

## THE SIGNIFICANCE OF THE HERITAGE OF THE NIZAMI, DAHLEVI AND OTHER SUFIS IN THE CREATIVITY OF ALISHER NAVOI

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### **Abstract**

The creativity and ideological postulates of Navoi were seriously influenced by Sufi literature, especially the works of such representatives of tasawwuf as Anvari, Hafiz, Saadi, Nizami, Dehlavi, Jami. We argued the truth that Navoi singled out from a large number of Sufis those who preached sincere love for both Allah and man, who combined religious and secular, earned a living by their work. A special role in the life of Navoi was played by Nizami Ganjavi, Khosrav Dehlavi and Abdurakhman Jami - his predecessors and teachers in the creation of «Khamsa».

**Keywords:** publication, article, sincere love as for Allah, attitude, work, arguments, creativity.

The topic “Navoi and Nizami” has been developed in sufficient detail, and it is almost impossible to add anything new to it. But, sometimes there are publications that go against the established opinions. The Bulletin of St. Petersburg State University in issue No. 3 for 2011 published an article by V.V. Gomoz “Azerbaijanization of Nizami” [7], in which the author gives arguments that, in his opinion, should prove that Nizami Ganjavi does not have nothing to do with the Azerbaijani people and the Turkic (Turkic-speaking) culture, and the binding of Nizami to Azerbaijan and the Azerbaijanis was artificially created by the Soviet ideological machine. The author casually mentions the new republics of Central Asia, in which the process of creating national myths was also going on.

By the way, the same publication appeared about Alisher Navoi, the author who tries in vain to prove that Navoi, a native of the city of Herat of modern Afghanistan, has nothing to do with the Uzbek people.

The above-mentioned article by V. Gomoz was devoted to the refutation of the provisions of the publication of the Azerbaijani researcher Jabbar Mammadov «On some controversial issues regarding the homeland and nationality of Nizami Ganjavi» [8], published in the Bulletin of St. Petersburg University.

The author of the article, J. Mammadov, proudly writes about the great contribution to the world civilization of the Azerbaijani classic. He rightly emphasizes that Nizami's «Five» had a huge impact on the development of many oriental literatures. More than a hundred responses-imitations (nazira) were written to Nizami's works in Azerbaijani, Uzbek, Persian, Turkish, Arabic, etc. His work is a contribution to the literature not only of the East, but also of the West: Goethe [9, p. 336] considered Nizami one of the seven brilliant poets of all times and

peoples. G. Heine said: "Germany has its own great poets <...> But what are they compared to the Nizami" [9, p. 336].

During the difficult days of the blockade in October 1941, besieged Leningrad celebrated the 800th anniversary of the poet. Today, a five-meter bronze monument to Nizami has been erected in St. Petersburg. Manuscripts of his works are kept in the largest manuscript collections in the world. The poetry of Nizami Ganjavi had a huge impact on the literature and fine and decorative arts of the peoples of the Near and Middle East. Paintings illustrating Nizami's poems are kept in the British Museum (London), the Louvre (Paris), the Museum of Fine Arts (Boston), the Topkapa Museum (Istanbul), the Tretyakov Gallery (Moscow) and others.

"For our part," J. Mammadov writes, "we can add that before the 10th century. the whole East wrote in Arabic, but no one considers everyone who wrote in Arabic to be Arabs. Before the invasion of the Mongols, the entire East wrote in Farsi - it does not follow from this that they are all Persian scholars or poets. After the 14th century the whole East wrote in Turkic - and this does not mean that they are all Turkic scholars or poets. In medieval Europe, Latin was also considered the language of science" [8, pp. 106-116].

We will not get involved in a dispute between Mammadov and Gomoz regarding the nationality of Nizami, but we believe that V. Gomoz is wrong when he completely denies the Azerbaijani roots of the great classic of Sufi poetry. We also do not agree with V.A. Drozdov, who spoke in defense of J. Mammadov, on the following issue: "In his works, he (Nizami - Sh.A.) developed and brought to unattainable perfection a new genre that had barely emerged before him Literature - Romance epic. However, Nizami was not a practicing Sufi, did not belong to any Sufi order, although, like all poets of the 12th-13th centuries, he was certainly familiar with Sufi poetry, imagery and symbolism. None of the contemporary Western or Iranian histories of literature classifies Nizami as Sufi poetry.

The Navoi Veda are unanimous in their opinion that the idea of creating five poems in imitation of Nizami Ganjavi and Amir Khosrov Dehlavi was suggested to the Uzbek poet by Jami. According to Navoi himself, once, during a conversation with their teacher and friend, they discussed an endless circle of thoughts. It was, most likely, in 1476, after Navoi entered the Naqshbandi order. Navoi recalls how, during the conversation, they touched on these two predecessors, the authors of the two Fives, "disturbing the world today" [1, p. 11], that is, attracting attention, despite the fact that centuries have passed. After all, Nizami was exactly three hundred years older than Navoi, and Amir Khosrov was slightly less than two hundred years older.

