

## Poets Remembered By Navoi

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**Annotation:** This article is dedicated to highlighting the literary environment of Herat in the 15th-16th centuries, and the role of women artists in the development of science. During this period, more than ten types of sciences rose to the highest level of development in Herat. Citizens considered it the duty of humanity to acquire noble wisdom, education, knowledge, truth, and wisdom. Studying science and creativity has become a daily need of the people of Herat. Information in this regard has arrived through many historical, literary, and memoir works.

Along with the development of science, literature, and poetry also rose to a high level. Tazkiras are one of the most valuable sources in studying the process of such a rise in the period and providing an objective assessment of it. We know that Davlatshah Samarkandi's "Tazkirat ush-shuaro" and Navoi's "Majolis un-nafois" are valuable sources as they perfectly illuminate the literary process of the period. They created an opportunity for further development of tazkiranavis in the following centuries.

It can be seen that issues such as the creative potential of Eastern women and their role in social life are covered. For example, in a number of works such as "Majolis un-nafais", "Nasayim ul-muhabbat", "Hayrat ul-abror", "Farhad and Shirin", Navoi's respectful attitude towards the women of the Islamic world and his time is clearly manifested.

According to Sharia requirements, information about women was avoided in the tazkiras of the period. However, there are some signs that can be used to determine the status of creative women of the period in the literary environment. In particular, Navoi briefly evaluates the works of 3 female artists - Mehriy, Bediliy and Bibichai Munajjima - in the "Majolis un-nafois" tazkira. The role of Muslim women in the internal life of the country and the nation is extremely large. In this article, the same issue is explained on the basis of Navoi's analysis.

**Keywords:** tazkira, orifa, poetess, literary process, prelude, praise, na't, literary atmosphere, devon, nazira, zullisonayn.

In the cultural environment of Herat in the 15th-16th centuries, science developed to an unprecedented level. More than ten types of sciences have reached the highest level of development. Citizens considered it the duty of humanity to acquire noble wisdom, knowledge, truth, and wisdom. Studying science and creativity has become a daily need of the people of Herat. Information in this regard has arrived through many historical, literary, and memoir works. For example, Zahiriddin Muhammad Babur in his work "Baburnoma" gave detailed and enthusiastic information about Husain Boykara and the cultural environment of Herat: "The time of Sultan Husain Mirza was a wonderful time. Khurasan, especially the city of Herat, was full of talented and learned people like no other. If everyone is engaged in something, his goal would be to develop that work..."[4, p. 195].

Babur spoke about Husayn Boygaro in "Boburnoma" and was upset that he did not try to expand the borders of the country. But in my opinion, Husayn Boygaro puts culture first, not politics. He pays special attention to raising the morale of citizens. Of course, one of the reasons for this is related to the fact that there was standing by his side a great scholar and advisor Alisher Navoi.

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This approach to country management was not new in the history of the Timurids. In particular, we can see proof of this in the work of Mirzo Ulugbek. Such management policy made it possible to achieve unprecedented educational progress. Unprecedented works of the Turkic world were born.

The 15th century is characterized by the rise of poetry and the growth of literary power. This development, of course, is closely related to the literary environment of Herat. Tazkiras are one of the most valuable sources in studying the process of such a rise in the period and providing an objective assessment of it. We know that Davlatshah Samarkandi's "Tazkirat ush-shuaro" and Navoi's "Majolis un-nafois" are valuable sources as they perfectly illuminate the literary process of the period. They created the ground for further development of tazkiranavis in the following centuries. From the 16th century, we can see that the genre of tazkira rose to a new level. Many different forms of tazkira were created. Classification and special study of them according to their characteristics such as period, form, size, and coverage of the problems covered is one of the urgent issues facing Uzbek literary studies. This requires separate research.

The high educational process in Herat is also expressed in Navoi's works. In addition to colourful information from different directions, we can see that issues such as the creative potential of Eastern women and their role in social life are covered in them.

For example, in a number of works such as "Majolis un-nafais", "Nasayim ul-muhabbat", "Hayrat ul-abror", "Farhad and Shirin", Navoi's respectful attitude towards the women of the Islamic world and his time is clearly manifested. In particular, in the work "Farhad and Shirin", the image of intelligent girls in Mehinbanu's palace who perfectly mastered science and knowledge is not only a product of the author's imagination. But also, the high status of the cultural environment of Herat served the perfection of thinking of the women of the time. In Navoi's work, he expressed the current situation in harmony with his ideal:

