

# MIR 'ALĪ SHĪR NAVĀ'Ī THE GREAT



By SHUHRAT SIROJIDDINOV

MIR 'ALĪ SHĪR  
NAVĀ'Ī  
THE GREAT



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By Shuhrat Sirojiddinov

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Letter	Transliteration
ا	a
آ	ā
ب	b
پ	p
ت	t
ث	ṭh
ج	ǰ
چ	č
ح	ḥ
خ	x
د	d
ذ	ḏ
ر	r
ز	z
س	s
س	š
ص	ṣ
ض	ḏ
ط	ṭ
ظ	ṭh
ق	q
ک	k
گ	ǰ
ک	q
گ	ǰ
ل	l
م	m
ن	n
و	w
ز	z
ح	ḥ
ح	ḥ
ح	ḥ
ح	ḥ

## Abbreviations

KhM Khazān al-ma'ānī	خزائن المعانى
ML: Mūhākamat allūghatayn	محاكمة اللغتين
MA: Mīzān al-avzān	ميزان الاوزان
MAkh: Makārim al-akhlāq	مكارم الاخلاق
BB: Badāyi' al-Bidāya	بدائع البدايه
NN: Navādir al-Nihāya	نوادير النهايه
GŞ: Gharāyib al-Şighar	غرائب الصغر
NSh: Navādir al-Shabāb	نوادير الشباب
BW: Badāyi' al-Wasat	بدائع الوسط
FK: Fawāyid al-Kibar	الكبير فوايد
DF: Dīvān-i Fānī	ديوان فانى
KH: Khamsa	خمسه
HAb: Ḥayrat al-Abrār	حيرة الابرار
FSh: Farhād wa Shīrīn	فرهاد و شيرين
LM: Laylī wa Majnun	ليلي و مجنون
SS: Sabb'a-i sayyār	سبعه سيار
SI: Sadd-i Iskandarī	سد اسكندري
MQ: Maḥbub al-Qūlub	محبوب القلوب
LṬ: Lisān al-Ṭayr	لسان الطير
MN: Majālis al-Nafā'is	مجالس النفائس
M: Mūnājāt	مناجات
SA: Sab'at abḥūr	سبعة ابحر
TMA: Tārīkh-i mūluk-i Ajam	تاريخ ملوك عجم
TAḤ: Tārīkh-i anbiyā wa ḥūkamā	تاريخ انبيا و حكما
A: Arba'in	اربعين
SM: Sirāj al-Mūslimīn	سراج المسلمين

NM: Nasā'im al-mūḥabba mīn shamā'im al-fūtuwwa نسايم المحبة مين شمايم الفتوة

NJ: Nazm al-Javāhir نظم الجواهر

V: Vaqfiya وقفية

KHM: Khamsat al-mūtaḥayy-irīn خمسة المتحيرين

HSHA: Ḥālāt-i Sayyid Ḥasan Ardashīr حالات سيد حسن اردشير

HPM: Ḥālāt-i Pahlawān Mūḥammad حالات پهلوان محمد

Mnsh: Mūnsha'āt ت منشعات

Mfr: Mūfradāt مفردات

KhI: Khiradnāma-i Iskandarī, Jāmī خردنامه اسکندری

SD: Sitta-i Daruriyya ستة ضرورية

FA: Fūsul-i Arba' فصول اربع

TAT: Alisher Navoiy. Tōla asarlar tōplami (Collection of Works), X jildlik. Toshkent, 2012.

MAT: Алишер Навоий. Мукамал асарлар тўплами, XX жилдлик, Тошкент, 1987-2003.

IOS ASUZ: Institute of Oriental Studies of the Academy of Science of Uzbekistan

### System of Transliteration

Letter	Transliteration
ا	ā,a,e
ب	b
پ	p
ت	t
ث	th
ج	j
چ	ch

ح	h
خ	kh
د	d
ذ	dh
ر	r
ز	z
ژ	zh
س	s
ش	sh
ص	ṣ
ض	ḍ
ط	ṭ
ظ	ẓ
ع	‘
غ	gh
ف	f
ق	q
ك	k
گ	g
ل	l
م	m
ن	n
و	w, u, ō (وا)
ه	h, a, e
ی	ī, y, i, e

### Vowels

fatha - a

ḍamma - ū

kasra - i

### Dates

The Christian Era (C.E.) year is given after the lunar Hijra year, e.g. 905 H / 1499-1500 C.E. Where the exact date is clear, e.g. 12 Jumad al-Axir 906H/ January,3,1501 C.E.

## INTRODUCTION

‘Alī Shīr Navā’ī<sup>1</sup> is recognized as an outstanding representative of the Oriental Renaissance who made a great contribution to the development of the world civilization and cultural and spiritual life of Turkic speaking people in particular. There are several reasons for that:

**Firstly**, He is a great poet and thinker whose endeavors to the development of the human mind through his humanistic ideas, philosophical-literal views and immortal poetic lines are beyond the count. His literal heritage is immense and vastly various. The splendid seven *dīvāns* and the collection of five dastans – *Khamsa* (“Quintuple”) are the most valuable proofs for his unique genius. His great collection of poetry that still preserves its social actuality *Khazāin alma’ānī* (A Treasure of Thoughts), Persian *dīvān* and odes (*qaṣīda*), scientific works *Mūḥākamat al-lūghatayn* (The debate of two languages) and *Mīzān al-avzān* (Measure of meters), religious and didactic works, the memories called *Ḥālāt*<sup>2</sup> proved him as a remarkable artist of the word and a great thinker. Composing more than one hundred thousand poetical lines, he was among the fewest of the world poets who were able to create in almost 20 oriental poetical genres. Raising a perfect and tolerant human who would care

<sup>1</sup> Navā’ī (Nevai, Navoiy, Nawā’i) is the poet’s pen name,

<sup>2</sup> *Ḥālāt* means a state and stage of sufi saints in their path to perfectness.



about his country and establishing peace and mutual understanding among people, and founding friendship and cooperation with other nations were the core ideas and leitmotif of 'Alī Shīr Navā'ī's works.

**Secondly**, he was a poet of the world as a typical representative of Renaissance. Under tough conditions of the middle ages, he tirelessly fought for the rights of the native language without belittling the dignity of Arabian and Persian, even dominating not only in science and literature, but also in political life.

At that time, Arabic used to be the language of science and Persian owned the status of the language of poetry. Official correspondences were composed in either of these two languages. Turkic<sup>3</sup>, meanwhile, was considered as the language of common people. The poet proved that Turkic was as beautiful as the Arabic and Persian languages.

Since the rich experience of governing together with pearls of literal and spiritual life created by Turkic people

<sup>3</sup> A historical form of present Uzbek language (Old Uzbek, Chaghatay) language. Modern Uzbek language used to have various names during its development. Up until the 13th century, it was called the Türkī language, after that period the territory was associated with the name of Mongol Khan Chagatay, so the language alongside with Turki started to be called the Chagatāy language. From the written sources of the 14-15 centuries, we know that the terms of Türkī and the Chagatāy language were used as synonyms towards the language, which was used by people who lived in the territory of Māvarā al-Nahr (Turān) and Khūrāsān (nowadays Uzbekistan and North Afghanistan). By Nava'ī the Turkic language which was used in the territory of the modern Turkey was called as Rumī (See: 'Alī Shīr Nava'ī. NM, p. 374) and afterwards it was popular as Usmanli türkī derived from the name the founder of the empire Usmanli (Ottoman). From the XX century western scholars who explored Turkish written sources introduced the terms of Turkic and Turkish to differ the Central Asian Türkī (Old Uzbek or Chagatay language) and the Usmanli Türkī. Unfortunately later The Russian scholars introduced the term of the Uzbek language proceeding from the political views. As the result, Turkic people of the Central Asia who had been living here long before the Shaybanid's invasion in XVI c. were intentionally connected in terms of origination with the name of Uzbekkhan, which in its turn led resulted in disguising the historical dignity of Turkic people of the Central Asia.

for previous ages was lost desperately, after the Mongol invasion into the land, restoring the glory of both history and language in the time of Timurids<sup>4</sup> appeared to be a very hard task to do. Moreover, during the reign of Timurids dynasty, it was the main obstacle for the attempts to declare the Turkic language as the state language. At this difficult time, Navā'ī set a goal of restoring the previous status of the Turkic language.

In the linguistic treatise *Mūhākamat al-lūghatayn* (Dispute of two languages) he proved on huge factual material stylistic, grammatical and phonetic possibilities of the Turkic language as a literary one. 'Alī Shīr Navā'ī concerned the logical dispute, in which there could be neither a winner nor a defeated one. It leaves the rights of all languages to the great existence in literature. Navā'ī changed the historical attitude towards the Turkic language showing its vast opportunities theoretically in the treatise, artistically in wonderful melody "Khamsa" – the collection of five poems in Turkic. Thus, he lifted on all-new, the maximum step progress of the Uzbek literary language<sup>5</sup> and the literature in general.

The poet mentions this fact in his famous lines:

*Türk nazmīda chu men tārtīb alam,  
Ayladīm ul mamlakatnī yakqalam.*

ترک نزمیده چو مین تارتیب علم  
ایلادیم اول مملکت نی یک قلم

(LT,281)

<sup>4</sup> Timurids – the representatives of great Turkic dynasty, which ruled the great territory from Tyan-Shan to Bosphorus in 1370-1507. The empire was established by Amir Temur (1336-1405).

<sup>5</sup> Sirojiddinov 1998(1), pp. 12-13.

## Translation:

*Caring lots on matter of Turkic word  
Unified I Turkic lands without sword<sup>6</sup>.*

Navā'ī managed to complete the task he had put before himself and united the vast world of Turkic people under a single language. Scientists of the world make parallels between the Navā'ī's efforts in developing and maintaining the Uzbek literature and the contribution of the great French Du Belle and Russian scientist Mikhail Lomonosov who did a lot to increase not only the culture but the science of their nations.

Navā'ī founded a single system – a perfect language that joined the basics of the Turkic standard language, its literal genres and rules of its poetics for the Turkic people. The great poet and reformer developed Turkic literature showing the world the pure beauty and power of the language and its vocabulary. Navā'ī's following poem is a good proof of this issue:

*Agar bīr qavm, gar yuz, yōqsa mīngdur,  
Mūayyan tūrک ulusī xud mīnīngdur.  
Olībmīn taht-i farmānīmgha āsān,  
Chirik chīkmay Xitādīn to Khūrāsān.  
Khūrāsān dīmakim Shīrāz-u Tabrīz,  
Ki qīlmīshdur nay-i kilkīm shakarrīz.  
Kungil bīrmīsh suzumga tūrک, jān ham,  
Nī yālghuz tūrک, balkīm tūrکمān ham.*

اگر بېر قوم گر يوز يوقسه مېنگدور  
معين ترک اولوسى خود مېنينگدور  
آلب مېن تحت فرمانيم غه آسان

---

<sup>6</sup> In this book extracts from the verse of Navā'ī are translated by Aida Bumatova

چریک چیکمای ختادین تا خراسان  
 خراسان دیمه کیم شیراز و تبریز  
 که قیلیمیش دور نی کلکیم شکر ریز  
 کونگل بیرمیش سوزوم گه ترک جان هم  
 نی یالغوز ترک بلکیم ترکمان هم

(FSH, 475)

**Translation:**

*Be it one tribe, hundred or thousand no less,  
 Turkic people are all mine nevertheless.  
 I have taken them under my rule with ease,  
 From China to Khūrāsān without army, but peace.  
 Khūrāsān, as well Shīraz and Tabriz men.  
 Got all enjoyed the sweet works of my pen.  
 My words on Turkic people casted a spell,  
 That is not only Turkish but Turkmen as well.*

His contemporary historian Daulat Shāh Samarqandī wrote about Navā'ī: “*Turkic dīvāns of the great poet are integral and essential in the meetings of rulers and royalty... His fame reached Hijāz, Nishāpur and Isfahān. People of Ajam (non-Arab countries) recite his poetry with great pleasure; all parts of the world are full of these pearls*”

It is seen in his following lines:

*Dīgānīmni ulusgha marghub iyt,  
 Yāzghānīmni kungulgha mahbub iyt.  
 Tīlgha lafzīnī nāgūzīr ayla,  
 Jāngha nazmīnī dilpadhīr ayla...  
 Khalqgha zīb-i tārak ayla ānī  
 Ōqughāngha mūbāarak ayla ānī.  
 Yīttī aflākni anga yār iyt,  
 Yītti iqlīm iylin kharīdār iyt.*

دیگا نیم نی اولوسغه مرغوب ایت  
 یاز غانیم نی کونگول غه محبوب ایت  
 تیل غه لفظی نی نا گزیر آیله  
 جانغه نظمی نی دلپذیر آیله  
 خلق غه زیب تارک آیله انی  
 اوقو غانغه مبارک آیله انی  
 بیته افلاک نی انگه یار ایت  
 بیته اقلیم ایلین خریدار ایت

(SS, 639)

**Translation:**

*Make my sayings loved amongst the people,  
 Make my writings enjoyed amongst the hearts.  
 Make their language be the Turkic tongue,  
 Make its poetry to their hearts the song...  
 Make it a tiara for my people,  
 Make the ones who read it very cheerful.  
 Make the seven heavens be friend with the Turks,  
 Make the seven continents desire it.*

Thirdly, alongside with his devotion to the Turkic poetry, Navā'ī did much for the development of the Persian poetry of his time. His aim was to retain a great many of poetic and literary genres that were almost forgotten in the XV century. For instance, he supported many Persian poets and urged them to create as many genres as possible. 'Abd ar-Rahman Jamī wrote about Navā'ī's efforts to keep the Persian poetic traditions:

*Z charkh āfarīnhā bar ān kilk bād!  
 Ki īn naqsh-i matbu' az ān kilk zād.  
 Bibakhshīd bar fārsī guhar ān,  
 Ba nazm-i darī dūrr-i nazmāvarān.*

ز چرخ افرینها بران کلک باد  
که این نقش مطبوع از آن کلک زاد  
ببخشید بر فارسی گوهران  
بنظم دری در نظم آوران

(*KhI*, 499)

**Translation:**

*May the heavens bestow their blessings upon,  
The pen that has been embroidered on.  
Be endowed Persian with pearl,  
Be Granted poetry of Dari with jewel.*

Fourthly, Navā'ī spent his life trying to win back the glory and prestige of the great cultural-spiritual life and civilization of Turkic people, which once had been as prosperous as the civilization of the Persians, and to resserect national pride and national identity. Through his scientific, philosophical-religious and literary works this brave, tolerant and patriot son of his nation restored the real prestige of Turkic people that had been destroyed as a result of conflicts between Turkic people, and people of Māvarā al-Nahr in particular, with barbaric mongols and their descendants.

Fifth, the great poet conducted a large-scale activity in widely spreading morality. Within almost 30 years, he comprehensively helped his childhood friend, the fair ruler of Timurids – Sūltān Hūsayn Bāyqarā. His achievements were great in the preservation of peace in the state, progress of science and education, strengthening international relations.

'Alī Shīr Navā'ī devoted his life to the development of the science and art of the nation, to establishing tolerance

and peace among people, and strengthening of the country. That is why Sūltān Hūsayn called Navā'ī as "the pillar of the country". The power and estate of 'Alī Shīr Navā'ī was not a chance to gain extra privileges and adornment for him. All he craved for was the development of science, restoration of national self-esteem and integration with human dignity<sup>7</sup>.

'Alī Shīr Navā'ī was the owner of a large estate. He donated all his wealth in 1481 and created a charity (vaqf) property. The Vaqf property were the buildīngs on the territory of Hirāt, in particular, the madrasah of *Ikhlāṣiya* and related buildīngs, 24 shops, 3-4 tim markets (top-closed markets of the medieval), gardens (255.5 jaribs of fine vineyards and orchards, a certain portion of land (545 jaribs) where all the income of their usage was directed to madrasahs, buildīngs for wanderers, dervishes, qalandars, the needs of the poor and orphans. Caring much about the life of the representatives of science, spirituality, education, and art in Khūrāsān, he paid them salaries and granted dwelling houses from his private funds. He was the initiator of erecting many constructions, includīng four madrasahs, hospitals, bridges, pools and caravansarays<sup>8</sup>. He sponsored daily distributions of food for the poor; he used to annually grant the poor with about 2000 coats, gowns, shirts and trousers, footwear, and others. He had a special place *Dār al- ḥuffāz* built in Imam Rizā's garden in Meshhed where he distributed food for the poor, the disabled and orphans<sup>9</sup>.

Other part of his income was spent to the development of science and literature. Under the estimation of Navā'ī dozens of scientists did their researches; writing historical

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<sup>7</sup> Sirojiddinov, 1990, p. 79.

<sup>8</sup> Khūlaṣat al-akhbār, p. 480a; Makārim al-akhlaq, 1967, pp.66-68; Daulatshah, Tadhkira, p.371; Fakhrī Hirātī. Latāif-nāme, p.133; Sāmī, p.169a.

<sup>9</sup> Alīsher Navoiy V, p.255.

works was widely prized and special attention was paid to the works of artists. In the capital, Hirāt, such madrasahs as *Ikhlāsiya*, *Khalāsiya* and *Nizāmiya* were built under Navā'ī's personal initiative and money. There, famous scientists were engaged in researches and teaching in a variety of fields of science. Impeccable work by 'Alī Shīr Navā'ī's diligence in the progress of science, education and enlightenment became the reason for arrival of many poets, architects and artists in Hirāt from remote places, most of whom remained there forever.

During this period, lots of works related to mathematics, astronomy, geometry, logics, jurisprudence and Islamic theory and other fields of science were created. Sūltān created a beneficial and advantageous environment for the development of culture in Hirāt which was a vivid sample of careful attention of the rulers to the development of science and literature in the country in the Timurids Empire. Navā'ī's contribution to the development of science in the country was remarkable.

Historian Khwānd Amīr in his "Makārim al-akhlāq" (Beautiful manners) gave a list of writers and scientists who worked on their creations under the support and sponsorship of 'Alī Shīr Navā'ī, and all of them mentioned the disinterested aid of the poet in their books with the feeling of gratitude<sup>10</sup>. The proof for this can also be seen in the poems written by such contemporary scholars as Daulat Shāh Samarqandī, Hūsayn Kāshifī, Mūhammad Badakhshī, Atā'ullāh Hūsaynī, Atā'ullāh Asīlī and many others<sup>11</sup>. Khwānd Amīr mentioned about 20 important scientific researches which were held under the leadership and supervision of Navā'ī, their authors and the list of poets and representa-

<sup>10</sup> Makārim al- akhlāq, 1948, pp.28-30.

