

Ode (Kasida) Genre in Turkish Poetry of the First Half of the XV Century

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Abstract--- In this article is spoken about cultural- political life of XV century and its changing and as the result of developing processes of Turkish odes. Also there is information about poets such as Sakkoky, Lutfiy, Gadoi, Tarozy, N. Khorezmy at that time. Speaking about Odes' ideal - literal qualities, defined people who were praised.

Keywords--- Samarkand, Temurid, Second Capital, Herat, Ulugh Beg Koragon, 30 Poems, 3 Hymns, *Husni Matla*, 22 Bytes, Timurid Prince Alovuddavla, Ahmad Lur, Following Byte, Ode, memduh, Azerbaijan Event, 30 Years, Kasim Babur, the Persons Named Khalil, Sayid bin Sultan Khalil.

I. Introduction

Ode is one of the most common and original genres of Eastern, in particular, Arabic poetry, it has a long and rich history. The genre of ode, like other genres in the literature of other peoples, such as epos, poem, epic, is considered a very large literary genre of Bedouin Arabs.

Ode is derived from the Arabic word “قصيد”, which means intention, aspiration [46, 821-822]. It is, in its lexical sense, a “filled great core” [117, 136]. As a literary term, it refers to a genre in which the lyrical type is not less than fifteen bytes, the first byte verses are rhyming with the second lines of the other bytes (such as aa ba and ga). It is not only a type of poetry that expresses the author's personal excitement and inner experiences, but also a work of art that broadly interprets great meanings, political and philosophical ideas through various artistic means [149, 22].

Academician I. Yu. Krachkovsky states that the poem appeared in Arabic poetry about 150 years before Muhammad (saas) [69, 251]; while in some sources the origin of the genre of poetry in pre-Islamic Arabic poetry was expressed by the poet al-Asha (570-629) is emphasized by the name [22].

I.M. Filshinsky states that the founder of the genre of poetry is Imruulqays [102, 30-33]. Sources on medieval poetics, dictionary books, say that poetic works are mainly divided into three types, one of which is a poem. According to the order of rhyme, fard, rubai, ghazal, qita, etc., there are indications that they appeared on the ground of ode, that they are appearances of ode [84, 269-297]. In addition, comedy, lamentation, and descriptive poems also emerged from it as a result of the perfection of the ode genre. Because at the time the poem appeared, it was not intended to praise only one person in the genre. Poems were written both on the occasion of the death of a person and on the occasion of a comedy.

Oriental odes are of two types in composition. *Qasidai tom* (full ode), *qasidai mujarrada* (incomplete ode). The so-called *Qasidai tom* “nasib” (or *tashbib*) is a lyrical introduction, an expression from parts such as “*gurezgah*” (crossing, escape), “praise” and “prayer” to a praised event or person and “demand” representing need in the transition to “praise”. There may not be some of these parts in *Qasidai mujarrada*.

“*Nasib*” is often about love, and from this part of the ode the ghazal gradually separated [148, 16-23].

The “*Gurezgoh*” part of the ode genre, which appeared later, means to pass, to escape, and in the hymns of the hymn it serves to connect the introductory part to the main part. For example, the poet calls for justice, emphasizing that the beauty of a friend in a portion of a poem describes his oppression, to whom the verse is dedicated to go to the main part (if he is a king), that any oppression in his reign can be condemned. Here, the hymn of the person dedicated to the poem should be attached to the character. That is why the identity of the poet, his talent and level will be known in *Gurezgoh*. Because the trail must connect the two sides, which are almost different from each other, in such a way that this trail is not known at all, even if they are known to be a common organism. This part was first reflected in the poems of Kaab ibn Zuhayr [102, 60].

Then comes the third, main hymn of the ode. Tarazii says in the “praise” that there is any praise with any rhyme, remembers the honesty, courage, generosity of the mamduh (the person being praised) one by one, and emphasizes that it is up to the poet to do any of these more than four qualities [154, 75-78].

