

# Artistic Interpretation of Love and Being in Love in Shaybani's Poetry

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**Annotation:** One of the most frequently described themes in Eastern literature is the theme of love. The main part of the divan of Muhammad Shaybanikhan, the Shah and the poet consists of ghazals dedicated to the eternal theme of love. The article shows the interpretation of love in the poet's work based on some poems on this topic, expressions of emotional states typical of being in love in various passages. Most of the Divan's ghazals note that Shaybani's lyrical hero in love is the poet himself, and it is analyzed that his feelings, thoughts, dreams, and sufferings on the path of love were reflected in his work.

**Key words:** Shaybani, Divan, poetry, theme of love, love, human love, divine love, emotionality

Poet and publicist Miraziz Azam writes: "Most of the rulers of the East thought only about power, conquest, people and country's prosperity, so it seems that there is something missing in the description. As they paid great attention to science, literature and art, as ordinary servants, they valued life in love in very high positions, and spared nothing to perpetuate the image of women who knew love".

From this point of view, Muhammad Shaybanikhan (1451 - 1510), the founder of the Shaybani dynasty, who ruled the Uzbek state for a hundred years, was a ruler with poetic talent and a poet in love who valued love and praised the external and internal beauty of his beloved in the highest tones. This famous beyt by Alisher Navoi

*Bo'lmasa ishq, ikki jahon bo'lmasun,  
Ikki jahon demaki, jon bo'lmasun,*

was expressed by Shaybani:

*Bo'lmasa jonona ishq bir zamon,  
Hech kerakmas doimo ikki jahon,*

it sounds in the style that the king shows the poet's high attitude towards love.

It is known that in 1501 Muhammad Shaybanikhan married Khanzodabegim (1477-1544), the elder sister of Zahiriddin Muhammad Babur. Khurramshah Sultan was born from this marriage in May 1502. Khan dreamed that the noble, delicate and intelligent Khanzodabegim would be his not only a mahram, but also a mahram of his heart. The best ghazals in his work are dedicated to begim. Although their family life did not last long for certain reasons, beautiful poetry remained as a sweet memory of this short life. According to some sources, Khanzodabegim was forced to marry Shaybanikhan in Samarqand under the terms of the peace agreement concluded between Shaybanikhan and Babur in August 1501. In fact, a princess like Khanzodabegim, whose father was from Timurid dynasty, and whose mother was from Genghiskhan dynasty, would not have married him, if she did not believe in the love of the khan and had no inclination to marry him.

Literary scholar and translator V. Rahmonov writes in this regard: "Shaybanikhan was a khan. The concept of khan was the term of supreme rulership in the 13th - 16th centuries. The Timurids were amir (bek), Shaybani was a khan. Let's not forget that marrying a khan is a great dream for many."

Certainly, Shaybani is a khan, but at the same time, he is a poor lover, full of love. Shaybani is the leader of the dynasty, but he is a hard worker for the favor of his beloved. Shaybani is a warlord, but an ordinary citizen in the presence of his lover.

*Bu Shaboniy garchi xon o'ldi, gadoyingdur sening  
Kim, fido aylar senga yuz ming muningdek taxtu toj.*

Eastern poets are also famous for magnanimity. There are even legends about it. When the poet Hafiz Shirozi, who lived a modest life, was ready to give Samarkand and Bukhara to the only black beauty mark of the beautiful woman, it is natural that the owner of the throne like Shaybanikhan is able to give more gifts than the wealth he has acquired.

In Shaybani's Divan, before describing his happy mood at the time in a poetic way, a concise prose text was included as a footnote: «*Samarqandni alg'anda base Ko'ksaroyda to'y qilib, validamni taxtg'a mindurub, ul majlisda zebo sanamlarni kelturub, o'g'lum Muhammad Temur Bahodirni sandalida o'lturub bu g'azalni aytim*». The ghazal spoken by the poet begins with these lines:

*Ey, menga sajdagahi ul qoshlaring mehrobidur,  
Bu ko'ngul qushin tutarg'a shul ko'zung sayyodidur.*

It is understood that Shaybanikhan married Khanzodabegim in a royal wedding in Koksaroy. Koksaroy was the main palace of the Timurid dynasty in Samarkand, it was a four-story domed building. It was named Koksaroy mainly because of the use of blue tiles. In 1501, when Samarkand was completely occupied, Koksaroy had not yet lost its grandeur, and naturally, Shaybanikhan was now the owner of this and all the palaces in the city.

*Ul parini Ko'ksaroy ichinda har dam ko'rgali,  
Zulfi anbar, bo'yi mushkin vasfida devonidur.*

From this verse, it is known that Shaybanikhan dreamed that the marriage bond with the beautiful and intelligent Khanzodabegim, his sharia life partner, would be eternal.

In most of the poems, the lyrical hero of Shaybani is the poet himself. His feelings, thoughts, dreams, sufferings in the path of love are reflected in his works. In such ghazals, where the lover's description and description are praised, the taste of visol (*love date*) and the sorrow of hijran (*parting*), the poet is embodied in the image of a true lover, faithful to love.

