

REVIEW/RESEARCH ARTICLE/SHORT COMMUNICATION

ABOUT NISORIY BOBUR AND HUMOYUN

 Hayitov Shavkat Ahmadovich¹ and  Muhammadova Mahbuba Muminovna²

¹ Doctor of Philology, Associate Professor department Bukhara State University

² Researcher of the Uzbek language and literature department Bukhara State University

*Corresponding author. Email: ¹ s.a.xayitov@buxdu.uz,

Submitted:01.01.2020; Accepted: 01.01.2020

Abstract

The article is devoted to the analysis of information about the life, activity and work of Zahriddin Muhammad Babur and his son Muhammad Humoyun in Hasankhoja Nisari's commentary "Muzakkiri ahbob". The authors scientifically substantiate the important aspects of the biography, literary, scientific and spiritual-enlightenment activities of Zahriddin Muhammad Babur and Humoyun Mirza, their role and importance in the socio-political, economic and cultural life of the Indian people. During the reading of the article, one can imagine the scale and importance of the beautification work carried out by Zahriddin Muhammad Babur and Muhammad Humoyun in India, the creation of a literary environment, the leadership of the creative people, the dedication to bringing developed Eastern culture to India. One of the important purposes of this article is to discover the secret of the potential of the author of "Muzakkiri ahbob" as a scientist and poet. The article describes in detail Hasankhoja Nisari's skill in applying the art of metaphor in scientific prose. The peculiarities of the author of the Tazkira in the use of such fine arts as talmeh, tanosub, tansiq asifat are also analyzed. As a creator, he has proven to have unique potential and talent. The lines written by Zahriddin Muhammad Babur, the byte and other small poetic genres, which are the product of the author of the tazkira, are deeply ideological and artistic analysis. Theoretical comments on the poetics of poems by Hasankhoja Nisari and Babur Mirzo. Hasankhoja Nisari's ability to write about talented, well-mannered and virtuous people with great pleasure and sincere respect, his ability to cover the main aspects and areas of the activities of great people in scientific analysis is based on the example of Zahriddin Muhammad Babur and Muhammad Humoyun. Based on the rare information in the tazkira, opinions were expressed about the spiritual world, nature, psyche, devotion and belief in the Naqshbandi sect of Zahriddin Muhammad Babur and Humoyun Mirza.

Keywords: poet, tazkira, information, poem, verse, small genre, poetry, word, thought, originality, skill, poetic art, allegory, talmeh, proportion, adjective, ghazal, matla, history, naqishbandiya, Hazrat Bahauddin Naqshband, Khoja Ahrori Wali, Hazrat Mahdumi Mullo Khojagi Kosoniy, Alisher Navoi, Hasankhoja Nisori, "Muzakkiri ahbob", creation, author, interpretation, image, contemplation, genre, theme, style, psyche, analysis, idea, generosity, justice, fairness, Noshiravon, irfon, irshad, saj, zullisonayn.

Introduction

Zahiriddin Muhammad Babur, the beloved son of the Uzbek-Indian, a unique poet, encyclopedic scientist, great statesman, left a great spiritual treasure. No dynasty in the history of the world has yet been able to skillfully combine the kingdom and poetry like Babur and the Baburids. The series, which began with Babur Mirza, includes his children Humayun Mirza, Komron, Askari, Hindol and Gulbadanbegim; grandchildren - Nuriddin Muhammad Jahangirshah, son of Akbarshah, Shah Jahan and his son Abu Zafar Muhyiddin, Muhammad Avrangzeb, Zebunnisobegim, an elegant artist belonging to Babur's cousin. In each of them, the qualities of Bobur, an extraordinary talent, were repeated with new facets. The history and spiritual heritage of Babur and the Baburids have been studied by dozens of scholars (16.3-9; 3.37-40). Researchers rely on Zahiriddin Muhammad Babur's "Boburnoma" and Gulbadanbegim's "Humoyunnoma" as the first and main sources. However, it should be noted that while reflecting on the life, scientific and literary heritage of Babur and the Baburids, the works and memoirs written by their contemporaries, as well as literary, historical and literary works, are also important.

