

ALISHER NAVOI'S "VAQFIYA" AND THE LITERARY-AESTHETIC FEATURES OF THE RUBAI WITHIN IT

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Abstract

In this article, we first analyzed the reasons for writing "Vaqfiya", its intended purpose, and the concluding rubaiyat in the final part of the work, both in terms of form and content. The content of "Vaqfiya" is consistently and fluently expressed in the poetic style characteristic of Eastern classical literature. Since "Vaqfiya" is a work of an autobiographical nature, it reflects the author's inner emotions, regrets, love for life and people, and attitude towards the environment in which he lived. "Vaqfiya" provides an opportunity to become closely acquainted with the personality of Alisher Navoi, and to learn what a person with strong faith and powerful will is like. The richness of the language in "Vaqfiya" with its elaborate comparisons, epithets, personification, poetic exaggeration, and unexpected analogies as well as its elevated praise, advice, and irony, all give the reader a deep impression of the topic and provide clear satisfaction. An important feature of Alisher Navoi's creative activity appears to be that in each of his works, he rises higher than before in terms of artistry. The rubaiyat in "Vaqfiya" are a poetic interpretation of the prose content. Their impact is very powerful. In every line, the voice of the poet's passionate soul can be heard. The mood and spirit described in them have acquired such power through their sincerity and truthfulness. The number of rubai in "Vaqfiya" are an integral part of Navoi's poetry.

Keywords: "Vaqfiya", Eastern classical literature, poetic exaggeration, artistry, rubai, formal, semantic.

Introduction

Alisher Navoi's work "Vaqfiya" is an important document for studying the history of socio-political and economic relations in Khorasan during the second half of the 15th century and the topography of Herat. Navoi's "Vaqfiya" is a work of diverse significance. It is, first and foremost, a document that provides crucial information about Navoi's biography. From the introduction, the reader gains accurate insight into the poet's mood and state of mind during the establishment of Sultan Husayn's rule in Xorosan. Navoi wished to retreat into seclusion and distance himself from worldly affairs. However, upon receiving the Sultan's decree, he served faithfully. He acted for the benefit of the people, gained prestige and respect, and became a property owner. All of Navoi's aspirations stemmed from his desire

to serve the people, with his work aimed at establishing justice and truth. There were no other thoughts or malice in his heart. He never expected anything in return for his work, nor did he ever anticipate any reward. All that the poet gained from this service was labor and hardship.

Main Part

Navoi's purpose in writing this work was to demonstrate the socio-political principles he adhered to in his activities as a statesman, to show how he primarily utilized the property and funds at his disposal, and to specify the rules and characteristics of the buildings and madrasahs he constructed with these funds, as well as the amount of land, properties, and gardens he endowed. "Vaqfiya" is not merely a historical document. It also contains memoir-like passages, literary scenes, and beautiful poetic examples. "Vaqfiya" is also a vivid example of literary prose. The technique of **saʿj** (rhymed prose) is widely and skillfully employed in the work. It features elements of portraiture art and mature landscape depictions. The author strives to express his intended thoughts through literary means and imagery, incorporating poems to ensure the strength of its emotional impact, as well as presenting most conclusions in a generalized rather than concrete form, and succeeds in this endeavor. As an example of this, we present two petitions Navoi wrote to Husayn Bayqoro: "...bu notavon bu holat vuquidin sun' farroshlari subhning siymn supurgusi bila gunbazi lojuvardiy atrofi tun dadasidin qarorg'onni supurub, qazo naqqoshlari ul lojuvard yuzin zarkorlik qilib, quyosh jamshedi ul gunbazda zarnigor taxt uza bazm tuzgan chog'din shom kashmirning siyyoh jardalarining anbarin zulfin nasimi shabgir pareshon qilib, aning royidasidin tun zangisining savdoyi dimog'i mushavvash bo'lub, devonalardek falak otashkadasining kulin olamg'a sovurub, sun' hikimi ani kakhkashon zanjirig'a tortar tortar mahalg'a degincha bu shikastaning tiyra ro'zgorlig'im va parishonlig' kashmiriy sohir ko'zluklarning nasimi shabgir sovurg'on zulfidin afzunroq va iztirob va bechoralig'im parivash tifflar sho'xlig'idin zanjiri junun asiri bo'lib gulxan o'tig'a yiqilg'on devonadin ko'prakdurur – bir majruhmenkim, bovujudkim, ur'yon jismimg'a zahrolud neshlik chibin hujumi bo'lg'ay, qovarg'a ilik dag'i tebrata olmag'aymen va bir ur'yonmenkim, bovujudi ulkim, majruh tanimg'a junun arzolining muhliq toshi yoqqan, qocharg'a qadam dag'i ko'tara olmag'aymen. Agar bul'ajab holimdin shammai izhor qilsam, ul hazratning (ya'ni Husayn Boyqaroning – S. G.) nozik mijozi g'a mujibi g'am va muborak xotirig'a boisi alam bo'lg'ay.

Tuganmas subhi yo'q shomi g'amim sharhin savod aylab,

Varaq aflok o'lub, ul tun qarosin – o'q midod aylab".

