

## GENRE CHARACTERISTICS OF HUSAYNIY'S WORKS

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**Abstract.** This article analyzes the life and literary activity of Husayn Bayqara, as well as the distinctive genre features of his lyrical poetry.

**Keywords:** Husayniy, “Risola,” “Nasabnoma,” *ramali musaddasi maqsur*, *divan*, *bayoz*, manuscript.

The literature of the Timurid period is considered the most flourishing stage of classical literature. In the 15th century, literature in Movarounnahr reached a high level of development. Shaykh Ahmad Tarazi, the author of *Funun ul-Balog'a*, provided information about many poets who lived and created during the Timurid era. While analyzing the works of poets who contributed to the development of Eastern classical poetics, the author also gives information about many Turkic- and Persian-speaking poets whose names had remained unknown to us. It can be understood that poets such as Iman Ziyovuddin Forsi, Jalal Samarqandi, Umid Kamoliy, Mavloni Sayfiddin, and Muhammad Ganjaviy occupied a significant place in the literature of the Timurid period. From the ghazal included in this work, we also learn that Shaykh Ahmad Tarazi himself was a talented poet of his time.

The work emphasizes that in the 15th century, the rulers' love and attention toward literature greatly influenced the literary process and the development of science in Khurasan and Movarounnahr. During this century, Uzbek and Persian literature developed side by side. New genres emerged in Uzbek classical literature, while existing ones evolved further. A unique literary style appeared in Uzbek poetry during this period. One of the important characteristics of this style was that literary works were created in Persian and Turkic languages, whereas scholarly works were written using Arabic words and expressions. This situation arose under the influence of the ethnic conditions of the region. The Timurid era gave rise to literature that reflected a new way of thinking. Even in later periods—after the fragmentation of the Timurid Empire and the establishment of the three khanates—the literary traditions of the Timurid age continued. Among the literature of this period, the works of Husayn Bayqara hold special significance.

In *Baburnama*, Zahiriddin Muhammad Babur evaluates Husayn Bayqara's activities as follows:

“The reign of Sultan Husayn Mirza was indeed a remarkable age; Khurasan, especially the city of Herat, was filled with men of virtue and incomparable talents. Whoever devoted himself to a certain craft or occupation aimed to perfect it.” [1,18]

Babur also emphasizes in the work that during Husayn Bayqara's reign, the city of Herat became ten or even twenty times more prosperous. He describes the king and poet Husayn Bayqara as follows in *Baburnama*:

“He was a brave and valiant man. On many occasions, he himself struck the enemy with the sword. Among the descendants of Timur Beg, no one is known to have wielded the sword like Husayn Mirza. He possessed poetic talent as well. He compiled a divan and wrote in Turkic under the pen name Husayniy. Some of his verses are quite good. However, the entire divan of the Mirza is written in a single meter.” [1,18]

While reading Navoi's works with great interest, Husayn Bayqara also engaged in literary creation himself. He wrote under the pen name Husayniy and composed a poetic collection called *Risola* dedicated to Navoi. His work *Risola* was written in the spirit of a “Munajat” (supplication to God). In it, he expresses gratitude to God both as a ruler and a poet for granting him the happiness and endless blessings of this world and for making him a contemporary and companion of such scholars as Jami and Navoi.

Husayn Bayqara was a descendant of Amir Timur Guragan and the son of Mirza Mansur ibn Mirza Bayqara. He was born in 1438 in the city of Herat. In 1469, he ascended the throne of Herat and ruled Khurasan until 1506. According to Navoi, although Husayn Bayqara was capable of composing poetry in both Persian and Turkic, he mainly encouraged Turkic-speaking poets to write in their native language and even issued special decrees for this purpose. Navoi writes about this as follows:

“And out of favor and concern, he found certain meanings and issued commands to compose poetry, while also providing guidance regarding style and expression.” [2,154]

This event held great political, cultural, and social significance in the history of Turkic literature. Before presenting Husayn Bayqara as a mature poet, Navoi discusses his personality and the factors that shaped his talent in *Majolis un-Nafois*. In particular, a genealogy titled *Nasabnoma* was written about Husayn Bayqara's lineage, although Navoi does not mention in the tazkira who authored it. According to his description, every page of the *Nasabnoma* was decorated so beautifully that even Mani's paintings would pale in comparison. The events written on each page of the *Nasabnoma*,

describing Husayn Bayqara's fame and prestige, would put Chinese art galleries to shame.