From this point of view, the well-known scholar Burobiya Rajabova's opinion has a deep scientific basis: "It is true that historical, reliable information about Bobur and his sons may not be a perfect source for researchers like "Boburnoma" or "Humoyunnoma". However, the message, the plate, especially the evaluation, attitude and propaganda in such figures, can not only increase the attention and interest of researchers to Babur and the Baburis, but also motivate them to do new research about them" (17,78).

1.2. Research tasks

The purpose of this study is to analyze the differences in satisfaction level of volunteer activities according to the general characteristics of volunteers. Specific research issues for this are as follows.

First, what is the difference in satisfaction with volunteer activities based on the gender of the volunteer?

Second, what is the difference in satisfaction with volunteer activities according to the age of the volunteers?

Third, what is the difference in satisfaction with volunteer activities based on a volunteer's academic background?

Fourth, what is the difference in the satisfaction level of volunteer activities according to the monthly income level of volunteers?

II.Literature review

Historical and literary information about Mirzo Babur and his children did not escape the attention of the famous poet, scientist and statesman of the XVI century Hasankhoja Nisori. The scholar's commentary "Muzakkiri ahbob", written in 1556, has great scientific value in this regard. The second part of the article is dedicated to Babur and his sons. Nisari treats Babur and Baburis with special sincerity, expresses sincere thoughts about their life, character, and virtues, and treats his work objectively. The first chapter of the second column of the Tazkira is entitled "In the remembrance of the sultans of Chigatay who moved from the transitory world to the eternal realm". Mironshah Mirza bin Amir Temur is the sacred memory of Koragon - may God fill his grave with oil" (15.51). The title gives clear and concise information that Mirzo Babur was the fourth generation of Amir Temur. Another scientific value of the title is that it clarifies the long-running controversy surrounding the "great Mongol Empire" as a historical document.

III.Analysis

The fact that the dynasty that ruled Indian territory from 1526 to 1856 (for 330 years) belonged to the Turkic people and is considered to be based on historical justice is not a reflection of the great Mongol rule but of the Baburid dynasty.

The first sentence under the title states that Mirza Babur was the most courageous representative of the dynasty of Amir Temur with his inner strength and courage; he fought valiantly to save the homeland, the land of ancestors, the land of umbilical cord blood, the state founded by the great Temurbek; but is devoted to the interpretation of the details that the political situation did not allow it: "He was the best and most courageous of the Chigatay sultans. With the blow of the sword, he conquered the lands of Movaronnahr and made great efforts to save it. He fought valiantly, but could not draw any conclusions when the shield of the event could not withstand the axis of destiny. Byte:

On chi sa'y ast, man talabash binamudam,

In qadar hast, ki tag'yiri qazo natavon kard (15, 51-52).

Hasankhoja Nisari's thoughts on "the inability of the event shield to withstand the axis of destiny" embellished with the art of metaphor, as well as the following proverbs of the teacher of the Tajik tazkiranavis Alisher Navoi, written in the Tajik language in the context of "Whatever effort I made, I did, but there is also something called destiny that cannot be changed in the summer", which is a confirmation of these comments: "He says that he will enter the ring of oil in order to increase his destiny, and he will say that he will build a ship on dry land in order to return the cauldron with which he has written" (11.52). It is known that according to the Boburnoma and other sources, Zahiriddin Muhammad Babur captured Kabul and Ghazna in September 1503 after failing to conquer Movarounnahr. The author of "Muzakkiri ahbob" does not write about it. Mirza Babur meditates on his conquest of India after his failure in Movarounnahr.

India is a very large country, the origin of the Indian people, after telling interesting stories about the wonderful fauna and birds of this country, "Until the king of the country takes Kabul, he is not worthy of the land of India," he warns the reader, which is one of the beliefs of the Indian people. In our classical literature and literary criticism, which has a centuries-old history, the issue of art has always been in the center of attention. The same applies to scientific prose, including Muzakkiri Ahbob. The use of metaphor in scientific prose is considered to be one of the main aspects of Hasankhoja Nisari's art.