The poem usually ends with a “prayer” to the event or person being praised and the “demand” parts that represent the subject. Sometimes there may not be a “demand”. The scales say, “When a mamduhdin asks for something, he demands it.” If he wishes for a good marriage, they will recite the Quran” [154, 79] so, after the praise, the poet's purpose is stated. Usually, the poet's nickname is reflected in this part of the prayer.

With the emergence of Islamic culture and literature, the meaning and content of the ode genre expanded further. That is, from that time onwards, praises to Allah and verses to Muhammad (saas) began to appear. The topics of the nasib section have also expanded. According to him, the verses refer to spring (spring image), iydiya (holiday image), sitoiya (winter image), ramazaniya (Ramadan image), sayfiya (summer image), rakhshiya (horse image), bath (bath image); according to its radifs, water verse, suxan verse, flower verse, sunbul verse; According to their themes, monotheism (verses denoting the existence and oneness of Allah), munajat (verses written in supplication to Allah), na't (verses dedicated to the attributes of Muhammad (saas)), hymns (poems dedicated to someone), marsiya (the relation of one's death) poems written with (satire), comedy (poems written with humor to someone), orifona or mystical poems.

Kaab ibn Zuhayr, following the traditions of the ancient Arab poets, tried to “glue” the compositional unevenness of the ancient verse with the help of logical transitions. We talked about this above. He did not recognize Muhammad (saas) before and even fought with him and became wounded and sick. Then, on the advice of his brother, he went to the Prophet, confessing him, and presented his most famous poem dedicated to him, beginning with “Suaod has left me”. This pleased Muhammad (saas) and he presented the poet with his burqa. The poet then recovered from his illness, and his poem became known throughout the Muslim world as *Qasidai Burda*. [104, 176]

In the IX-XI centuries Persian-Tajik written literature was formed and developed. At the beginning of the tenth century, the centralized state structure by the Samanids accelerated this process. The Samanid dynasty's efforts to consolidate its power also played an important role in the transformation of Persian hymns into a political genre. In other words, the praise and high spirits of the hymn were the same for the Samanid government. Therefore, by the X-XII centuries, ode became the main genre in Persian-Tajik literature, and the ranks of ode writers expanded. The classical structure of this genre, the system of rhyme, has also been preserved [114, 36].

The first poet to write a poem in Persian literature was Abbas Marwazi, who, after the praise of the caliph Maamun when he came to Marv (809), said in a poem dedicated to him: “I was the first to recite such a poem” [114, 37].

In the XIII-XIV centuries, new changes took place in the form and content of the poem: the form became more complex and the content expanded. During this period, the masnu (ar. Created; decorated) form of the ode appeared. One of its greatest founders was Salmoni Sovaji (1300-1368). *Qasidai masnu* is a ode in which many arts are used, where the creator had to demonstrate all his craft, to master all the skills in the field of the art of expression, to know how to complicate, to use all of them. A characteristic feature of poems that express such complex word games is that they are hymns in terms of content. These features can be seen in the poems of Salmoni Sovaji [44, 22].

There will be periods in the history of art and literature when a group of representatives will emerge, not one who awakens the sleeping time. The 15th century was also a period in the history of Uzbek classical literature, when the founders of classical literature emerged and created the most weighty and beautiful examples of literature.

It is no coincidence that science, literature, art, and culture flourished in Movarounnahr and Khorasan in the 15th century compared to the 12th-13th centuries. Because Samarkand, the capital of the Temurid state founded by Amir Temur, has gathered the world's masters and painters, poets and calligraphers, and will serve as a source for future generations. That is why the most famous representatives of art and literature grew up in Samarkand, and later in Herat, Khorasan, which became the second capital. The role of Amir Temur, Shohruh Mirza and Ulugh Beg Mirza is invaluable.