Navoi also reflects on Husayn Bayqara's glory, magnificence, and intellectual world, stating that whatever Jamshid and Alexander had known or accomplished was insignificant compared to him. Husayn Bayqara is valuable to us as a great poet. Navoi gives the following information about his divan:

"His noble excellency possessed a great number of beautiful poems and admirable verses, and a divan was also arranged. It was organized from beginning to end, and one matla from each ghazal was written down."

Afterward, he cites the opening couplet of each ghazal from Husayn Bayqara's divan. In *Majolis un-Nafois*, Navoi mentions that the literary gatherings held in Husayn Bayqara's presence were called "supreme assemblies," where the finest works were read and discussed. Navoi devoted the eighth chapter of *Majolis un-Nafois* to Husayn Bayqara and included the opening couplets of 164 ghazals from his divan. He also discussed the poetic images, devices, and literary innovations employed by the poet Husayniy.

As an example, let us examine the matla written under the letter "alif" in Husayn Bayqara's divan, cited in *Majolis un-Nafois*. Before quoting the verse, Navoi explains its meaning, stating that it beautifully expresses the lover's bewilderment caused by the excessive affection of the beloved:

*Evrulub gul boshig 'a bulbul visol o 'lgay anga,  
Gul aning boshig 'a evrulsa, ne hol o 'lg 'ay anga.*

(The nightingale circles above the flower, longing to unite with it; But if the flower itself circles above the nightingale, what would become of him?)

The words "flower" and "nightingale" in the couplet create the literary device of proportionality (*tanosub*). Through the images of the nightingale and the flower, the state of the lover and the beloved is depicted. This single verse alone demonstrates that Husayn Bayqara was not only a patron of Turkic poetry but also an exceptionally refined poet himself. Husayniy's poetry was composed in romantic, rind-like, and moral-didactic themes, and he mainly wrote in the ghazal genre.

Husayn Bayqara's skill and talent were so great that he was able to express in ghazals images and depictions that other Turkic-speaking poets could not effectively employ. For example, before citing a verse written under the letter "se" in his divan, Navoi gives the following commentary:

"Among Turkic poets, the masters of eloquence neither compose poetry with this letter nor are they able to do so. How could anyone compare themselves to him in this regard or claim equality? Regarding this matla, the following alone is sufficient:"

*Yor ko 'yidin o 'tarda ko 'rguzur bu zor maks,  
So 'z desa dog 'i javobida qilur bisyor maks.*

(When the miserable lover passes through the beloved's street, he stops helplessly; If the beloved says even a word, he pauses even longer, unable to answer.)

Thus, the poet describes the helpless and powerless state of the lover before the beloved. The word *dog 'i* in the verse means “again” or “once more” [3,169], while *maks* means “to stop” or “to remain standing” [3,296].

Navoi highly praises Husayniy's poetry, especially emphasizing that his poems were written in the Turkic language. In evaluating Husayniy's poetry, Navoi also specifically notes that all of his ghazals were written in the *ramali musammani maqsur* and *ramali musammani mahzuf* meters of the aruz system:

*Evrulub gul boshig 'a bulbul visol o 'lgay anga,*  
– v – – // – v – – // – v – – // – v –  
*Gul aning boshig 'a evrulsa, ne hol o 'lg 'ay anga.*  
– v – – // – v – – // – v – – // – v –

There are two manuscript copies of Husayn Bayqara's *Risola* dedicated to Alisher Navoi. One is preserved in the personal library of the Turkish scholar Köprülüzade, and the other is bound together with a manuscript of Navoi's *Hayrat ul-Abror* in the Boyazid Library in the Turkish city of Amasya. Since Husayniy mentioned Navoi's four divans on the first page of *Risola*, library staff mistakenly bound the work together with Navoi's poem. After the Turkish scholar Hikmat Ertaylon identified this information, he published Husayniy's *Risola* and obtained a photographic copy of the manuscript. Based on this photocopy, the Afghan scholar Muhammad Ya'qub Vahidi Jurjani published the *Risola* in Kabul in 1968.

The work had earlier been published by the Azerbaijani scholar Hamid Arasli in the third issue of the journal *Uzbek Tili va Adabiyoti* in 1966. This *Risola*, written by the poet in honor of Navoi, was also published in 1991 by the Sharq Publishing House through the efforts of Karimbek Hasan and Alibek Rustamov. Thanks to the great contributions of these devoted textual scholars to the development of literary studies, today's younger generation has the opportunity to become closely acquainted with the works of the king and poet Husayn Bayqara.

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