Jami prompted Navoi to give preference to the first two poems: «Treasury of Secrets» by the Azerbaijani classic and «Ascent of the Luminaries» by the Delhi Turk.



Makhzan ul-asror - the first poem of Khamsa Nizami - reveals esoteric, philosophical and theological themes and was written in line with the Sufi tradition, and therefore served as a model for all poets who subsequently wrote in this genre.

Nizami Ganjavi (1141 - 1209) considered his first poem to be a poetic response (nazira) to the «Garden of Truth» («Hadiqat-al-haqaiq») by the Persian poet Sanai. But “Makhzan al asror” (“Treasury of Secrets”) (1173-1175) is not such, firstly, because it was written in a different meter than the poem of the Khorasan Sanai, and Nazira must have kept the meter of the first poem [3, p. 330]. But be that as it may, Sanai's influence on the Azerbaijani classic was enormous. At the same time, Sanai belongs to those representatives of the poetry of Sufism, to whom Navoi had affection right from childhood. He was 3-4 years old when he recited the poems of Mahmud Anvari (1126 - 1191), a follower and associate of Sanai. In the final part of the Hamsa, Navoi virtually visits the Gardens of Eden, where the greatest poets were:

“I knew that it was Firdowsi and Saadi,  
And the prophetic Sanai, and Unsuri,  
Both marvelous Khakani and Anvari” [2, p. 389].

Sanai (full name - Abuu-l-Majd Majdud ibn Adam Sanai (1081 - 1141) - Persian poet, one of the largest Sufi poets, who wrote a number of major works, including «The Book of exploits of Balkh», «The Book of Love», «Book of Reason». The most popular poems are «The Garden of Truth» and «The Journey of God's Servants to the Place of Return».

Sanai's poem «The Journey of God's Servants to the Place of Return» (Sair al-'ibad), the most authoritative text of Iranian medieval culture, is usually regarded as a wonderful example of Sufi esoteric literature, which describes in allegorical form the journey of a person into the depths of his consciousness. Having also absorbed elements of the Zoroastrian and, possibly, the Ismaili tradition, this text gives an idea of how the structure of a person and his inner world was conceived by one of the largest Persian poets and philosophers of the 12th century [3, p. 36].

Let us return to Nizami's poem «Treasury of Secrets»; it is divided into twenty parables, each of which is a separate treatise on religious and ethical topics [4, p. 22]. The stories that are discussed in the poem touch upon spiritual and practical issues. Nizami, showing an example to his followers, preaches peace and kindness, justice and mercy of kings, condemns hypocrisy, warns of the vanity of this world and the need to prepare for life after death. Nizami sings of the ideal way of life, considers man the crown of God's creations, and also writes that a person should think about his spiritual destiny. In several chapters, Nizami addresses the duties of kings, but on the whole he addresses the whole of humanity rather than his royal patron. Written in a highly rhetorical style, The Treasury of Secrets is not a romantic epic; its purpose is to transcend the limitations of court secular literature.

With this work, Nizami continued the direction that Sanai discovered in Persian poetry and which was continued by many Persian poets, the leading among which is Fariduddin Attar.

Next comes the classic of Tajik literature Abdurakhman Jami. The first non-Persian author of the Hamsa was, of course, Alisher Navoi.

The authors of the History of World Literature rightly emphasized that a common form of processing a traditional plot was the compilation of «arrangements», «imitations», «answers», in which the connection with an authoritative literary source was emphasized, although, as a rule, it was significantly rethought. One example is the genre of the so-called «Five». Dozens of outstanding poets “responded” to the “Five” written in Farsi by the Azerbaijani Nizami (“Treasury of Secrets”, “Khosrov and Shirin”, “Leyli and Majnun”, “Seven Beauties” and “Iskandar-name”) with collections of poems or individual poems, and among them - the Indian Amir Khusrov Dehlavi, the Iranian Jami, the Uzbek Alisher Navoi, the Turk Hamidullah Chelebi and others [6, p.398].

But the authors made one inaccuracy, which is that the Tajik Jami is presented by them as an Iranian; Apparently, the authors did not know that the Shah of Iran, Ismail Safavi, swore that if «he catches the Shia Jami alive, he will burn him at the stake, if he is dead, he will put his bones on fire.» After the conquest of Khorasan by the Persian king, having learned about his plans, the son of Jami hid the bones of his father and father-in-law Sadiddin Kashgari. But in 1510, Safavi nevertheless set fire to the grave of the great Tajik thinker [5, 109-b.].