Mirza Babur's conquest of India and the establishment of a great empire after his efforts to establish a large and strong state in Movarounnahr failed were described in "Muzakkiri Ahbob" as follows: "When the property was lost, the taboo parrot turned to Indian sugarcane, focusing on the conquest of India, shining the land of darkness with the rays of the sun's sword, injuring the opposition army due to Humoyun's fortune, and happily ascended the throne of the kingdom in Delhi" (15.52).

The translator of "Muzakkiri ahbob" Ismail Bekjon Hasankhoja Nisori skillfully expressed the verbal elegance and charm in the Uzbek language. It is known that Babur and the Baburis gave freedom to the religious beliefs and customs of the local people in India, treating them with kindness and deep respect.

They have done a huge amount of landscaping work in all areas. They abolished some taxes levied on the people, and in some tribes forbade the burning of the living husband and wife together with the deceased husband. In our opinion, the author of "Muzakkiri ahbob" was able to concisely and impressively reflect the essence of the virtues mentioned by Babur and the Baburis, some of which were mentioned above, by "illuminating the land of darkness with the rays of the sun's sword."

Hasanhoja Nisari concludes the above thoughts with a byte from his work, "Author":

Humoyunfol Bobur podshoh shohi jahon bo'ldi.

Ki Hind olib, muxolif askariga komron bo'ldi (15.52).

This verse, which belongs to the author's work, serves, firstly, as a summary of the life of Mirza Babur of the Indian period, and secondly, as a continuation and conclusion of a passage from the life of the king and poet. And it shows that the narrator has his own method of using poetry in a scientific work.

Hazrat Alisher Navoi, while discussing the source of Turkish, Persian and Hindi languages in "Muhokamatul-lug'atayn", their origins go back to Nuh's sons – Yofas, Som, and Hom: "Turkish, Persian and Hindi are the sources of the original languages, which have their origins in the three sons of the Prophet Nuh (peace and blessings of Allaah be upon him) - Yofas, Som, and Hom" (13.9).

The views of the author of "Muzakkiri Ahbob" on the origin of the Indian people are also in line with Alisher Navoi's interpretations: "Hind and Sind are brothers and descended from Hom bin Nuh" (15.52).

The author of "Muzakkiri Ahbob" pays special attention to the universal qualities of Mirzo Babur, such as humanity and nobility, nobility and generosity, generosity and kindness, the motto of the great kingdom, which is not yet expected in the history of India: "King Babur ruled for some time on the throne of that Indian country. Whoever seeks refuge in the world has enjoyed the gift of the king and has not been deprived of the bounty of the table of grace" (15.52). The following verse serves as a summary of the tazkiranavis' opinion:

"Zi abri kafash shud ravon qatrai boroni jud,
Sho'st xatti ehtiyoj az varaqi ro'zgor" (15, 52).

In the text, there are three logically connected branches of the metaphor: "cloud of palms", "drops of generous rain", "sheets of life", "letters of need". The product of the genius of creative artistic thinking - historically pure metaphors provided the socio-moral content (generosity), the brightness of the author's ideological intent.

From Jahangir Amir Temur to all Temurids, including Umarshaikh Mirzo, the father of Zahiriddin Muhammad Babur, to the descendants of the Naqshbandi sect, especially Hoja Ahrori Wali and the descendants of this great sheikh, the faith of Babur Mirza is paramount: "The king had a will to the Naqshbandi dynasty. King Babur, who was the will of his glorious grandfather and his father, Hazrat Hodja Ahror, who was crowned king, would also increase the honor of this great house hour by hour, and he would not be negligent for a single minute" (15,53).

The last sentence from the Tazkirah reminds us of the following advice of the author of "Boburnoma" to his beloved son Komron: "... Hodja Ubaydullah, they helped me, so much so that the state of these deeds is the generosity of those saints. If the murids and companions of that series come to you as princes, do not blame them for their deeds. They are in love, they love the dog of lovers" ("Literature and Art of Uzbekistan", October 19, 1990). The author of "Muzakkiri Ahbob" Zahiriddin Muhammad Babur's bold statement about his faith, "He opened the door of grace to all his dervishes and did the work of charity," is a testimony to the fact that he has a unique spiritual world.