The sources contain important information about Ulugbek's attitude to writers and fiction. According to the “Tazkirat ush-Shuaro” of Samarkandi, “But the forgiving sultan Said, the martyr Ulugh Beg Koragon, (may his tomb be (always) smooth) the king of the world, was just, victorious and generous. He achieved a high career in science. In Maani, the fur (both) was pierced. In his time, the level of the ulama rose and Fuzalo achieved a great career. (Mirza Ulugbek) Although he was a khan [1], he was Majesty [3] in matters of science and jurisprudence [2]. Hukamo and Fuzalo are an alliance that has not been established on the throne of a king like Ulugh Beg Koragon [4] in the period of Islam, but perhaps from the time of Alexander to the present day [22, 57-69].

Shaikh Ahmad Tarazi, in exchange for his work “Funun ul-Balogha”, is the jewel of the Kingdom and the ore of the madilat, silk of the of Borat boron and bravery of base, the essence of ingenuity, King of the country of kaosat, King of Azam, Amir Ulugh Beg Koragon says” [23, 75].

Mirza Ulugbek's nickname or title is given in some sources as “Magisuddin”, “Magisuddin vad-Dunyo”, while contemporary historian Muiniddin Natanzi writes that “Giyosiddin Ulugh Begbahodir”. In the odes of Ismatullah Bukhari, it is written “Zahiriddin Ulugbek”, and it is not in vain. We will talk about this in more detail later. During this period, not only Ulugbek, but also his emirs sponsored science and literature. Among the poems dedicated to Ulugh Beg in the “Devon” by the poet Sakkaki are 4 poems dedicated to Arslonkhoja Tarkhan.

During this period, the status of the Turkish language as a literary and scientific language has been growing. This is evidenced by the fact that Sheikh Ahmad ibn Khudoydod Tarazi, the author of the valuable work on literary criticism, "Funun ul-Balaga" ("Sciences of Perfection"), written in Turkish in 840 AH (1436-1437 AH), wrote his book dedicated to Mirza Ulugbek.

II. Research Methods and Sources

The current research is based on the comparative – historical classification methods. The main object of the study is the scientific materials.

III. Research Results and Discussion

Ahmad Tarazi was not only a literary scholar, but also a well-known poet of his time. This work contains some verses from several ghazals, 3 hymns dedicated to Ulugh Beg Mirza. Since we should pay attention to the fact that Turkish poems were written, we can say that almost all poets who lived in the XV century wrote in the genre of odes. The most famous of them are Mawlana Sakkaki, Mawlana Lutfi, Hafiz Khorezmiy, Haydar Khorezmiy, Sheikh Ahmad Tarazi, Mawlana Gadoi. They created more than 30 poems. There are more than 20 Turkish poems dedicated to the Temurids alone. 9 dedicated to Ulugh Beg Mirza (5 by Mavlono Sakkaki, 3 by Sheikh Ahmad Tarazi (partially reached through "Funun ul-baloga"), 1 by Abdurazzaq Bakhshi), 1 dedicated to Iskandar Mirza (by Mawlana Haydar Khorezmiy), Khalil 1 dedicated to the sultan (written by Mawlana Sakkaki), 1 dedicated to another sultan Khalil (written by Gadoi), 3 dedicated to Shahrukh Mirza (1 written by Mawlana Lutfi, 2 by Hafiz Khorezmiy), 2 dedicated to Boysunqur Mirzai belonging to the pen), 1 ode dedicated to Alovuddavla (written by Mawlana Lutfi).

Sheikh Ahmad Tarazi quoted his verses in some places under the pseudonym of Tarazi, without specifying who they belonged to. When thinking about the characteristics of the genre of ode, the following verses are written without the author as *husni matla*:

Ey qading to'biy, xading erur g'ayrati jinon,
Hayron erur sanga malaku huru insu jon,
Gar xalqe mehru mohni Ravshan etur O'g'on,
Ravshan budurki, yo'qtur alar sencha dilsiton" [23, 76].

Describing "husnul-talil" gives following discription:

Falakning zug'mina kim zulm aylar,
Qilur Sulton Ulug'bek adlu ehson...

Describing "husnul-maqla" gives following discription:

Olamda nogoh yozu kuzu qishu yoyning
Davroni e'tidol uza bo'lsa jovidon.

