

## Subjects and artistry of poetry Khusayniy

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**Abstract:** In present article attempt to open some sides of the person, an originality of poetry of poet-governor Khusayn Baykara - Khusayniy, the outstanding political figure, the active representative of the cultural, educational and literary environment of the end of XV and the beginnings of XVI century is undertaken. On the example of particular compositions of the poet creating both on Turkic, and on Persian languages, being based on hand-written and printing editions of the "Divana" made by the author and "Treatise Khusayn Baykara" the subjects, system of images, artistry of products of the contemporary and the close friend of the great poet Alisher Navoi, which creativity are investigated long years was exposed to not deserved criticism.

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Khusayn Baykara - the poet, left to descendant powerful creative heritage. His creative treasure consists from made by the author himself "Divan" and and "Risolai Khusayn Baykara" ("Treatise of Khusayn Baykara"). The collection of poems-divans of the poet have been some times copied during his life by the well-known calligraphers of that time, including Sultan Ali Meshhedi, Sultan Muhammadi Handonom, these rare copies have been remained and up to now. The divan includes in itself such poetic genres, as a gazelle, mukhammas, ruboi, quadruple, fard, kit'a. Gazelles are collected in sequence and according to the Arabian alphabet.

Khusayn wrote gazelles, mukhammas, fard, kit'a, ruboi and quadruple, basically, in Uzbek language. Some gazelles, meeting in various anthologies, proofs, the fragments resulted in Vosifi in it "Badoi ul-vakoe", say that the poet created as well on the Persian. He wrote in popular kinds of gazelle - to five, six, seven, eight bytes (couplets). As researchers mark, all of them are subject of gazelle, not a parokanda (it is literally, written in disorder).

The leading themes of gazelles of the poet is the traditional theme of love. Thumbing through printing and hand-written copies of divan of the poet, we see, that in it, basically, are collected gazelles on love themes. Practically in all gazelles references of the lyrical hero to his lover about fidelity, fidelity and patience, the description of her beauty sound, is originally thin sudden fine feelings.

In all the gazelles of Khusayn, on the one hand, highly artly sings the beauty, grace, carelessness of a beloved, a grief and suffering which it causes to the lyric hero, from another hand, simply, and simultaneously, musically and warmly describes various psychological conditions, sufferings

enamoured, his hope of favour of beloved, also a pain from not honesty of the contender. The poet pays special attention to consecutive perfection of thought in the art description. As a result, each gazelle appears as a short, distinct statement concrete soul conditions of beloved. If the gazelle begins with the description of a face of beloved, it comes to an end with expression of that month is ashamed before it. Or a gazelle beginning the description of symmetry of a body of beloved it comes to an end singing its superiority over all: sarv, shamshod, ar-ar and du. Therefore the majority of gazelles Khusayn are gazelles with the concrete maintenance, a plot.

As the thought in a concrete gazelle begins with exact intention, and comes to an end with the provided logic point, in them is not observed differences of thoughts, and integrity is traced. Also are rare in its verses inherent in creativity of great creators of a word of attempt to spend through love themes socially-philosophical, political, too secret, secular, epic thought.

Penetrating into a gazelle of the poet, we see as from a name of beloved the image-portrait of a beloved is laconically described. In such poems the maintenance develops from couplets to couplets, proceeds and finds integrity, completeness. In the course of this or that description the reader has a perfect representation about certain feeling, extreme experience, a subject or the phenomenon, the certain condition in the of the person personality is accurately shown.

Beloved eyes break off soul of the hero, at the same time of her lip gives a life:

*Айласам лаъли равонбахшинга жонимни  
фидо,*

*Ханжари мужгон била жонимни айларсан  
фигор.*

Very often eyes of beloved are compared to the sorcerer, the cheat, artful, magician, eyelashes - the arrow, a dagger, a needle, a spear, thus reach a various sort of artistry. And if an arrow - beloved eyes tear apart soul enamoured, but nectar from his lips gives a life. The grief caused by beloved, his bitter words torment soul, her smile inspires him, separation kills, the meeting with her recovers, stimulates by a joyful life:

*Гар нот важҳиллоҳдур, ул ойдек юзи, ёраб  
недин,*

*Тиргузур гаҳ васли бирла, ўлтурур го ҳ аз  
фиоро қ.*

One of original features of gazelles of the poet consists that the author in each couplet compares an image of beloved to any vital phenomenon or subjects, and the fine art fragment is created. As a result, the description developing from couplet to couplet, forms logic sequence. For example, in the first byte of a gazelle «Сабзай хаттинг саводи лаъли хандон устина» again appeared on beloved lips the black filament-sabzai of huts is compared with to falling of shade Khizra on animals In the second skull-cap of kurayshi (Arabs of a tribe kurash put on green cap) on a head of the beauty dressed in green chapran, reminds hoarfrost on «сарви хиромон» (a tree growing directly). The arrow which has pierced broken smothering enamoured, letting off with eyes beloved, is similar to a bird on ruins. In the fourth couplet the description is more beautiful and it is pleasant, attractive: Each black stain left a grief of love on a shower of the beloved, reminds crotch when the beloved as the book papers dismisses her hair. The black birthmark over vivifying, scarlet as if petals of roses lips is compared to a fly, which can suddenly sit down in transparent field.