Kelib har qaysi bir fazl ichra mohir,  
Mahorat shevasi har birda zohir.  
Biri ash'or bahri ichra g'avvos,  
Biri advor davri ichra raqqos.  
Biri mantiq rusumida raqamkash,  
Biri hay'at ruqumig'a qalamkash.  
Birining shevasi ilmi haqoyiq,  
Balog'atda biri aytib daqoyiq.  
Biri tarixda, so'z aylab fasona,  
Biri hikmat fani ichra yagona.  
Hisob ichra birining zehni borib  
Muammoda birisi ot chiqorib.  
Bu fanlarda bular bir-birdin ahsan  
Yuz ul fanliq aro har qaysi yakfan.  
Diloromu Diloroyu Diloso,  
Gulandomu Sumanbo'yu Sumanso.  
Parichehru Parizodu Parivash,  
Paripaykar zihi o'n ismi dilkash...[3, p. 272].

According to religious requirements, information about women was avoided in the tazkiras of the period. However, there are some signs that can be used to determine the status of creative women of



the period in the literary environment. In particular, Navoi briefly evaluates the work of 3 - Mehriy, Bediliy and Bibichai Munajjima in the "Majolis un-nafois" review.

It seems that until the 15th century, the work of female poets was not published in a special book. The information about them reached us through the attached tazkiras[5, p.3]<sup>2</sup>. But from the second half of the 16th century, special paintings dedicated to women artists began to appear.

The first example of such a special tazkira is "Javahir ul-Ajayib". It was created in 1554-1555 by Fakhri Hirawi, the translator of Navoi's "Majolis un-nafois" tazkira, and author of several tazkiras. The work consists of Prelude and the Main part. It contains information about 31 female poets.

This tazkira provides information about 3 female poets included in "Majolis un-nafais". This information is valuable as it further complements Navoi's thoughts. In particular, Fakhri Hiravi devotes a separate chapter to covering the work of Mehri and the information on the reason for the creation of the tazkira. It talks about his life, personality, environment, and work. Six Rubai's and some Bayts give an example. He dwells on the history of their writing: "Bibi Mehri was in the care of Gavharshadbegim - tab Allahu sarohu - during the reign of Shahrukh Mirza and had a close relationship. ... The beauty of appearance and look was rare. In addition to the ghazal that led to the writing of this book, she also has good poems[5, p. 151]. The author quotes a matla of Tazkira at this place:

*Bixi har xoreki, on az xoki man hosil shavad,  
Zohid ar misvok sozad, mastu loyaqil shavad.*

(Meaning: Every thorn root that appears in my soil, if a hermit makes a toothpick, he will be drunk and unconscious).

The level of Mehri's talent can be felt from the mystical content of this verse. In the verse, the poet speaks about the power of love in her heart. Her love can make anyone follow her. She is intoxicated by the passion of the supreme power.

When Tazkiranavis talks about Mehri's work, he speaks with respect and affection. It's not for nothing. Because when Mehriy lived in the 15th century she was a well-known poetess highly respected in the literary environment of Herat. In the 1st part of the work " In his 1st majlisi entitled "I lived at the end of their time and was not honoured by their services, the mention of the great and noble ones", Maulana Suleimani, while giving information about Hafiz's ghazal, talks about the tatabbu' and states that it belongs to Suleimani's pen. is enough. But here he mentions that this tatabbu' (simile) - ghazal is also attributed to Mehri: "It is a popular opinion that this poem is a poem of Mehri, the wife of Maulana Hakim Tabib. But I heard from reliable people that it is a poem of Sulaimani, and God knows" [2, p. 26]. However, Fakhri Hirawi reliably reports that he read the tatabbu included in the book "Tuhfat ul-Ajib". Navoi expressed his opinion according to what he heard. In addition, this ghazal consisting of 5 verses is quoted in full in Fakhri's Tazkir. According to the ghazal tradition, Mehri's nickname is also used in the maqta verse:

*Davlate bud tamoshoi ruxat Mehriyro,  
Hayf va sad hayfki, on davlat musta'jil bud[5, p. 142].*

(Meaning: For Mehri, the sight of your face was a country, a pity and a pity that the country left in a hurry).

In my opinion, Hirawi did not quote this ghazal completely for nothing. Its purpose was to shed light on the controversy related to the authorship of the ghazal in the literary process. He gets his point across and proves his point with compelling evidence.

As we mentioned, Navoi mentions Mehri in "Majalis un-nafais" as the wife of Maulana hakim tabib, and the author of the "Javahir ul-Ajaib" tazkiras remembers her as the wife of Khaja Abdulaziz hakim.

<sup>2</sup> See Fakhri Hirawi. The Javohir ul Ajoyib. Tashkent: Mumtoz so'z, 2014, p. 3. - "The original tazkira works were written in the form of attached tazkiras, as part of the content related to literature and related fields."



