

MASNAVI IN THE WORKS OF NAVOI AND BABUR

Abdulahakimova Yulduz G'ofur qizi

Acting Associate Professor, Tashkent State University of Uzbek Language and Literature named
after Alisher Navoi

Тел: +998-90-137-88-55. abdulahakimovayulduz3@gmail.com

<https://doi.org/10.5281/zenodo.16901098>

Аннотация. В статье анализируются меснави Алишера Навои и Захириддина Мухаммада Бабура. В результате анализа выявляется художественное преломление патриотических идей в произведениях авторов, их общее и различное. Структурная структура и идейное содержание произведений отражают творческий стиль обоих авторов. Жанр меснави раскрывает самобытность творческих взглядов обоих авторов.

Ключевые слова: меснави, восхваление, нома, жанр, Алишер Навои, Захириддин Мухаммад Бабур.

Abstract. The article analyzes the masnavis written by Alisher Navoi and Zahiriddin Muhammad Babur. As a result of the analysis, the artistic interpretation, common and different aspects of the ideas of patriotism in the works of artists were revealed. The structural structure and ideological content of the works reflect the creative style of both artists. Through the Masnavi genre, the unique creative views of both creators are revealed.

Key words: masnavi, praise, name, genre, Alisher Navoi, Zahiriddin Muhammad Babur.

Oriental classical literature cannot be imagined without the scientific and literary heritage left by two great figures, Alisher Navoi and Zahiriddin Muhammad Babur. Their work, while giving soul and soul to Turkic literature, continues to lead the caravan of literature of Turkic nations today.

Zahiriddin Muhammad Babur had a very high respect for Alisher Navoi. He writes: "I lived in Herat in the house of Alisherbek. Every day I would ride a horse to see places in the city that I had never seen before. During this short period of time, I visited Alisherbek's garden and Guzargohi, the tomb and mausoleum of Sheikh Bahovuddin Umar, the tomb and mausoleum of Mevlana Abdurakhmon Jami, the madrasa and mausoleum of Ulugbek Gavharshodbegim (Ulugbek's mother), and the Herat mosque" [Babur 1989,170]. Or, "The majority of the population of Andijan are Turks. There is no one in Andijan and its bazaars who does not know Turkish. The language of the people is close to the literary language. Although Alisher Navoi was born and raised in Herat, he created in this language."

Each example of creativity belonging to the pen of Navoi and Babur is unique. Each was born thanks to great talent and potential. And one human life is not enough to understand these works.

In this article, we intend to comparatively study the masnavis belonging to the pen of two accomplished creators.

Alisher Navoi's work "Masnavi" is a beautiful example of hasbi-hol poetry. In creating the masnavi, Navoi follows the creators who lived before him, the representatives of Persian and Turkic poetry (Fakhriddin Gurgoni, Avhadiy).

“One masnavi from “Khazoyin ul-maoniy” is also associated with the name of Sayyid Hasan Ardasher. The masnavi consists of 148 verses and contains a poetic letter written by the young poet to his teacher and friend before his journey. This masnavi-letter is a product of the poet’s youthful lyrics and is included in the first volume of the collection” [Sh. Sirojiddinov, D. Yusupova, O. Davlatov 2018,48].

Navoiy also incorporated the noma genre into his other works. The masnavi, created as an independent work, consists of 148 verses and is written in the mahzuf meter, which is similar to the aruz. Since it contains events related to the poet’s life, it embodies the image of a perfect creator before our eyes. In his letter to his teacher and spiritual father, Sayyid Hasan Ardasher, it is understood that two Alishers live in one body, one of whom is currently suffering from exile (in Babur's definition, "exile"), while the other intends to write a work that elevates the Turkic language to the sky. While one is absorbed in the material world, the other is nourished by this suffering of the soul and heart, giving him strength and energy. The poet wants to share this state of his with his closest person, a colleague. He seeks refuge from him. In the course of the letter, the poet explains the reasons for leaving his homeland, his intention to write "Khamsa", his sadness at the loss of his teacher and loved ones, and asks them to remember him at all times.

Alisher Navoi begins his masnavi with a hymn of praise to the Creator, relying on the traditions of Hamsanavis:

Praise be to the True One, the path of discovery is revealed,
The difficulty of Hirad is revealed.
Alimeki, there is no bidayat for you,
Azimeki, there is no finality for you [Alisher Navoiy 2011,696-709].

Navoi, while describing Allah, tries to reveal his spiritual and social state at the same time. For example, “You have made trust in the traveler a food for the journey. You have made the journey a sign from hell,” equating the difficulties of the journey with the torment of hell.

