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“TARIXI MULUKI AJAM” (“THE HISTORY OF IRANIAN KINGS”) AS THE SCIENTIFIC-ARTISTIC SOURCE

Abstract: “*Tarixi muluki Ajam*” - is one of the most important works of Alisher Navai in the history-studying field, the author used skillfully the artistic descriptive means to give scientific information. In this article, poetic fragments in this work are fully commented.

Key words: history-studying, masnaviy, poetic form, devan, poetic letter.

Language: English

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Introduction

The great thinker Alisher Navai is a prominent word artist who had own role in the history of world literature. Navai has proved in the world of science that he was capable not only in the field of artistic creativity, but also in history-studying. The work “*Zubdatut tavorix*” (“The cream of histories”) of the author is a bright expression of our above mentioned thoughts. We know that “*Zubdatut tavorix*” is composed of “*Tarixi muluki ajam*” (“The History of Iranian kings”) and “*Tarixi anbiyo va hukamo*” (“The history of prophets and kings”) works.

Materials and Methods

Well-known Navai-studying scholar prof. A. Khayitmetov said about the reasons for the creation of this historical work, he explained the following opinions: “It is well known that very close relations were established between the Uzbek and Persian-Tajik literature in the literary life of the XV century. The Uzbek readers aspired to learn. The creativity of the great representatives of Persian-Tajik literature Abulkasim Firdavs, Abdurakhman Jomi, the poet of Azerbaijan Nizami Ganjavi, Indian poet Xisrav Dehlavi and others were closely linked with Iranian mythology and historical chronology. It was difficult to learn deeply their works without knowing the basics of Iranian mythology and historical chronology. Together with this, “*Khamsa*” of Navai is also close to Iranian mythology. Navai thought that it was necessary to write “The History of

Iranian Kings” in Uzbek language in order to easily learn of Uzbek readers such historical works [5, 78].

But it should be mentioned that Navai learned a lot of things from his predecessors, in particular, the great representatives of Persian-Tajik literature, but he did not limited to repeat their traditions how it was. The poet explained his attitude about it in his epic poem “*Sab’ ai Sayyor*” (“The Seven Planets”) as follows:

*So‘zni aylab alar so‘zig‘a adil,
Balki tag‘yir etib, berib tabdil.*

(Sometimes we insert changes and updates,
Approaching with justice to their opinions)

When Prof. A. Khayitmetov reflected about the poems which were not entered to the formal devans of Alisher Navai, in particular, he recited the followings: There is great and important line of literary heritage of Alisher Navai, the great poet’s poetry would have lost a lot of things without them. The poems belong to this line can be divided into two groups:

1. he poems of poet in the compound of scientific-philological, historical and prosaic works.
2. he poems that are mentioned in the works of other authors and are known to us through these sources ...

Let’s analyze the poems belong to the first group of poems of Navai in this type. “*Tarixi muluki Ajam*” (“The history of Iranian kings”) has more than 50 poems written in the method masnavi, in the couplet form mutakorib rhythm. In all of them, the

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poet “sang”the justice, humanism, and gave examples linked with good or bad king’s activity. Here are some examples, for example, he said about Taxmuras and how Navai concluded his thoughts with poem.

*Shahe erdi Taxmuras ofoq aro,
Ki adl etti charxi kuhan toq aro.
Necha devband o’ldi o’ldi ul arjumand,
Ajal devi oxir ani qildi band.*

(Tahumras was the king in the world,
He tried to spread out the justice.
He captured and killed the giants,
Consequently, the death giant took away from this world)

Every poem in this work gave witness that Navai was intelligent historian, a wise and the master of word poet.” [6, 10-11.].

The poet used skillfully the poetry as well as prose in order to interpret scientifically-factual information about historical and mythological persons in the work “Tarixi muluki Ajam” (“The history of Iranian kings”).

Let’s try to understand why the poems in the compound of “Tarixi muluki Ajam” (“The history of Iranian kings”) are only written on the form masnavi. Masnavi is one of the widespread poetic forms in the Oriental literature; the ryming of each of its byte in the form of a-a, 6-6, B-B expands the epic image opportunities for the author and opens a wide way to the horizons of artistic imagination. Masnavi meant more epic poem, namely epic poetry in Navai’s works. The great poet put the masnavi first place among the types of poem. According to his opinion, any types of poem can not illustrate deeply and widely the life, events and phenomena, the character of human as masnavi.

