

MESNAVI “TARIHI MULUKI AJAM” - THE FRUIT OF THE SCIENTIST'S RATIONAL THINKING

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Abstract: *Alisher Navoi, touching on the theme of the perfect man, exaggerates and interprets the concepts of the state and spirituality in detail, comparing the symbols of the dervish and the ruler. These two concepts were considered in eastern philosophy as incompatible dimensions. But from the point of view of Navoi, they must be mutually agreed and supported by each other. Just as divinity and materialism, the world and the afterlife are interconnected, spirituality and state are inseparable. State becomes richer, stronger, closer to people, if it goes to spirituality. Spiritual education is necessary for both the ordinary citizen and the head of the country. That is, regardless of whether a person is the owner of the property or a king or ruler, if he accepts the faith of a dervish, he can achieve perfection and become closer to God.*

The work “Tarihi muluki Ajam” of Navoi gives an ideal picture of the ideal ruler who has achieved such perfection (dervishism and rule), which he dreamed of seeing.

By writing “Tarihi muluki Ajam” with religious, philosophical, socio-political, and moral-educational content, the author was the first to create an independent historical, literary, and prosaic work depicting the image of rulers in the Uzbek language.

Navoi covers the history of the kings of ancient Iran and calls on the rulers to follow the example of past kings. Such an ideological goal was also put forward in the epic “Hayrat ul-Abror”, “Farhod va Shirin”, “Sab’ai sayyor”, “Saddi Iskandari” which were created before this work. But in these works, writer, whose historical goals were described as an artistically conceived image, had a harmonious image to his dreams, goals. In the work “Tarihi muluki Ajam”, artistic heroes in “Hamsa” appear before our eyes as a historical person or ruler. Their position in society and their original way of life are described by the author in simple and understandable language.

The ideal ruler in the writer's dreams is often portrayed in the person of Shah Gazi or Iskandar (Alexander the Great). One of the artistic incarnations of the Timurid rulers, Husayn Boyqaro in the poetry of Navoi imagined as Shah Gazi. In this regard, we consider it appropriate to dwell more on the personality of Husayn Boyqaro.

Keywords: *Husayn Boyqaro, perfection, justice, patriotism, state, dervishness, perfect man, righteous, ideal ruler, artistic embodiment.*

Introduction. From history, it is known that Husayn Boyqaro had great human and personality qualities. Among the princes of Timurids, there were no equal to him in the field of horsemanship and fencing. The most remarkable thing about him was that he never forgave cruelty and deceit. We may refer to the fact that one of his sons was handed over for killing a man for a blood feud. In addition to these qualities, Husayn Boyqaro held a special place with a great interest in art and literature. The fact that science, literature, and art flourished in the country after Husayn Boyqaro took the throne in 1469, from which we inherited “Devon” and “Risola”, is proof of our opinion. In addition, there are undeniable historical facts about some of his negative features. Literary critic H.Qudratullayev

mentioned about Husayn Boyqaro in the work of the great poet “Vaqfiya” and gave extensive information about the style of statehood and its influence in this work, noting that “The author focuses on a specific analogy with the prose of that time, the skilful use of exaggeration of artistic art, each phrase of which is aimed at revealing and complementing the character of the ruler.” The scientist notes that the artistry in Navoi’s works are fundamentally different from traditional poetry, which is typical for many historical, artistic and adventure works of the Middle Ages, and concludes that “in this, we will witness the author's high logical thinking, poetic imagination and style”. [9,294] Another point of view of the scientist in this regard requires attention: “It should be noted that when we study Navoi's work, we often see that the high marks given by courtesy in comments about Husayn, we consider them as commonplace. The above passage (taken from “Vaqfiya” - I.P.) allows us to understand the subtleties of the great poet's work. What is remarkable is that the use of art in Navoi's prose, analogy, and interpretation of the attractiveness of images require special analysis” [14,295].

Almost in all the works written by Navoi after Husayn Boyqaro came to power, he repeatedly praised, described and was proud of him as a generous patron, a just and patriotic ruler for people of literature, art, science and handicrafts as well. There is both truth and exaggeration in these descriptions. At this point, Navoi, glorifies and supports the positive qualities of the ruler, and at the same time, tries to overcome some of the negative aspects of the ruler's character by praising him.