Mirzo Babur's love and devotion to the Naqshbandi sect, his high confidence in the guidance of the people of Irfan, are most vividly reflected in the following quote from Muzakkiri Ahbob: "Hazrat Makhdumi sent a piece of gold to Mullah Khojagi Kosoniy - may his secrets be sacred - as a prayer and witnessed this poetry only couplets. Poetry only couplets:

Dar havo'i nafs-i gumroh umr zoe kardaem,
Peshi ahlulloh az atvori xud sharmandaem.
Yak nazar afkan ba so'l mo, ki az rohi vafo,
Xojagayro mondaem, xojagayro bandaem" (15, 53)

Hazrat Mahdumi Mullo Khojagiy Kosoniy lived and worked in the Fergana Valley, Karmana and Bukhara from the last quarter of the 15th century to the second half of the 16th century. Hazrat Mahdumi, who lived and worked during the crisis of the Timurid dynasty, the emergence of the Shaybanid dynasty and the first reign, had great authority in the palace of Janibek Sultan and Ubaydullah Khan of the Shaybanid dynasty.

It is clear from the content of the quote from "Muzakkiri Ahbob" that this great mystic scholar and sect pir, known as Mahdumi Azam, also had a high respect for Mirzo Babur. As a symbol of sincerity, Makhdumi Azam Kosoniy presented a gold gift in Dahbedi and added to it a poetry only couplets with a mystical meaning. Although Dilorom Salohi, Doctor of Philology, did not say anything about the work as a result of careful study of the sources, in fact, Mirza Babur as a piri murshidi devoted to Hazrat Mahdumi Mawlana Kosoniy was a poetic translation of his work notes that he sent a piece of gold and a poetry only couplets. Scholar Hazrat Mahdumi draws the reader's attention to the work "Risolai Boburiya" by Mawlana Kosoniy, which was created in the early XVI century and is part of the collection "Majma'ar-rasoil", which consists of about 30 commentaries on the Sufi treatises. And the perfect murshid Mahdumi Azam Kosoniy scientifically substantiates that the Risolai Baburiya written by Dahbedi was written on the occasion of a gift sent by Zahiriddin Muhammad Babur. The Risolai Baburiya was deeply analyzed by Dilorom Salohi and important scientific and theoretical conclusions were drawn (17, 12-24). Based on the requirements of his scientific style, Hasankhoja Nisari did not mention the name "Risolai Baburiya", but it can be concluded that he was referring to Mahdumi Azam Kosoniy Dahbedi when he said, "Someone wrote a treatise for the king as well."

Because "Muzakkiri ahbob" provides valuable information about the lives and works of dozens of sheikhs and murshids, leaders of the sect. Hasankhoja Nisari was also aware of the contents of "Majma'ar-rasoil".

According to Hasankhoja Nisari, Mirzo Babur's personality is adorned with all the qualities, good deeds and spiritual beauties: "King Babur's virtues are immense and his perfections innumerable" (15.53). Through the phrase "Kamolotlari beshumor", the tazkiranavis skillfully conveyed to the reader the meaning of King Babur's innumerable qualities as a perfect human being, as well as the fact that he created artistically and scientifically mature works.

In the next sentence, the Tazkiranavis scholar substantiates his views by describing King Babur's Aruz treatise, mentioning the "Mubayyin" treatise on jurisprudence, and quoting examples from Turkish and Persian poetry. According to Hasankhoja Nisari, Mirzo Babur's treatise on the theory of aruz is a sea full of jewels. "Mubayyin", a commentary on the pillars of Islam, is a testament to the author's wisdom. Muzakkiri Ahbob's thought-provoking sentences are written in the art of saj. The hard-working translator Ismail Bekjon was also able to express the charm of the museum in an artistic way.

It is known that Mirza Babur created two devons. These devons are known in science as the "Kobul devoni" (1519) and the "Hind devoni" (1529). "Kobul devoni" has not yet been found. "Hind devoni" has been published several times under different headings in our current article. The basis of Mirza Babur's poetry is ghazals (119) and rubais (231). The sensitive poet wrote poems in two languages. Although the Tajik-Persian verses are recognized and analyzed in our modern literary criticism, Zulisanayn in the sense of a literary phenomenon is not boldly applied to Zahiriddin Muhammad Babur due to its small size (4.5-11; 5.78-90; 6.82-90; 8, 47-50). The author of "Muzakkiri Ahbob" says that "he has good poems in Turkish and Persian," and, in our opinion, recognizes Mirzo Babur as a great poet. The Tazkirah contains three examples of Zahiriddin Muhammad Babur's ghazals, the first of which is in Persian-Tajik.