<sup>11</sup> Atā'ullāh Asīlī, p. 8a; Risāla-i Mūammā, p. 73a; Javāhīr at-Tafsīr, p.3b; Atā'ullāh Hūsaynī, 1981, p.8.



tives of scientific world who were under the patronage and financial support of ‘Alī Shīr Navā’ī.

‘Alī Shīr Navā’ī, financed the education of many talented disciples from his personal funds, supported poets, scientists and artists morally and financially<sup>12</sup>. Thus, specifically under his protection, the whole generation of the famous scientists and creative people had grown there. The most known valuable chronics, shining history of Central Asia *Maṭla’i-Sa’dayn* by ‘Abd ar-Razzāq Samarqandī<sup>13</sup>, ten-languid *Rawḍat al – Şafā* by Mīr Khwānd , Khwānd Amīr’s chronicles, such as *Khūlaṣat al-akhbār* and *Habīb al – sīyyar* were created specifically under patronage of Navā’ī. The great artist-miniaturist Kamāl al-Dīn Bihzād, acknowledged in the West as “Rafael of the East” was brought up specifically under patronage and guardianship of ‘Alī Shīr Navā’ī.

His remarkable and selfless services addressed the development of science and Timurid’s dynasty had already been admitted and registered in the hundreds of works of that period. His fame spread to other countries as well. His name as a great patron became legendary and gloried among the prominent scholars and artists of that period. Many scientists of Hirāt mentioned ‘Alī Shīr Navā’ī in the prologue of their works to express their deep gratitude to him. Many biographers, historians, poets, scientists wrote about goodness of Navā’ī in their works. We can see its evidence in the works by Daulat Shāh Samarqandī, Muyīn al-Dīn Isfizārī, ‘Abd al-Ghafur Lārī, ‘Abd al-Wāṣe’ Nizāmī, Mīr Khwānd, Khwānd Amīr, Sūltān ‘Alī Mashhadī, Aṭāullah Hūsaynī, Aṭāullah Asīlī, Hūsayn Kāshifī, Mīr Hūsayn Muammāī, Shams al-Dīn Mūhammad Badakhshī and many other works of contemporary writers’ of Navā’ī, and in the odes devoted to Navā’ī’s fame and personality<sup>14</sup>.

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12 Sirojiddinov1998(2), pp. 29-32.

13 Sirojiddinov 1997 (3), pp.20-21.

14 Sirojiddinov1998(3), pp. 25-26; Sirojiddinov,1996.

Sixth, Navā'ī was a blessed man. Allah gifted him with a great talent and a set missions to enlighten the humanity – it is well seen from the objective feedbacks of 'Abd ar-Rahmān Jāmī, Sayyīd Ḥasan Ardashīr, Khwaja Ahrār Valī. The rulers of Timurid's dynasty Sūltān Abu al-Qāsim Bābur and Sūltān Hūsayn Bāyqarā had a deep respect and adornment toward the great poet. Navā'ī himself felt the divine mission of his life in this world:

*Ölugh kāmīlār dīn idīm bakhtiyār,  
Ki yuq īrdī anda manga ikhtiyār.  
Nī tāng bulsa kupdīn-kup ar qayghuluq,  
Ṭama' bulsa kīmga ölüghdīn ölügh.  
Va līkin nī gham, tangrī aylab karam,  
Ölügh müdda'ā bīrsa, maqşud ham!*

اولوغ كام لردين ايديم بختيار  
كه يوق ايردى انده منگا اختيار  
نى تانگ بولسا كوپدين كوپ ارقايغولوق  
طمع بولسا كيم گه اولوغ دين اولوغ  
وليكن نى غم تنگرى ايلاب كرم  
اولوغ مدعا بيرسا مقصود هم

(SI, 54)

### Translation:

*Having great goals in front happy was I,  
Still, never a choice to disclaim them had I.  
A lot of obstacles on their ways to come,  
To ones who claim the great goals to overcome.  
Though why should I be sad or more upset,  
Since God for me those obligations set!*

The life and works of Navā'ī that are thoroughly oriented to humanistic ideas can prove that he lived with the idea

of creating a fair community that we know today as a democratic society. The following Persian ghazal of the poet is a bright example:

*Ālame khāham, ke navbad mardūm- i ālam dar u,  
K-az jafā-i mardūm- i ālam nabāshad gham dar u.  
Na ba ruz ashk-i asironash namāyad seyl-i qatl,  
Na ba shab z āh-i gharibān kisvat-i mātam dar u.  
Na zi bīdād-i falak dar vey del-i bā sad 'alam,  
Na zi shamShīr-i sitam šad zakhm-i bīmār ham dar u.  
Na z parīrūyān dar u khayl-i hama nāādami,  
Na hazārān dīv az jins-i banī Ādam dar u...  
Fānīyā, dar vaḡ`-i gardun pūr makūn andīsha z-ān ke  
Nuqta-ī navbad ke navbad bar khirad mūbham dar u.*

عالمی خواهم که نبود مردم عالم در او  
که از جفای مردم عالم نباشد غم در او.  
نه به روز اشک اسیرانش نماید سیل قتل  
نه به شب زاه غریبان کسوت ماتم در او  
نه ز بیداد فلک در وی دل با صد علم  
نه ز شمشیر ستم صد زخم بیمار هم در او  
نه ز پریرویان در او خیل همه نا آدمی  
نه هزاران دیو از جنس بنی آدم در او...  
فانیا، در وضع گردون پر مکن اندیشه زان که  
نقطه ای نبود که نبود بر خیرد مبهم در او

(DF, 494)

**Translation:**

*The World I long for is the one – people  
of the world there wouldn't be,  
Greif from the oppression of people ever there wouldn't be.  
Either had the slaves to weep all day  
long of being executed*

*Or mourning all nights long of their*  
*misfortune there wouldn't be.*  
*No more of hundred pains of unjust*  
*world that the heart could hurt*  
*Hundred wounds in the hearts of*  
*men by sword of grief there wouldn't be.*  
*Wish I none of angel faced inhuman there could exist,*  
*Either thousand beasts or djins in*  
*human look there wouldn't be.*  
*Ey Fani, never go deep into understanding of the world*  
*Any issue that couldn't be solved by wit there wouldn't be.*

Navā'ī's works seem to be a message to the future. He repeatedly states that the highest benefactor for humans is living in friendship and peace; the highest task for humanity is providing the refinement of the Earth, and preserving peace in the world. As this great scientist and poet tells himself :

*Kīm bu chaman īchra xirāmān īrur*  
*Bārchasī bīr-bīrīga mihmān īrur.*  
*Har kīshīkīm bār īsa, yārī anga*  
*Har kīshīkīm yār īsa, bārī anga.*

کیم بو چمن ایچره خرامان ایرور  
 بارچه سی بیر - بیر ییگه مهمان ایرور  
 هر کیشی کیم بار ایسه یاری انگا  
 هر کشی کیم یار ایسه باری انگا

(HAb, 300.)

### Translation:

*Just as flowers in this flourishing garden,*  
*No one is eternal – are guests with burden.*

*Those who exist are friends for each other,  
Those who are friendly – be blessed men.*

It goes without saying that each of Navā'ī's verses, containing the appeal to good deeds, generosity, calls for peace, love, fraternity, and friendship between people as the core nucleus, presents particularly deep significance even in the present uneasy time when conflicts are arising in various areas and regions; when insecure information war threatens amicable and peaceful life of different nations; when pseudo-religious claims lead to intolerance and bloodshed, but all do nothing but pursue the desire for power. He writes:

*Bu guyā jahān īchra ʔufān īrur,  
Ki andīn jahān ahlī vayrān īrur.  
Ne ʔufān, balā bahrī chayqālghānī,  
Jahān ahlī suv āstigha qālghānī.  
Atā bīr ʔaraf gar īrur fī-l-masal,  
Yana jānib ulsa ōghulgha mahal.  
Īkīsīgha kīn ōti sālghay ghadab,  
Ul ut qān ichargha qīlīb tashnalab.  
Atā jān berib ōghlīn ōlturgalī  
Ōghul ham anga tīgh-i kīn surgalī  
Qarīndāsh tāpsa qarīndāshīnī,  
Damādam tīlab kīsgalī bāshīnī.  
Tushub āshnālargha bīgānaliq,  
Kītīb hamnishīnlargha hamkhānaliq.  
Tutub fītna gardī khalāyīq kuzun,  
Kīm ōl gard arā khalq tāpmay ōzun.  
Yaqīn bīlkīm, ul kundur āfat kunī,  
Ne āfat kunīkīm, qīyāmat kunī!*

بو گویا جهان ایچرا طوفان ایرور  
 که اندین جهان اهلی ویران ایرور  
 نی طوفان بلا بحری چایقالغانی  
 جهان اهلی سو آستیغا قالغانی  
 اتا بیر طرف گر ایرور فی المثل  
 ینا جانب اولسا او غولغه محل  
 ایکیسی غه کین اوتی سالغای غضب  
 اول اوت قان ایچار غه قیلیب تشنه لب  
 اتا جان بیریب او غلین اولتورگه لی  
 او غول هم انگه تیغ کین سور گه لی  
 قرینداس تاپسه قرینداشینی  
 دمام تیلاب کیس گا لی باشینی  
 توشوب آشنا لر غه بیگانه لیق  
 کیتیب همنشین لر غه همخانه لیق  
 توتوب فتنه گردی خلیق کوزون  
 کیم اول گرد ارا خلق تاپمای اوزون  
 یقین بیل اول کوندور آفت کونی  
 نی آفت کونی کیم قیامت کونی

(SI, 139)

**Translation:**

*Just as hurricane covering the globe's eye,  
 That'll destroy people of the world entire.  
 What a storm that waves the sea of evil!  
 Then, humankind wholly be drown in it will.  
 Father is on one side full of rage being  
 Infuriating his son once him seeing.  
 The flame of fury filling their hearts with thud,  
 The burning heart can be slaked only with blood.*

*Craving father for the blood of his own son  
 While the son longs for the sword so father's done  
 Their country mate, kin, or relative it be,  
 Would they execute at times so easily,  
 Would the closest friends become eternal foes  
 Covering them with sadness from head to toes  
 Malice and anger cover their eyes all day,  
 Through them they will see no one, and lose their way.  
 This is how comes upon us the Judgment Day!  
 Or what the day there comes would be the Wrath Day!*

From this prospective, the following appeals of Navai sound as the call for vigilance towards the whole humanity and the international community:

*Olam ahli bilingizkim, ish emas dushmanligh, yor õlung bir-biringizgakim, erur yārligh ish!*

### **Translation:**

*The people of the world, be aware, hostility is no good that matters; love each other, and do only good deeds to each other, that is what matters!*

If you read the works by this great poet who could foresee the future and discern various threats and menaces through centuries, who always desired to lead humanity to a proper way, you will feel as if you found the solution to difficult problems.

Let us read the following verse by Navā'ī where he insists that the only way to solve any war-threatening situation is by resorting to negotiations and peaceful talks:

*Khushā, ikkī āzāda-i nāmurād  
 Ki, bīr-bīrga zāhir qīlīb ittihād.*

*Ne ul aylasa bu madārā qīlīb,*  
*Anga ham bu rifq āshkārā qīlīb.*  
*Anīng kāmī bu bīrga maqṣud ōlub,*  
*Munung raddi ōl bīrga mardud ōlub...*  
*Kīrak ōl naṣīhat dāghi narmruy,*  
*Ki, to mūstami' bōlmaghay tūndkhuy.*  
*Ki tūnd ōlsa kup vahshat imkānī bār*  
*Ki nāṣihga ham bīm nūqṣānī bār.*

خوشا ايکي آزاده نامراد  
 که بيربير گا ظاهر قيليب اتحاد  
 ني اول آيلا سا بو مدارا قيليب  
 انگا هم بو رفق آشکارا قيليب  
 انينگ کامي بو بير گا مقصود اولوب  
 مونونگ ردي اول بير گا مردود اولوب  
 کيراک اول نصيحت داغي نرم روی  
 که تا مستمع بولمه غي تند خوی  
 که تند اولسه کوپ وحشت امکانی بار  
 که ناصح گا هم بيم نقصانی بار

(SI, 153,157)

### Translation:

*So good, when people each other tolerate,*  
*Having will with one another cooperate.*  
*If one of them to unite their forces intend,*  
*While another's mind is obtaining a friend.*  
*Once the same goal unites them for good's sake*  
*Opposing aim, taking them, for a mistake.*



There will be need in advisor, wise indeed,  
Who his bad temper can under control keep.  
Rage comes, once friendship feelings disappear,  
No good of that to the advisor will appear.

The works of Navā'ī are not written for one nation, indeed. Every problem in his works and his ideas on solving them are related to humanity. The great thinker lived and was concerned with global issues; he set as his main goal to upbringing a perfect human and to spread humanism all over the world. He felt a great responsibility for his divine mission – to widely spread high human dignity.

It is a historically well-known fact that once Timurids Sultan Hūsayn, considering 'Alī Shīr to be his *patron pir*, wanted to take the bridle of the horse Navā'ī rode and led it. As it was underlined in historical sources, the governors of eastern countries longed for meeting 'Alī Shīr Navā'ī, they used to express their respect and send their ambassadors. As it was mentioned by the well-known historian Daulat Shāh Samarqandī, to keep the works of 'Alī Shīr Navā'ī in any ruler's libraries, was considered as an honour for a governor. Besides, many different rulers willed to have an opportunity to have a conversation with Navā'ī. And the Timurid's princes ruling in different regions of the state stretched from eastern parts of China up to Persian Gulf, including the present territories of Iraq, Iran and Turkey, considered 'Alī Shīr Navā'ī as their mentor and the respectable *pir*. Navā'ī was neither a follower of any particular theological school or *tariqah*, nor did he write philosophical treatises as al-Fārābī or used theological discourse like Ibn al-'Arabī; but in everlasting poems he advocated a gnostic view of the universe while remaining fully aware of all Islamic scienc-

cific schools of thought, which had ever existed until his time. He showed his vast knowledge of Quranic exegesis, Hadith sharif and wide range of intellectual sciences.

All it shows that it was not only the recognition of his genius as a poet, but also it was the proof of their endless tribute to the saint person' life-long admonitions enlightening the way of the humanity, who assumed advocating human's perfectness and education to be his highest mission of the life, and who became the eternal model by his personal behaviour.

Being born in the family of Ghayyath-Din Kheikim, the person in attendance of Timurid court. All Shir grew up under conditions and got education from the most prominent teachers of his time. Spiritual - educational atmosphere in his family created grounds for young All Shir's interest in Islamic sciences, philosophy, literature and art. The most prominent scholars of their time taught Navā'i. He learned logic and logics from Fasih al-Din Nizami, mystical theory from Khawabiy Yusuf Bukhan, juris studies from Davish Mansur Sabzawari. All Shir was particularly fond of fine literature. At his early ages, All Shir learned 'Majma' al-Tayr' by Farid ad-Din Attar by heart.

He became a khatib al-Qur'an, which he was only 6 years old. Young All Shir started learning poems of such a well-known Persian poet as Ghasem Attar being only 7 years old. At the age of 7-8 he learned writing the poetry that would immediately catch the attention of the poets of that time; he consulted on his poems with the old poet Mir

Fayaz ghalib to test his talent and to receive a guided

<sup>10</sup> Makarim al-akhbar, 2012, p. 31  
<sup>11</sup> Alisher Navoiy MN, p. 223.  
<sup>12</sup> These facts were noted by Nizamiy: Alisher Navoiy MN, p. 208.  
<sup>13</sup> Alisher Navoiy MN, p. 223.

## LIFE OF MIR ‘ALĪ SHĪR NAVĀ’Ī

Being born in the family of Ghiyath ad-Dīn Kichkina<sup>15</sup>, the person in attendance of Timurids’ court, ‘Alī Shīr grew up under conditions and got education from the most prominent teachers of his time. Spiritual – educational atmosphere in his family created grounds for young ‘Alī Shīr’s interest in Islamic sciences, philosophy, literature and art. The most prominent scholars of their time taught Navā’ī. He learned fiqh and logics from Faṣiḥ al-Dīn Nizāmī<sup>16</sup>, musical theory from Khwādja Yusūf Būrkhān<sup>17</sup>, aruz studies from Darvish Mansur Sabzawārī<sup>18</sup>. ‘Alī Shīr was particularly fond of fine-literature. At his early ages ‘Alī Shīr learnt “Mantiq al-Ṭayr” by Farīd ad-Dīn Attār<sup>19</sup> by heart.

He became a *ḥāfiẓ al-Qūr’ān*<sup>20</sup> when he was only 6 years old<sup>21</sup>. Young ‘Alī Shīr started learning poems of such a well-known Persian poet as Qāsim Anvār being only 3-4 years old<sup>22</sup>. At the age of 7-8 he started writing the poetry that would immediately catch the attention of the poets of that time; he consulted on his poems with the old poet Mīr

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<sup>15</sup> Sirojiddinov, 1997 (1), p. 25-26

<sup>16</sup> Makarim al-akhlaq, 2015, p. 31

<sup>17</sup> Alīshir Navoiy MN, p. 323.

<sup>18</sup> Alīshir Navoiy MN, p.315.

<sup>19</sup> Alisher Navoiy, LT, p. 206-207.

<sup>20</sup> The title denotes a person learnt by heart and reciting Qur’an.

<sup>21</sup> These facts were noted by Navā’ī. See: Alīshir Navoiy MN, p.308

<sup>22</sup> Alīshir Navoiy MN, p.292

Shāhī through letters<sup>23</sup>. Being only 13 years old he gained praises of Maulānā Lūṭfī, the great Uzbek poet. The historian Khwānd Amīr witnessed that Lūṭfī commented once: “I would exchange all of my 10-12 thousands of Turkic and Persian lines for ‘Alī Shīr’s only ghazal that started with”:

*Āraḍīn yāpqaḥ kuzumdin sāchīlur har lahza yāsh,  
Buylakīm paydā bulur yulduz nihān bulgāch quyāsh*

عَارَضِينَ يَاقِقَاحْ كُوزُومَدِينِ سَاجِيلُورِ هَرِ لِحْظِهِ يَاشِ  
بُويْلِه كِيمِ پِيدَا بُولُورِ يُولدُوزِ نِهَانِ بُولغَاحْ قُويَاشِ

### Translation:

*Once she hides her face from me I shed flows of tears that outrun,  
As if the stars are out on a starlit night once sets the sun.*

At the age of 18 the talented young man became known as the poet writing poems in the Uzbek (Chagatāy) and Persian languages<sup>24</sup>.

He used a pen-name of Navā’ī for his Turkic and Fānī for his Persian poems.