Etsun Kamola umrung, ey shoh, etmasun –

Umrung bahori Domanig'a dasti har xazon" [23, 88].

According to the content of these hymns, they are dedicated to Ulugh Beg Mirza.

It should be noted that in the XV century, the genre of ode was written not only in its classical form, but also in the form of *tarje'band*. This was also emphasized by Professor R. Orzibekov [84, 274]. But we need to learn this not as a poem, but as a "praise", as Tarazi himself points out.

The next hymn of Tarazi, which is partially conveyed through his work, is about the tarje: An example of this is style. " In it, the poet praises Mamduh as a modern city dweller, the pride of property, a just king, and says that Noshiravan is a dojo at your door and Royu Kaesar has fastened a belt to your service (Appendix 1).

In the "praise", Mirza Ulugh Begdiscipline from the majesty of the mind, that the throne was honored pure breed, day and night at your door pegan cavalry two slaves (day and night) at your service, cloud water sprinkler, wind custodian, your meeting was a solar bowl, the royal moon was incomplete, you appeared after this work was completed, he praises.

The next passage is again quoted in connection with the fifth type of *tarje'band*. ... And the fifth part is great, the rhyme of each verse will be the same, and the verses of the translation will come with a separate rhyme, and they will not be inevitable. And in this part they sing lamentations and hymns. "Each verse contains two sixteen verses of hymns.

These fragments of hymns alone testify to the fact that Sheikh Ahmad Tarazi was a talented poet and wrote several excellent works.

According to Tazkirat ush-shuaro, in the meetings of Ulugh Beg Mirza's palace, the ability to apply to Badr Chachi was considered as a measure of perfection of a famous poet [25, 70]. During this period, the ode genre in both Persian and Turkish poetry of Khorasan and Movarounnahr reached its perfection.

Alisher Navoi mentions in his "Majolis" Mawlana Kotibi, Khoja Ismatullo, Mir Islam Ghazzali, Abdurahman Jami, Mawlana Sahib Balkhi, Mawlana Toli, Bobo Savdoi, Mawlana Sohidiy, Mawlana Orifi, Khoja Avhad

Mustafavi, Mawlana Dariy, Mawlana Sayid, Mawlana Fase Kamal Kachkul, Sayyid Kozimi, Mawlana Qanbari, Mawlana Volah, Mawlana Ishqi, Mawlana Abdulvahob, Mawlana Ayazi, Mawlana Lutfi, Amir Sheikh Suhayli, Mawlana Hasanshah, Bobo Shurida, Mir Hussein Ali, Mawlana Ahli [26, 16-156]. More than 10 of them wrote hymns, and the rest made philosophical taboos on the poems of great poets.

One of the odes who composed Turkish poems is Mawlana Lutfi. Alisher Navoi says about Mawlana's poetry:

"He responded to the difficult poems of many of the Persian masters and recited them well" [26, 56]. But these poems have not reached us. Lutfi also wrote 4 Turkish hymns, one of which was dedicated to Shahrukh Mirza, 2 to Boysunqur Mirza, and 1 to Alouddavla [27, 11-19]."

Hundreds of valuable manuscripts were collected in a huge library in Khorasan, founded by Boysunqur Mirza on the orders of Shahrukh Mirza in the 15th century. More than 40 calligraphers, artists, jewelers and sahhofs copied from these ancient manuscripts. According to Alisher Navoi, Shahrukh invited many great historians to his palace because he liked history among the secular sciences.

Sharafiddin Ali Yazdi, Hafizi Abro, Abdurazzaq Samarkandi are among them. About the Samarkand Boysunqur Mirza: "He became world famous for his craftsmanship and handicrafts. Poetry and calligraphy flourished in his time. Craftsmen and phase owners heard his voice and came to his service from all around. Forty of the good secretaries were engaged in books in his library, followed the craftsmen, befriended the poets, recited Turkish and Persian poems well [8], wrote letters with six pens and wrote beautifully" [22, 55].