Xarobatiyu rindu mayparastam,

Ba olam harchi mego'yand hastam.

To ba zulfi siyahash dil bastam,

Az pareshoniy olam rastam (15, 53).

In the ghazal in which the text is quoted, Babur Mirza's attitude to the rindlik maslaq is vividly reflected. Tazkiranavis Mirzo Babur had a jeweler's approach to Persian poetry and showed skill in choosing samples. Although the verses quoted in the text are the sultan of a large state, they clearly show the personality of Babur Mirza, who is not attached to the world and its wealth, state and fame by his will, nature and character, but is prone to poverty and fanaticism.

Hasankhoja Nisari emphasizes that one of Babur Mirza's poems "came out very charming and wonderful and unique":

O'lum uyqusidin bo'ldum jahon fikridin osuda,

Meni istasangiz, ey do'stlar, topqaysiz uyquda

[I'm dying of sleep, I'm calm in the world,

If you want me, my friends, you can't sleep] (15, 54).

Why did the author of "Muzakkiri ahbob" emphasize this verse and put an end to his comments on the poetry of Zahiriddin Muhammad Babur with this verse. Because, in our opinion, the whole human and creative, royal and military activity of Zahiriddin Muhammad Babur, a man of many talents, is briefly illuminated by the verse quoted from the text of the ghazal. The same is true of the morality of the people of Tawakkul. Tawakkul is obedience to the cause of causes without any means, that is, to Allah. After all, in the face of the mighty hand of the destiny written by the ancient secretaries, any cloth is useless. The engine spark went out in front of the flame of the accident torch. Perfect people like Zahiriddin Muhammad Babur and Hasankhodja Nisari - perfect Muslims, who understood the great qualities of the Truth, who had spiritual rest, felt the same essence deeply.

IV. Discussion

In "Muzakkiri ahbob" there is a wide interpretation of the moral qualities of the heir to the throne Humoyun Mirza, his qualities as a king and commander, a man and a creator. Tazkiranavis, first of all, draws the reader's attention to the fact that his breed embodies the original human qualities, so that no matter how busy he is with public affairs, he can find time for the study of science. In the East, the "word craft" (Kaikovus) was highly regarded, and it was widely interpreted as a means of distinguishing man from animal. In public administration, one of the basic requirements is to be able to speak fluently.

Hasankhoja Nisori interprets Sukhandanism as a unique aspect of Humoyun Mirza's talent: "This king, who had an army of stars, had the highest qualities. Despite the abundance of secular work, he did not leave the study of science and the teaching of Sukhandan, and the words of Bade had a high level of eloquence and maturity. In Shirin's speech, "the best of words is short and well-argued," he expressed many ideas in a few words, and did not like long meanings in essays "(15, 54).

The art of essay is one of the oldest literary genres. In sources from the 11th to the 19th century, the term "essay" referred not only to letters, but also to decrees and labels related to the system of public administration, office documents and various official documents. As an important area of public administration, special manuals have been created on it, and the pandnoma provide a detailed account of the professional characteristics of teachers of the art of composition. Among such manuals is the work "Mahzanul-insho" by the famous scholar of the time of Alisher Navoi Hussein Voiz Kashifi, the pandnoma of Nizami Aruzi Samarkandi "Chahor Maqola" (1156), which the great Navoi read in Samarkand under the jurist Fazlullah Abullaysi.