He spent a part of his adolescence in Hirāt at the court of Sūltān Abu al-Qāsim Bābur<sup>25</sup> who loved him as his own son. Sūltān, especially, appreciated young ‘Alī Shīr’s wit, desire for literature and his talent to write perfectly in both Persian and Uzbek languages.

Many of the historians mention the fact of young Navā’ī being a good friend of Sūltān Hūsayn Bāyqarā<sup>26</sup>, a Timu-

<sup>23</sup> Alisher Navoiy MN, p.306

<sup>24</sup> In “Majālis” Navā’ī proves this fact, describing the scene of meeting with a popular poet Shaikh Kamāl Tūrbatī in Meshhed.. See: Majālis, p.314

<sup>25</sup> Abu’l-Qāsim Bābur b. Bāysōnghur Mīrzā (1422-1457) Amir Temur’s grand grand son. In 1449-1457 was ruler of Khūrāsān.

<sup>26</sup> Grandson of Umarshāikh Mīrzā who was the first son of Amir Temur.

rid's dynasty ruler who governed Khūrāsān for forty years in 1469-1509. Sūltān himself recorded that they were schoolmates and both agreed to be good companions in the future in order to realize their greatest goals<sup>27</sup>.

In 1456, young 'Alī Shīr and Hūsayn Bāyqarā moved from Hirāt to Meshhed (Iran) to spend winter with Sūltān Abu al-Qāsim Bābur. Unfortunately, Sūltān Abu al-Qāsim Bābur died that winter (1457). Hūsayn Bāyqarā left for Merv to gather the army. 'Alī Shīr continued his madrasah education in Meshhed.

It was probably one of the worst periods during the reign of Timurid's dynasty. The territory including the present day Iran, Afghanistan, and part of Turkmenistan used to form the country of Khurasan. After the death of Shāhrukh Mīrzā<sup>28</sup> it became the backbone of contention. The country, which appeared to gain some peace after Abu al-Qāsim Bābur (1452-1457) climbed on the throne, was thrown into the war again. The princes would seize the throne one after another, as soon as they had to flee under the pressure of other princes who came with greater army and force. For a while, Mīrzā Ibrāhīm won the throne<sup>29</sup>. As a person with a quick and strategic mind, he could foresee that he would be unable to hold the throne himself. Therefore, in order to establish peace and prevent new outbursts of eventual wars, he made a very important diplomatic decision. He sent a delegation under the charge of father of 'Alī Shīr Navā'ī – Ghīyās al-Dīn Kichkina, together with the most outstanding religious figures Qutb al- Dīn Yahya al- Taftazānī, Shaykh Nur ad-Dīn ibn Bahā ad-Dīn Umar and Shaykh Shams ad-Dīn Umar Jāmī to Samarkand to visit Sūltān Abu Sa'id<sup>30</sup>.

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<sup>27</sup> Bāyqarā, Majālis al-'Ushshāq, p. 148b .

<sup>28</sup> Shāhrukh Mīrzā the fourth son of Amir Timur. Died in 1447.

<sup>29</sup> Mīrzā Sūltān Ibrāhīm b. 'Ala al-Daula b. Bāysōnghur b. Shāhrukh Mīrzā b. Amīr Tīmur .

<sup>30</sup> Ḥabīb al- siyyar, p. 570a ; 'Abd al-Razzāq Samarqandī 2, p.418.

The latter was the eldest of the dynasty of Timurids at that time<sup>31</sup>, and ruled Māvarā al-Nahr<sup>32</sup>.

Mīrzā Sūltān Ibrāhīm asked for help of Sūltān Abu Sa'īd for ending the bloodshed in Khūrāsān<sup>33</sup> and suggested him to found a coalition. It was a good opportunity for Sūltān Abu Sa'īd to unite Khūrāsān and Māvarā al-Nahr into a single country and centralize the great territory that was founded by Amīr Tīmūr, as it used to be during the reign of Shāhrukh<sup>34</sup>. Sūltān Abu Sa'īd arrived in Hirāt in 1459. After Sūltān Abu Sa'īd came to reign, and when the situation in Khūrāsān settled down, 'Alī Shīr returned to Hirāt<sup>35</sup>.

Sūltān Abu Sa'īd respected 'Alī Shīr Navā'ī's father very much. Even though we do not know the exact post Navā'ī beheld in the palace; we can only assume that he might have served under the authority of the mayor of Hirāt and a wise person Ahmad Khājībek, according to the records of their being in very good relationships. He befriended with Maulānā Shams ad-Dīn Badakhshī, who was writing the history of Sūltān Abu Sa'īd at that time, and his servant Shaykhim Suhaylī<sup>36</sup>. By this time, he was already famous among people for his unique and very beautiful ghazals in Turkic that were put into music and sung by the singers<sup>37</sup>.

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<sup>31</sup> 'Abu Sa'īd Mīrzā was the grandson of Mīrānshāh who was the third son of Amir Temur. Ruled Khūrāsān and Māvarā al-Nahr in 1451-1469.

<sup>32</sup> Māvarā al-Nahr is the medieval Arab definition of the area of Uzbekistan which means "the Land on the Other Side of the River"

<sup>33</sup> Khūrāsān is the territory of the Temurid's empire which were ruled by the youngest son of Temur –Shahrukh Mīrzā (the territory of modern Afghanistan and Iran).

<sup>34</sup> Ḥabīb al- siyyar, vol.4, p. 570a

<sup>35</sup> V.Bartold and most of the explorers of Navā'ī used to come to conclusion that the poet went back to Hirat from Meshhed in 1464.

<sup>36</sup> Alisher Navoiy, Majālis, p. 338.

<sup>37</sup> Dmitrieva, 1964, p. 14b

We do not know the exact period that Navā'ī spent serving in the palace and in Hirāt in general. V.Bartold claims that Abu Sa'īd expelled 'Alī Shīr Navā'ī from Hirāt to Samarkand in 1466. And the reason for that was his political points of view<sup>38</sup>. Re-studying the sources it became clear that after leaving Hirat Navā'ī arrived in Meshhed not in Samarkand<sup>39</sup>.

Navā'ī stated the following as one of the reasons for moving back to Meshhed: “it was because of the misfortune, desperate situation, accident and sadness (*Bu faqīrnī aynī iflos-u falākat-u sarnavīsh-u ranjurīsh Mashhad sārī tārtīb elttī*)<sup>40</sup>. It is important to mention the fact that Navā'ī expressed his objections against Abu Sa'īd and his privileged rulers saying that back then, – “people of Hirāt were under the oppression of the elite from Samarkand”. It has no connection to the period of poet's being here with Sūltān Abu al-Qāsim Bābur. Though, later we see him in Samarkand. Many historians agree on the fact that “there must have been some sort of unpleasant accident connected with Sūltān Abu Sa'īd Mīrzā”<sup>41</sup>. We can assume that his father might have died in this period, as his name was not mentioned anymore starting from this time.

Thus, it is fair to conclude that due to unknown reasons, the poet had to go back to Meshhed. Navā'ī possibly went to Samarkand from Meshhed in 1466-1467, at the same time when Abu Sa'īd Mīrzā appointed Ahmad Khājībek to rule Samarkand on behalf of his son Ahmad Mīrzā. We are aware of the fact that Navā'ī was very close to him. Therefore, it is highly possible that 'Alī Shīr Navā'ī set up for Samarkand to advance his education. At that time, Samar-

<sup>38</sup> See: Bartold 1964, pp.223-224.

<sup>39</sup> See: Sirojiddinov 2011, p. 45-48.

<sup>40</sup> Alisher Navoiy HPM, p.25.

<sup>41</sup> Bābur-nāma, 2002. p, 132; Rawḍat al-Ṣafā, p.15; Khūlaṣat al-akhbār, p.460b

kand was a flourishing land. Traditions of the world scientific center founded by Mīrzā Ulugh Bek<sup>42</sup> were still preserved and representatives of Islamic science were successfully teaching the Hanafit's doctrine.

According to Navā'ī, he spent more than 2 years in Samarkand, studying in Faqīh Abu'l-Layth's Madrasah, and in the court of Sūltān Ahmad Mīrzā, the son of Sūltān Abu Sa'id. The existing sources help us make a certain conclusion about those years of his life. For example, in his work *Majālis al-Nafā'is* (Assemblies of Distinguished Men) we can see that he was acquainted to local poets such as Ulā'ī Shāshī, Maulānā Javharī, Maulānā Khāvarī, Safāī, Halvāī and Maulānā Yūsūf; his friendly relations with Yūsūf Badi'ī; his studying in Faqīh Faḍlullāh Abu'l-Layth's madrasah for two years; his participations in poetic tournaments held in the bookbinding shop of Maulānā Mīr Qarshī; and that he had close relationships with a number of other educated people in Samarkand<sup>43</sup>. Samarkand presented certain importance in 'Alī Shīr's life. Support of Ahmad Hājī Bīk<sup>44</sup> left nothing but positive trace on 'Alī Shīr's life. Navā'ī got his fundamental knowledge in the Arabic language, fiqh, hadith, tafsir, kalām, astronomy, history and geometry in the madrasa of the great scholar Khwāja Faḍlullāh Abu'l-Layth. In 1469 Sūltān Abu Sa'id Mīrzā was killed during his military campaign to Iraq. Meanwhile, Sūltān Hūsayn Bāyqarā conquered Hirāt and set his rule in Khūrāsān.

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<sup>42</sup> Mīrzā Ulughbek ruled Samarkand in 1405-1449. He was the eldest son of Shāhrukh Mīrzā, who was the son of Amīr Tīmūr.

<sup>43</sup> For more information and details about the Navā'ī's life and activity in Samarkand see: Rawḍat al – Şafā, VII vol.,p.15; Abd ar-Razzāq Samarqandī. Maṭla'i-Sa'dayn1,p.331a; Khulāṣat al-akhbār, p.460b; Fakhrī Hirātī, Latāif-nāme, p.134; Abdullaev 1968; Sirojiddinov, 2011, pp. 54-61.

<sup>44</sup> Ahmad Hājī Bek – was one of the noble men of Abu Sa'id Mīrzā. He wrote poems under the nickname of Vafa'ī. A ruler of Hirāt in 1455-1464 years, in 1464-1496 years ruled the area of Samarkand on behalf of Sūltān Ahmad Mīrzā who was the son of Abu Sa'id.



When his friend Hūsayn Bāyqarā became the ruler of Khūrāsān, he summoned ‘Alī Shīr back to Hirāt, the capital of Khūrāsān. When ‘Alī Shīr Navā’ī returned he was appointed Keeper of the seals (mohrdor). The period when he was on that post was rather short, lasting till the end of 1471. ‘Alī Shīr Navā’ī was granted the title of Amīr Kabīr (Grand minister) in 1472 when he was appointed as Sāhib Dīvān - the head of vizirs (ministers). Being the Amīr Kabīr, ‘Alī Shīr Navā’ī dedicated many years of his life to such most important delicate issues as court-justice, internal affairs, taxation, external diplomatic relations, internal conflicts, border –line problems and others<sup>45</sup>. At that time, Amīr ‘Alī Shīr was known as a wise minister not only in Khūrāsān and Māvāra al-Nahr, but also on the territory of modern Iraq and Turkey.

In 1481, ‘Alī Shīr Navā’ī decided to resign from court service, make his pilgrimage to Mecca, and then spend the rest of his life writing poetry. Therefore, he asked to free him from the post of Amīr Kabīr <sup>46</sup>. Hūsayn Bāyqarā cared very much about him and valued his role in maintaining stability in the country. Understanding what a great loss would be ‘Alī Shīr Navā’ī’s absence, Hūsayn Bāyqarā persuaded him to postpone his hajj to Mecca due to the uncertainty of the trip security, though he had to accept ‘Alī Shīr’s resignation<sup>47</sup>.

The same year, in 1481, ‘Alī Shīr transferred all his property to the property of vaqf (the lands and property belonging to madrasahs and religion). Constructions in the area of Hirāt, including shops, markets, gardens and all the money he got from them was decided to be granted to the poor,

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<sup>45</sup> Sirojiddinov, 2001, p.51-53.

<sup>46</sup> Navoiy Alīsher V, pp.261-263.

<sup>47</sup> For more details about ‘Alī Shīr’s resignation see: Sirojiddinov, 2011, p.134

widows and orphans The rest of his funds were used for the development of science, art and literature. On the initiative and funds of Navā'ī a number of *madrrasah* and *khānaqā* (dwelling places for teachers and students in the *madrrasah*) were constructed in Hirāt including Khalāshīyya, Shifāīyya, Nizāmīyya and others, where famous scientists conducted their lessons and worked on scientific researches on such spheres as mathematics, astronomy, engineering (*handasa*), law (*fiqh*), theory of Islam and others<sup>48</sup>. The next period in 'Alī Shīr's life was mostly devoted to literature. In 1481, after completing his *Vaqfiya*<sup>49</sup>, he finished and finally edited his *dīvān Badāyi' al-Bidāya*. From 1481 to 1485, Navā'ī created his quintuple "Khamsa" dastans, and wrote multiple ghazals. Though Sūltān Hūsayn freed him from state posts, he did not let him go far away from himself. Sūltān often sent for him and asked for Navā'ī's recommendation on government issues. When necessary, 'Alī Shīr carried out some important tasks or controlled the fulfillment of decrees<sup>50</sup>. Problems in the neighboring from the west Āq Qouyunlu state in 1487-1488 caused an official call for Navā'ī to the government by Bāyqarā.

Astrābād was the richest and the most important city of Khūrāsān on its western borders. In the 892 H / 1486-1487C.E., political situation in that city got worse due to some reasons. Astrabad was the centre of Jurjan region situated on the western borders of the country. The land behind western borders belonged to the property of Ardabīl owners from the Saltanate of Āq Qoyunlu (White Sheep Turks dynasty). The representatives of Safavī's dynasty

<sup>48</sup> Navoiy Alīsher V, p.259; Fakhrī Hirātī, Latā'if-nāme.p.133; Dōghlat, Ta'rīkh-i Rashīdī, p.121b

<sup>49</sup> *Vaqfiya* seemed to have rather been a documentary than literary work as many as scholars considered. It was kind of account on Navoi's charity activities and properties he had to hand over to public service as a charity.

<sup>50</sup> Sirojiddinov, 1997(2), p.55-56.

whose founder was Shaykh Safī ad-Dīn were reigning it. The governor of Safavī's Haydar Shaykh was planning to attack neighboring states in 1488. As Hūsayn Bāyqarā was a very wise ruler and delicate politician of his time, he tried to avoid inevitable conflict with the neighbours. To do it, he had to choose a person respected and obeyed by others for the post of the governor in the border line city Astrābād, the person who was equally honoured by both Sunnites and Shiite Islamic subdivisions and by the governors of neighboring states and Alisher Navai was exactly that kind of person. Thus problems in the neighboring from the west Āq Qoyunlu state in 1487-1488, caused an official call for Navā'ī to the government by Bāyqarā. The sultan appointed him as a governor of Asrtābād region<sup>51</sup>. So, in 1487, 'Alī Shīr Navā'ī was sent to Astrābād. He came back only after he was able to settle the border-line political problem in 1488. He spent most of his time in Hirāt on writing poetry, science, arts and culture. Education of the society became his primary goal.

Navā'ī started to think about making his Hajj-trip again in 1498. But again Hūsayn Bāyqarā prevented him by setting forward political situation as the reason<sup>52</sup>. Having lost his hopes for hajj, 'Alī Shīr Navā'ī asked Hūsayn Bāyqarā to appoint him as the person, in charge of the mausoleum of 'Abdallah Ansārī in Hirāt<sup>53(24)</sup>. Sūltān satisfied Navā'ī's request<sup>54</sup>. But the poet could not live the life he wanted, because all princes started to revolt against Bāyqarā as they opposed to the fact that the decisions about the state issues were made by Khadīcha Bīgīm, none-noble wife of the

<sup>51</sup> Rawḍat al- Ṣafā, vol VII, p.36.

<sup>52</sup> Makārim al-akhlāq, 1967, pp.76-78.

<sup>53</sup> Alisher Navoiy KhM, pp. 20-22.

<sup>54</sup> It is proved by the Order of Sūltān Bāyqarā found in *insha'*-works of Abd'ullah Marvārīd the contemporary of Nava'ī. See: Abd'ullah Marvārīd. Mūnsha'at. MS. Tashkent East Manuscripts Centre. №880.P.110.

king. First, the elder son Badi' az-Zamān in Balkh, then 'Abd al-Muhsin Mīrzā in Marv (1498), Mūhammad Hūsayn Mīrzā in Astrābād started rebellions against their father<sup>55(26)</sup>. Moreover, there arose the battle of Muzaffar Hūsayn Mīrzā from Sabzavār against Mūhammad Hūsayn Mīrzā, as a result Kepak Mīrzā escaped from Meshhed. 'Alī Shīr Navā'ī could not stand away from all of these, so he had to return to the political life of the country and participated actively in administrative issues.

Owing to his active life and many challenges he was subjected to, the poet's health deteriorated. 'Alī Shīr Navā'ī fell unconscious when he was meeting Hūsayn Bāyqarā who was on his way back after settling the problems between him and his rebellious sons. The great poet died on January 3, in 1501<sup>56</sup>.

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<sup>55</sup> Rawḍat al- Ṣafā, vol. VII, pp. 49-57.

<sup>56</sup> Makārim al-akhlāq, p.122-132.

## TEACHINGS OF 'ALĪ SHĪR NAVĀ'Ī

People of Egypt, Syria, Iraq, Central Asia, India and Iran always had a great wit gained from ancient philosophical thought of the Oriental world. Religion and philosophy had never been apart from one another. Philosophy was put into the core of the religion. That's why, studying oriental philosophy from the point of view of western philosophy, without paying attention to these peculiarities of the Muslim World would cause false interpretations. Although, at first glance, oriental outlook may seem to be a sample of traditional mythology, it is rich in symbols, hints and deep meanings. Mythology is not a philosophy, of course. Nevertheless, their interpretation and cognition require a philosophical and logical thinking. The main idea of their philosophy is an attempt of people to understand and explain the unknown world. We are used to calling it as mysticism or deity. It is very important to explore this issue taking into account the conditions that created the very system of religious views and the level of civilization of that time. Moreover, one can trace the same features among religious theories that appeared at different times and conditions. Brahmans who widespread the teachings of Veda and immortality of the souls, Christians who promoted the idea of the reflection of God in a human, representatives of monism, who explored the sources of the Light and the Dark

based on Zoroastrianism – all of them lived in the above-mentioned countries. Their views both influenced and enriched each other.

All of them tried to prove their points logically, so they can be called philosophers.