He highly appreciated the works of Abdurakhman Jami in the form masnavi in the epic poem “Saddi Iskandari”:

*Agar nazmdin borcha uslub anga,
Bori bir-biridin erur xo’b anga.
Vale masnaviy o’zga olamdurur,
Ki tab’ig’a holo masallamdurur.*

(If we count all styles in the poetry,
Everything is better than one.
But the masnavi is a differently style,
All are capitulate in front of its capabilities)

Alisher Navai wrote about many aspects of his life, fate, creativity, wish and desires in his poetic letter written for his teacher Sayyid Hasan Ardasher before his departure from Herat to Samarkand. It is not uselessly that this poetic letter was placed with the name “Masnavi” to the first devan “G’aroyib-us sig’ar” of “Xazoyin-ul maoniy”. We want to say, when the poet began to write the history of salotin, he referred to harmonize artistically the epic statement with the story of history. Even every poetical couplet coming after the historical statement

has its own diminutive statement, and its brief conclusion. In particular, the special Masnavi which consists of eight couplet and comes after historical information about Iskandar Zulkarnayn (Alexander the Great), fully embraced the activity of this historical person as the ruler and colonel, he implemented works as the scientist and a wise man, and Alexander the Great was the owner much wealth, luxury and fame, but he could not take away nothing from this world at the time of dying as the poor, he may be example for his followers and rulers with which aspects of this historical-legendary person, these information can find their artistic-aesthetically expressive expression:

*Skandarki fath ayladi bahru bar,
Kirib taxtu farmonig’a xushku tar.*
(Alexander occupied land and water,
His command was obedient the "dry-wet")

*Yetishti zuhal avjig’a rif’ati,
Chalindi falak tomig’a navbati.*
(His fame reached to the Saturn planet,
Its happiness was echoed at the top of the sky)

*Valoyat bila hikmatu shohlig’,
Nubuvvat ishidin ham ogohlig’.*
(He knew the work of Prophet,
Except the work of saint, scholar and the king)
*Gahi Saddi YA’juj qism aylabon,
Gahi yuz ajoyib tilism aylabon.*
(Sometimes the wall was built against Ya’juj,
(Sometimes he created new magics)

*Bu hashmat berib Ezidi pok anga,
Ne zulm etti, ko’r, charxi bebok anga.*
(Although Allah gave him so magnificence,
Look! What things the fate did for him)

*Ki xoli qo’lin benavolar kibi
Uzotib borurda gadolar kibi.*
(Look! They were taking away him as the poor,
As he took out his hands from the coffin)

*Chiqardi jahon mulkidin voyasiz,
Qo’li kom naqdidin moyasiz.*
He left the wealth of the world without anything,
His hands were free from the property of purpose)

*Yanalarga, ko’r charx netkusidur,
Sanga yo manga xud ne yetkusidur? [2, 203]*
(What did the fate do to another again
What things may the fate do for me and you)

Likewise, some historical illustrations are intended to open widely the meaning of poetic couplet, while the poetic couplet, in turn, is

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served the reader to conclude spiritually and educationally from the events and phenomena stated above, to enjoy them artistically and aesthetically. For example, the following couplet is given after the historical page about Turondux who is the last Iranian female ruler:

*Chu Turon sarir uzra topti sukun,
Anga ham vafo qilmadi charxi dun.
Ul etti vafo, charx qildi sitam,
Anga yoo'qki yolg'uz, yana birga ham.*

(Turondux achieved the great position,
But the fate which turned reversely, was loyal to him.

If he was loyal to the fate, the fate oppressed him,

The fate oppressed not only to him, but also to another person (Jobir))

It is possible to understand from the meaning of the poem that the unbelievable fate suicided to "another person" together with this Turondux. It is evident from the prosaic text that who is also "another person": "Va Turondoxt Shakhrirodni o'lturg'on kishinikim, Mashruh Xurosoniy derlar erdi, tarbiyat qilib, vuzarot berdi. Va bir yilu to'rt oy podshohlig'qilg'ondin so'ngra mulkka vido'qildi. Va Parvizning yiroqroqarobatidin Jashtand otli? birovni saltanat taxtiga o'lturtillar. Ul bechora dag'i bir oyg'acha xayolig'a saltanatdin ko'p moxulyo yo'l berdi. Bir oydin so'ngra olamdin o'tti" ("And the person, who killed Turondux Shakhrirod, was Mashruh Khurasani, and was taught and trained. And after he was king for a year and four months, he renounced the property. And they designated Jashtand to the throne of the kingdom from the farther place of Parviz. He did not dream more about the reign till a month. After a month he died".) [2, 233]. The author called Jashtand who was a king only a month, with the name "the meager". Also, the historians at the period and after the period of Navai, did not even mention specially information about Jashtand who ruled very briefly. That is why he was content with the row in the meaning "The fate defeated Turondux and together with her, another person (namely, Jashtand)" in the poetic couplet.