Nizami Aruzi Samarkandi, who knew that an important requirement for a ruler to govern the state was to select the necessary servants from among the people, devoted the first chapter of his pandnoma to the features of the profession of clerk, who prepared decrees, manshurs, labels and various official state documents. Well-known representatives of the industry have cited exemplary scenes from his life, revealed the social significance of the profession in the fate of the state and society, and drew important life conclusions. A similar ideological and methodological reflection is observed in the unique moral-legal, enlightenment-mystical treasure "Qobusnoma" (1092). Unsurul Maoli Kaykovus gives sound instructions on perfect mastery of written speech, mastery of comprehension, understanding of the secrets of the secretariat, deep feeling of symbolic words (9,133-139). In the words of Hasankhoja Nisari, it brings interesting passages from the lives of the representatives of the art of essay, such as Hazrat Muhammad Humoyun bin Muhammad Babur, who achieved a high status in eloquence and maturity.

The author of "Muzakkiri Ahbob" emphasizes that Humoyun Mirza was very interested in astronomy, mathematics, engineering (geometry), and even "the pen is not able to describe" the perfection of Baburizoda in this field. Aspects of the talent of the person mentioned in the memorandum - the terms and expressions related to the branches of science, arbitration and mathematics, are used in the right place and in the right place: "The point of equilibrium of the king's justice was under the madal-un-nahor, and the view of the calendar traveled in the region. The boundary of the stage of the horizontal level of the direct mind is such that the length of the radius of the mind's eye cannot be a sign of it, and the great circle of the subconscious is nine circles, and the celestial sphere cannot be seen as a point from its pole" (15, 54-55).

The quotation and the following sentence contain the words "adl tab'i", "taqvimmasir nazari", "mustaqim zehni", "aql ko'zi", "salim tab'i", "farosat oti", "usturlobosor nazari", "tili qilichi", "ishonch dastasi" such metaphors and adjectives vividly reflect the spiritual world of the person underlying the image in the eyes of the reader.

Hasankhodja Nisari's writings have ideological, scientific and enlightenment significance, as well as high artistic value. The artistic style of the author of "Muzakkiri ahbob" is a beautiful artistic expression of high ideas of deep scientific significance. Tazkiranavis skillfully combined the scientific and artistic image in the description of Humoyun Mirza's fighting ability and commanding potential: "Courage and struggle were unparalleled. As the flag of the march to the battlefield was raised high, the star of happiness appeared on the sacred hill, and the enemy did not step on the way back until the state sun had set. After the death of his father, Sharif conquered many cities of India with a bloody sharp sword" (15.55). The peculiarity of Hasankhoja Nisari's scientific style is that artistic and descriptive expressions, such as metaphor, adjective, give it a logical regularity to the expression of thought in accordance with the principles of scientific thinking. Provides clarity of scientific analysis, evolutionary evidence, and impact of the scientific text. Allows the reader to grasp scientific information quickly and easily. Every word and expression in Muzakkiri Ahbob reflects the author's sincere faith in Mirzo Babur and his children. According to Hasankhodja Nisari, every inch of King Humoyun's footsteps is sacred, and the height that marks his victory in battle is not an ordinary place, but a "sacred hill." In the face of his generosity, Hotami Toy's generosity fades.

On poetry only couplets, which summarize and conclude the ideas devoted to the interpretation of Humoyun Mirza's bravery and courage on the battlefield, the arts of talmeh and rhetoric are combined in a highly artistic form. According to Hasankhoja Nisari, Humoyun Mirza's sharp sword is a symbol of bravery and heroism. He drew a battalion number on the faces of hundreds of epics written about Rustam. The victor, who hid his name under his generous inscription, read the whole story of Hotami Toy:

"Tig'i tu girifta asrai olamro,

Barham zada dostoni sad Rustamro.

Ey shohi jahonpanoh dasti karamat.

Tay karda tamomi qissai Hotamro" (15,55).

In the figure dedicated to Humoyun Mirza, the tazkiranavis did not ignore the relationship between the king and the dervish, which has a wide place in the history of classical literature of the East. "If we look at the details of Babur Mirza's life and scientific and artistic work, we see that the definition of 'king and dervish', as well as 'king and poet', is directly reflected in the image of a historical figure" (18, 10).