Throughout the masnavi, the poet sends blessings to our beloved Prophet Muhammad (peace be upon him) and describes him as “the bringer of happiness.”

In the following lines of the letter, Navoi describes his teacher Sayyid Hasan Ardasher, saying:

Loyalty to you is a gift, knowledge to you is knowledge,
Loyalty and the source of wisdom is Sayyid Hasan Ardasher.

Alisher Navoi organizes the masnavi extremely beautifully. The work reflects the spiritual, social, and creative state of a person. Even in the most difficult times, the poet's unique way of caring for the word and glorifying the honor and dignity of the Turkic nation is evident. Although his heart is broken, the poet aims for high creative heights. Speaking about the "Khamsa" created before him, he says that he will complete "Khamsa" in thirty months. Remaining true to his tradition, he glorifies the word.

One, a passion that reaches the Truth,
Making the heart drunk from the nearest cup.

... Another one, a beggar who is a prince

How many leeches will I make on the way to demand.

At the end of his speech, he looks at himself again. He thinks about the Majzubi tax and the tax Majzubi (the path of Majnun and Farhad). And he says, "Allah did not give me the path of Majnun, but I would be happy if he gave me the path of Majnun (the path of Farhad). I hope that I will not live long enough to reach the end of this path. I am happy even if I die on this path," he says.

Alisher Navoi ends his letter with the hope of meeting his teacher again.

This letter shows that the Creator's decree, the criteria of fate and destiny, work clearly in the fate of every person. That is, it reminds us once again that there is a question for every blessing given to a servant, and that even a particle of punishment is rewarded with a mountain.

The masnavis of Alisher Navoi and Babur Mirzo differ from each other in terms of structure, content, and form. While Navoi begins his work with praise and na't, and continues with his teacher Sayyid Hasan Ardasher and a definition of the word, Babur's masnavi begins with an appeal to the saba, which is characteristic of the art of exclamation. While the content of Navoi's masnavi is based on real-life events, Babur describes an imaginary lover. His verses imbue the soul with longing for the homeland.

The hazaji musaddas of Babur's masnavi are written in the mahzuf meter and consist of 116 verses.

Like Navoi, Babur also follows in the footsteps of the creators who lived before him in creating masnavi. However, he can turn any traditions and rules into his own way. Although his verses are fluent, folk-like, and quick to digest, they fill a person with deep thought and encourage observation. The reason is that he is a king, the owner of a great kingdom, but his heart is full of pain and his lines are full of longing. There is probably nothing in this world heavier than suffering that does not depend on a person. Babur raised two personalities in one body - a king and a poet. When he was tired of the kingdom, he sought refuge in poetry.

The masnavi genre is based on realism. For example, while Navoi writes about the events that happened in his life and his spiritual experiences at that moment in a letter to his teacher, Babur draws the image of an imaginary lover. He sincerely expresses his love for her:

Sabo, go to the flower harem,
Tell me about my condition, that gulag.
Hello, my dear, to that peaceful young man,
And not to that heart:
You stole my heart by showing me your face,
You stole my heart and made me [Z.M.Bobur 1993,64-68].

The lover resents his beloved. However, the pain he inflicts is not a pain for the lover, but a pleasure.

His verses stick to the tongue and shake the heart. Then you wonder, did Babur refer to a woman only as a lover or did he mean his eternal homeland?! You seem to have found the reason why the living feelings loaded into the verses cause pain in a person's heart. Because the love that Babur wants to express is greater than anything, more sacred than anything, and at the

same time, it is the pain of the homeland, the sorrow of the homeland that belongs to every person.

O dear Saba, come to my house,
Hear and understand this word.
Like a wind, it reaches the sun's spoon,
Like a whirlwind, it turns to the head,
A hundred longings and passions unite,
A hundred thousand sorrows unite.

From the analysis of the masnavis, it is clear that we need to learn from two great figures who raised the honor of the Turkic nation to the skies not only through their creativity, but also through their personalities - Alisher Navoi and Zahiriddin Muhammad Babur - about feelings that are relevant for people today: respect for the teacher and love for the homeland.

