the "Tazkiratu-sh-shuaro" by Davlatshah Samarkandi, there is a historical fact dedicated to the death of Mirzo Ulughbek. In this history, this great thinker was described as "Chun Ulughbek, the sea of knowledge and wisdom." The analysis of the sources confirms how true this idea is.

## **5. Conclusion**

Alisher Navoi's epic poem "Farhod and Shirin" is the fruit of the family tree of the Sultan's khanate and the tree of the garden of the Caliphate. And our exhortations are to touch the point of hope, my great hope, to listen to these glorious pearls in the dust and to listen to them, but also to listen to those precious gems." It characterizes Mirzo Ulughbek's high level of knowledge. In "Majolis un-nafois," Navoi writes about the perfection of the great ruler and scholar, his ability to memorize the Qur'an by seven recitations, his maturity in astronomy and mathematics, and his perfect compilation of the constellations. He also gives an objective assessment for his son Abdullatif Mirza. He quotes from his poems, saying that he was a poet too.

During the reign of Muhammad Taragay Ulughbek, Alisher Navoi's "Majolis un-nafois" has a special place among the sources on the literary environment founded in Samarkand and Herat.

As a result of Mirzo Ulughbek's respect for literature, as well as for all other sciences, as a guide-leader and sponsor of the activities of poets and writers, the national literature developed during the reign of this great ruler. Poets such as Lutfi, known as Malikul Kalam,

and Badakhshi, described as the leader of contemporary poets, grew up and perfected their skills in this environment.

During this period, all genres of poetry developed in classical Turkish literature, especially the creation of ghazal and qasida. In these genres of poetry, perfect creations were created. This, in turn, served as a kind of foundation for the perfection of poetry in later periods.

Sheikh Ahmad Khudoydod Tarazi's work "Funun ul-baloga" ("Science of Puberty"), dedicated to Mirzo Ulughbek, shows that during this period the theoretical foundations of the science of poetry were highly developed, the science of literature rose to a new level. This work, as the first theoretical source created in the Turkic language, has a special place in the rise of literary and aesthetic thinking of the nation.

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