Humoyun Mirzo, the eldest son of Zahiriddin Muhammad Babur, who was praised by the Naqshbandi leader Mahdumi Azam Kosoniy Dahbedi as a "fan of the dervishes and a believer, their beloved slave" (10,29), was also very devoted to the Naqshbandi sect. He was thirsty for knowledge and always felt the need for monk: "Despite his high position, Niyaz turned his head towards the dervishes and did not feel unnecessary. And Hazrat Khoja had planted the seed of love for the great family of the great Bahauddin Naqshband and the love of Khoja Ahror for the descendants of Majid in the field of Pursokin Sina" (15.56). The quotation from the Tazkirah is a delicate combination of scientific and artistic style, the art of proportion and metaphor, which gives the reader a vivid picture of the devotion of Hazrat Bahauddin Naqshband, Khoja Nosuriddin Ubaydullah Ahrori Wali and Humoyun Mirza to his descendants.

Baburiyoda's attitude to the sect, the conclusion of the prose writings dedicated to the interpretation of his love for the saints, the contribution of the story, the verse under the title "Author" also applies the laws of proportion and metaphor:

"Zi mazrai dili man donai muhabbat juy,

Ki habbi hubbi tu dar har gile nameboshad" (15,56).

While the words "field", "seed", and "soil" in the literary text form the art of tanosub, the combinations "slice field" and "seed of love" are elements of the art of metaphor.

According to Nisari, Humoyun Mirza, because he was a pure and optimistic man, was endowed with "wonderful fantasies" by his gentle nature: "And one of them, painted the globe full of elements and celestial bodies, painted it with the appropriate colors, and placed his bodies in each celestial body" (15.56). In this and the following sentences of "Muzakkiri ahbob" Humoyun Mirzo is interpreted as an architect of the heart who is able to combine the goodness of the earth and the sky, to understand nujum, mathematics, the science of handasa, to understand the sorrows and desires of people of different fields and levels. According to Nisari's interpretation, in today's terms, Humoyun Mirza is a mature astronomer, astronomer, mathematician, engineer.

He knew very well the states and motions of the planets, the judgments and laws of the stars, the constellations of the moon and moons, their levels, the solar circle and its points, the rising and falling of the sun. And on earth, he was able to establish human relations in different positions and in different colors according to the states and movements of the planets, their levels, the constellations of the moon and the moon, the circle of the sun and the moon: "King Humoyun turned the fourth circle, the throne of the king of the planets, into his glorious landing seat, sat on the seat of Jamshidlik, and all the lions shone like the Sun from the tower of Assad in the circle of hearts. In the fifth circle, which is the status of Bahrom, the armed fighters turned their bloody spears like the scorpion stings to shed the blood of the enemy and were ready not to approach them" (15, 56). It is clear from the pages of Muzakkiri Ahbob that Hasankhoja Nisari was a man of many talents. Had the author himself not been thoroughly acquainted with the sciences of astronomy,

mathematics, and handasa, he would not have been able to give such a clear and vivid account of Humoyun Mirza's activities in the fields mentioned. Hasankhoja Nisari also had a deep understanding of the subtleties of musicology. Only a scholar who combined the sciences of poetry, astronomy, and musicology with his personality could think and write about King Humoyun as follows: "In the second circle, which is the abode of Utorid, the wise men and the wise volunteers of light sat with a belt of service like a belt around their waists and aimed their arrows at the target of service. In the third circle, which is the place of Zuhra from Zahrobadan, the people of the feast were determined to sit down, beat the dust of life to the Law of Ishrat, and tempered the criteria of the meeting by singing melodies that energize the soul and nourish the soul" (15.56). Hasankhoja Nisari, who pays special attention to Humoyun Mirza's astrological and engineering potential, emphasizes that in those sentences he can find his good and bad moods, clearly define the role and level of people of different social groups in society and communicate with them in their place and place. Based on the interpretations of Tazkiranavis, the social categories that Humoyun invited to the circle of enlightenment and interviewed can be conditionally classified as follows:

1. People belonging to the moon;
2. Intellectuals, bright-hearted creators;
3. Mutribs and singers;
4. Commanders, army commanders;
5. Defenders of the Motherland, guards of the country's borders;
6. Righteous and obedient people;
7. Officials (civil servants), clerks and sweet talkers;

The seven categories of people classified above are located in the following seven circles and spaces:

1. Within the moon;
2. Utorud space;
3. In the space of Venus;
4. In the constellation of Assad;
5. In the position of Bahrom;
6. In the client's office;
7. In the neighborhood of Zuhul.