Ardasher binni Sheruya was seven when his father died. He was seated necessarily to the throne. Mehrijins was appointed the minister who was at the position of khansalar (the person who gives the food to the king and checks them) at the period of his grandfather Xisrav Parviz and he began to rule the government on behalf of Ardasher. In Rome Xisrav Parvez had his prominent person called Shakhrirod, and he carried out a number of important issues with him. But he was not aware of the fact that Ardasher was placed on the throne. Shakhrirod who was angry from this message, came with his army to the territory of Ardasher, he was executed mercilessly

Ardasher who was a child, and his adviser and minister Mehrijins.

The couplet coming after the description of these events differs from another couplets in "Tarixi muluki Ajam" ("The history of Iranian kings") according to the attitude of the author, the context of work. It is clearly seen that the author was sorry to Ardasher who became early an orphan, was "a doll" at the hand of the politics of that period, and finally the innocent victim of the conflict – "tifle najand" - a miserable child. He tormented that the fate which does not know the mercy, threw the boy down from the throne and killed him:

*Yana Ardasher erdi tifle najand
Ki, bo'ldi maqomi sariri baland.
Biyik taxtdin charxi bevahmu bok
Quy tashlab, ul tifi bo'ldi halok [2, 232].*

(Ardasher was the youth who the partner was the grief,

His status was the great.

The fate which did not know his pity and mercy
Threw him to the down and the youth died).

The cruel and oppressor people should also be punished according to the viewpoint of Alisher Navai, as well as ideological-aesthetic concepts of that time. Shakhrirod, who killed little Ardasher, would also be punished. One day when he was going somewhere, one of the soldiers guarding him hit his neck with a lance, the lance pierced his neck. Besides, he was killed and was beat to pieces; they stuck a rope on his feet, dragged him in the streets and disgraced him. The author of "Tarixi muluki Ajam" ("The history of Iranian kings") gave the following couplet about this person who was the king only forty days, the lyric conclusion was described about the evil and the cruel person who was unworthy of reigning:

*Chu g'asp ayladi Shakhrirod mulk,
Aning nagidin bo'ldi barbod mulk.
Jazosin aning farz bildi sipehr,
O'z o'rniga bu ishni qildi sipehr. [2, 232]*

(When Shakhrirod gained the property and state
The country destroyed from the shame.

The fate considered to punish him as its task
And it was true that the fate punished him)

If you give attention, the fate which was accused to cruelty and disbelief, was confirmed for its justice in this case in almost every couplet. There is also an indication that fate or destiny would put everything in its proper place. This is a sign that the author's attitude towards each ruler reflects with literary-aesthetic, ideological-philosophical aspects.

There are some parts which the author is doubted, he can not come to a definite conclusion, in "Tarixi muluki Ajam" ("The history of Iranian kings"). For example, when Shopur Zul Aktov died, his son was still younger, so Shopur's brother, Ardasher binni Hurmuz took over the throne. The

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reason why Navai could not come to a neutral conclusion, was written in historical work "Guzida" about Ardasher as follows: Ardasher "was very brave and wise man. He did not like the state, but he did good to the people, they called him as Nekunor...". But historian Banokati wrote the opposite to this information. "He was very cruel and oppressor. The people tickled him, he was deposed by them with their mutual union, and they gave the throne to Shopur". Alisher Navai did not react to the historians' who lived before Navai, information which denied each other. Even in the traditional poetic couplet which follows after historical information, it is emphasized that not just what Ardasher's image is, but what he has done is rewarded or punished by the fate. According to the Banokati, the nation lived with "biym" - panic and anxiety in his period, and if the author of "Guzida" was true, then the people lived in Ummid aro" - namely in the goodness and the justice:

**Chu Shopur o'tub Ardasher oldi mulk,
Base biymu ummid aro goldi mulk.
Nekim olam ahlig'a qildi pisand,
Anga oni yetkurdi charxi baland [2, 216].**
(Ardasher possessed the property after Shopur
The country was in the panic and hope
The fate returned him such way
What he did for the people of the world).

