

The art of Comparison in the Images of Navoi and Babur

Dildora Khoshimova,

DSc, Professor, Head of Foreign Languages Department, NamETI

| Article Detail: | Abstract |
|---|--|
| <p><i>Received: 20 Jan 2023;</i> <i>Received in revised form: 12 Feb 2023;</i> <i>Accepted: 20 Feb 2023;</i> <i>Available online: 27 Feb 2023</i></p> <p>©2023 The Author(s). Published by International Journal of English Language, Education and Literature Studies (IJEEL). This is an open access article under the CC BY license (https://creativecommons.org/licenses/by/4.0/).</p> <p>Keywords— <i>Alisher Navoi, Zahiriddin Babur, justice of the government, “Mahbub ul-Qulub”, the spiritual environment, justice and tyranny of the just king</i></p> | <p>What is directly relevant to our topic is that both Navoi and Babur widely used the method of artistic comparison while describing their views on this matter through their own comments. This method allows the student to clearly perceive their purpose, to fully understand the possibilities of the art of contrast.</p> |

INTRODUCTION

Since Alisher Navoi and Zahiriddin Babur were one of the ministers and the other was the king, among the historical figures in their works, kings, ministers, and princes of the kingdom are often mentioned. If in Navoi's works, the king and his entourage are a symbol of the lofty dreams of the writer, then in Babur's works, the ruler of the kingdom and his entourage are people who exist in real life, and most of them lived in the same space and time as the writer.

In fact, in the views of these great scholars about the person, his morals, and his position in society, we see the superiority of human qualities such as honesty, justice, diligence, generosity, and the slogan of compassion over oppression in the high-ranking people of the time. What is directly relevant to our topic is that both Navoi and Babur widely used the method of artistic comparison while describing their views on this matter through their own comments. This method allows the student to clearly perceive their purpose, to fully understand the possibilities of the art of contrast.

Navoi begins the first chapter of the work “Mahbub ul-Qulub” by talking about the just and the oppressors, kings, describes them comparatively, mentions their characters and characteristics one by one, and explains them in a way

¹*Alisher Navoiy. Mukammal asarlar to'plami.*

Yigirma jildlik. 14-jild. 12-bet. Toshkent: «Fan», 1998.

²O'sha asar. 1998.

of mixing up his thoughts. It is no coincidence that the great poet began this work with the image of the righteous king. According to Navoi's interpretation, the main key to the prosperity of the country, the peaceful life of citizens, the prevention of destructive wars and the slogan of peace is related to the justice of the government: *Odil podshoh haqdin xaloyiqqa rahmatdur va mamolikka mujibi amniyat va rafohiyat. Quyosh bila abri bahordek qora tufroqdin gullar ochar va mulk ahli boshig'a oltun bila durlar sochar. Fuqaro va notavonlar aning rifq va madorosidin osuda, zalama va avonlar aning tig'i siyosatidin farsuda*¹.

Navoi, continuing his opinion about the just rule of law, emphasizes that “the door of the house is open from dusk to dawn, and the light of prayer shines on the khilvats”, the most important aspect of the development of society is the health of the spiritual environment. He emphasizes the completion of worthy odes: “Yaxshi otig’a ulamo ishi rasoil tartibi va yaxshi sifotig’a shuaro varzishi qasoyid tarkibi, mug’anniylar ishtig’oli sanosi uchun surud tuzmak va musanniflar maqoli duosi ohangida nag’ma ko’rgazmak”².

“The fourth season of “Mahbub ul-Qulub” is called “In remembrance of cruel and ignorant and wicked kings”. In it, the poet compares the qualities of a just king to cruel and ignorant kings. In this comparison, it is especially mentioned how important the worldview of the ruler is in the reformation of society, and that tyranny is the fate of society and humanity in general. In these interpretations given by Navoi, we can see that comparative analysis plays an important role in his work, and the purpose of the writer is clearly expressed in this comparison: “Odil podshoh ko’zgu va bu aning uchasi dur. Ul yoruq subh, bu aning qorong’u kechasi dur. Zulm aning ko’nglig’a marg’ub va fisq aning xotirig’a mahbub. Mulk buzug’lig’idin zamirig’a jam’iat va ulus parishonlig’idin xotirig’a amniyat. Obodlar aning zulmidin vayrona, kabutar toqchalari boyqushg’a oshiyona...”.

From the above quotations, it is clear that Navoi uses the possibilities of artistic words instead of real life examples of the justice and tyranny of the just king and the tyrant king in the eyes of the reader. In the text, the meanings of “the just king is a mirror and this is his bird”, “it is a bright morning, this is his dark night”, “prosperity is ruined by his oppression”, “dove’s nest is an owl’s bed” are contradictory phrases. By using the art of contrast, the righteous king is contrasted with the tyrannical king.

In Babur, the definition given to the just ruler and the tyrant king, the sultan, is expressed with concrete, clear characteristics. From each word in his following definition, one can understand the goal that Navoi wants to emphasize. After all, Navoi’s goal, which is expressed through allusions, metaphors and metaphors, is confirmed in Babur’s work by direct life examples, negative character traits, and criteria that determine his inefficiency.

In “Baburname”, the author thinks about Sultan Mahmud Mirza, who ruled in Timurid, Movarunnahr and Khurasan, and it is a positive aspect that he handled

economic issues well in the management of the kingdom, that all work was done in an orderly manner in his divan, and that the soldiers and raiyats could not say a single word to him. Although he describes him as a person, he expressed a very negative opinion about him, noting that although he was the sultan of the time, he lacked ordinary human qualities, among other things, he writes: “...Bade’tiqod kishi edi. Hazrati Xoja Ubaydullog’a istixfof qilur edi. Yuraksiz kishi edi. Hayosi kamroq edi. Bir necha masxara va bebok tegrasida bor edi. Devon boshida va xaloyiq qoshida zisht va shane’ harakatlar qilurlar edi. Badkalom edi. So’zini filhol anglab bo’lmas edi”¹.

CONCLUSION

In Alisher Navoi’s works, there are a lot of events and images based on high artistic images in which the characteristics of just and tyrannical sultans, begs, ministers and nobles are revealed. The only thing is that these images and comparative conclusions of the writer are often not focused on a specific person, but expressed in a general way. Indeed, Navoi’s goal is not to reform the morals and character of a specific person with his views, but to eliminate the evils of the whole society, to make humanity happy by having a spiritual influence on each individual.

REFERENCES

- [1] Alisher Navoiy. Mukammal asarlar to’plami. Yigirma jildlik. 14-jild. 12-bet. Toshkent: «Fan», 1998.
- [2] Zahiriddin Muhammad Bobur. “Boburnoma” Toshkent: “Sharq”, 2002, 48-bet.
- [3] Ўзбек адабиёти тарихи. 11-жилд. Т: Фан, 1978. 362-бет.
- [4] Ҳасан Қудратуллаев. Навоийнинг адабий-эстетик олами. Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа бирлашмаси, 1991. 40–48-бетлар.

¹Zahiriddin Muhammad Bobur. “Boburnoma” Toshkent: “Sharq”, 2002, 48-bet. Bundan keyingi iqtiboslarning sahifasi qavs ichida ko’rsatiladi.