Whenever Islam was spread among people of highly civilized countries, the mystic-philosophical ideas of the latter would usually contradict with the main ideology of the former. The first external influence appeared from mystic Christians from Syria, the land under the power of Omeyyades. Transfer of the capital to Baghdad from Damascus during Abbasid's reign and foundation of Ma'mun academy strengthened the influence. Moreover, Islam came across with religious-mystic beliefs of people of India, Iran and Central Asia. Mystic-deity knowledge had been developed long before Islam. Zoroastrianism, Buddhism and Monism still possessed some influence on people even after the spread of Islam. In IX-X centuries there were deity doctrines that synthesized various mystic theories on the territory of Khūrāsān, Nishāpur, Balkh, Termidh and Samarkand<sup>57</sup>. The views of such periphatic philosophers as Al-Kindī, Abu Nasr Fārābī and Ibn Sīnā used to be a matter of a great interest among people of Māvāra an-Nahr and Khūrāsān who were kin on metaphysics<sup>58</sup>. Islamisation of non-Arab population and as the consequence their mystic beliefs resulted in the formation of new thinking and doctrines. Their widespread owed a great deal to the foundation of 'ilm al-Kalām the initial form of Islamic philosophy.

*'Ilm al- Kalām* is a theology. It is a symbiosis of logical – rational thinking of the philosophers on the basis of *Qur'an* and *Hadith* – the pillars of sharia.

<sup>57</sup> Sviri 1993,p.594; Schimmel,1975; Heinen,1982;Radtke,1980; Murad, 1979, pp.65-90.

<sup>58</sup> Leaman, 1984, p. 5; Seyyed Hossein Nasr, 1996.

*Kalām* schools of the VII-VIII centuries used the methods of rational explanation commenting on the basics of the religion.

However, the first forms of *'ilm al- Kalām* came to life right after the death of the Prophet Mūhammad (s.a.w.), it was *mu'tazila* scholars-rationalists who worked out its scientific basis. The *mu'tazila* were the first to comment on the religious issues and problems that would appear after the Prophet using rational thinking. Such issues as just of God and origination of the evil that never used to be paid any attention before were brought into the main themes of *Kalām* discussions. Nevertheless, the *mu'tazila* went too deep into the logical thinking and started to doubt the basics of the religion.

Abul-Hasan Ash'arī (873-935) from Baghdad and Imam Maturīdī from Samarkand were the scholars who developed the theory and system of *'ilm al- Kalām* fit to the *shari'a*.

*'Ilm al- Kalām* became the part of *shari'a* that studied philosophical-religious thoughts and rational-logical thinking towards the pillars of Islam. On the one hand, it was the proof of the fact that *'ulama* admitted the rational-logical way of thinking, and on the other hand provided them with the absolute spiritual monopoly for a short time. There appeared a new dangerous enemy called *Ahl al-falsafa* (periphatetic philosophers). Initial basic philosophical thinking doctrines of *mu'tazila* soon disappeared and were replaced by the ideas of such philosophers as Kīndī, Farabī and Ibn Sīna. *Ahl al-falsafa* managed by Kīndī contributed a lot to the widespread of the ideas of Aristotle in Central Asia, Iran, Iraq and Syria. They claimed to reject the religion, which threatened to result in misunderstanding of the religion. Nevertheless, it should be pointed out that even though the ideas of Fārābī and Ibn Sīnā originated from Greek phi-

losophy, they were never against *Allah*. They promoted the ideas of Aristotle and Neo-Platonists, using the methods and terminology of the Greeks. Ghazālī declared war against the dangerous influence of *Ahl al-falsafa* to the society as well as salafs. However, this time, Gazzali did not have to stay against initial simple philosophical ideas as in the times of Ash'ari and Maturīdī, he rather had to fight against the powerful system of new philosophical thought. That would require deep knowledge and wit of him. *Ihya al-'ulum ad-dīn* is a great work of Imam Ghazālī that reflects the differences and struggles between *shari'a* and *al-falsafa*. One who studies the book can notice the artistic use of rational-logistic philosophical way of thinking of the author.

Ghazālī unintentionally created a new theory. The cross of the philosophical thinking with rich *Kalām* and *Sufi* doctrine universalized the Sufi theory. The next generation of Sufi-mystic doctrines were inspired by the theory of Ghazālī. One can consider Sufism as the synthesis of *Ilm al-Kalām* and philosophy of the outlook and mentality of the people of the muslim World.

The universal character of Sufism eliminated all ideological battles. From the XIII century the mystic-deity doctrine of Ibn al-'Arabī (1165-1240) worked out in the "Wahdat al-wujud" (One Being) influenced on every social sphere. *Al-falsafa* and *Kalām* started losing its actuality. Meanwhile, at the beginning of XIV-XV centuries Khwajagan brotherhood of Sufism had a great influence on Māvarā al-Nahr, based their ideology onto orthodox Islamic doctrine on controlling the ideas of mystics about the after-world. Khwaja Baha ad-Dīn Naqshband had his own doctrine of the construction of the world, creations of God and path of cognition of the Truth (*ma'rifa*). It was based on the



doctrine of Junayd Baghdādī (VIII century). Junayd Baghdādī created a system of control of mind and thought during the cognition process of the universe for the Sufis, for them not to cross out the lines of the Islamic shari'a. Yassavīyya as well as Naqshbandīyya was another branch of Khwajagan brotherhood. To the period of the Tīmūrīds the deity doctrines had formed in hundred years became heritage for the people of Māvarā al-Nahr and Khūrāsān. Sharia had no power to eliminate the ideas of the mystic doctrines of ancient Central Asians which were orally delivered from Zoroastrianism. Cultural renaissance, which appeared in the Tīmūrīd Empire, brought about liberal philosophical thought in literature and arts. In the Sufi literature and their followers the themes of previous cosmology, religious liberalism and "Divine Love" became actual. Scholars of Naqshbandiyya started evolving the doctrine of "Wahdat-i shūhud".

*Al-falsafa* was continuing its non-systematic development in XV century. There were a plenty of the followers of Mīr Sai'd Sharīf Jurjānī (1339-1413) and Sa'd ad-Dīn Taf-tazānī (1322-1392) in Māvarā al-Nahr and Khūrāsān. One of the representatives of this doctrine was Yusuf Qarabāghī. His philosophical tractates based on the doctrines of Fārābī, Ibn Sīnā and many others were very famous. One of the main reasons for the foundation of philosophy, by that time, was the fact of *al-falsafa* being initially perceived as abstract ideas of "enlightment" in Sufi doctrine and its form of philosophical thinking with interesting ideas-debates discipline that could be an alternative for Sufism. Even though *'ilm al-Kalām* was replaced by Sufism in the XI century, scholars kept using it as a shield against any threats to the basis of shari'a in society, whereas people of shari'a and Sufis would check up the innovative ideas of the doctrines

using the methods and methodology of *'ilm al- Kalām*. This was another reason that allowed *'ilm al- Kalām* to have its own place in the philosophical-celestial cognition of the local people.

Nevertheless, they were never able to consolidate on the issues of religious doctrine. The only sphere that could unite religions, doctrines and different theological theories was poetry.

The great poet and thinker 'Alī Shīr Navā'ī left enormous literary-philosophical and scientific heritage praising morality, patriotism and craving for enlightenment. The ideas and thoughts of Navā'ī on society development and perfect human formation synchronize with the ones of the ancient philosophers. The outstanding characteristics of 'Alī Shīr Navā'ī's works is promotion of love, tolerance, mutual respect and virtue as a core idea.

It is a well-known fact that implicit meanings is much more effective than an obvious message and refined literature which is the most powerful tool for advocating those issues. This gives a poet the status of a thinker. 'Alī Shīr Navā'ī is not an exception of the rule. Even though having a great and deep respect to Naqshbandīyya brotherhood of Sufism the poet had never joined them officially. As a distinctive thinker and great reformer, he had his own understanding of Sufi thought<sup>39</sup>. It is well known that mystical philosophy of the Sufis is based on three cardinal doctrines of "Divine Love" ('Ishq-i Ilāhī), "Knowledge of God" (ma'rīfa) and "Unity with God" (Tawhīd). The traces of the principles of early Sufis, who advocated the ideas of purification of the soul and safeguarding it from any affliction, and that its final product is the proper and harmonious relationship between Man and his Creator which can be seen in his

<sup>39</sup> Sirajiddinov, 2011(2), pp.130-135; Sirajiddinov 2005, pp. 23-29; Sirajiddinov 2004, pp. 26-28.

works. From this perspective, his criteria on Perfect Man and the early Sufis are close enough that God has enabled man to purify his soul and to establish his relationship with Him and His creation through treading upon the correct path, as best exemplified by the Prophet Mūhammad. Moreover, alongside theosophical and gnostic speculations can be seen pantheistic elements of Greece philosophers, views of Islamic 'ulama and *mūtakallīmīn* (scholastics), and an immense attention is paid to Sufi philosophy of Ibn al-Arabī. Though, Nava'i in his *al-Futūḥāt al-makkiyyah* (Meccan Revelations) and *Fuṣūṣ al-ḥikam* (Bezels of Wisdom) creates a symbiosis of the most important and best of them, making it to be simple enough for the common people to understand it and set for the search of God.

The ideas and views of Navā'ī and Sufism are quite the same. Moreover, a very high morality lifestyle of the great poet and thinker can be considered as the pearl of Sufism, which in its turn makes some ground to call him a Sufi. Nevertheless, many of his works at first glance, are written in Sufi approach which sometimes requires a completely different angle of analysis. Considering a long time experience of the exploration of Navā'ī's works we would like to state that not so many of them have pure Sufi implications as we are used to think they do. Sufism – the theory of love between God and Man became a key concept in his attempts to implant into people's souls the ideas of purification of society, justice, conscience, love, respect, mercy, peace and tolerance and directing people from vice to virtue. Navā'ī's great mission is that he assigned for himself to put in life the idea of raising a perfect human. The main quality which made him different from Sufis was his global approach to the problem of educating the whole society. Sufism was the means of realizing his great goal.

He himself became a model and urged others to do the same. Sufism was a tool for his great purpose. Such Sufi ideas as love of life, taking the nature for a divine unit (holy *mazhar* (the image)) and valuing all its gifts, contributing to the flourishing of the environment and peaceful life of people, eradicating vice behavior and etc. are evaluated as a special interpretation in the works of ‘Alī Shīr Navā’ī. ‘Alī Shīr Navā’ī developed the concept of *Al-Insān al-Kāmil* (Perfect Man) based on two ideological principles. One of them was the concept of “Divine Love” and the other one is “A Self-control of behavior and purification of the soul”.

The works by Navā’ī are aimed at discovering the great philosophy of Love. The primary responsibility of a person during his life is to discover the mystery of Love and become a Lover. It is the only condition for him to become the lord of the hidden treasury of God.

### ***Treasure in human heart or where the Divine knowledge is hidden***

Who is a human being? What are the primary tasks and responsibilities of a human? These are complicated questions even for quick minds. Materialists seek the roots of genesis and development of humans from the nature while theologians call for divinity. Nevertheless, they all agree on attainment of the knowledge of Universal Truth by people and morality issues where “people should always seek moral and intellectual perfectness and virtue. This is a core idea of any religious and philosophical teachings.

According to Muslim scholars there are three ways of cognizing God: the shari'a (Muslim Law); the tariqah (the mystical path) and the haqiqa (the Truth). When the seeker observes the Law recommended by the Prophet, he attains the knowledge "from God". When he becomes a pilgrim and sincerely follows the journey to God, his soul experiences various states and he realizes the knowledge "with God". When his soul becomes illuminated on the way to God and sees the Vision of God by His grace, he experiences the knowledge "of God". According to the Sufis it is a mystical experience which leads to the knowledge of God (ma'rifa). In his communion with God, Sufi becomes one with Him and the Divinity is disclosed. Godhead is directly experienced by Him. Sufis reveal different approaches to the meaning of "knowledge". To them, rational or intellectual knowledge is indirect. A rationalist proceeds with that which is different from the Truth; a gnostic begins his mystical quest for God after leaving everything which is other than God. As the knowledge of God is revealed by God, it is different from knowledge acquired by any other source. The rationalist depends on his intellect which is one of his human qualities; the gnostic entirely depends on God because he aims to contemplate the Essence and Attribute of God<sup>60</sup>. The gnostic is completely separated from his human faculty of imagination or understanding, i.e., human attribute, and he moves away from his humanity. Some Sufis consider that the intellect through being attached to oneself (with himself) separates him (from God); while Divine knowledge comes as a result of seekers deprivation of individuality, through the enravishment of his self-existence by his absence (from oneself). Sufis believe that knowledge of God implies association with God or separation from

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60 Bhatnagar, Dimensions, p.138

everything including one's self. The Sufis admit that God reveals Himself in the hearts of His favourites: God alone can open the door of gnosis and it is His grace that feels that he is completely one with him and the knowledge of God is disclosed to him: The gnostic discovers Him and sees Him through Him<sup>61</sup>. Some Sufis consider that theological knowledge is also imperfect because it is associated with human faculty. Some Sufis recognize that knowledge of God in an ordinary sense is impossible. Navā'ī had his own considerations on these issues. According to Navā'ī all forms of knowledge can not be separated from one another. For Navā'ī it is crucial that a human, being created by God, must spend his life in self-cognition and seeking of God. He considers that people are seekers and should gain knowledge, no matter what paths they choose. One kind of knowledge is linked with the other because the object of all forms of knowledge is the same - Universal Truth knowledge.

According to Sufi literature, God created the physical world to see and enjoy the reflection of his own unique beauty and might in matter. In hadith qudsi, Prophet David asks God about the reason for the creation of the world. God responses: "I was a treasure, so I wanted to be discovered. That is why I have created the world." Navā'ī reflects this main pillar of Sufism in verse as:

*Ne bulub avvaldīn bidāyat sanga,  
 Ne kītib āxirda nihāyat sanga...  
 Sīn idāng-u bas yana mavjud yuq,  
 Jilva qitib uzungga uz hūsnung uq...  
 Jilva-i hūsnungga chu yuq īrdi had,  
 Kuzgu kīrak buldi anga bī 'adad...  
 Muncha gharāyib ki misāl ayladīng,  
 Bārchant mir 'āt-i jamāl ayladīng.*

61 Ibid:p. 141

نی بولوب اولدین بدایت سنغا  
 نی کیلیب آخردا نهایت سنغا  
 سین ایدینگ و بس ینا موجود یوق  
 جلوه قیلیب اوزونگ گا اوز حسنونگ اوق  
 جلوه حسنونگ غه چو یوق ایردی حد  
 کوزگو کیراک بولدی انگا بی عدد  
 مونچه غرایب که مثال آیلا دینگ  
 بارچه نی مرآت جمال آیلا دینگ

(HAb,21)

### Translation:

*Neither was there point of beginning for you,  
 Nor would there be point of ending up for you.  
 Thou were the only – what else ever could there be,  
 Thy radiant beauty was an arrow to thee.  
 Thy wholesome beauty was so magnificent,  
 Endless mirrors were needed to see ardent  
 What a wonderful example you made  
 All in there a reflective mirror for you became.*

So, the world is his creation. Call it either “khalq”  
 “makhlūq” or “khilqat”, that would never truly matter as  
 everything in this world was created and is the reflection of  
 his being. Sufis compare it with the waves on the surface of  
 the ocean. We mean water and its habitat whenever we  
 speak about an ocean. Nevertheless, no one is able to separate  
 waves apart from the ocean water. Therefore, even if  
 we imagine the waves, every time we speak about the ocean,  
 but we mean the water indeed. Just as a wave is a form of  
 water, so different forms of “khalq” are called reflections of  
 God. God does have various forms and reflections. In the  
 following verses Navā’ī expresses his ideas tracing back to  
 the teachings of Ibn al-Arabī and based on the hadiths of  
 Mūhammad (s.a.w.).

Navā'ī states:

*Bārchasīn Haq dhātī mavj-i bahr bīl,  
Ham vūjudīn mavj yānglīgh anglaghīl.*

بارچه سین حق ذاتی موج بحر بیل  
هم وجودین موج یانگلغ انکلاغیل

**Translation:**

*Know that all is the reflection of mighty God,  
Body as a part of reflection must be thought.*

The creation of this wonderful material beauty was the result of decision of the creation of human as his highest reflection.

*Ey, sanga mabda'da abaddek azal,  
Dhāti qadīmīng abadī lam yazal.  
Ganjīng arā naqd farāvān idī,  
Līk bārīdīn gharāḍ insān edī.*

ای سنگا مبداءده ابد دیک ازل  
ذات قدیمینگ ابدی لم یزل  
گنجینگ ارا نقد فراوان ایدی  
لیک باری دین غرض انسان ایدی

**Translation:**

*Oh, for Thee art is eternal as infinity,  
For Thy origin is endless perpetuity.  
Among thy treasures there're a lot wonders thee did,  
But the sense of all of them was human indeed.*

So, human was the reason for the creation of the material world. Why? Why was human created? Navā'ī states:



Afarīnīshdan qalb insān gharad,  
 Anī aylab khatq īchīnda bīavad.  
 Kunglīn āning makhzan-i 'irfān qalb,  
 Ul talism īchra ōzin pinhān qalb.

افرینش دین قلب انسان غرض  
 انی ایلاب خلق ایچیندا بی عوض  
 کونگلین انینگ مخزن عرفان قلب  
 اول طلسم ایچره اوزین پنهان قلب

### Translation:

*Creating a man was thy intention prior,  
 Thy wish was it = to make him superior.  
 Thy provided his heart with divine  
 Made Thee in that heart talisman thyself hide.*

A Sufi is supposed to achieve the state where he is able to see the reflection of divinity in his heart. A fable of Rumi tells a story about a Sufi and his friend. One day they got into a beautiful garden. Sufi sat at the corner paying attention to nothing at all instead of enjoying the view. Surprised by this, his friend asked Sufi, - "Why are you not enjoying the beauty of God in this place?" - Sufi answered: "It is much better to enjoy the beauty of God in my heart". Why is a heart mentioned here instead of an intellect?

Navā'ī gives fundamental explanations on the issue. According to Navā'ī, a heart is considered to be a *treasury of knowledge* (makhzān-i 'irfān). Navā'ī describes "makhzān-i 'irfān" in the heart of the highest creature = human. This can be proved by a *hadith qudsi* that says: "I am neither in the sky nor on earth, but I am in the heart of a servant". To reach God, human must research his own heart. According

to this conception; A human being was given the task to recognize the Truth that was secretly kept in the “makhzan-i urfān”. In other words; all the truth or knowledge that a person has to discover during his personal development are set in his heart which he is supposed to decode and discover during his evolution. Allah granted humans with the ability to search for the truth. Therefore; human beings unintentionally continue searching all the time; they desire to know all the secrets of the material world. This ability is described by Navā’ī as “The great goal”; that is the intention to recognize Allah; to discover Him scientifically and spiritually; the desire to know Allah; efforts in order to understand Allah were called “Love” in Sufism. In this view, ‘Alī Shīr Navā’ī gives another meaning for the “Great goal”. It is the hint on the fact that the God appointed the task of being perfect from the very beginning. During the whole life; people get over many physical and spiritual difficulties and thus they gain their knowledge of life; practice; and develop. Navā’ī calls this way “the way of understanding of Allah”. Only understanding of the Truth of knowledge can lead the person to the invisible and hidden Allah. By overcoming all obstacles and resolving secrets; a human will reach God in his heart. This is a mission of a human: To deserve the name of a human is the highest glory<sup>62</sup>.