In some other sources, Khoja Abdulaziz is mentioned as a judge. This is the basis for our conclusion that the name of the person mentioned by Maulana Hakim Tabib in Navoi's Tazkir was Abdulaziz.

Another poetess mentioned in Navoi's "Majolis un-nafais" is Bedili. In the work, her following matla is cited as an example by Navoi:

*Ravam ba bog 'u zi nargisi du dida vom kunad*

*Ki, to nazorai on sarvi xush xirom kunam* [2, p. 134].

“According to Majolis un-nafois [2, p. 268]. publishers, Bedili was also mentioned as a popular poetess in Herat's literary environment in Mogai Rahmani's work "Pardanishinoni Suhangoi", which provides information about poets.

Navoi gave information about three artists from Bedili's family – her son Sheikhzadai Ansari, her husband Sheikh Abdullah and herself. He noted that her son is knowledgeable, has a unique talent, and is especially good at telling and solving problems in the genre of poetry. Shaykh Abdullah also reported that he wrote good poems, despite being more like a Majnun. The author gives all the information about these three poets who grew up in the same family in one place of the 4th Majlis. The people in the family were all creative, he enthusiastically admits: "...It can be said that in his house, both men and women are talented..." [2, p. 135]. The author gives examples of the work of all three of them.

Hirawi also remembers Bedili with special respect in his tazkira: "Bedili is the wife of Maulana Sheikh Abdullah Dewana." And Maulana Abdullah was one of the famous people of Herat. Amir Alisher cited the following matla of Bedili in his "Tazkirat ush-shuaro" [2] and referred [5, p. 161] to the above matla.

Another poet I met at "Majolis" is Bibichai Munajjima. Speaking about Khwaja Alauddin in his work, Navoi mentions that "Khwaja Afzaliddin is related to Muhammad and the younger brother of Bibichai Munajjima." (The publishers of Hirawi say it is his sister. But Navoi gave clear and reliable information).

Navoi's short and direct recollection in itself means that Bibichai Munajjima was popular and well-known in his time. We know this name well through the work of the poet "Nasayim ul-Muhabbat". In the last part of it, called "The Mention of Women Scholars Who Have Reached the Rank of Men", Bibichai Munajjima is described as one of the 35 female scholars: "Bibichai Munajjima is the property of Kirman. He was the leader of his time in this science (mysticism and mysticism), but he was inclined towards dervishism. The king of the time used to pay a lot of compliments and bows, and the king's harems were very respectful. As a result, he left everyone's confusion and built a mosque near his address at the beginning of the avenue and donated his property and equipment to it" [2, pp. 497-498]

In "Nasayim ul-Muhabbat", Navoi spoke extensively about Munajjima as an arifa woman. Therefore, in "Majolis" covering the activities of Alauddin Kirmani, he only mentions that she is his sister. Fakhri Hirawi's "Javahir ul-Ajaib" further develops Navoi's thoughts in "Nasayim". He gives examples from narrations about him. He introduces the reader to the ghazali matla, a lament was written for the death of her husband:

*Kavkabi baxtamki, bud az vay munavvar osmon,*

*Bingar ey mohki, az firoqat dar zamin ast in zamon* [2, p. 161].

(Meaning: It was a star of my happiness, from which the sky was bright, Oh Moon, look, this time has fallen to the earth from your happiness).

Hirawi mentions it as Bija, Munajjima Bija. Gives information about the work done. It determines its place in the literary environment of Herat. Abdurahman remembers that Jami and his teacher were apprentices: "Munajjima Bija was one of the women of the time with subtle understanding and intelligence. Especially in the science of stars, there was no one like him. He also knew worldly



sciences and acquired many virtues. And the sultans and emirs liked it." So, it is not for nothing that he uses the nickname Munajjima. We understand that he is a connoisseur of the science of stars. This shows that women in Herat were engaged not only in literature and art, but also in science. Both Navoi and Fakhri emphasize that he served the people by building a mosque and a bathhouse.

It seems that the Tazkira genre is a valuable resource for studying the cultural world and spirituality of the peoples of the East and for introducing it to the world public. Deep research of this genre is important in determining women's place in the Muslim East's social life. From the outside, the will of Muslim women seems to be limited. But their role in the internal life of the country and the nation is extremely large. We can see this from the work of some creative women that we have studied. Eastern women were distinguished by their wide range of thinking, high reading level and activeness in social development. Therefore, studying the activities of active, creative women in the Muslim East is one of the most urgent issues in literature, history and science. Getting to know them closely will lead the women of our time to be more active, more creative, and more readers. The lives of our mothers teach us great lessons.

#### **Adabiyotlar ro‘yxati:<sup>1</sup>**

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