Love has a thousand and one sides. Each creative person interprets these aspects in his own way, expresses the mental states of love in his own way in colorful pictures. In love, different feelings can be combined: joy and regret, pleasure and pain. Shaybani also sometimes describes the beauty of his beloved, sometimes speaks of his dream, and sometimes laments the pain of hijran. A gentle, charming, and at the same time powerful image of a beloved as tormentress, a song of worldly love is the main content of the poet's romantic lyrics. The beloved is unmatched in beauty. The poet describes:

*Ul ne yuzi munavvare, lom ikkiyu shom bir,  
Ul ne qaddi sanavbare, mor ikkiyu dom bir.*

In classic literature, subtlety and elegance have been always sung as one of the main criteria of beauty. And Shaybani, while describing the appearance of the beloved, does not ignore these qualities:

*Belini qil desa bo'lur, og'zi xud pinhon erur,  
Bas, munungdek sifat qilmoq qachon imkon erur,*

or:

*Qilcha dedim belingni, bilinmas miyonasi,  
Ag'zingga ne deyinki, ko'runmas nishonasi.*

The above beyts are by Lutfii, "the master poet of his time":

*Nozukluk ichra belicha yo'q tori gisuyi,  
O'z haddini bilib, belidin o'ltirur quyi, –*

and by Atoi "whose poetry was very famous among the people of his time":

*Qilni ikki yormishu qilmish azalda bir qalam,  
Belingiz tasvirini qilg'onda naqqoshing, begim, –*

remembers beyts like these ones.

Shaybani is the king of the country, and his beloved is the king of many kings like him:

*Ul parining shohi shohon gar degaylar yeri bor  
Kim, Shaboniy podshoh, bo'ldi aning devonasi.*

Although "Shahi shahon" his beloved torments him and shows indifference, he does not give up on her. That's why he humbly asks his beloved:

*Qadam yer yuziga qo'yima, mening ko'zumga qo'y, jono*

*Ki, izzati tanim tufrog'u tufrog'im g'ubor o'ldi.*

A lover does not give up hope, he expects loyalty from her. If the whole world is my enemy, so be it, you be there. He says that if you are my friend, the enmity of the whole country is nothing. The poet, who is in the agony of separation due to the unkindness of the cruel beloved, is forced by the length of the night and the length of the journey and comes to the conclusion that:

*Tufrog'imni kim mening hijron suyindin aylamish,*

Although a number of ghazals in Divan appear to be a description of a lover and a description of a lover's situation, in most places they acquire a broader meaning, interesting news is found, and the rich life experiences of a person who has tasted the bitterness of life find their expression.

*Ey Shaboniy, jon bila sen saqlag'il ko'nglung evin,  
Bir sevar jonondin o'zga g'ayri jonon o'lmasun, –*

writes the poet in one of the ghazals. The house of the heart is the abode of the most sacred feelings and concepts. Aiming to protect it from all evils, the poet emphasizes that only memory about God and faith should be present in this sacred place.

According to Shaybani's interpretation, no matter what hardships befall the people of love, they will accept them wholeheartedly. As long as not everyone is in love, he cannot get rid of dreams and selfishness. When the pain of a lover is too much, it is a blessed pain. He will receive grace from the Truth, that is, he will find the right path, and there are good consequences that will come from continuing to walk on that path.

*Benomu nishon bo'lg'il, gar oshiq esang, ey yor,  
Oshiqilar aro hargiz bonomu nishon bo'lmas.*

A real lover does not talk about love anywhere. Love is in the heart. These verses invite the unnamed to be the target, because the unnamed target leads the lover to depth and spiritual perfection. When the lover's love matures, he rises to the rank of scholar, becomes aware of divine enlightenment. Arif perceives the state of meaning in the invisible world of a being through the medium of a being or directly.

*Muqayyad bo'lma, ey zohid, nishonu nom uchun yo'lda,  
Faqirlar yo'lida borsang, bilki, benomu nishon xushtur.*

According to Shaybani's interpretation, the path of love is very long and difficult. No one knows how it will end. There are so many arduous difficulties and pains on this path that leads a person to enlightenment and truth, that goals and objectives can only be achieved if they are endured. In order to enter the beauty of Allah, one must pass through the valleys of Sufism. The negative nature of human nature, such as lust, pride, anger, and fear, hinders him on this path. It is possible to destroy them and become the Truth.

Professor Ibrahim Haqqul writes: "The central issue of Sufism is Ishq (*Love*). In this teaching, almost every problem and reality are looked at from the perspective of Love and solved by the power of Love. But this love is a love that begins with human love and develops towards divine love. Therefore, love in Sufism: 1) human love; 2) spiritual love; 3) divine love, although it is divided into three types, but these are not opposed to each other". In Shaybani's work, the three types of love are mixed together. Poet tends to describe matters of love by repeatedly referring to terms like "people of love", "mystery of love", "love mystery", "secret love", "love of people", "path of love", "fire of love", "pain of love", "love pain", "river of love".

Love cleanses the soul from worldly dust, enters the heart as a fire - light, and guides it to the Almighty. Love is power, enlightenment and truth, self-realization, the power to help discover the essence of humanity. This power is capable of many things, it is the chemistry that instantly turns black soil into gold:

*Kimiyoyi ishq erur, ishqki bu turfa amal,  
Qaro tufroqni bir lahzada altun qiladur.*

The poet, who has not found the end of the river of love and has not found a remedy for his pains, emphasizes that it is impossible to fully understand the glory of love and its secrets:

*Daryoi ishqingni kezib hargizki poyon topmadim,  
Men mubtalo girdobida qoldimki, darmon topmadim.*

The theme of love, which is the main theme of the Eastern art of words, occupies a leading place in Shaybani's poetry. Through this topic, the poet often expresses his love for the real world and the real beloved, and proves that he can appreciate love and beauty as a true lover. Taking into account these aspects, it can be noted that the theme of love has become important in defining the unique aspects of Shaybani's work.

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