According to Navoi, the qualities of Shah Gazi are innumerable, and the “desire of the heart” to write them:

*Kim tuzay mastona Shohi G'oziy avsofida savt,
Bu ko'ngil gar bo'lsa o'z holida, gar ham bo'lmasa [1,6].*

Meaning: Let me sing the hymn of Shah Gazi in a drunk condition, whether that position is in its own or not.

In the following years, an in-depth study of Husayn Boyqaro’s governmental and poetic activities led to significant progress. Scientists such as A.Abdugafurov, A.Hayitmetov, S.Erkinov, B.Valikhodjaev, Q.Tohirov, D.Salohiy, A.Karimova, U.Sotimov, J.Juraev, B.Oqbutaev in their research, have identified aspects of Husayn Boyqaro that are not yet known to science.

The great thinker Alisher Navoi in his epics “Hamsa”, in the works “Majolis un-nafois”, “Lison ut-tayr” and others devotes special chapters, including lyrical fragments to Husayn Boyqaro. They reflect the desire to see Sultan Husayn Boyqaro as a benevolent, wise and just ruler of a great state, which is reflected in the mesnavi written in the last part of the “Tarihi muluki Ajam”. At the end of the part “Tarihi muluki Ajam” dedicated to Iskandar, Alisher Navoi also cites an eight-beit mesnavi. These interpretations and comments of mesnavi are made in the chapter of our work devoted to the analysis of the symbols of righteous rulers.

At the end of the last part of the tazkira, which describes the Arduvon binni Yalosh of the Ashkenid class, it is said that the rule of the third class of sultans passed very fast, most of them lasted no more than ten or fifteen years, and that time did not spare both the ruler and the beggar.

The third mesnavi in the work ends with a description of Sultan Husayn Boyqaro, a powerful contemporary, friend and ally of the great poet. The poet, who started mesnavi with the history of representatives of the fourth Sasanian dynasty of Iran, suggests a clear intention to glorify the Sultan Husayn Boyqaro as Shahanshah (Shah of Shahs) of his time. He would like to emphasize that the Sultan Husayn Boyqaro has a higher rank and higher dignity than the glorious rulers, who were described by the poet. The poet tries to substantiate his ideas by

citing a number of examples and testimonies about the nature and property activities of Sultan Husayn Boyqaro. For example:

*Birovgaki ro'zi bo'lib shohlik,
Zamirig'a solsa Haq ogohlik [3,252].*

Meaning: When he reigned, God brought awareness to his heart.

Awareness is knowledge and wisdom. The ignorance, the unwillingness to know, the lack of interest - the darkness. To know the world, human, the universe, to study the sky and the earth, the earth and the underwater world, is to be aware, to be enlightened.

Enlightenment is primarily an understanding of God, but also an understanding of the Universe, the world, and oneself. Understanding and contemplation are the most beautiful qualities of a person. Consciousness is the head of enlightenment, the main condition for awareness.

Thus, when a person (ruler) can understand himself, the essence of the universe, existence, he will be enlightened only if he can recognize the original Creator. Only then does he realize the essence. Only then will his blind eyes open and he will not have to worry about another world:

*Ki bilsa jahonga vafo yo'qturur,
Jahon ahlig'a ham baqo yo'qturur.*

Meaning: He knows that there is no loyalty to people, and there is no eternity for people.

*Ko'ziga jahon hashamatin ilma,
Haq amridin o'zga amal qilmasa [3, 252].*

Meaning: Do not indulge in the luxury of people, do not follow anything but the command of Allah.

The poet criticizes the most ancient vice of man, lust, greed and recognizes the opposite quality - satisfaction.