The first poem of Hamsai Khosrovi - The Five Fives of Amir Khosrov Dehlavi (1253 - 1325) - «The Ascent of the Luminaries», was written in 1298 (the poems «Shirin and Khosrov» (written in 1298), «Majnun and Leyla» (written in 1298) follow ), «Iskander's Mirror» (written in 1299) and «Eight Gardens of Eden» (written in 1301).

The emergence of not Sufism as such, but the theoretical concept of Sufism in India, is entirely the merit of Sheikh Khudjviri and Amir Khosrov Dehlavi, says Professor of Iranian Philology at the Institute of Oriental Studies of the Russian Academy of Sciences N.I.Prigarina. In a lecture on “Sufism in India through the eyes of a philologist,” she noted that the emergence of Sufism in India is associated with Muslim conquests starting from the 8th century, but the first Sufi treatise written in the North of India in the 12th century belonged to Sheikh Hujviri, a native of Herat, received the honorary name of Datta Ganjbakhsh in India. Developing in Persian, Sufism gained extraordinary popularity in Delhi in the 13th-14th centuries. thanks to the activities of the Chishtiye order, his sheikh Nizam ad-Din Awliya and his friends and associates, the great poet Amir Khusrav Dehlavi and Hassan Dehlavi. And later in the meetings of the Sufis, important theosophical questions were discussed. In Delhi, the Sufi poet Sarmad was executed in 1661. His dying poem resonates in the poetry of the great Mirza Ghalib (1787–1869) with the theme of the life and death of a Sufi. The themes of Sufism and its significance in the life of Islamic civilization appear in a new way in the work of Muhammad Iqbal (1877–1938).

Let's return to Navoi and his attitude towards his forerunners. Navoi in all the poems of «Khamsa» in a separate chapter expresses his attitude towards Nizami and Dehlavi. Moreover,



this great master of the word every time finds new metaphors, epithets, comparisons. In the first poem of Khamsa - «Confusion of the Righteous» Navoi says that Nizami is the king of poets, who, by the grace of the Creator, became the pearl of the Ganja crown. Having compared his idol with an incomparable pearl of nobility, the poet proceeds to describe his adobe room, the peace of which is fragrant with musk. Although shelter seems to be poor, it contains the greatness of two worlds. The firmament is the lamp of this mosque; there the sun pours inexhaustible light. Its door niche resembles the entrance to the Kaaba, where the deity breathes [1].

Further, Navoi says that the language of the teacher is the keeper of secrets, then he gives a decoding of the name Nizami and in each line one can feel the deepest respect for the personality of the Sufi mentor and admiration for his genius. In the introduction to the poem Farhad and Shirin, Navoi praises the kalam (pencil, pen), comparing it with the black horse of imagination.

Navoi's poem «Wall of Iskandar» from the point of view of the sequence of events described, the general construction is very close to the story about Iskandar given in «Tarikhi Tabariy». According to Academician A.P. Kayumov [2], the poem is based on Tabari's version. In the book «History of the Rulers of Ajam» Navoi also often refers to Tabari. Considering that «Tarihi Tabariy» is still considered one of the most authoritative works on world history in the East, this opinion finds one more confirmation.

Conclusion. We can say that the tradition of comparative analysis of Eastern classics begins with Academician Joseph Orbeli. In his work «Bahram Gur n Azade» [10], published in 1934, very valuable judgments are made about the genesis of the poems about Bahram Gur, its connection with the mythology of the peoples of the Middle and Near East. Approximately at this time, the work of Sh. Shukurov [11] was published, in which the author determines the commonality and difference between the Bahramov plots of «Shahnameh» by Firdousi with ancient myths and traditions that are still in the oral folk art of Georgians, Armenians, Kurds, Persians and other peoples. Both of these works reveal significant plot discrepancies in the poems of Nizami and Khosrov Dehlavi.

The Tajik scientist did a great job, subjected to a rigorous comparative analysis of the works of two great poets, highly objectively reveals the influence of Khosrav Dehlavi on the work of Navoi, but allows some one-sidedness in assessing the influence of the Persian language on the Uzbek poet. Here is what he writes: «It is noteworthy that Navoi began his literary work in Persian, and although later on he mainly created his works in the Old Uzbek language, nevertheless, until the end of his life he did not stop writing poems in Farsi. In his aforementioned treatise «Judgment on two languages», Navoi, speaking about the melodiousness and poetry of the Farsi language, emphasized the following: «Among the Sarts (here we mean the Persian-speaking peoples - Sh.A.) there are more refined poets and pundits than the Turks, and they set the world in amazement with their clairvoyance. Commenting on

the priorities of the Persians and Tajiks in more detail, Navoi notes: «Compared to the Turks, the Sarts are more rapid in intellectual development and reveal deep philosophical and scientific knowledge.»

At the same time, he does not say a word about what the treatise “Judgment about two languages” Navoi devoted to proving the advantages and superiority of the Uzbek (Turkic) language.

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