In this regard, the fame of Boysunqur mirza (1397-1434) increased, and Mawlana Lutfi wrote two poems dedicated to him. The first of these is 29 bytes and is written in the exhortation method. Because, in the words of the Samarkand State, "After Khusravi Parviz, one of the sultans of the time, no one lived in luxury like Boysunqur Sultan" [22, 140].

In "Matla'i Saadain", however, in the remembrance of the death of the Shahzada, many of his qualities superior to the Kings of Alam are highly valued. "... Despite the fact that the prince had such perfection, he was constantly drinking ruzhu, when the living consisted of a minute, even if he was lull-colored maize, he was considered unclean... [21, 29-44]" it is written. Therefore it must have been, Lutfi had instructed him with this oath.

In the ode, the poet urges Mirza not to give in to this fleeting life, saying that everything but the prayer of God, his property is the mortal of the world, and that many kings who are burning with the desire to conquer the world are no more in this world.

Turn to him and deprive your eyes of sleep, this path should be a path of awareness, many goals are far away; God has given you treasures for trade, what have you done to create so many treasures; today the owner of the cattle can easily solve this, but on the day of interrogation it will be difficult to give an account when the interrogator asks, if you need a friend image, be late, because if you put yourself in the middle, you will be hindered, don't be embarrassed when you see Habib's face. , you ignorant one blames you for leaving tomorrow.

Navoi, in his "Majoli", notes that "After Mawlana perfected the appearance of his death in his youth, and then Mawlana Shahobiddin Khiyabani, under the mercy of Allah, made him a leech in the Sufi order. He was a noble and holy man" [26, 56].

It is worth mentioning here that Lutfi said to Mirza Boysunqur, "The feet of the poor (Lutfi) are dust, do not think that this beggar came to your door in vain. Hold the hem of love with the hand of a murid, so that the murshid of love (Lutfi) is perfect in this way", which proves that he was a perfect murshid in the Sufi order.

On the other hand, Professor E.Ahmadkhodjaev was right when he objected to the information about Lutfi in Fakhriddin ali Safi's "Latoif at Tavoyif" [28, 44-46]. Because, not Boysunqur Lutfi, but Lutfi must have brought up Boysunqur, mentored him.

In the last verses of the ode, I told you the essence of this exhortation, in order to receive it; the receiver must have a heart. Because former scholars say it is not in vain that the place of the receiver is the exhortation of the speaker.

The last 3 bytes consist of a prayer in which the sultan is wished for eternity.

The next verse consists of 22 bytes, which is also dedicated to Boysunqur mirza. Apparently, the poem was written on the occasion of Boysunqur Mirza's victory in a battle. The poem begins with a direct praise:

Shukrkim, haq Fazlidin bo'ldi duolar mustajob

Kim, Muzaffar bo'ldi dushman uzra shohi komyob [27, 13].

In this ode, the poet describes the human qualities of the prince as a human being, secretary and king: the development of the nation, the prince, the patron of Islam, the publisher of poetry and books, Jamshid, Afridun, Kaykhusrav, Doro, Hotam for generosity and charity, Noshira Faridun for justice, property praises him as Afrosiab in the original.

In his justice, the world today has become such an administrator, says the poet, that there is no ruined place in the world except the house of the enemy, and whatever he thinks, he will be rewarded without making a mistake; if

Ruby applies to the apprenticeship to study the secretariat, it will be necessary to study the science of this letter from the beginning; Happiness, Iqbal and victory are your favorites.

Odes 20-21 are an oath, in which the poet does not dare to sing your praises, but when he came from the unseen to sing the praises of the king, my words ceased and I recited them with sincerity, for the king deserves a rare stop. The last verse is a prayer and the prince is wished for eternity:

Boqiy bo'lg'il dunyada ko'nglung tilagani bila,
Ul kechagadigrukim, bo'lg'ay tongi Yavmul-hisob [27, 15].