A satisfied person steps towards spiritual perfection, struggles with his ego and gets rid of greed. Navoi desperately wants the ruler to be satisfied, because a satisfied person will be generous. According to Navoi, the ruler should be such that the temporary luxury of this world is not visible because of his satisfaction, and he should not do anything other than the command of the Truth (for example, looting people, imposing high taxes). Only then can he be a fair ruler. The will of truth is a nation. That is, the ruler is the shadow of Allah on earth, he achieved this title by the will of his Creator. This is not without reason. For if people are a flock, a ruler is a shepherd, and if people are a tree, the ruler must be a gardener. Prof. M.Mukhiddinov in his work "The Perfect Man - the Ideal of Literature" expressed the following views: "In the epic, "Hayratul abror" Navoi called ruler to be fair and merciful. But the condemnation of oppression in him is sharp and furious, revealing the causes of atrocities, counting the consequences of it, also more cunningly, more consistently. Alisher Navoi did not intend to give advice only to rulers, because the third section of "Hayratul abror", devoted to this issue, was written in the manner of critical reflection on the problems of the common ruler and state, justice and oppression. "Salotin bobidakim, "Innalloha y'amuru bil-adli val-ehson" amri bila haq subhonahu va taolo xusravliq xudin akarning xilofati boshig'a qo'ydikim, adolatlari "ayn"ning chashmai zuloli mulk bo'stonin serob qilg'ay, to nu no'stondin amniyat va farog'at gullari ochilg'ay va alar zulm bog'ida may ichib gul socharlar, balki maydin har dam o'zgacha gul ocharlar" [4,58], "that is, "in relation to the Sultans, "it is truly a duty to know justice" at the command of Allah. He laid the crown of the state on the head of their caliphate so that the source of their justice could bloom in the garden of the earth, so that the flowers of peace and tranquility could bloom in it, but they drink wine in the garden of anger and bloom everywhere, and when blooming, not good

deeds appear” [7,128]. The ruler should know about the condition of people, be able to listen to their complaints and take appropriate measures:

*Adolat uchun istasa mulku joh,
Sitam daf' aylarga cheksa sipoh [3,252].*

Meaning: If you want to be guided by justice, you need to lead an army to eliminate oppression.

Navoi wanted the ruler to spend state property not on entertainment or luxury, but on restoring and establishing justice in the country and on fighting cruelty together with the officials of his state, as if he were fighting the enemy.

*Har ishkim bo'lur muddaosi anga,
G'araz bo'lsa Tengri rizosi anga [3,252].*

Meaning: If he has a desire for anything, Allah will agree with him.

He hopes that in every action of the head of state, first of all, the dreams, interests and goals of the people are taken into account, and God will agree to each of his actions.

*Bo'lib saltanat taxtida faqrjo'y,
Shah o'lsa, vale bo'lsa darveshxo'y [3,252].*

Meaning: If you seek poverty in the state, you must wear the crown of poverty during your reign.

This beit reflects the most perfect image of the righteous ruler in the dreams of Navoi. In life it is difficult to meet a person who has both royal and dervish qualities. If the ruler began to appear signs of dervishism, he immediately left the throne. An example of this is the story of Ibrohim Adham. In other words, government and dervishism reject each other. One lives charmed for the transient riches of this world, and the other with the love of another world. Seeing two people together in the same person is not appropriate for life. By combining these qualities in Husayn Boyqaro, Navoi calls on Husayn to possess this quality and act fairly on the path to truth. In the same spirit, Navoi wrote the radif gazelle “anga”, in which he praised Shah Gazi - Husayn Boyqaro with the qualities of both a ruler and a dervish:

*Har gadokim bo'ryoi faqr erur kisvat anga,
Saltanat zarbaftidin hojat emas hil'at anga.*

Meaning: It is not necessary for every beggar who wears a canvas of poverty to wear the brocade of a ruler.

“This gazelle deals with the morality of a man who has embarked on the path of Sufism, but the final thought is expressed in bringing to the thought of Husayn Bayqaro. In the continuation of the gazelle, it is stated that if the ruler is used to poverty and acts on the basis of poverty, the condition of his state will be ideal. If he doesn't care about his people, his rule will collapse... But, according to Navoi, the possession of the ruler and dervish character was a difficult puzzle for the rulers of those times. However, Husayn Boyqaro portrayed as a great person who has overcome this puzzle...” [6, 60-61].