The heart reflects divine light as does a mirror. To see the reflection of God it should be clean properly. This is achieved by intense search of the creation of mystics of the world and divinity through cognition and logics. The eternal Love for God only provides the pureness of one’s heart. Cognition of God is reached by declining the external “Ego”; and founding the real “Ego”:

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62 Sirojiddinov 2011(3); pp. 82-8.

God created and made sense in everything. The person who devoted himself to God does see the reflection of God in every single item around. A lodestar of Sufi to Truth is Love. This feeling awakes imagination and dream. Without dream a “diver” cannot bring up “pearls of truth” from the ocean floor. “The one without a vivid imagination can never cognize the main issues of a problem. He is blind.”, - says a famous Sufi Ibn al-Arabī.

The beauty and perfection of the nature and creations of God fascinate him, and he falls in love with God. That is where the divine Love begins.

Navā’ī considers love from the point of view of theology. His philosophical views are very close to the ones of Augustinus Sanctus and Plato. The same can be applied to the theory of Sufism. According to this theory material and spiritual worlds are bound by means of Love. That is shaped in the triangle of Gnostic (Ārif) – Love – God, where Gnostic (Ārif) symbolizes a wise man and lover who knows the true nature of Love. There are various names for the human Ārif in the triangle as – Lover, Majnun, Mashrab, Majdhub etc. One would see the only element – Love between God and human, from any angle of the triangle. Human loves God and simultaneously he is loved by God. Anyone who is in love with God, sees His reflection in everything. He finds Allah everywhere he looks:

*Ey `ishq, gharīb kīmīyā sīn,  
Bal āina-i jahānnamā sen.  
Ham dhātingga darj kimiyaḷiq,  
Ham āina-i jahānnamāliq...*

*Khūrshid-i jahānkushā sensen,  
 Mir 'āt-i jahānnamā sensen.  
 Kim qīldī senga nazarni ravshan,  
 Kōrdi yīr-u kōkdagīn – muayyan.  
 Chun bāqqali ikhtiyār tāptī,  
 Har sārīki bāqtī yār tāptī.*

ای عشق غریب کیمیا سین  
 بل آینه جهان نماسین  
 هم ذاتینگه درج کیمیا لیق  
 هم آینه جهان نمالیق  
 خرشید جهان کوشا سین-سین  
 مرآت جهان نما سین سین  
 کیم قیلدی سنگه نظر نی روشن  
 کوردی بیر و کوکده گین معین  
 چون باققه لی اختیار تاپتی  
 هر ساری که باقتی یار تاپتی

**Translation:**

*Oh love, thee art is a wonderful chemistry,  
 Or maybe thee art is a mirror of sorcery  
 The true nature of yours is being chemist,  
 And reflecting the world's substance is your gist.  
 For brightening the whole world the sun is thee art,  
 For reflecting the whole world the mirror is thee art.  
 Attentively who looked in you close and tight,  
 Could see on earth and sky clearly every sight.  
 For everyone had a crave for looking in,  
 Everywhere he looked – lover was all he'd seen.*

Navā'ī describes two main qualities of Love: the quality of reflection and the quality of chemistry. On the one hand, feeling all the might and magic of God in everything around, makes us curious that leads to cognitive processes which

require the accumulation of all the initially hidden potential in our hearts = we start investigating and discovering. It is the quality of reflection. On the other hand, having its "chemical qualities" love purifies our hearts from egoism and bad habits, leading us to highest virtues. Here Navā'ī stresses on the "self" as the greatest obstacle on the way to the Beloved. In the state of annihilation of all individual qualities the Lover does not see anything except his Beloved.

A Man is gifted with the highest intelligence and cognition from the very beginning (the heart of human being is treasure of knowledge), but is born with the minimum collection of abilities. Through labor, search and cognition, human is supposed to develop intellectually and morally. In other words, he should reach the state of perfectness that was shown to the Angels, according to Qūr'ān, by discovering the divine knowledge hidden in his heart. God enjoys watching the development and perfection of human evolution. A Man gets closer to God through each step, discovery or even mistakes he makes. The truth in the interpretation of Navā'ī is that a Man will consequently understand the existence of God, and the main purpose of the creation of the world and people. That is why Navā'ī urges us to think, obtain vast knowledge, and enrich spiritually. Through cognition a human realizes the perfectness of his own spiritual body, beautiful balance of the being and inevitable laws of life processes. This realization will stimulate a human to obtain even more knowledge. Knowledge leads to wisdom. Wisdom provides sapience that is high morality. Humanbeing's main task is to flourish the divine gift = the nature, the Earth, progress it to the highest civilization and to keep the virtue. Navā'ī promotes justice, conscience, patience, gratefulness, generosity, love and tolerance as much as he criti-

cizes arrogance, bribery, and egoism. Nothing gets humans so far from God as does amorality, gluttony and egocentrism. Learning is the only way to self-understanding. Knowledge clarifies the world and human relationships, the meaning of life and common virtue. Humans can reach the unknown through analyzing processes. As soon as human gets rid of consumer attitude chains, he starts understanding the reasons for his creation as the highest creature, his responsibilities for the further development of society, nature and the world. This responsibility prohibits him to be indifferent to the ongoing economic-social, political processes; issues that threaten the humanity, and of course, forces him to do his best in order to disseminate virtue. The one who analyzes Sufi poetry of Navā'ī, will see that common denominators for his ideas are learning, self-perfection, loving and valuing beauty, high morality and humanism:

*Kamāl ixt kasb, kīm ālam uyūdīn  
Sanga fard ōlmaghay ghamnāk chīqmāq.  
Jahāndīn nātāmām ōtmak bi 'aynih,  
īrur hammāmdīn nāpāk chīqmāq.*

کمال ایت کسب کیم عالم اوییدین  
سن گه فرض اولماغای غمناک چیقماق  
جهاندین نا تمام اوتمک بعینه  
ایرور حمامدین ناپاک چیقماق

### Translation:

*Goal reaching perfection while living your life,  
You are not supposed to be undignified.  
Becoming late still being imperfect = is  
Like leaving the bath though being unpurified*

Love is the key for understanding of the world. The one who discovers the philosophy of love for himself will understand the idea and mystery of everything in the world. Navā'ī says in *Sadd-i Iskandarī* (The wall of Alexander):

*Yaqīn anglasam ghayr bārdur 'adam,  
Özung 'āshiq-u 'ishq-u ma'shuq ham.*

یقین انگلا سم غیر باردور عدم  
اوزونگ عاشق و عشق و معشوق هم

(SI,13)

### Translation:

*Existence is oblivion – all I cognize,  
Thee art Lover, Love and Beloved – no minds.*

Still, Navā'ī defines the path of love as a challenging and hard to pass one. The one who journeys on it must vanish himself on the way. Navā'ī says:

*Muni bīlkīm jahān fānīdur asru,  
Haqīqat ahlī zindānīdur asru,  
Bu kīm Haq ayladī Insānnī mavjud  
Anga mavjudlikdīn bārcha maqsud.  
Īrur Haq amrigha ma'mur bulmāq,  
Bu īshdīn ōzɡadīn ma'dhur bulmāq.  
Chu mahbub-i haqīqī ul durur ul,  
Āning vasli sārī qat' aylamāq yul...  
Bu yul ichra ki bīhad dard-u ghamdur,  
Uzāq tārtar, valī ikkī qadamdur.  
Bīrī ōzlu kni qīlmāq buldi fānī  
Yana bīr dāghī tāpmāq buldi ānī.  
Kīshī ōzlu knī tāpmay ānī tāpmas,  
Tīngīz kīchmay dūrr-i yaktānī tāpmas.*

مونی بیلکیم جهان فانیدور اسرو  
 حقیقت اهلی زندانی دور اسرو  
 بو کیم حق ایلا دی انسان نی موجود  
 انگا موجود لبق دین بار چه مقصود  
 ایرور حق امری غه مأمور بولماق  
 بو ایشدین اوز گا دین معذور بولماق  
 چو محبوب حقیقی اول دورور اول  
 انینگ وصلی ساری قطع ایلاماق یول  
 بو یول ایچرا که بی حد درد و غم دور  
 اوزاق تارتر ولی ایکی قدم دور  
 بیرری اوزلوک دین قوتولماق بولدی فانی  
 ینه بیر داغی تاپماق بولدی آنی  
 کیشی اوزلوک نی تاپمای آنی تاپمس  
 تینگیز کیچمای دُر یکتا نی تاپمس

### Translation:

*Keep in mind everything will in world pass on,  
 For the real lovers of God world is dungeon.  
 God indeed brought human into existence –  
 – Ultimate goal of creation in essence.  
 Meaning of human's life is to obey God,  
 Leave the other issues away he is taught.  
 God is real beloved in the world ever,  
 Setting off to reach Him must one endeavor.  
 The path to Him is full of grief and pains,  
 Taking too long, only two means it contains;  
 The first is through passing away outright,  
 The other is becoming an eremite.  
 As long as cognizes himself, a man finds Him,  
 One never finds pearl unless gets a sea swim.*



“In order to find and lose oneself, a person should first of all feel the love”, = says Navā’ī. Love between people plays an important role in the love doctrine of Navā’ī. He keeps the saying of *majaz qantarāt ul-haqīqa* in his mind, which is love to a person will eventually lead to the true love to Allah.

*Bu ōzhlukdān qutulmāq chārasāzī,  
Nima yuq ōylakim ‘ishq-i majāzī.  
Majāzī ‘ishq buldī sūbh-i anvar,  
Haqīqī ‘ishq anga khurshīd-i khāvar...  
Majāzī ‘ishqdān ōrtansa jānīng,  
Bārib sayt-i fanāgha khañumanīng.  
Haqīqī ‘ishqdān isgay nasīme,  
Yūttb ānīng nasīmīdān shamīme.  
Bulub ma shuq-i aslī chārasāzīng,  
Haqīqatgha badal bulghay majāzīng.*

بو اوزلوك دین قوتولماق چاره سازي  
نیمه یوق اوپله کیم عشق مجازی  
مجازی عشق بولدی صبح انور  
حقیقی عشق انکه خورشید خاور  
مجازی عشق دین اورنسه جانینگ  
باریب سیل فناغه خان و مانینگ  
حقیقی عشق دین ایسگای نسیمی  
بییتب اینگ نسیمی دین شمیمی  
بولوب معشوق اصلی چاره سازینگ  
حقیقت غه بدل بولغای مجازینگ

### Translation:

*For getting rid of your greed and your ego,  
You must experience falling love into.  
For a love you get is a ray of bright dawn feast,*

*Of true Love – like sun that rises from the East.  
 Once you are exhausted from love in disgrace,  
 So your cries of agony reach outer space.  
 From the true love there will appear breeze of down,  
 Should you feel slight touch of that breeze on your own,  
 Conceiving God will be for you ultimate goal,  
 Human love will turn to Divine soul.*

For Navā'ī love to a human is not limited in a general sense and he gives a wider look into this issue.

Human love represents physical and moral perfectness. It appears in various contexts. One example of human love is the one between people. Human is an integral part of the nature. He is amazed by the beauty of the nature, worldly reality which is another display of Love. Devotion to the science, doctrines or philosophy represents a certain passion or love to an exact sphere. One more type of human love is the love to closers, family members, or patriotism i.e. love to one's country, etc. Human love can appear towards many other things as its main idea is hidden behind the philosophy of Life. In addition, it is remarkable that Navā'ī considers Love to be the pleasure to get knowledge, delicate manners and moral perfection. For him human love is a bridge to Divine one. The general conclusion from the ideology put forward by Navā'ī in his lyrics expressing Love being essential for human is generally about gaining knowledge, longing for perfection, love and value of beauty, moral perfection and humanistic qualities.

Love is a tool that helps humans to reach their aim:

*Munda gar yakhshī takhayyūl aylasang,  
 Yāki 'ishq sirrīn ta'ammūl aylasang.  
 Mūttasif bulsang şifātūllāh īla,  
 Jazm itarsīn khāṭir-i āgāh īla  
 Kīm sen – õq sen har nīkīm maqşud īrur,*

Sendīn ōzga yuq nīkīm mavjud īrur.  
 Dhātning ijmāligha tafsīlsīn  
 Ham vujud ashkāligha ta'vilsīn.  
 Ōz vūjudunggha tafakkūr aylagīl,  
 Har nī īstarsīn ōzungdīn īstagīl!

موندا گر یخشی تخیل ایلاسنگ  
 یا که عشق سرین تامل ایلاسنگ  
 منصف بولسانگ صفات الله ایله  
 جزم ایتارسین خاطر آگاه ایله  
 کیم سین اوق سین هر نیکیم مقصود ایرور  
 سیندین اوز گا یوق نیکیم موجود ایرور  
 ذات نینگ اجمالی غه تفصیل سین  
 هم وجود اشکالی غه تاویل سین  
 اوز وجودونگغه تفکر ایلاکیل  
 هر نی ایستارسین اوزونگدین ایستاگیل

**Translation:**

*Should you think thoroughly this matter over,  
 Or 'd you reveal the secret of Love's power.  
 Should you be filled with divinity ever,  
 Would you be of all at once aware.  
 For the ultimate matter of all is – you  
 Would nothing has been if it were not for you  
 Beauty of God is embodied in you,  
 Structure of being is reflected in you  
 Do conceive throughout your own body – self,  
 Whatever you crave for – do crave from yourself.*

Having high morality is the only way for comprehending the true nature of humanity and it deserves the divine Love. Intention of raising a perfect human runs through the poetry of Navā'ī. Love is a vital force that activates and perfects humans.

## *Control of morality and purification of the soul*

The second most important life conception of ‘Alī Shīr Navā’ī was in strengthening of the moral foundation of the society, prevailing highest spiritual values in relationship between people.

He was a great scholar who cared much about the destiny of his people and nation. Even at the end of his life he lived with pain of his nation and people. In his work *Mah-bub al-Qūlub* (Beloved of hearts) he expressed his hopes connected with his society. In that book he presented his last will and final unrealized hopes for improving life of the society, living it along the right way and educating person’s spirituality.

This written production is a priceless writing which has been serving as the code of highest humanistic and spiritual qualities at all the stages of the development of the mankind, not only during the time when the poet lived. Ten conditions for achieving perfection in chronological and logical continuation are presented in it. To name the conditions, the poet used allegories and metaphors peculiar to thinkers of Medieval East following Sufism. But if we study them deeper we shall see that they are the complex of values and teachings that remained unchanged throughout centuries, and present their importance in our time too. For example – *dhūhd* in tasavvuf means “denial of everything worldly, isolation”. But in Navā’ī’s interpretation it presents completely different meaning – denial of senseless desires, denial of vanity, keeping oneself off adultery and backbiting. He who can achieve these will find a ray in his soul that will bring life-long joy to him<sup>63</sup>.

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63 Alisher Navoiy MQ, p. 485.

Navā'ī praises justice and consciousness, patience and endurance, good will and generosity, care and mercy; at the same time he condemns arrogance and insolence, corruption and conceit, and all the imperfections in behavior resulting from them. Satisfaction of one's gluttony and private benefits leads to derogation of qualities. Gaining knowledge – is the main means of achieving perfection. Through knowledge and intellect one can understand and practice the essence of objective reality, the significance of life, and eternity of all humanistic values; by practicing them he can cognize the Truth. Thus one can get rid of the materialistic fetters; he can understand that his duty is to be responsible for the material world, to develop the nature and society. This responsibility and task calls mankind not to be indifferent to all the political, economic, social and other processes going on the Earth around him, to the factors causing threats to humanity. "Good deeds are the greatest of all work-, says Navā'ī,- it has been proven by all the nations that the response for the good deed will be only the good deed. Make it a motto for yourself, and consider yourself to be the guarantee of your happiness. The most precious of humanism's diamonds is the good deed"<sup>64</sup>.

Considering malfunctions of society that can cause systematic damages to interpersonal communication and inhuman attitude among people, abusing ones rights and keeping from development, Navā'ī shows three main problems that can be widely observed. First, is intolerance of a governor, instead of being tolerant and open to people. Second is greed of the rich, instead of being generous. Third is the desire for material welfare of the intelligent, instead of being humble and simple:

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64 Ibid,p.505.

*Uch kīshīdīn uch īsh yāmān kurīnur,  
Sanga 'arḍ aylay ahl-i dūnyādīn:  
Shāhdīn tūndluḡh, ghanīdīn bukhī,  
Mālgha mayl-u hirsḡ dānādīn.*

اوچ کیشیدین اوچ ایش یمان کورینور  
سنگا عرض ایلاهی اهل دنیا دین  
شاه دین تندلوغ غنی دین بخل  
مال غه میل و حرص دانادین

### **Translation:**

*There are three cases that do not fit the noble,  
Let me tell you from the people of the world:  
Arrogance of shāh, avarice of the rich,  
Avidity and cupidity of the wise.*

Morality of a person can be easily tracked by observing his attitude towards the others. The attitude is displayed in words. So, Navā'ī warns against being a gossipmonger and liar, and encourages friendship, respect to parents and mindīng one's word:

*Qulāqda asra garānmāya suznī-u fikr iyt,  
Ki, dūrsīz bulsa nedur ṣadaf hālī  
Suzungnī dāghī kungul īchra asraghīlkīm, hayf  
Kīm, ōyla dūrjnī guhardīn iytkāysīn khālī.*

قولاقدہ اسرہ گرانمایہ سوزنی و فکر ایت  
کہ ڈرسیز بولسہ نی دور صدف حالی  
سوزونگنی داغی کونگول ایچرہ اسراغیل کیم حیف  
کیم، اولیہ درجنی گوهر دین ایتکای سین خالی

## Translation:

*Listen carefully to what I am to say,  
Is there price for a shell once it lost its pearl  
Keep your words in; they are the pearls of your heart  
Do not waste them; do mind the destiny of the shell.*

## More:

*Navā'ī, tīlīng asragil zīnhār  
Dīsangkim, yīmay dahr īshīdīn fūṣuṣ,  
Nazar qīlkī, ōq āghzī tīlsīz uchun  
Qīlur tājvarlar bīla dastbus.  
Nīcha tājvardur, kīsarlar bāshīn,  
Chu hangāmsīz naghma tārtar khūrus.*

نوابی تیلینگ اسراگیل زینهار  
دیسانگ کیم بیمای دهر ایشی دین فصوص  
نظر قیل که اوق آغزی تیل سیز اوچون  
قیلور تاجور لار بیله دست بوس  
نیچه تاجور دور کیسار لار باشین  
چو هنگام سیز نغمه تارتر خروس

## Translation:

*Navā'ī, mind your tongue – be sure it locked is,  
In order not to feel turned down in the world,  
Look at arrow possessing no tongue at all –  
Has the right the hand of royalty to kiss.  
For the head is off even holdīng a crown  
Of rooster for unearthy hour cockcrow.*

Sufism teaches that a stick will always have two ends just as a coin has two sides. That is applied to every aspect

of human life. As long as every beginning eventually comes to an end, life is not eternal. There are seen (external) vs. unseen (internal) world, life vs. death, literacy vs. illiteracy, stamina vs. weak will, power vs. weakness, ability of hearing vs. deafness, ability of seeing vs. blindness etc.