Here the lyrical hero makes serious deviation, states thought on life, its delusiveness. Beauty, riches and glory that is not eternal. Even those who exploited on "a Universe dust", will appear under this dust. For this reason the person should esteem, if has met true people, not to give soul to not true, should aspire to live in pleasure. So, all elements of artistry in a gazelle, all words and expressions are directed on an appeal by a joyful, happy life, to substantially and adequately to live the life given by the Allah. This gazelle of Khusayn is one proof to that he is the singer of a true life, beauty.

It is well-known, that Khusayn Baykara after long wandering and struggle has occupied a throne of Khurasan. Being especially vigilant, brave, enterprising, because of against struggle with him forces, some false assistants, after silly sons he has lived all life with sleepless soul, not losing vigilance.

According the statements of orientalist, a principal cause of refusal Khusayn Baykara to release Alisher Navoi to hadj the probability of occurrence during this period not quiet conditions in a certain corner of the country, revolt infamy people, that is care of interests of the people. Testifies to it and that fact, that last time Navoi has refused the fulfilment to hadj according the desire of court Herat.

Fear for anxieties in country, at first sight strong, always quiet Khurasan always tormented soul of shah Khusayn Baykara, he stayed in constant care. Similar sincere conditions it should be reflected in his gazelle giving to some of them public, philosophical essence.

In a number of couplets motives of open discontent are felt, the complaint of the lyrical hero to "people conflicts", "not fidelity of friends", "meanness of the enemy", and sufferings, was hurt by a heartless, careless beloved that is reflexion of the complaint to destiny, heavens, time. In them we see landscapes not quiet time. It is an original lesson of history. Suffering in a gazelle «Хабар» (Message) "from hundreds cares" epoch the lyrical hero in «Сурмангиз» complains: «ёшим бориб, кўзимдин қатралар оқиб, гам жоласи ором бермайди» (literally: tears flow, from eyes streams flow, inflows of grief do not give rest). Sometimes for a consolation he addresses to saki, wine:

*Истасанг кўнглумга осойиши, қада ҳ here  
соқиё,*

*Ким то the lady й ў қ ким улусдин юз а fog  
озори й ў қ.*

(If you wish my soul of calmness, give wine, saki,

For there is no instant, when there is no hundreds thousand sufferings from the people).

In some cases the similar complaint is expressed openly, at heart searching a way of an exit from a similar conditions. In a gazelle beginning in the line «Неча куйган ҳажр ила фарсуда жоним дам-бадам» (How many burns smothering from separation) words «алам» (grief), «гам» (grief), «ситам» (sufferings), «адам», «жавр» (loss) making a uniform chain, the lyric finds public spirit, essence:

*Ёр борди кўздину кўнглумда фуқрат  
шиддати,*

*Чарх бедод айлади, жонимга даврон жавр  
ҳам.*

(The beloved has left from me, in a shower a pain of separation,

Heavens grieve, the grief causes also time).

As it was marked above, Khusayn complains not only of people of time, but also on not fidelity, falsity of some friends, sometimes in its lines sad motives are traced. The similar grief and suffering is in most cases transferred in hot lines, by means of rare artistic touches. We read in a gazelle «Ўзгача» (Differently):

*Кимниким даврон элидин ёр туттум,  
оқибат,*

*Ўзгача чиқти, ўзин гар қилди изҳор, ўзгача.*

(Whom from contemporaries I have not counted as the friend,

Eventually he has appeared the other, than proved to be). Sufferings enamoured are how much strong, that he wishes simultaneously get rid and of the sufferings caused by beloved, and from time conflicts. For feels powerless, because of "a grief of separation and conflicts in the people", he addresses to death. The given gazelle can be carried to the verses reflecting social spirit in poetry Khusayniy:

*Неу ажал, осуда қил ҳижрон балосидин мени,*

*Бир йўли қутқар улуснинг можаросидин мени.*

(Death, calm, relieve me of a grief of separation, (Simultaneously relieve me of conflicts in the people).

Thus, Khusayniy has once again managed to prove the originality to poems in the Persian language. Most likely, gazelles of Khusayniy on Persian also were known in due time. Sufi Muhammad has created the kaside-ode "Noziktar" imitating the well-known poem of the poet "Nozik". In lexicon of both compositions there are many similar words and expressions. It is necessary to note also, poems of Khusayniy, written on Persian are various on subjects, and are made from ideologically-art point of view.

So, in gazelle of Khusayniy, devoted to singing allegorical love, in the description of various experiences of lyric hero the complaint to the contemporaries, not loyal friends is especially traced. These poems are original and in using of traditional art means, in particular, art poetic receptions, images of love-adventure composition. The poet masterful uses as in the description of a sincere condition of the lyrical hero, its internal experiences, a grief and sufferings, sometimes complaints, and in the description of beauty of a beloved, creation of its portrait various receptions of art of a word. Especially is usual comparisons, exaggerations in compositions of Khusayniy.

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