Literary critic O.Davlatov expressed the following general opinion about justice in the work of the poet: “Navoi understands justice in a broad sense, interpreting it as the highest form of human moral qualities. He stressed that justice is the best virtue, especially in the developed part of society - the ruling class. In fact, justice is the control of equality between people. One category should not exert pressure on the second category, should not be violent as well. Navoi understood that the legal side of justice consists in unconditional compliance with the norms of the Quran and Sharia law. The above example shows that in Islam, too, it is better to administer justice than to fast before the God, perform prayer and make Hajj and give zakat (religious Tax)”.

The poet focuses not only on the moral and legal interpretation of the concept of justice, but also on its political side. Justice as a political concept expresses the rational

management of the state and serves as the main criterion for evaluating the political activity of heads of state. Navoi connects justice with the prosperity of the country and the treasury, increasing wealth, and the prosperity of cities and villages. And these thoughts are supported by authentic hadiths and written:

*Yana ham hadisedurur ba sahih,
Ki aylabdur oni bayoni fasih:
Qolur kufr aro qolsa obod mulk,
Bo'lur zulm, agar bo'lsa barbod mulk.*

Meaning: The concept of justice is not only limited to moral and legal interpretation, but also focuses on its political side. Justice is associated with the prosperity of the country and the treasury, the increase in wealth, the prosperity of cities and villages.

In Alisher Navoi's interpretation, from the simplest view of social relations to the most crucial cases of universal interests, the principle of justice must be applied without any deviation. Justice in its interpretation, first of all, lays the foundation for the emergence of social relations in society in a harmonious, complementary state. Secondly, the principle of justice provides for the protection of the interests of various social strata in the society in which the decision is made, maintaining a balance between them. Third, the integrity of society forms the skills of sharpens people's sense of patriotism. Fourth, it creates chaos among the external evil forces. Because, according to Navoi, in a country where justice is stable, the position of officials will be better than that of the invading armies. Naturally, this situation causes internal struggle and discontent on the side of the enemy. Fifth, the compatibility of the rights and duties of people, the proper promotion of their work will strengthen people's confidence in the future. In a fair society, people are dominated by a sense of gratitude [5,15]:

*Yana ulki chun adli zohirdurur,
Bari xalq qavmi shokirdurur.*

Meaning: In a fair society, people have a feeling of gratitude.

In the literature of Sufism, from time immemorial, the image of the ruler and the dervish has been turned against each other. Reason: if the ruler is the embodiment of the world, then darvesh is the manifestation of God. The ruler rejoicing in his rule, wealth, forgets about the truth. Wealth and lust are a barrier, an obstacle to the knowledge and understanding of God. Darvesh, on the other hand, was saved from the whims of passion, who separated himself from the world in the name of God. Therefore, the dervish surpasses the ruler who is surrounded by chains of passion and wealth, darvesh is on the path of truth, which is close to Allah, whose heart is full of divine love, is a slave to work. He is not interested in the lusts, fleeting riches of this world. He does not live the pain of accumulating treasures, but the pain of truth. He always remembers Allah in his heart.

Navoi wants the ruler to have the same qualities of a dervish too. Love and trust in God in the heart of a ruler are an important reason for his righteous and just behavior, as well as his impartial condemnation.

Poets of the past have called the dervish a true free man who has freed himself from the bondage of wealth, a truth teller who knows the truth, a heart full of divine grace, a lover of truth, a ruler of contentment, calm, a leader of enlightenment, a Sultan of spirituality, the most honorable among people, glorified as a person honor, and described as a friend of the people. The dervish was considered a perfect person in terms of possessing the same human and divine qualities.

But the dream of the ideal ruler, according to Navoi, embodied not only the nature of the dervish, but also the features of poverty.

It is known that Muhammad (peace and blessings of Allaah be upon him) said: "Poverty is my pride!". This hadith became the motto of the Sufi people. Because here we are

not talking about real poverty, but about poverty before God, about the uselessness of the wealth. The dervish is not poor and does not need wealth, but he is poor and needs love and longing for Allah.