Navā'ī keeps these traditions in his poetry. He calls to fight against greed and bribery with modesty and generosity; egoism and envy with modesty and humanism:

*Har kīmki, qanā'at ʔaraf niʃbatī bār,  
Bārcha iyl arā tavāḏi'-u 'izzatī bār,  
Ulķīm, ʔama'-u hirʃ bīla ulfatī bār,  
Yakhshī-yāmān iĉhra dhillat-u nakbatī bār.*

هر کیم که قناعت طرف نصبتی بار  
بارچه ایل ارا تواضع و عزتی بار  
اول کیم، طمع و حرص بیله الفتی بار،  
یخشی یمان ایچره ذلت و نکبتی بار.

### Translation:

*Should a man the least satisfaction have,  
Among people, he'll esteem and honors have.  
Should one uncontrolled avidity have,  
Among people, they'll shame and unkindness have.*

Modesty provides with pleasure and content while greed burns with desire, says Navā'ī.

Human should stand above these bad habits in order to reach his "supposed destination":

*Māl-u-mūlk, har nedur sālikka band,  
Turt takbīr-i fanā urmāq baland,  
Har nekīm ghayr-i ʔalabdur, tashlamāq,  
Ōznī maqṣad manzilīgha bāshlamāq.*



مال و ملک و ہر نیدور سالک کا بند  
 تورت تکبیر فنا اور ماق بلند  
 ہر نیکیم غیر طلب دور تاشلاماق  
 اوزنی مقصد منزلیغہ باشلاماق

**Translation:**

*For the seeker of virtue wealth is a chain,  
 Proclaiming God out loud is not in vain  
 Get rid of everything that is dispensable,  
 Make yourself reach the destination able.*

A perfect Man for Navā'ī is not an ascetic as it is in Sufism; he is much more of an ordinary man. The final destination in the poet's doctrine is not unifying with God and eternity; it is rather the highest state of reaching moral, ethical and intellectual values. Feeling content only with the necessary things will free human from need. That, in its turn, will lead human to the perfection he seeks:

*Īlgha sharaf bulmadī jāh-u nasab  
 Līk sharaf kīldī hayā'-u adab...  
 Tā bu vasīla bīla tāpīb qabul  
 Maqṣad-i aṣlī sārī bulghay nūzul.*

ایلغہ شرف بولمہ دی جاہ و نسب  
 لیک شرف کیلدی حیا و ادب  
 تا بو وسیلہ بیلہ تاپیب قبول  
 مقصد اصلی ساری بولغی نزول

(HABr, 155, 163)

**Translation:**

*Never brought honor to people their status,  
 Though esteem comes out of one's behavior...  
 Whoever keeps this in mind as long as he lives,  
 He will reach his sacred and ultimate aims.*

Vice is concealed in human. Unable to differ right from wrong, a person may lose his humanity. Navā'ī warns:

*Ghaflat agar bulsa bu īshdīn dame,  
Kīm yuq anīngdīk kīshīgha mātame.*

غفلت اگر بولسه بو ایشدین دمی  
کیم یوق اینینگ دیک کیشی غه ماتمی

(HAbR,299)

### Translation:

*If carelessness is avoided from any deed,  
Such man won't depend on anyone indeed.*

First of all, a Man should keep himself from committing sins:

*Öznī qīlib ghāfil-u āshūftahāl  
Har nīgakim, aylagaysīn ishtighāl,  
Garchi anga manfa'atī bulmasun  
Jahd iytkim, ma'ṣiyatī bulmasun.*

اوزنی قیلیب غافل و آشفته حال  
هر نیگه کیم آیله گای سین اشتغال  
گر چه انگه منغعتی بولمه سون  
جهد ایت کیم معصیتی بولمه سون

(HAbR,299)

### Translation:

*If you ever happen to be involved in  
Any issue that you to complete mean,  
Even if there, nothing good can be gained,  
Make sure that no evil ever comes of it.*

The first condition for keeping oneself from committing sins is doing no evil to people:

*Yakhshilīq ar aylamasang īsh chāghī*  
*Aylamagil bārī yāmānlīq dāghī.*

بخشی ليق ار آيله مه سنگ ايش چاغي  
ايله مه گيل باري يامانليق داغي

(HAbR,299)

**Translation:**

*If you are unable the good to perform,*  
*Be aware of making at least no harm.*

The second condition for keeping oneself from committing sins is doing no harm to people:

*Asra ōzungnī bīrāv āzārīdīn*  
*Kīmsaga āzūrdalīk izhārīdīn.*

اسره اوزونگ نی بیراو آزاری دین  
کیمسه گه آزرده ليق اظهاری دین

(HAbR,299)

**Translation:**

*Keep yourself from insulting people all safe,*  
*Keep yourself from hurting others with you chafe.*

*Qilma ulus arz-u ‘ayālīgha qaşd,*  
*Aylama iyl jānī-u mālīgha qaşd.*

قيلمه اولوس ارز و عياليله قصد  
ايله مه ايل جانی و ماليغه قصد

(HAbR,299)

**Translation:**

*Never a desire for the wives of others have,  
Never a desire for people's property and life have.*

The third condition is being generous:

*Badhl ṭarīqīnī shi'ār aylagīl,  
Har neki bārīngnī nisār aylagīl.*

بذل طریقینی شعار آیلہ گیل  
هر نی که بارینگ نی نثار آیلہ گیل  
(HAb, 299)

**Translation:**

*Generosity your life motto you make,  
Whatever you have –all, give for charity sake.*

There is a story in “Lison ut-tayr”, where a bird seeks for advice from a patron bird Hudhud:

“Devil lures me with his vicious talks, he distracts me from virtue”. Hudhud replies: “One is distracted from virtue not because of Devil, but because of greed. As greed is such vice that could embarrass even Devil itself”:

*Nafsīng ānchi kurguzur talbīsni  
Kīm, qīlur sharmanda yuz iblīsni.  
Sīn ki yār ōldung bu yangligh nafs īla,  
Ne uchun shaytāndīn iytgaysīn gila?*

نفسینگ آنچه کور کوزور تلبیسنی  
کیم قیلور شرمنده یوز ابلیسنی

سین که یار اولدونگ بو ینگلیغ نفس ایله  
نی اوچون شیطان دین ایتگای سین گله

**Translation:**

*Your greed, such amount of guiles, possesses,  
That would leave hundred devils in disgrace.  
As long as you are under control of your greed,  
To blame demons there is no need.*

Therefore, greed is the most dangerous enemy of humanity. Greed is a soil for the evil, just as modesty is for the virtue. Love should be cleaned from it. A greedy person loves material welfare. As a result he is exposed to pride. Pride will lead to egoism etc.

Moreover, greed is the mother of bribery. Uncontrolled greed will cause envy for the good of others. Navā'ī says:

*Kup āltīn, kumush sārī qul sunmāghīl  
Ki, tutsang kaftīngnī qarā zang ūtar.  
Kungulda dāghī maylīnī asrama  
Ki, kunglungni dāghī hamul rang ūtar.*

کوپ آلتین، کوموش ساری قول سونماغیل  
که توتسانگ کفتینگنی قرا زنگ ایتار  
کونگولده داغی میلینی اسر مه  
که کونگلونگنی داغی همول رنگ ایتار

**Translation:**

*Keep from all gold and silver yourself indeed,  
As it blackens your hand as you keep it tight.  
Keep from longing your heart all the time indeed,  
As it blackens heart, turns ill with aconite.*

Relying only on oneself will prevent people from being dependent on others:

*Sīnīq şafālkīm may īchkālī, tāpsang,  
Qabul aylagīl jām-i salţanat Jamdīn.  
Ilīkka kīrsa quruq nān ma 'āsh uchun , chīkma  
nashāt ni 'matīnīng minnatīnī Khātamdīn.*

سینیق صفال کیم می ایچگا لی تاپسنگ  
قبول ایلاگیل جام سلطنت جمدین  
ایلیککا کیرسه قوروق نان معاش اوچون چیکمه  
نشاط نعمتینینگ منتینى خاتمدين.

### Translation:

*Should you find a broken ceramics to drink wine,  
Take it as if it were wonderful cup of Jam.  
Should you have a dried crust for everyday eat,  
Take it for better than a dole of Khotam.*

The poet reveals the secret of preserving self-esteem throughout one's life. Based on hadith "a giving hand is always over", Navā'ī says:

*Kīshī ki īlgīnī ustun tīlar, sakhā qīldīk,  
Qulida zahr-i Halāhil-u gar Khīḍr suyidur.  
Ki, bīrguchī agar ōlsun gadā-u ālghuchī shāh,  
Bīrur ilīk yuqārī-u ālur ilīk quyīdur.*

کیشی که ایلگینی اوستون تیلار سخا قیلدیک  
قولیده زهر هلاهل و گر خضر سویی دور  
که بیرگوچی اگر اولسون گدا و آلوچی شاه  
بیرور ایلیک یوقاری و آلور ایلیک قوی دور.

### Translation:

*A noble person is granted with generosity,  
Though a dreadful poison or water of Hizr got  
Be the giver a beggar and the taker be a king,  
A giving hand is always top while a taking one is not.*

The generous are the representatives of a true humanism; they are always aware of other people and country. They are respected and blessed wherever they are:

*Kīrmagay jannat īchra hīch bakhīl,  
Garchi ul bulsa sayyīd-i Qurayshī.  
Bārmaghay duzakh īchra hīch sakhī,  
Fīl-masal bulsa banda-i habashī.*

گیرمگای جنت ایچره هیچ بخیل  
گر چه اول بولسه سید قریشی  
بارمه غای دوزخ ایچره هیچ سخی  
فی المثل بولسه بنده حبشی

### Translation:

*Into paradise no stingy enters,  
Though having origin of Quraysh leaders'.  
Into hell no lavish will be put in,  
Though noble is a slave man even.*

### More:

*Bīyīk maqāmīgha ulkīm tīlar, sabāt kīrak  
Ki īgrīlīknī quyub, tuzluk aylasa qānun.  
Tuz ōlsa sāyasīda iyl tīnīb minār kībī  
Sipehr uyīda turar qarnlar, nīchukkīm sūtun.  
Gar īgrīdur yāghubān ōq-u bāghlanīb buynī,  
Bulur qabaq yīghāchīdīk besh-uncha kunda nigun.*

بییک مقامیغه اول کیم تیلار ثبات کیرا ک  
که ایگریلیکنی قویوب، توزلوک ایلاسه قانون.  
توز اولسه سایه سیده ایل تینیب منار کیبی،  
سپهر اویدا تورار قرنلر نیچوک کیم ستون.  
گر ایگریدور یاغوبان اوق و باغلیب بوینی  
بولور قبق بیغاییدیک بیش اونچا کونده نگون.

### Translation:

*To reach the greatness one needs stamina,  
One must leave wrong and keep on with right.  
For if one is right people will rest in his shadow,  
As if they do in the shadow of straight towers.  
See the towers everywhere standīng straight  
Keep he with wrong, rained with arrows,  
Made it a handle for the target pumpkin.  
Will it be from that in no time gone.*

A good person never lies. Lie leads to vice and misfortunes that will cause amorality and crimes. A smart man follows the wisdom of the wise. One should get rid of all bad habits as soon as possible, for him not to drown in the marsh of his own sins:

*Bīrāvīkīm khirandmandnīng nūktasīn,  
Qulāghīgha āsmas, ne nūqṣān munga.  
Javāhīrnī tīrmak anga sa 'b īsa,  
Īrur sāchmamāghlīgh khud āsān munga.*

بیراو کیم خردمندنینگ نکتسین  
قولاغی غه آسمه س نی نقصان مونگه  
جواهرنی تیرمک انگه سعب ایسه  
ایرور ساچماماغلینغ خود آسان مونگه

### Translation:

*If one does not follow the wisdom of sage,  
What bad is there of it to the latter  
What is stored by one with the great effort –  
Is wasted very easily by the other.*



Despite the fact that the doctrine and philosophical views of the great poet had been formed for several centuries before, they are as topical and credible as it has always been. It still can be a leading star for people who seek virtue.

### ***Religious tolerance***

Navā'ī is a great thinker and poet. He researched thoroughly all religious -philosophical and mystical studies. His poetry recreates all the knowledge gathered by humanity on those spheres. The range of topics of his works is so wide that one must have a wide outlook and a vast background knowledge in order to comprehend deeply all the implications of his verses.

'Alī Shīr Navā'ī's views upon religious tolerance are also peculiar. He expressed his religious views in a metaphorical way through the excitement of his soul in his book *Ḥayrat al-Abrār* (Amazement of good people). According to Navā'ī, though there are different religions, there exists worship of the only God (8). In the chapter called "The three wonders of the heart" of *Ḥayrat al-Abrār* a heart-spirit reaches the highest space where it reveals the truth of religion:

*Chun bārīdīn yuqqārī urdī 'alam,  
Yuqqārighī pāyagha quydī qadam.  
Kurdī ōshal khitta-i būtkhānae,  
Har būtīning hay'ati dūrdānae.  
Anda ne rahbān īdi, ne barhaman,  
Lek bārī būtlar īdī siymtan.*

*Har būte būtgarga parastishda mast,*

*Ōylaki būt sajdāsīda būtparast.*

*Muncha gharāyibgha, ki qīldī gūdhār,*

*Ayladī ‘ibrat kuzī bīrla nazār.*

*Bārchasīda dhikr-u sūjud angladī,*

*Ma ‘rifatūllāhga shūhud angladī.*

چون باری دین یوقاری اوردی علم

یوقاریغی پایه غه قویدی قدم

کوردی اوشل خطه ای بتخانه ای

هر بتی نینگ هیاتی دُردانه ای

اندا نی رهبان ایدی نی برهمن

لیک باری بت لر ایدی سیم تن

هر بتی بتگر غه پرستش ده مست

اویله که بت سجده سیده بتپرست

مونچه غرایب غه که قیلدی گذر

آیله دی عبرت کوزی بیرله نظر

بار چه سیده ذکر و سجود آنگله دی

معرفة الله غه شهود آنگله دی

(HAbR,88)

**Translation:**

*Having the flag on the summit hoisted*

*Stepping onto the highest stair – faced it,*

*Seeing an enormous temple indeed,*

*Idols with their bright faces as lit in it.*

*There was no Brakhman, nor was there escort,*

*The temple full of silver idols assort,*

*All the idols – became idolaters here*

*Worshipping the one Creator everywhere*

*Looking at all these wonders concerned the heart,*

*Learned a great lesson the heart on that part,*

*Saw it all in celebration of God,*

*Witnessing signs of His being was not hard.*

To him, the conceptual idea of any religion, and idolatry is not an exception from it, is worshipping to God. According to Navā'ī, though there are different religions, they all urge to worship to the same God. That is why it is mostly inconsiderable show intolerance towards any religion. Therefore, blackmailing any religion, being intolerant to any of them is wrong. The same idea is given in *Lisān al-Tayr* (Language of the birds):

*Qālmāsa 'ālam matā' idīn jīhāt,  
 Ōzga nav' ōlghay sanga ul dam şifāt.  
 Kūfr īla imāngha urghaysan ilik,  
 Bu tama'dīn kīm āchīlghay bīr īshīk.  
 Chun īshīk āchīldi ne kūfr-u ne dīn,  
 Īchkarī kīrgach qutuldīng bārchadīn.  
 Kūfr-u imān rāhravgha kīsh imas,  
 Aşl yulda bandirāhe, bīsh imas.*

قالماسه عالم متاعيدین جهات  
 اوز کا نوع اولغای سنگا اول دم صفات  
 کفر ایله ایمانغه اورغای سین ایلک  
 بو طمع دین کیم آچیلغای بیر ایشیک  
 چون ایشیک آچیلدی نی کفر و نی دین  
 ایچکاری کیر گاچ قوتولدونگ بارچه دین  
 کفر و ایمان راهروغه کیش ایماس  
 اصل یولدا بند راهی بیش ایماس

### Translation:

*Should there no sign of greed in you left be  
 There a new outlook will be opened to thee  
 Should you start faith and blasphemy cognize  
 From this matter a new passage realize,*

*As it opens neither sacrilege nor faith  
Walking in – you get rid of all with ease.  
Neither is companion for seeker of fate,  
Obstacles on path of truth they create*

In other words, when a person gets rid of the world's cloth (gets rid of materialistic ideas); he starts to look upon the world through different eyes. When he starts thinking about blasphemy and religion, one door (truth) opens through it. After he enters it (understands), he will see that all (views about differences in religion and faith, religious arguments and disagreements) is but nothing important. Opposition of blasphemy and faith is nothing but there is one barrier in the way of understanding Allah, that is understanding the deep essence of religion. In *Maḥbub al-Qūlub* he states:

*Any person who achieved the blessing of God when seeing either Chinese or Muslim, he considers them both to be the creatures of God's art; when praising the words of God, he does not humiliate pharaoh, and does not oppose the prophet Ibrahim and cursed Namrud*<sup>65</sup>.

The above mentioned verses put forward the idea that the world was created for the good deeds, for the Creator the difference in religious views is not important, the importance is presented by intellectual and spiritual development, understanding the essence of creating the world.

God created the world to fill it with virtue. As per Navā'ī, God does not mind about religions being different as long as a human being defeats the inner greed and vice versa and suits himself towards perfection, learns and comprehends the laws of creation and the world, in general.

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<sup>65</sup> Alisher Navoiy MQ, p.495.