In the opinion of Hasankhoja Nisari, like Hazrat Alisher Navoi, the teacher of Tazkiranavis, no matter who works in any place and in any field, he should benefit the country and the people, serve the Motherland and the people. In particular, the ascetics and saints, described by astrologers as "Sa'di Akbar", "Judge of the Sky" and living in the "Client's Counsel" in the sixth heaven (on the planet Jupiter), bring great benefits to the people living in the territory of King Humoyun: "And in the sixth circle, which is the Council of the Client, the righteous and obedient became the Client, sitting with a chilla like a bow with a residence, and aiming the blessings of blessings at the clear target" (15, 56-57). The armed defenders of the homeland, located in the Bahromi sky (on the planet Mars), stay awake day and night and do not bring the enemy closer to the borders of the country: "In the fifth circle, which is the status of Bahrom, the armed fighters turned their bloody spears to shed the blood of the enemy like the scorpion stings, and were ready not to approach them"

(15.56). After the above classifications and interpretations, Tazkiranavis quotes a small excerpt from those literary gatherings held under the leadership of Humoyun Mirza. It is narrated in it that King Humoyun had a cordial conversation with his friends.

The clothes of the people of the circle of sophistication were green, matching the colors of the stars, celestial bodies, and planets, as depicted from head to toe. Union, one of the members of the assembly comes to today's green party in a different color. We read from "Muzakkiri Ahbob":

"King: Why didn't you wrap yourself in green and blue according to the picture today?" They asked. The man replied, "I have come to say that the king's assembly itself will make me green." This word pleased the king, and indeed they made him green and happy" (15.57). It is impossible to enjoy its sweet and humorous grace without feeling the grace and enlightenment of the enlightenment in the hearts of the people of creation. Humoyun Mirza, the son of the great poet and thinker, the great believer Zahiriddin Muhammad Babur, was able to deeply observe the pure feelings in the hearts of people.

Hasanhoja Nisari's father, Ibadullah Sayyid Podshahoja binni Abdulvahhobhoja, served as a sheikh of Islam in Balkh for ten years in 1533-1543. Hasankhoja Nisari, who studied mathematics, astronomy and astronomy, also lived in this city and taught handasa at the Kamoliddin Konak madrasah(15.4). Nisari was very interested in the personality of Humoyun Mirza, who mastered the secrets of the above-mentioned sciences as well as himself, and dreamed of going to India and meeting him. After a face-to-face meeting with the King of India and a conversation with him, Humoyun Mirza sought to make the purpose and essence of the extraordinary conferences more vivid and natural by perfecting the above and harmonizing the states and movements of earthly and celestial beings.

However, due to the accidental death of Humoyun Mirza, this goal of the tazkiranavis was not achieved: "I remembered this poverty, so that, if I had the honor, I would describe the shapes, circles, latitudes, longitudes, and all the features of the earth and sky, including space, sea, and lands, as determined by the rulers (astronomers), but time was not faithful. Verse: "How many dreams are buried in the ground" (15: 57). Hasankhoja Nisari Humoyun emphasizes that the king is spiritually close to poetry and therefore invites the people of poetry to his parliament for the sake of the soul. He cites two Persian and one Turkish ghazal as an example of the gentle nature of the king of India.

In our opinion, Hasankhoja Nisari was able to see the qualities of an enlightened king that he wanted and dreamed of in the person of Babur and Humoyun.

Babur and Humoyun's bravery, justice, humanity, poetry and scholarship fascinated Nisari.

The interpretations in Muzakkiri Ahbob complement some information about the life of Babur and Humoyun, and serve as a basis for a brighter reflection of some historical facts.

There were some contradictory points in the activities of Babur and Humoyun, as well as harshness and cruelty, as required by the political situation. However, Muzakkiri Ahbob does not mention such cases. Nisari wrote only about their positive qualities and good deeds.

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Authors



Nam-Kyo yun

Affiliation: Markers of happiness

President, CEO

Dream House301, Nonhyeonno 1-gil 6, Seocho-gu, Seoul