In this sense, poverty is the essence of dervishes, and the essence of poverty is one of the statuses of the path of spiritual perfection. In this case, its tax deprives all the blessings of the world, all the needs of man. His poverty reaches a level of pride for having nothing. Poverty becomes for him both internal and external clothing, decoration and gives him peace. The famous Sufi Abu Bakr Kalobodi, commenting on the terms poverty and the poor, writes: "... poverty lies in the fact that you do not have wealth, property, no costs for yourself, even if you have it, you do not spend on yourself, and the poor person is the one who only needs to achieve the truth".

Husayn Voiz Koshifi, a contemporary and friend of Navoi, explains the nature of poverty as follows: "If they ask you how many signs of poverty, say three: first, you need to look like a merciful sun, because the sun always shines with gratitude, leaving no one without light. The second is to be as humble as the earth, because everyone who steps on the earth thinks of good and evil and does not move from the post. The third is to be as generous as the cloud, because the cloud rains gratitude on wet, dry ground and does not separate the cemetery from the blooming land" [8,21].

So, Navoi wants the ruler of his dreams to possess important qualities of poverty: kind as the sun, compassionate as clouds, humble as the earth, generous and striving to enlighten the truth.

Thus, Navoi in his work embodied the qualities of poverty and dervishism, that is, he created the image of a perfect ruler from the outside, and from the inside the image of a dervish.

At this moment, the question arises whether Navoi was able to meet the ideal ruler of whom he dreamed. Navoi writes:

*Vale qilmadi shohlardan kishi,
Ki bu erur Shoh G'oziy ishi [3,252].*

Meaning: None of the rulers did what Shah Gazi was destined to do.

None of the previous rulers in history could realize the ideal of Navoi. Only Shah Gazi was able to fulfill the poet's dream. He is the ruler who embodied the dervish and the poor man as well as the just ruler Navoi dreamed of.

Navoi used Husayn Boyqaro in the image of Shah Gazi in a certain sense as the ruler of a just state, a perfect person, primarily based on historical truth, and secondly, widely used in artistic exaggeration.

The main goal of Navoi in exaggerating the positive qualities of Sultan Husayn Boyqaro was to call him to such perfection. Continuing the description, the poet writes:

*Demay ayni insonki insoni ayn,
Ham insonu ham ayn Sulton Husayn [3,252].*

Meaning: I do not want to say that he is only a person, yes, he is a real person at the same time he is Sultan Husayn.

In *beit*, the word "ayn" is used in two senses. It is used in the first line to indicate "mirror", and in the second line to indicate "essence". In other words, Shah Gazi is the "ayni inson", which is the person (who is considered the best), he is the "insoni ayn" - the mirror of people (that is, the beauty of a person reflected in the mirror), both the person and the "ayn Sulton Husayn", the essence of Sultan Husayn Boyqaro, his inner appearance. That is, humanity is the inner world of Husayn Boyqaro, and government is his external image.

*Shaho keldi shohlig' musallam sanga,
Na shahlig'ki darvesglig' ham sanga [3,252].*

Meaning: The ruler has come, to whom the rulers obey, and the ruler and the dervish are in you.

The example of Husayn Boyqaro in the image of the “righteous ruler” described in this *beit* is essentially the same as the image of “Shah Gazi” in the first lyrical *devon* of Navoi “Badoe ul-bidoya”. For example, we can cite such verses as evidence of our point of view.

*Mumkin ermas shohlar ichra bo'yla niyatlik magar,
Shohi G'oziykim, muyassar bo'ldi bu davlat anga.
Shohlar darveshi-yu darveshlar shohiki, bor,
Shohlik surat anga, darveshlik siyrat anga [1,31].*

Meaning: There are no Shahs who have such intentions, and Shah Gazi has reached such a position. He is the dervish of Shahs, the Shah of dervishes, and if the condition is his appearance, then the character of the dervish is his character.

Shah Gazi fulfilled the seemingly irresistible dreams of Navoi. He emphasizes that he is a dervish of rulers, that is, a ruler outside, inside a dervish, a ruler of dervishes - a dervish who has reached the highest level.