‘Alī Shīr Navā’ī was a great poet, thinker and scholar whose humanistic ideas, artistic-philosophical viewpoints, and immortal poems made an enormous contribution to the world civilization. The heritage of the author is a large and versatile. Creating almost in all of 20 genres of Persian and Turkic literature, Navā’ī composed 30 completed works that contain more than 100.000 of poetic lines. His ghazals are collected in his 7 dīvāns<sup>66</sup>.

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<sup>66</sup> It is important to mention that we possess two more of his dīvāns that are considered to be collected by his admirers. The first of them was collected during 1465-1466 years and called “The Initial dīvān” by the scholars (the copy kept in: Sankt-Peterburg.Gosudarstvennaya Publichnaya biblioteka.№ 564 ). And the second one, so called “Dīvān of the Āq Qoyunlu Admirers ” was rewritten in 1471 in the Āq-Qoyunlu state. The former was copied down by Sūltān ‘Alī Meshhedī, who later got his fame of calligrapher under the patronage of Navā’ī, while the latter was copied down by ‘Abd al-Rahīm Khwarazmī, a calligrapher serving for Aq Qoyunlu rulers; he used to write poetry under the pen-name of Anisi. Nevertheless, it is not still clear, whether it was Navā’ī that made those two collections and ordered to copy or his followers who made them in its own desire. Although back in 1465 Nava’I became popular and had sufficient funds to hire someone to make a copy and design the first Divan, in *Badāyi’ al-Bidāya he claims that it was collected by his admirers*. This can explain the absence of the traditional devotions and praises at the very beginning of the Divān, devoted to the authority in order to obtain money or support. The calligrapher Sūltān ‘Alī Mashhadi was very young to initiate and cover the expenses. Otherwise, Navāī would have known about the author and the person who made an order on the collection, as Sūltān ‘Alī Mashhadi spent his life serving the poet. According to Vahob Rahmon Sūltān Abu Said ordered to collect the Divān (Rahman 2016, p.15 ) . It possibly could be true, but there is no evidence for to be sure. As, in that case, according to the traditions of that time, Navāī were to mention him in the devotion part. As to the second compilation, that was called “Divān of the Aq Quyunli admirers” by Aftondil Erkinov, it is highly possible that it was collected by the poet’s admirers, as Navāī himself had never mention about it. He might even have not know about the second Divān.

Taking into consideration all the above mentioned about Navā'ī, it is not an exaggeration to tell that the world literature has only a few such people.

All his dastans and qasidas<sup>67</sup>, scientific and didactic books written by him have not lost a pint of their importance, and through the centuries have reached our time.

I. بدايع البدايه Badāyi' al-Bidāya (The best of lyrics of Initial Stage)

The dīvān was collected during 873H/1469-70-887 H/1482-83 C.E. and consists of 777 ghazals, 3 mūstazād, 5 mūkhammas, 2 mūsaddas, 3 tarjī'band, 46 qiṭ'a, 85 rūbā'ī, 10 lūghz (a poetic riddle), 52 mū'ammā, 10 tuyuq, 53 fard.

II. نواذر النهايه Nawādir al-nihāya (Rarities of Final Stage)

The dīvān was collected during 1476-1482 and consists of 862 ghazals.

III. غرايب الصغر Gharāyib al-Ṣighar (Miracles of Childhood)

Gharāyib al-Ṣighar is included into the collection of Dīvāns of خزائن المعاني *Khazāin al-ma'ānī* (A Treasure of Thoughts, 1498-1499) and consists of 650 ghazals, 3 mūkhammas, 1 mūstazād, 1 tarjī'band, 1 mathnavī, 50 qiṭ'a, 133 rūbā'ī.

IV. نواذر الشباب Navādir al-shabāb (Rarities of Youth)

The dīvān is included into the collection of Dīvāns of *Khazāin al-ma'ānī* and consists of 650 ghazals, 3 mūkham-

<sup>67</sup> hymns devoted to someone

mas,1 mūstazād,1 mūsaddas, 1 tarjī'band,1 tarkibband, 50 qit'a, 52 mū'ammā.

V. بدايع الوسط Badāyi' al-Wasaṭ (The best of lyrics of Middle Age)

The dīvān is included into the collection of Dīvāns of *Khazāīn al-ma'ānī* and consists of 650 ghazals, 2 mūkhammas, 2 mūsaddas, 1 mūstazād,1 tarjī'band, 1 qasida, 60 qit'a, 10 lūghz (poetic riddle),13 tuyuq.

VI. فوايد الكبر Fawāyid al-Kibar (Benefits of Old Ages)

The dīvān is included into the collection of Dīvāns of *Khazāīn al-ma'ānī* and consists of 650 ghazals, 2 mūkhammas, 1 mūstazād, 1 mūsaddas, 1 mūsamman, 1 tarjī'band, 1 sāqīnāma, 50 qit'a, 86 fard

All in all the collection of Dīvāns of *Khazāīn al-ma'ānī* consists of 2600 ghazals and more than 3132 different verses of 45000 poetry lines.

VII. ديوان فانی Dīvān-i Fānī (Persian Dīvān, 1493)

Navā'ī's ghazals written in Persian under the penname of "Fānī" was collected during 1495-1500 in his dīvān called "Dīvān-i Fānī". This dīvān consists of a total 991 verses ( 552 ghazals, 1 mūsaddas, 1 marsiya-tarkīband, 64 qit'a, 72 rūbā'ī, 16 tārikh, 9 lūghz (poetic riddle), 266 mū'ammā, 10 qaṣīda).

Ghazals in the Dīvān are written in the genre of *tatabbū'* to immitate famous Persian poets. *Tatabbū'* is mimeses

of the famous or favorite piece of poetry that uses exact forms, meter, rhythm and images of the chosen verse, however not copying but rather being inspired. This is a sort of a poetical competition, despite the fact that Navā'ī describes it as having a lesson on poetry from the great poets due to his exceptional modesty in the following verses:

*Tatabbū' kardan-i Fānī dar ash'ār  
Na az da'vī-u ne az khūdnamāist,  
Chu arbāb-i sūkhan ṣāhibdilānand  
Mūrādash az dar-i dilhā gadāist.*

تتبع کردن فانی در اشعار  
نه از دعوی و نی از خود نمائیت  
چو از باب سخن صاحبدلانند  
مرادش از در دلها گدائیت

### Translation:

*Should Fānī get into versing tatabbu,  
It is never for boasting or showing off.  
For masters of word are ones with purest heart,  
All he craves for is to obtain a piece of their art.*

Those sorts of “ghazals – responses” used to be a tradition and honourous competition. In the Persian literature this type of poetry is called *nazira* (the following). Navā'ī uses the word *tatabbu'* or *dar tawr-i* (in the manner of someone) instead that is explained by his high sense of modesty.

From all 554 ghazals 237 (211 *tatabbū'*, 20 *dar tawr-i*) were written for making *tatabbu'* and *dar tawr-i* to Ḥāfiẓ Shīrazī, 33 (32 *tatabbū'* and 1 *dar tawr-i*), ghazals were devoted to Amīr Khūsraw Dihlavī, 52 (31 *tatabbū'*, 8 *dar*



tawr-i) to ‘Abd ar-Raḥman Jāmī, 25 (22 tatabbū’ ba 2 dar tawr-i) to Shaykh Sa’dī, 1 tatabbū’ to Jalāl ad-Dīn Rumī, 2 tatabbū’ to Khwaja Salmān Sāvajī, 5 to Mavlānā Kātībī, to Shāhī 3 tatabbū’, to Kamāl Khūjandī 4 tatabbū’, to Khwāja Ḥasan Dihlavī 2 tatabbū’, to Amīr Shaykhīm Suhaylī 3 tatabbū’, to Aḥmad Hājībek Vafā’ī 2 tatabbū’, to Şāhib Balkhī 1 tatabbū’, to Sayfī Bukhārī 1 tatabbū’, to Ismat Bukhārī 1 tatabbū’, to Najm ad-Dīn Kāhī Miyānkālī 1 tatabbū’, to Hūsaynī 2 tatabbū’. Navā’ī calls his original ghazals composed of 50 as *mūkhtara* (مختراع – discovered) and *ikhṭirā* (اختراع – discovery).

#### IX. ستة ضرورية Sitta-i Ḍaruriyya (Six needs)

Sitta-i Ḍaruriyya – a collection of 6 *qaṣā’id*<sup>68</sup>

The collection of *qaṣā’id* Sitta-i Ḍaruriyya is written in the form of the Persian poetry and depicts Sufi doctrines and consists of the followings:

روح القدس	Ruh al –qūds	(132 bayts)
عين الحيات	‘Ayn al-ḥayāt	(106 bayts)
تحفة الافكار	Tūḥfat al-afkār	(99 bayts)
قوت القلوب	Qut al-qūlub	(120 bayts)
منهاج النجات	Minhāj an-najāt	(138 bayts)
نسيم الخلد	Nasīm al-khūld	(129 bayts)
		(F,192-193).

#### X. فصول اربع Fūsul-i Arba’ (Four seasons)

It is a collection of 4 *qaṣā’id*

In the collection the author describes beautiful features of the four seasons of a year.

<sup>68</sup> Odes ( pl.form of دى صرق - ode )

سرطان	Saratān	(71 bayts)	– Summer
خزان	Khazān	(33 bayts)	– Autumn
بهار	Bahār	(57 bayts)	– Spring
دی	Day	(70 bayts)	– Winter

## XI. خمسه Khamsa (Quintuple)

*Khamsa* (Quintuple) – a collection of 5 dastans. Navā’ī is the great master who started the tradition of writing *Khamsa* in Turkic. His *Khamsa* is written by imitating the *Khamsas* of Nizamī Genjevī and Amīr Khūsraw Dihlavī. Claiming that Navā’ī’s *Khamsa* is translation from the Persian ones would be unfair, as the authentic origination of the work has been proved by a number of explorations.

*Khamsa* was written during 1483-1485 and consists of the following dastans:

- حیرة الابرار Ḥayrat al-Abrār (Amazement of good people)
- فرهاد و شیرین Farhād wa Shīrīn (Farhad and Shīrīn)
- لیلی و مجنون Laylī wa Majnun (Laylī and Majnun)
- سبعة سیار Sab’a-i sayyār (The seven planets)
- سد اسکندری Sadd-i Iskandarī (The wall of Alexander)

## XII. لسان الطیر Lisān al-Ṭayr (The language of the bird)

Navai wrote this dastan in 1499 under the influence of *Mantiq al-Ṭayr* of Farīd ad-Dīn Aṭṭār. It is a philosophical-sufī work with a conscience poetical expression of “Tavhīd” doctrine. It consists of a Prologue (*dibācha*), the main part and an epilogue.

## XIII. مجالس النفايس Majālis al-Nafā’is (Assemblies of Distinguished Men)

The work was created in 1491 and revived in 1497-98. It consists of a prologue and eight chapters. The information on 459 poets, 39 of which were created in Turkic was given in it.

XIV. میزان الاوزان Mīzān al-Avzān (Measure of meters)

This work is devoted to the main meter of the East muslim poetry – Aruḍ. It was written in 1492 and consists of a *dibācha*, the main part and an epilogue.

It provides with the information on the history of Arabic aruḍ and aruḍ in Persian poetry. The importance of this work is that it founds the ground for Turkic aruḍ. Here the author works out meter for Turkic rūbā'ī. It discusses the Turkic folklore poetry genres as *tuyuq*, *qushiq* (song), *mūhabbatnāma*, *mūstazād*, *aruḍvāri* and *tūrki*.

XV. محاكمة اللغتين Mūhākamat al-lūghatayn

(The debate of two languages)

The work was written in 1499. It compares Uzbek and Persian languages, their phonetics, lexicology and morphology. The broad opportunities of the Uzbek languages were proved.

XVI. سبعة ابحر Sab'at abhur (Seven seas)

The dictionary of Arabic terminology. Undated. It provides the meaning for 8609 words concerning different fields. It appeared as a compilation by 'Alī Shīr Navā'ī of the unknown words while reading in Arabic literature in various sphere that he came across in the books.

XVII. تاريخ انبيا و حکما Tārīkh-i anbiyā wa ḥukamā (The history of prophets and great masters of wisdom)

The work was written in 1485-1488.

The work consists of religious myths, the information about more than 60 prophets and their descendants. It also covers the life stories and works of 13 great theosophists.

XVIII. تاریخ ملوک عجم Tārīkh-i mūluk-i Ajam (The history of non-Arabic countries)

The work was written in 1488. It tells the history of 4 dynasties of Persian kings: Pishdadis, Kayanis, Ashkani's and Sassanids who had ruled on the territory of Iran and Turan. It covers various interesting historical information: foundation of Balkh, Babel, Nishapur, Samarkand and other dozens of cities, the appearance of Navruz holiday and Fasting, the stories connected with the creation of idolatry.

XIX. سراج المسلمین Sirāj al-Mūslimīn (The light of Muslims)

The work was written in 1499 and consists of 197 bayats that comments Islamic *shari'a* and *aqida*.

XX. مناجات Mūnājāt (Invocations)

The work was written in 1499-1500. It is written in the form of appealing to God.

XXI. نسایم المحبة مين شمایم الفتوة Nasā'im al-mūḥabba mīn shamā'im al-fūtuwwa (Love breezes that smell perfumes of bravery)

This book was written in 1495 -1496. It provides the stories about 770 saints who lived from 8<sup>th</sup> century till 15<sup>th</sup> century on the territory of Asian and African continents.

XXII. نظم الجواهر Nazm al-Javāhir (The thread of pearls)

It combines 255 rŭbā'ī that provides the prosaic comments for didactic sayings of Hazrat 'Alī.

XXIII. وقفیه Vaqfiya

The work was written in 1481. Navā'ī provides the information about vaqf-lands and the terms of their usage.

XXIV. خمسة المتحيرين Khamsat al-mūtaḥayyirīn (Quintuple wonders)

The work was written in 1494 and consists of the memoirs about 'Abd ar-Raḥman Jamī.

XXV. حالات سيد حسن اردشير Hālāt-i Sayyid Ḥasan Ardashīr (Status of Sayyid Ḥasan Ardashīr)

The work was written in 1491. It is devoted to the life and works of one of the teachers and advisers of 'Alī Shīr Navā'ī.

XXVI. حالات پهلوان محمد Hālāt-i Pahlawān Mūḥammad (Status of Pahlawān Mūḥammad)

The work was written in 1493. It is devoted to one of the prominent people of his time and Navā'ī's friend – Pahlawān Muḥammad.

XXVII. محبوب القلوب Maḥbub al-Qūlub (Beloved of hearts)

The work was written in 1500. It is a didactic literature.

XXVIII. منشعات Mūnsha'āt (The collection of letters)  
Mūnsha'āt is a collection of 104 letters of 'Alī Shīr Navā'ī

written to various people. It is an outstanding example of Turkic epistolary.

### XXIX. مفردات Mūfradāt (Extracts)

This is a manual about *muammā* that was written in 1485. *Muammā* (from *arabic* – blinded, hidden) is a genre of fine literature that can have a form of short oriental poetry pieces as *qit'a*, *tuyuq*, *rubāī*, *fard* (two lined poetry). It riddles a name or a concept in a short verse. It has certain rules of decoding the information. For instance, in the following *muammā* Navā'ī codes the name of Sa'd:

*Bu gūlshan īchrakī yuqdur baqā gūlīga thabāt,*  
*'Ajab sa'ādat īrur chīqsa yakhshīlīk bīla āt.*

بو گلشن ایچره کی یوقدور بقا گلیگه ثبات  
عجب سعادت ایرور چیقسا یخشیلیک بیه آت

#### Translation:

*No flower is to live eternily in this garden*  
*What a wonderful bless by being good – honour to earn.*

The verse promotes the idea of obtaining the fame through the good deals. From the point of view of *muamma*, on the other hand, there is an instruction that requires omission of “ot” from the word “saodat”, which will create “Sa’ad”.

This work reveals the rules of *muammo* writing and contains 15 methods and 48 ways of decoding particular 121 *muammos*.

### XXX. اربعین Arba'in (Fourty hadiths )

The work was written in 1486. It consists of 108 bayts of Turkic poetical comments on ethical hadiths.

## **SURVEY OF SOME WORKS BY 'ALĪ SHĪR NAVĀ'Ī**

### ***Khamsa (Quintuple)***

The poet's leitmotif in his works was made up of calling for the best qualities in the mankind, summoning perfectness and generosity, the peace and prosperity of the native land, friendship and mutual understanding, and cooperation in benefaction. Those ideas expressed in matchless verses of his poems in an utterly impressive way from literary-philosophical point of view made the dastans to be included into Khamsa one of the precious and rare relics of the World literature. Composing Khamsa is a great literary tradition with a long history of Close and Central East. It was set through the works of the great Azarbayjan poet and thinker Nizāmī Ganjavī (1141-1203). "Khamsa" by Nizāmī Ganjavī was a great contribution and daring tradition for both Azerbaijan and Persian literatures. Writing of just five dastans was not enough for being called "Khamsa". These dastans should correspond to the titles, genres, plot and characters of the ones of Nizāmī Ganjavī, meanwhile maintaining the novelty and containing a claim for the development of the language. It was a great challenge indeed. That is why

despite the great number of the volunteers who craved for composition of “Khamisa”, minority of them truly seceded. It was the Persian speaking Indian poet and thinker Khūsraw Dihlavī (1253-1325) whose “Khamisa” was admitted to be worth the one of Ganjavī in the Persian literature. Navā’ī enumerates several poets who tried to compose “Khamisa” in his Majālis al-Nafā’is. Among them Navā’ī states there were Maulānā Ashraf, ‘Alī Āhī, Maulānā Kātibī, Maulānā Faṣih Rumī, Khwāja Ḥasan Khizrshāh, Maulānā ‘Abdullah and Khwāja Īmād. In the XVI century two great “Khamisa”s, that were acknowledged to be worthy of the great “Khamisa” by Nizāmī and Dihlavī, were composed. One of them was created by ‘Abd ar-Rahmān Jāmī (1414-1492), while the other one was created by Alī Shīr Navā’ī. Especially, “Khamisa” by Navā’ī created in the Turkic language became a great innovation in the long historical traditions of “Khamisa” writing and its development. Navā’ī always respected the poetical talents of those who succeeded in “Khamisa” composing. He considered Nizāmī, Dihlavī and Jāmī as his teachers, explored and admired their heritage. Nevertheless, he never had an aim of recopying or imitating their works. Navā’ī did want to create original and unique piece of Turkic poetry. He writes in *Farhād wa Shīrīn*:

*Anī nazm iyt, ki tarhī tāza bulghay,*

*Ulusgha mayl-i bī andāza bulghay.*

*Yuq īrsa nazm qīlghānnī khalāiq*

*Mūkarrar aylamak sīndīn ne lāiq.*

*Khush īrmas iyl sungīnda rakhsh surmak*

*Yulīkim iyl yugurmīstur yugurmak.*

انى نظم ايت كه طرحى تازه بولغى

اولوسغه ميل بى اندازه بولغى

يوق ايرسه نظم قيلغان نى خلائق

مكرر آيله مك سين دين نى لايق



خوش ایرمس ایل سونگینده رخش سورمک  
یولی کیم. ایل یوگورمیش تور یوگورمک

(FSh, TAT, 340)

### Translation:

*Should your verse – writing poetry be purely structural,  
Let people enjoy all original,  
For all the verses that are written indeed,  
What is the good for you all them to repeat.  
It is no good to rush your horses after people,  
To run the paths those have already been run well.*

Each *dastan* of “Khamasa” is a large and priceless work that was created with a very high sense of beauty and philosophy.