References

1. Babur Z.M. 1989. Baburnoma. Prepared for publication by Porso Shamsiyev. Tashkent: Yulduzcha. - P. 170.
2. Sh. Sirojiddinov, D. Yusupova, O. Davlatov 2018. T.: TAMADDUN. P. 48
3. Alisher Navoi 2011. Khazoyin ul-maoniy, Gharoyib us-sigar. T.: TAMADDUN. P. 696-709.
4. Babur Z.M. 1993. I did not find a secret secret. (Prepared for publication by Saidbek Hasan). Tashkent: Writer. - P. 49.
5. Jabborov N. June 2021. The concept of creativity of two great contemporaries.// World literature. – Tashkent.- P. 19
6. Abdulhakimova, Y. (2021). Navoiy va Fuzuliy dostonlarining kompozitsion qurilishi. *Oltin bitiglar–Golden Scripts*, 4(4).
7. ABDULHAKIMOVA, Y. THE SKILL OF ALISHER NAVOI AND MUHAMMAD FUZULI IN THE DESCRIPTION OF THE IMAGE OF QAYS. *UNIVERSITETI XABARLARI*, 2022,[1/4] ISSN 2181-7324.
8. Yulduz, A. (2023). NAVOIY VA BOBUR IJODIDA MASNAVIY. *Роль наследия Захириддина Мухаммада Бабура в развитии восточной государственности и культуры*, 1(1).
9. Abdulhakimova, Y. (2021). Navoiy va Fuzuliy dostonlarining kompozitsion qurilishi. *Oltin bitiglar–Golden Scripts*, 4(4).
10. ABDULHAKIMOVA, Y. THE SKILL OF ALISHER NAVOI AND MUHAMMAD FUZULI IN THE DESCRIPTION OF THE IMAGE OF QAYS. *UNIVERSITETI XABARLARI*, 2022,[1/4] ISSN 2181-7324.
11. Pardayeva, N. Q. Y. (2024). NIZOMIY GANJAVIY ASARLARI BADIYYATI. *Oriental renaissance: Innovative, educational, natural and social sciences*, 4(20), 33-36.
12. Пардаева, Н. Қ. (2020). АНБАР ОТИН “ЯККА БАЙТЛАР” И ҲАҚИДААЙРИМ МУЛОҲАЗАЛАР. In *ИННОВАЦИОННЫЕ ПОДХОДЫ В СОВРЕМЕННОЙ НАУКЕ* (pp. 125-128).

13. Khidirova, M. A., & Pardayeva, N. G. A. (2021). TRANSLATION ISSUES OF PHRASEOLOGICAL UNITS USED WITH ANIMAL NAMES FROM ENGLISH INTO UZBEK. *Oriental renaissance: Innovative, educational, natural and social sciences*, 1(11), 1058-1062.
14. Pardayeva, N. Q. Y. (2024). NIZOMIY GANJAVIY ASARLARI BADIYYATI. *Oriental renaissance: Innovative, educational, natural and social sciences*, 4(20), 33-36.
15. Rajabova, Hulkar. "Interpretation of time and space in shorts (Chronotope)(On the example of the stories of the writer Shukhrat Matkarim “Yilon”, “Maqar”, Kholiyor Safarov “Honor and Life”, “Wingless Birds”, “The Saddest Joy”)." *Modern Science and Research* 4.3 (2025): 1332-1340.
16. Rajabova, Hulkar. "INTERPRETATION OF TIME AND SPACE IN SHORTS (CHRONOTOPE)(On the example of the stories of the writer Shukhrat Matkarim “Yilon”, “Maqar”, Kholiyor Safarov “Honor and Life”, “Wingless Birds”, “The Saddest Joy”)." *Modern Science and Research* 4.3 (2025): 1332-1340.
17. RAJABOVA, H. (2025). QISSADA EKZISTENSIAL QAHRAMON VA UNING JONZODLAR BILAN YASHASH MOTIVI (SHUHRAT MATKARIMNING “MAQAR” QISSASI MISOLIDA). *News of the NUUZ*, 1(1.2), 1.
18. Allayorov, T. L. (2025). LINGUOPOETIC STUDY OF TOG ‘AY MUROD’S WORKS. *Journal of Multidisciplinary Sciences and Innovations*, 1(2), 320-323.
19. Adilova, S. S., Kulmamatova, D. E., Babaev, S. K., Alloberganova, Z. B., Hodzhaniyozova, B. H., & Allanazarov, S. B. (2021). Quantity of Pigments in Leaves of Old Local Wheat Varieties of Uzbekistan under Irrigated Conditions. *Annals of the Romanian Society for Cell Biology*, 25(3), 3249-3253.
20. Narimova, G. (2025). WORD FORMATION IN THE UZBEK LANGUAGE AND ITS MODERN TENDENCIES. *International Journal of Artificial Intelligence*, 1(4), 2521-2523.
21. Narimova, G. (2025). YONDASHUVLAR ASOSIDA TIL TA’LIMINI TAKOMILLASHTIRISHDA YOZMA NUTQ MOHIYATI. *Modern Science and Research*, 4(2), 40-45.