Although the lexical meaning of the word dervish is poor, unhappy as mentioned above, in the term of Sufism it expresses the quality of those who devote themselves to the truth, such as a Sufi, poor, lover, scholar, handsome. Therefore, in Sufi teaching to call someone a dervish was considered an exaltation, not an insult. For this reason, Alisher Navoi describes Husayn Boyqaro as a dervish ruler, ruler of dervishes, ruler on the outside and dervish on the inside.

A similar description can be found in another prose of Navoi, “Mahbub ul-qulub”.

The author mentions about the merits of the ruler in the “Birinchi fasl” of the “Avalg'i qism” chapter in the section “Odil salotin zikrida” and cites the *mesnavi* dedicated to the praise of ruler Husayn Bayqaro. The meaning and essence of this *mesnavi* is also consistent with the idea of *mesnavi* in his work “Tarihi muluki Ajam”. Navoi writes:

*Ulus podshohiy darveshvash,
Anga shohlikdin kelib faqr xash [2,8].*

Meaning: Navoi mentions Husayn Boyqaro as one of the fairest sultans.

According to Sheikh Qosim Anvor, the letters of the word “Dervish” have the following meanings:

D – dard bilan yonish, dardli; (burning pain, pain)

R – riyodan saqlanish timsoli; (abstinence from hypocrisy)

V – vido, ya'ni Tangri taolodan o'zga narsalar bilan vidolashish; (farewell, that is, say goodbye to something other than God)

I – ishq qo'lida yakdil va sobitu sodiq bo'lish; (to be one and steady on the road of love)

Sh – shukr etmoq va shikoyat qilmaslik [6,8]. (be thankful and not complain)

In this *beit*, Navoi says - “dervishvash”, that is, as a dervish from nature, he is a ruler protected from the hypocrisy of life with the pain of Truth and people, disgusted with things other than Allah (property, throne - power, wealth, lust, etc.), from which good will come to the people in his rule:

*Jahondorlarga sipehr ishtiboh
Valiy ahli olida xoki roh [2,8].*

Navoi continues his description and says that dervish from nature is like heaven for the reigning world, but before the common people he is like an earth.

So, as mentioned above, in the ideal of Navoi, the ruler's soul is as modest as the soil, and outside he is as magnificent and high as the sky:

*Jahon mulki olinda xoshokcha,
Vale bir ko'ngil mulki aflokcha [2,8].*

It is insignificant in the eyes of worldly possessions, but the possessions of the soul are as vast as the sky. His generosity is high and unparalleled, his love is infinite:

*Bori benavolar navosozi ul,
Hamul nav'kim Shoh Abulg'ozil ul [2,9].*

Such qualities, of course, belong to Shah Gazi, the artistic symbol of Navoi's dreams:

*Kelib ayni insonu ayn,
JAhon vorisi Shoh Sulton Husayn [2,9], -*

the content of this beit is almost identical to the mesnavi idea in the aforementioned "Tarihi muluki Ajam".

Sultan Husayn Boyqaro as a "human being" (i.e., the appearance in life of the concept of humanity, which the poet himself developed) the poet himself dreamed of the image of a perfect man in the image of a ruler who is a ruler on the outside and a dervish on the inside:

*Alo, toki shahsiz chu bo'lg'ay jahon,
Zamon ahlig'a bo'lmag'usi amon.
Sen o'lg'ul zamon ahlig'a shohu bas,
Sanga adl tarviji dilxohu bas [2,13].*

The ruler and the army, the ruler and the system of government guarantee that people will live in peace. Rulers should consider themselves servants of the people, "pastors" of the people, and should always act in consultation with wise scientists and people of good intentions. Otherwise, a conflict will arise between the people and the ruler, between the ruler and the army. Therefore, the ruler must always act on the basis of justice, truth, and pursue a policy that takes into account the goals of the people.

Alisher Navoi almost in all his works put forward the idea of fighting for such a just and enlightened ruler and a centralized state. According to Navoi, the socio-economic and cultural development of the country, the country's peace will depend primarily on the ruler himself and his personal qualities.

In the same way, Husayn Boyqaro, as Navoi dreamed, is the head of the country with bright, enlightened and darvesh qualities. But we do not know how close to life the ideal image of the ruler (Shah Gazi), which the poet sang. It is known that the hero of the Navoi ideal, a perfect man (a just ruler), was able to realize the long-standing dreams and aspirations of our people.