The next 27-byte poem of the poet is dedicated to the Timurid prince Alovuddavla ibn Boysunqur, this ode, written in a healthy weight, begins with a description of the 4-byte lover:

Oldi ko'nglumni birav boshtin oyoq nozu itob,
Ishvasi Obid firebu g'amzasi hozirjavob.
La'li jondoru ko'zi qo'rchivu Hojib qoshlari,
Kun tug'ardin kun botarg'a turrasi molik rikob [27, 15].

The fifth stanza was a refuge and played the role of a bridge in the passage. In it, the poet says that if the noble sultan (Alovuddavla) interrogates him (his lover), his body will be like Lutfi's neck:

Qomati bo'yninda bo'lg'ay Lutfiy qonidek base,
Rostliqcha so'rsa sulton zodai oliyjanob [27, 15].

The hymn section begins with the next byte. In the poem, the poet writes that the mirza - Shahrukh sultan and begim – Gavharshod begim's relationship with the prince, in particular, the address of the princess to the prince as "dear", both of which are devoted to him, and in the end he becomes a master. He is honored as the beloved child of the kings of the seven kingdoms. The fact that a prince like him had not yet been born of Turkish descent, that he was the ruler of the land, that there was no ruin other than a drunken man in his time, that he had many victories at his feet, that he had won wherever he went, he admits that it was the choice of such a king (Shahrukh Sultan) that Baghdad was in danger of a revolution in Egypt.

The next 2 bytes are an ode, in which the poet states that this poem was written at the request of the prince, that he is very grateful for it, that the poet's office is acceptable to the young and the old, and that he is famous for this compliment of the prince:

Yeti boshim ko'kka, shohokim, tilodingiz g'azal,
Ul sharaftin topti devonim qabuli shayxu shob.
Lutfiy qulning she'ri birla sizga bo'ldi ehtiyoj,
Iltifotindin begim, men Shuhrat ettim iktisob [27, 17].

The last 3 bytes are a prayer, and the poet wishes the prince eternity. The next verse is dedicated to the healing of Shahrukh Mirza, who said, "Even if he does not practice poetry, good verses and good words [6]".

Abdurazzaq Samarkandi writes about that period:

... On the twenty-third of Rabi 'al-Sani (February 21, 1427) on Friday, as is customary, he (Shahrukh Mirza - emphasis ours) honored the mosque with his body and after completing the prayer and expressing his wishes to the king (Allah) who makes all things easy, got up from the bed to go out. While he was still walking inside the mosque, a man named Ahmad Lur, one of the disciples of Mawlana Fazlullah Astrobodi, approached him with a piece of paper in his hand as a complainant. His Holiness pointed to one of the officials, saying, "make his word known", but reckless Ahmad ran forward and struck the knife on his stomach like a drop of water, the pain was not strong.

Thus did Taala the truth (Khaqani said) a good health..." [21, 351-353].

Mawlonoi's revenge in the form of solim (mafoiylun, mafoiylun, mafoiylun) of the hazaj Bahr, written in this connection, is 29 bytes and begins with the following byte:

Mawlana Lutfi's poem in this form (mafoiylun, mafoiylun, mafoiylun), written in this connection, is 29 bytes long and begins with the following byte:

Tuman ming shukrkim, qildi madad ta'yidi Subhoni
Kim, og'riqtan shifo topti Faridunfar jami soniy [27, 17].

The composition of the ode is not traditionally structured. Its preface is a knot, which is untied in the following parts. That is, in the beginning, in the first byte, the poet gives thanks to God for bestowing health on the great king. From the second verse onwards, Shahrukh Mirza is the king of the Shariah property, the pole of the regional wheel, the soul of the blessed body, the khan of the throne of the caliphate; Sulaymam's kingdom; Muin ud-Din vad-Dunyo; the light of ochun, the sea of air and hilm, the mine of safovu sidq; Temurbek praises the house as a bright and shining eye, an angel, a prophet, a prophet. Shahrukh thinks about the just society during the reign of the sultan, the rule, the kingdom that Jamshid, Iskandar, Mahmud, Sanjar dreamed of, which they should learn.