Alisher Navai drew attention to the information about legendary artist and painter Moniy related to the history of several kings in the work "Tarixi muluki Ajam" ("The history of Iranian kings"). When he wrote about the history of Bakhrom binni Hurmuz, he said that Moniy was founder of the Zindi religion and gained many followers around him: "Va ko'p xaloyiq anga firifta bo'ldilar va aning diniga kirdilar. Atboi qolin va bu Bahrom xudoparast erdi va xiradmand podshohardi. Tiladikim, Moniyning millatin (dinini) daf qilg'ay. Avval ani umidvorliqlar bila musohib va mulozim qildi va atboin o'zidin vahmsiz qildi, to barcha zohir bo'ldilar. Andin so'ngra ulamoni yig'ib, aning bila bahsg'a soldi va ulamo ani yaknafar qilib (yakkalab) kufri anga sobit qildilar. Bu hujjat bila Moniyning terisin so'ydrub, somon tiqtirdi va atboin qatl etti..." ("Many people became apathetic to him and followed his religion. Bakhrom was the divine and brave ruler. He would have destroyed the nationality and religion of Moniy. Firstly, he gave hope to Moniy with fear and courtesy; the people were fearless from him. Then he gathered the people, he began to debate the scholar with the people, and the people separated Moniy alone, then they talked with Moniy. Moniy was killed according to this document, cut straw was poked to his skin, and the people were killed him...") The information after such details show that Moniy was one of the most advanced scientists, one of the great philosophers. However, the author of "Tarixi

muluki Ajam" ("The history of Iranian kings"), approached with a negative attitude to the opinions of Moniy about the spirit and body relationships with his philosophical views. [2, 211].

When we count the years noted after Bakhram binni Hurmuz, we find details about Moniy's personality when the information about Shopur zul Aktof, who was crowned as king after forty years, after many kings, is given. On these screens, he appeared as incomparable artist, inventor. However, Moniy was also mentioned negatively in this case, because he claimed to be a prophet. "Va ba'zi Moniy musavvirni bu Shopur zamonida deb turlar. Va payg'ambarlig' da'visida mo'jizasi pargor (sirkul) siz doira (chizish) va qalam jadvalsiz mustaqim xat izhor qilibtur. Va bu hamkim, bir yumurtqa (tuxum) cha keladigan kurrada olam suratini tortib, va jami aqolim va bilod (shahar) va jibol va bihorni mashru' yasab, kentlar va rudxonalarg'acha ko'rguzib erdilik, Shopur ani hujjat bila siyosat qilib, mardud millatin daf qildi. [2, 216]. ("And some people said that the artist Moniy lived in the period of Shopur. And he claimed to be the Prophet, his miracle was drawing the circle without divider and writing the letter without table and pencil. And also, he drew the image of the world at the egg-shaped thing and he showed from all countries to the cities, villages and valleys, Shopur accused him with this document, and Shopur destroyed the religion of Moniy.)

In fact, imagining the Earth in a circular form and placing cities, climates and seas in the maps was undoubtedly the most advanced news for the period of Navai. However, the author of the work described Moniy as a negative person on the one hand, on the basis of the tradition of history-studying, on the other hand, on the basis of the limited conceptions about the world in his period.

In the epic poem "Sab'ai sayyor", Moniy was seen as a mediator person in the beginning of the story Bakhrom and Dilorom. The author of the epic poem described and wrote about him as a famous scholar and wise man of his time and the well-known artist of his time in some couplets:

**... "Kim shah ikki hadis qildi savol,
Bir bu erdikim: "Ayt o'zungdin hol".**

(The king asked two questions
First of all, he commended him to say about your self)

**Mustami' bo'lsa arz etay oni,
Meni derlar jahon eli Moniy.**

(I would say if anyone listen me
The people called me Moniy)

**Ko'p bilik birla xotirim ma'mur,
Lek tasvir bila bo'lub mashhur"...**

(I studied more and I was an educated person,
But I was well-known in the world as the painter-artist)

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Conclusion

In conclusion, the work “Tarixi muluki Ajam” (“The history of Iranian kings”) is a magnificent monument of the great artist, which is capable of manifesting fully both the prosaic and the poetic potential. The author gives to the reader not only

scientific-historical information about historical people and historical events and phenomena, but also aesthetic pleasure to the heart of the reader with the high artistic expression of this information. The style used Navai serves as a unique school for the Uzbek history-studying of the next period.

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