One of the most recent rulers of the Temurid dynasty, Zahiriddin Muhammad Babur, highlights the justice of Husayn Boyqaro in his memorial "Baburnama" not with exaggeration, but, on the contrary, basis of historical truth. Babur writes: "...Harrof va hushxulq kishi edi, Ba'zi muamalatga sha'rni bisyor rioyat qilur edi. Bir qatla bir o'g'li bir kishini o'lturg'oni uchun qonliklarga topshurub, dorulqazoga yibordi" [11, 147].

It is known that in history, Sharia rules in Muslim countries were considered the main legal document, as well as the current Constitution, and all actions were carried out in accordance with Sharia rules.

Historical fact shows that Sultan Husayn Boyqaro, was a fair ruler in life. Although he controlled the saving of his son's life, he did not go against justice and truth, he did not show mercy. For, as Navoi said, "Yamonlarga lutf-karam, yaxshilarg'a mujibi zarar va alam" meaning: the bad ones are always left without punishment and the good ones are always responsible for what they didn't do. Sultan Husayn Boyqaro was well aware of this and, as proof of this, allowed his son to have equal rights before the law (justice) and was punished.

This action of the ruler of Khorasan corresponds to the principles of justice developed by Navoi: there must be oppression against oppression, that is, the oppressor cannot be spared. To pardon the oppressor is to oppress the offended.

And this shows and proves that the ideal hero (the just ruler) in the image of Navoi was in life.

Ibid it is noteworthy that the history cited in “Hayrat ul-abror”. From this story, it becomes clear that with the claim of an old woman, the head of the country, Husayn Boyqaro, will have to be punished according to the rules of Sharia. Then Husayn Boyqaro got up, turned to the old woman and said: “I obey the Sharia. Here is the sword, here is the gold in the bag. If you want, cut off my head with this sword. If you want, take this gold in return for your son’s blood.” The old woman, seeing the Sultan's bravery, bowed before justice and law: “Let my son's life and my own be sacrificed to such a just ruler,” - renounces the claim. Sultan Husayn Boyqaro proved that by this act the law transcends everything else. In the era of Husayn Boyqaro (thanks to the direct support of Alisher Navoi), science, literature, art, and culture developed. The people lived a peaceful life for many years because of the wise policy of the righteous ruler (the just discipline and rules that he established). Navoi also highlights a separate chapter (“Sakkizinchi majlis”) dedicated to the characterization of Sultan Husayn Boyqaro in his prose work “Majolis un-nafois”.

In this chapter also, Sultan Husayn Boyqaro described as a fair, generous ruler. Navoi writes: “*Saltanat bahrining durri yaktosi va xilovat sipehrining xurshedi jahonorosi, saxovat havosi abri guharbori, shijoat beshasining huzabr sheri shikorim adolat chamanining sarvi sarbalandi, muruvvat ma’danining gavhari arjumandi, ko’shish razmgohining Rustami Dostoni va baxshish bazmgohining Hotami zamoni va fasohat olamining nukta birla sihrsozi va balog’at jahonining diqqat bila mo’jizapardozi, ya’ni sultonus-salotin Abulg’ozi Sulton Husayn Bahodirxon...*” [2,166].

Conclusion

In general, Navoi portrays Sultan Husayn Boyqaro in all his works on the level of a righteous ruler, reflecting his perfect image.

In conclusion, we can say that the mesnavi described in the description of ruler Sultan Husayn Boyqaro in “Tarihi muluki Ajam” is, first of all, the final artistic generalization of comments, praise and recognition of this great statesman.

Alternatively, according to the literary tradition of the period, the writer or poet who created any work dedicates it to one of the rulers and praises it at the beginning or end of the work. According to this tradition, Navoi dedicated and presented his work to the ruler of the country, the person who needed it. For this reason, at the end of the work, he created a special mesnavi.

Finally, in order to this masnavi does not consist of “dry” praise, the poet enriches it with a deep ideological content in the Sufi spirit, using the most influential art forms in the classical art of the East to give a deep meaning - a beautiful form of essence.

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