He says that in his state there is no one who does evil except the hair of idols, which the king's justice is strong for the weak, that in his time he tended sheep by leaning on a wolf's staff, and that a real king like him would not be found until the Day of Judgment.

In the next byte, it returns to the node again. In other words, the story of Shahrukh Sultan's illness caused great concern to the whole nation, especially to Hazrat Mahdi (as) - Gavharshodbegi, and he was healed by the grace of Allah due to his sufferings, cries and supplications to Allah:

Shaho, bir necha kun sizga takassur bo'lmag'ay voqe',
Jahon barham ura yozdi, ulusning qolmadi joni.
Begimni Shukrillahkim, niyozi bo'lmadi zoe',
O'g'an faryodig'a etti, chu ko'ktin oshti afg'oni.
Bu holatdin xabar borgach, Muhammad Jo'gi Mirzag'a,
Nag'u qatlong'a qildi deb yuz urdi ming pushaymoni[27, 18].

In the next verse, he explains that the el-ulus now knows the value of such a world king, just as a value cannot be known without a calamity. The last 5 bytes are part of a prayer in which he wishes the king (Shahrukh sultan) to live with Gavharshodbegi for eternity, his destiny for worldly life to be eternal, the sun to shine, and man to live on earth forever.

The above odes reflect not only the ideas of Mawlana Lutfi, but also the ideas of the people of Khorasan about a just king, a perfect man. The poems are also important in that they cover such vital themes as glorifying the qualities of a nationalist, a nationalist, reminding him of his duties to the people and the nation, leading him to noble goals and noble ideas, and calling him to uphold human dignity.

Another ode of the first half of the 15th century was the poet Gadoi, whose name is mentioned in Alisher Navoi's works such as "Majolis un-Nafois" and "Muhokamat ul-Lughatayn". Gadoi's only incomplete 13-byte poem that has survived is quite controversial. It has been studied by well-known literary scholars E. Rustamov and S. Ganieva [18, 36-41; 19, 53-56].

The source of this controversy was the praise of the ode, Sultan Khalilullah, and the debate was over which Khalil. Literary scholar E. Rustamov wrote a poem dedicated to Amir Temur's grandson, Mironshah's son Khalil sultan, "at the time of writing the poem, the poet (Gadoi - ours) was over twenty years old, probably served 97 years during Abulqasim Babur's palace (1452-1457)" [18, 39].

Well-known scholar S. Ganieva objected to this, saying, "Navoi poet Gadoi does not testify that he was over 90 years old in the time of Abulqasim Babur. He says, "in the time of Babur, poetry became famous". After this note, the poet gives an example of his poetry and says, "Mawlana is over ninety years old," referring to the age of Gadoi at the time of writing "Majolis un-Nafois" [19, 56]. Jahangir's first son, Muhammad Sultan, is believed to have been dedicated to Khalil Sultan, the eldest son of Muhammad Jahangir.

At this point, it should be noted that the scientist's conclusions are well-founded. However, Professor S. Ganieva denies the fact that Khalil Sultan ibn Mironshah ascended the throne of Samarkand, explaining that this event is not recorded in historical works. Indeed, the scholar's work, Matlai Sadayn and Majmai Bahrain, does not explicitly mention the accession of Khalil Sultan to the throne of Samarkand.

However, in several places Khalil Sultan left Samarkand [20, 83] or returned to Samarkand [20, 86] and gave a lot of gifts to the army (Even in "Zubda" for many years gradually accumulated from the treasures of the world and placed in the treasury of the Samarkand arch, the whole even when the world's accountants gathered and left nothing but a name and a blessing in the treasury that could not be reached under him [20, 377-378], it is mentioned that Pirmuhammad ibn Jahangir did not give the money allocated from the treasury [20, 82].

In our opinion, since the prince arbitrarily took the throne of Samarkand, the author does not seem to find it appropriate to cite information that he sat directly on the throne.

In our opinion, since the prince took the throne of Samarkand arbitrarily, it seems that the author did not find it permissible to bring information about his direct reign.