In this passage, the main purpose - literary expression - is revealed through the author's spiritual mood, lyrical imagery, similes, hyperbole, and the art of **tafrit** (litotes) [5.405]. The "Vaqfiya" concludes with four rubaiyat. They are interconnected, summarizing the poet's words throughout the book. The first rubai is an address to the creator. In it, the poet expresses the core essence of the ideas presented in "Vaqfiya". The poet's goal is to "endure the toil of the poor". He wishes for the acceptance of what is said in "Vaqfiya":

*Olam ishidin meni ma'lul et, yo rab,
Faqir emgagi torturga hamul et, yo rab.
Bu ishq, sening rizong uchun qilmishmen,
Ham ayni rizo bilan qabul et, yo rab*[1.274].

The rhythm of this rubai is as follows:

The diagram of the first line is: – – V/ V – – V / – – – / V – Maf'uvlu / mafoiylu / maf'uvlun / faal, hazaji musammani axrabi maqbuzi axrami ajabb.

The diagram of the second and fourth lines is: – – V/ V – – V / V – – – / – Maf'uvlu / mafoiylu / mafoilun / fa', hazaji musammani axrabi maqbuzi solimi abtar.

The diagram of the third line is: – – V/ V – V – / V – – – / –

Maf'uvlu / mafoiylu / mafoilun / fa', hazaji musammani axrabi makfufi solimi abtar.

The second rubai is a chronogram. In it, the poet expresses gratitude for the completion of the waqf work, stating that “Vaqfiya” was written in eight hundred and eighty-six (in the Hijri calendar, corresponding to 1481-1482 CE).

*Yuz shukrki, buq'alar mukammal bo'ldi,
Vaqfi bu hududkim, mufassal bo'ldi.
Sakkiz edi-yu seksan olti ta'rix (886)*

“Vaqfiya”si ul kun-ki musajjal bo'ldi[1.274].

The metrical pattern of this rubai is as follows:

The diagram for the first, second, and fourth lines is: – – V/ V – – V/ – – – / – Maf'uvlu / mafoiylu / maf'uvlun / fa', hazaji musammani axrabi maqbuzi axrami abtar.

The diagram for the third line is: – – – / V – V – / V – V – / ~

Maf'uvlun / mafoiylu / mafoiylu / fo', hazaji musammani axrami makfufi abtar.

There are specific reasons why this work was written by Navoi during these particular years and given such a title. The first reason for writing “Vaqfiya” was to share the experiences he had accumulated during his many years of service at the palace and the conclusions he had drawn from them; the second reason was to explain the rules and principles he had established during his political career; the third reason was that although the endowment of Navoi's vast wealth was described in detail in Persian waqf documents, the author himself, as a creator, felt compelled to write about it, and this necessity also led to the creation of the work; the fourth reason was Navoi's lofty goals for the well-being, peace, and cultural development of the people; the fifth reason was related to the **principle of faqr** that Navoi practiced in life, according to which a person who sought the quality of faqr had to be pure and modest both in terms of material possessions and appearance, as well as in spiritual demeanor [2.138].

In the next two rubaiyat, we read about how the poet composed “Vaqfiya” with great effort. Navoi expresses gratitude to those who adhere to the stated conditions and curses those who violate them. These thoughts are reiterated more forcefully in the final rubai. The poet blesses those who follow the specified rules and conveys good wishes to them. However, for anyone who dares to break these rules, he wishes that they may face “Alloh's curse and wrath” (“Haq la'natu qahriga”):

*“Vaqfiya”ki, tortildi base zahmat anga,
To bo’ldi sharoit xatidin ziynat anga.
Mashrut ila kim qilsa amal rahmat anga,
Ulkin munga tag’yir berur la’nat anga[1.274].*

The rhythm of this rubai is as follows:

Diagram of the first, second, and third lines: – – V / V – – V / V – – – / V –

Ma’uvlu / mafoiylu / mafoilun / faal, hazaji musammani axrabi makfufii solimi ajabb.

Diagram of the fourth line: – – V / V – – V / – – – / V –

Ma’uvlu / mafoilun / mafoiylun / faal, hazaji musammani axrabi makfufi axrami ajabb.

The ideas in this rubai primarily relate to the “**sharoit**” (conditions) section of the **Mahdudot**. At that time, the poet had elaborately specified the requirements for implementing the waqf. This rubai discusses the strict adherence to these requirements. The same concept is expressed even more emphatically in the final rubai:

*Bu qoidani kimki tuzar, bor bo’lsun,
Tengri bori holatda anga yor o’lsun.
Kim buzsa, buzuqliqqa sazovor o’lsun,
Haq la’nat-u qahrig’a giriftor o’lsun[1.275].*

The rhythm of this rubai is as follows:

Diagram of all lines: – – V / V – – V / V – – – / ~

Ma’uvlu / mafoiylu / mafoiylun / fo’, hazaji musammani axrabi maqbuzi solimi azall.

Conclusion

To sum up, we can state that if Hazrat Alisher Navoi’s work “Vaqfiya” were to be studied from the perspectives of jurisprudence, economics, sociology, and mathematical terminology, many interesting conclusions could be drawn.

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