As for the conclusion of Professor S. Ganieva, regarding the case of his grandson Khalil Sultan, the son of Muhammad Jahangir, that is, the daughter of Shahrukh, we quote from the above-mentioned source: "When Mirza Abu al-Qasim Babur was returning from the invasion of Iraq (856 AH, 1452 AD - emphasis ours - Kh.M.), he showed kindness and mercy to Mirza Khalil Sultan and handed over the province of Yazd to him in exile. a group of mufsidis aroused in the mind of Sultan Khalil the idea of enmity against Mirza Abu-l-Qasim Babur, and he was in the days of the evil congregation (Abu-l-Qasim Babur) constantly drinking, morning and evening drinking, and sometimes going home alone, no matter what they did, one of the possible times found an opportunity in and made a unanimous alliance with each other to take action. However, one of the tyrants informed the emirs about this, and the emirs complained to the king and began to investigate" [21, 344]. After that, the conspirators and Khalil Sultan ibn Muhammad Jahangir, who "contributed" to this conspiracy, were killed in 1453.

As the scholar points out, “Gadoi, while his patron Abulqasim Babur Mirza was alive, was puzzled about the fate of his kingdom and throne” [19, 55] and it is illogical for him to consider Prince Khalil Sultan worthy. How can a poet think of another prince coming to the throne of Abulqasim Babur, a young patron in his 30s, who is still alive, and write an ode in his name?

It begs the legitimate question of who this ode is dedicated to. We have reviewed a new edition of “Matlai Sadain...” for this study. It mentions 7 people named Khalil, such as Khalil Sultan ibn Miranshah Mirza, Khalil Sultan ibn Muhammad Jahangir, Mirza Khalil ibn Salih, Khalilullah Darbandi, Khalilullah Shervani. Two of them: Sultan Khalil ibn Amir Hasanbek, Sultan Khalil ibn Abusaid - in the form of “Sultan Khalil”, and the rest in the opposite form [17, 64].

We think that this ode may have been dedicated to Sultan Khalil, the son of Abu Saaid. This is because there are many warm thoughts about Mirza in “Matlai Sadain”: “When Mirza Sultan Abu Sa'id went to the district of Marv for the winter (18 Rabi al-Sani, 871 AH, November 17, 1467 AD - ours - Kh.M.), - from here he was marching to Iraq, - Mirza Sultan Khalil, the son of a virtuous, well-mannered man, the jewel of the royal crown, the eye of the ring of glory, was made a permanent ruler in Herat, and appointed Amir Benazir, the prince's father, before him. The prince ruled in Herat for some time, until the events of Azerbaijan took place (the death of his father, Abu Said - our emphasis is on Kh.M.). After Mirza Sultan Husain took the province of Khurasan, Mirza Sultan turned his attention to the situation of Khalil and sent him to Movarounnahr with royal luxury” [21, 577-640].

IV. Conclusion

Hence, Prince Sultan Khalil, whose qualities are mentioned in this source, deserved more praise than other Khalils.

1. These fragments of hymns alone testify to the fact that Sheikh Ahmad Tarazi was a talented poet and wrote several excellent works.
2. The above odes reflect not only the ideas of Mawlana Lutfi, but also the ideas of the people of Khorasan about a just king, a perfect man. The poems are also important in that they cover such vital themes as glorifying the qualities of a nationalist, a nationalist, reminding him of his duties to the people and the nation, leading him to noble goals and noble ideas, and calling him to uphold human dignity.
3. After the death of Abu Said, “Who will be king?” It is natural that the question arises. The poet, on the other hand, may have wanted to see Sultan Khalil, the prince who ruled Khurasan at that time, as king. The poem is not dedicated to Khalil Sultan ibn Miranshah or Khalil Sultan ibn Muhammad Jahangir, but to Sultan Khalil ibn Abu Said.
4. In the first half of the 15th century, the support and encouragement of Mirza Ulugbek, Shahrukh and Boysunqur Mirza in Khorasan played an important role in the flourishing of not only natural sciences and architecture, but also fiction and literary criticism in Samarkand and Movarounnahr.

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