### ***Ḥayrat al-Abrār* (Amazement of good people)**

*Ḥayrat al-Abrār* is the first *dastan* of “Khamasa”. It was written in 1483. It serves as the starter for the whole concept of “Khamasa” and the main ideas and directions of his *dastans*. It reflects the philosophical, social-political, and ethical-educational doctrines of Navā’ī. The *dastan* consists of 64 chapters; 20 chapters of *maqālāt* and 20 supplementary stories form the main structure of *dastan*. The main idea of *Ḥayrat al-Abrār* is the creation of a perfect man. Most of the verses of the *dastan* became popular quotes. The first chapter of *Ḥayrat al-Abrār* starts with the explanation of axiomatic phrase of Muslims “In the name of Allah, the merciful”. The second chapter is devoted to the praises

of Allah. The part from the third to the sixth chapters reflects the praying of the poet to Allah. The next five chapters are devoted to praising the Prophet Mūhammad (s.a.w.), the twelfth chapter is devoted to Nizāmī and Khūsraw Dihlavī, the thirteenth chapter is devoted to ‘Abd ar-Raḥman Jāmī, the fourteenth and fifteenth chapters are devoted to the description of word, the sixteenth chapter is devoted to Sūltān Hūsayn Bāyqarā, the seventeenth chapter is devoted to the Soul, chapters from the eighteenth to the twentieth are devoted to the wonders of the Soul. The twenty-first chapter is devoted to Khwāja Baha ud-Dīn Naqshband and Khwāja Ahrār, which means that “Khamisa” is built on the ideological platform of Naqshbandiyya. The main part begins from the twenty-second chapter of *dastan*. It contains forty chapters with *maqālāt* and stories. *Maqālāts* are devoted to special philosophical and ethical themes and followed by certain, for instance, stories. All *maqālāts* are about the characteristics that one should have in order to reach the perfectness.

### ***Farhād wa Shīrīn* (Farhad and Shirin)**

*Farhād wa Shīrīn* is the second *dastan* of “Khamisa”. It was written in 1484 and contains 54 chapters or 5782 *bayts*. There was another *dastan* in literature called *Khūsraw wa Shīrīn*. The main hero of that *dastan* Khūsraw Parvīz was a real king of Iran. He mounted the throne in 590 and was executed by his son Sheruya in 628. Many historical sources depict his love with Armenian girl Shīrīn. The first notes on this love in the fine-literature can be traced back to

“Shāh-nāme” by Firdawsī. Nizāmī made a distinguished love-adventurous dastan from it. ‘Alī Shīr Navā’ī changes the hero to a folklore character of Farhad that was mentioned in “Shāh-nāme” of Firdawsī as a brave military leader of Afrāsiyāb; a courageous, intelligent and humanist sculptor in Nizāmī; a noble prince, unhappy lover in Khisraw Dihlavī’s “Khūsraw wa Shīrīn”. Navā’ī enriched dastans series of “Khamsa” with new ideas, problems, heroes and characters; instead of traditional “Khūsraw wa Shīrīn”, he presented “Farhād wa Shīrīn”. Navā’ī provides a new outlook for the classical Persian plots of Abul-Qāsim Firdawsī, Nizāmī Ganjavī and Khūsraw Dihlavī, introducing a new hero in his dastan, a new character who symbolizes love and loyalty, labor and creativity, patriotism and heroism. Khūsraw is not a positive hero anymore. According to Navā’ī, the image of arrogant, amoral and egoist king Khūsraw is not worth of true love and must be punished for his evil deeds. The dastan of Navā’ī begins with the birth of Farhād and ends with his death. The dastan is devoted to describing the adventures of the lover of Allah, the core of physical and true love, the stages of reaching the perfectness and cognition of the truth of life.

### ***Laylī wa Majnun (Layli and Majnun)***

There are argues in Arabic sources about Majnun’s being a historic person. In some of them it is said that he was from tribe Banī ‘Āmir and his name was Qays ibn Mūlawwah. He was famous for his love to a girl from his tribe – Laylī . Nizāmī turned this myth into a dastan. Khūsraw Dih-

lavī called this dastan “Laylī wa Majnun”, mostly keeping the general compositional structure of it, and introducing some changes into the plot. Navā’ī’s dastan on this theme was the first one in the Turkic language. It consists of 38 chapters in 3623 bayts.

The tenth chapter of the dastan begins with the birth of Qays – a child who has been waited for a long time in the house of Banī ‘Āmir. At the age of 10 he is sent to the school of Laylī’s tribe. He is very talented, and his schoolmates are astonished by his gifts. Meanwhile, Laylī, who has been ill, recovers, and is back to school. She invites her schoolmates to a walk in the garden. Qays goes as well. He falls in love with Laylī as soon as he sees her. He is used to losing his consciousness every time he sees her. So, people say he became mad, and start calling him – *Majnun* (mad, crazy). Navā’ī describes a *majzub Sufi* in the image of Majnun. He has got very high morality, talent and sincerity; nevertheless, he vanishes himself and the whole world in his love to Laylī. His parents go to Laylī’s house, to ask her parents’ permission for their wedding. But Laylī’s father refuses his daughter marrying the mad. Qays starts feeling agony. His parents have to chain him. Qays escapes from his house to desert for what chain can ever hold love!? All he cognates now is Laylī. It is time for pilgrimage, his father talks him to go together. His father hopes that Qays will ask cure for his insane love. But once he gets to Mecca, Qays asks Allah to enlarge his love to Laylī, instead, for what he feels now is not enough for him. Coming back from the pilgrimage he runs away to the desert again. Meanwhile, Laylī is engaged to the leader of the tribe Banī Asad – Ibn Salām. Military leader Navfal, meets Majnun during his hunt in the desert. He feels sorry for Majnun and decides to talk to Laylī’s father. But it will never work, even when Navfal declares war against Laylī’s father, who eventually decides to kill

his own daughter. Majnun asks Navfal to leave the battle field. Meanwhile, Majnun meets Zayd, a man from Laylī's tribe. Zayd helps them in communicating through mails. Majnun's parents are in deep sorrow for their son. His father sets a wedding for him with the daughter of Navfal without telling about it to Majnun, and brings him home. Majnun runs away again. In the desert, he meets a herdsman, disguises himself into the skin of a sheep and goes to see Laylī. As soon as he sees Laylī, he loses his consciousness. Laylī, faints seeing him as well. Majnun is taken home and informed about his marriage. At his wedding night, Majnun decides to become into fraternal relationships with his bride, and leaves for the desert. The same night, Laylī is to get married. Her husband gets overdrunk and falls unconscious. Laylī, who was going to kill herself, takes an advantage of the moment and escapes to the desert. Without a preliminary agreement, the lovers are moving towards each other. That night they get united; it is nothing more than pureness, though. Their meeting is described as an affectionate and emotional in dastan. In the morning, Laylī goes back to her tribe. Majnun climbs to the top of the highest mountain Najd, he keeps looking towards Laylī's tribe direction, he starts talking to himself and the animals around him, telling his story to them. Meanwhile, his parents pass away being unable to bear his escaping from home. Majnun goes to their graves to pay the final respect, he cries bitterly, nothing can ease his pain. He falls ill. He never leaves this place again. Laylī, knowing the tragedy of Majnun, feels very sorry for him, this adds more troubles to her condition being away from her beloved and she falls ill too. She gets worse and calls her mother to ask to be nice to Majnun when he comes to see her and dies, begging to bury them together in one grave. Majnun feels it and leaves the

graveyard to see his Laylī . He sees her dead, falls upon her body and takes his last breathe.

### ***Sabb'a-i sayyār* (The seven planets)**

*Sabb'a-i sayyār* is the fourth love-adventurous dastan of “Khamsa”. It was written in 1484. It contains 38 chapters and 5009 bayts. It completely differs from the point of view of its compositional structure from the other dastans of “Khamsa”. It is written in the manner of folk fairy tales, in the manner of a tale in a tale. It has got a main story about Bahrām and Dilārām and additional 7 independent stories in it. The main hero of the dastan Bahrām is a king from the Sasanid’s dynasty; he has got a nickname “Bahrām-gur”, for his love to the hunt of *gur* (wild ghazal). In “Shāh-nāme” by Firdawsī Bahrām is described as fair and smart as he is brutal and egoistic; Firdawsī gives a very short scene of the meeting of Bahrām and the slave girl Āzāda during the hunt. Nizāmī creates his “Haft paykar” on the plot of this story. By Nizāmī Bahrām turns into an ideal Shāh who is involved into love affairs with a concubine called Fitna. Khūsraw Dihlavī called his dastan “Hasht bihisht” and introduced a new character – Dilārām. Concerning the differences between his dastan from the previous ones, Navā’ī states:

*Bīrī bukīm, yuq anda māya-i dard,*  
*Qīldilar ‘ishq sōzidīn anī fard.*  
*Yana bīr bu ki, anda ba’ḍi īsh,*  
*zāhīran nāmunāsabat tushmīsh.*  
*Buyla tūhmat ki ‘aysh uchun Bahrām,*

*Yasadī yetī qaşr, surgalī kom.*  
*Yettī iqlim shāhīdīn yetī qīz,*  
*Har bīrīnī luţf-u husnī ghoyatsīz...*  
*Yettī qaşri ichiga kelturdi,*  
*Kām har kun biri bila surdi.*  
*Ṭurfa bukim chu bōldi bādaparast*  
*Qildi āqshāmgha tīgru uznī mast.*  
*Uyqu kāmīn ālurgha mastāna,*  
*Shukhlargha buyurdī afsāna...*  
*Anga xud ghaflat uldi da'b-u şifat,*  
*Uyqusigha fasāna ne hājat?*

بیری بو کیم یوق انده مایه درد  
 قیلدی لار عشق سوزی دین انی فرد  
 ینه بیر بو که انده بعضی ایش  
 ظاهراً نا مناسبت توشمیش  
 بویله تهمت که عیش اوچون بهرام  
 یسه دی بییتی قصر سور گه لی کام  
 بییتی اقلیم شاهیدین یتی قیز  
 هر بیرینی لطف و حسنی غایت سیز  
 بییتی قصری ایچیگه کیلتوردی  
 کام هر کون بیری بیله سوردی  
 طرفه بو کیم چو بولدی باده پرست  
 قیلدی آقشامغه تیگرو اوزنی مست  
 اویقو کامین آلورغه مستانه  
 شوخ لرغه بو یوردی افسانه  
 انگه خود غفلت اولدی دأب و صفت  
 اویقوسیغه فسانه نی حاجت

### Translation:

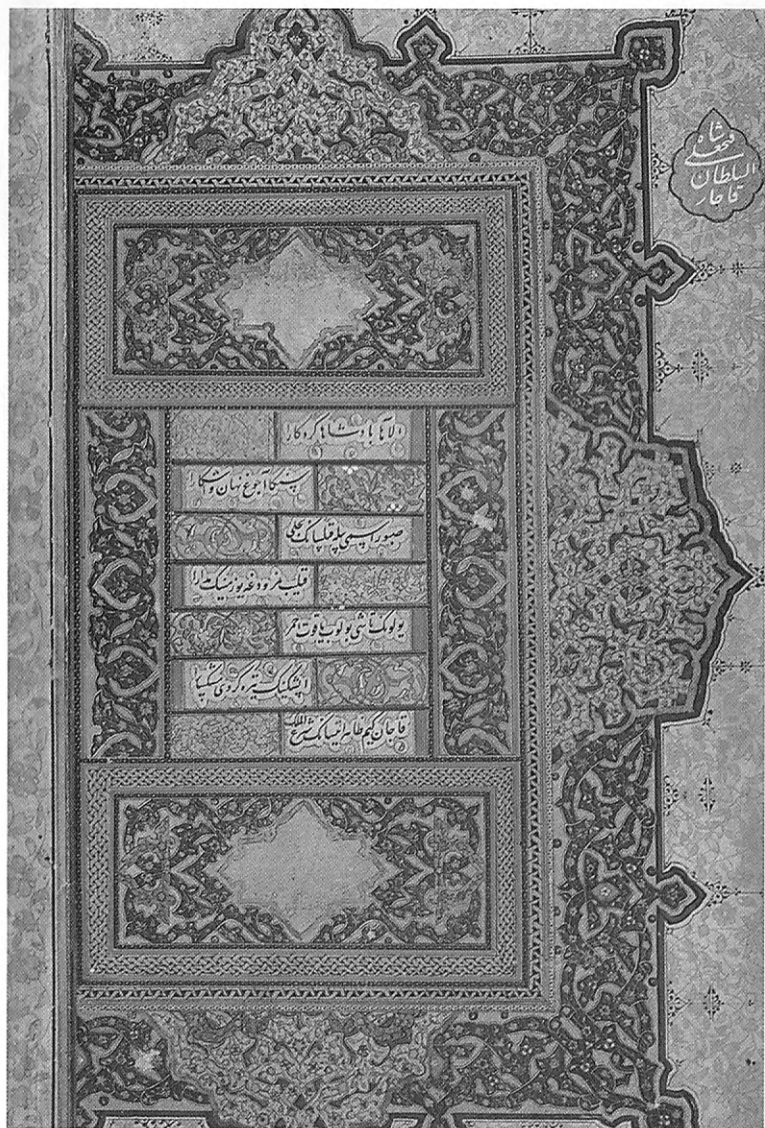
*One is that, no feeling was there allocate,*  
*Making it from meaning of love separate.*  
*Moreover, there are the parts and issues,*  
*Where one finds no logical assumptions.*

*What a slender that Bahram for his pleasure,  
 Built there seven palaces to his leisure.  
 Seven daughters of the seven kings of the world,  
 Every of whom is beautiful beyond measure  
 Brought them into the seven palaces he,  
 Each day had with every of them his pleasure.  
 So became he addicted to alcohol,  
 Till the night he made himself drunk above all.  
 As soon as used he to fall asleep with ease,  
 Would he make the beauties tell him stories.  
 Since an indifferent drunk became he,  
 What's the deal of listening to a story?*

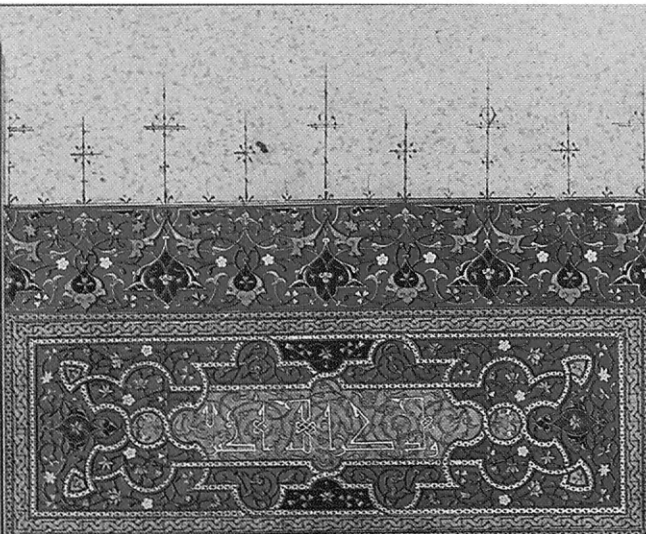
As it appears from the verse, Navā'ī insisted on the fiction being logical. Dastan is full of dramatic and love agony scenes. The story starts from the twelfth chapter. Hunting, the king of seven continents Bahrām meets Mānī, an artist. The latter gives the king a picture of Dilārām, a girl from China with an exceptional beauty. Bahrām falls in love. He pays a year tax money to China and brings the girl to his palace. Losing himself in infinite love for Dilārām, Bahrām neglects the government affairs. As a result, a chaos starts in the country. During one of his hunts, Bahrām boasts about his having a marksman talent. The girl responses that it is nothing to do with the talent; and it is a result of constant trainings. Hearing that, Shāh orders to tie Dilārām with her own hair up and leave her in the desert. The next day, sobering up, Bahrām realizes what he has done, regrets and immediately sends people to bring her back. Unfortunately, they will not be able to find her. Missing his love so much, Bahrām falls ill; 400 healers try to cure him in 2 years – all in vain. Then, they decide to build seven palaces for him; Monī decorates each palace with a symbolic color of the seven planets: black – the color of Saturn, yellow –



the color of the Sun, yellow – the color of the Moon, red – the color of Mars, blue – the color of Mercury, sandal – the color of Jupiter and white – the color of Venus. Having finished the construction, the kings of the seven continents give their daughters to marry to him. Every night Bahrām rests in one of the palaces, meets strangers and asks them to tell true stories from their lives. The detailed description of every palace, Shāh, princesses, strangers and equipment in this dastan is done with extreme delicacy. The stories remind the beautiful tales of “A hundred and one night”, for every hero of the story has to overcome a bunch of difficulties before reaching the happiness, the pompous palaces, gems, wears, parties and beauties. On the seventh night, listening to the seventh story, from the seventh stranger, in the seventh palace, he realizes that it is a story about his beloved. He finds out that she is in Khwārazm and sends his troop to bring her back. Bahrām spends each of the seven nights in different colors – his clothes and palace are in symbolic color of his mood. The first night is spent in the black palace of Saturn, wearing black. That has a symbolic meaning of sorrow and grief; Bahrām was in extreme sadness because of Dilārām. The seventh night is spent in the white palace of Venus, wearing white. It symbolizes life and reunion; he felt relieved. After Dilārām was back, Bahrām would soon forget about responsibilities and take to the bottle again. Once, he goes to a big hunt taking his troop and Dilārām together; they all will die drowning in the bog. Navā’ī moralizes that a person should make a lesson out of all the situations he comes across with or listens from others. The royal responsibility and psychology of a lover are mutually exclusive. Through the symbols in this dastan, Navā’ī warned Shāhs to always mind his country and people, being away from bad habits and having a strong stamina, as otherwise, they are to lead to destruction both themselves and the country.



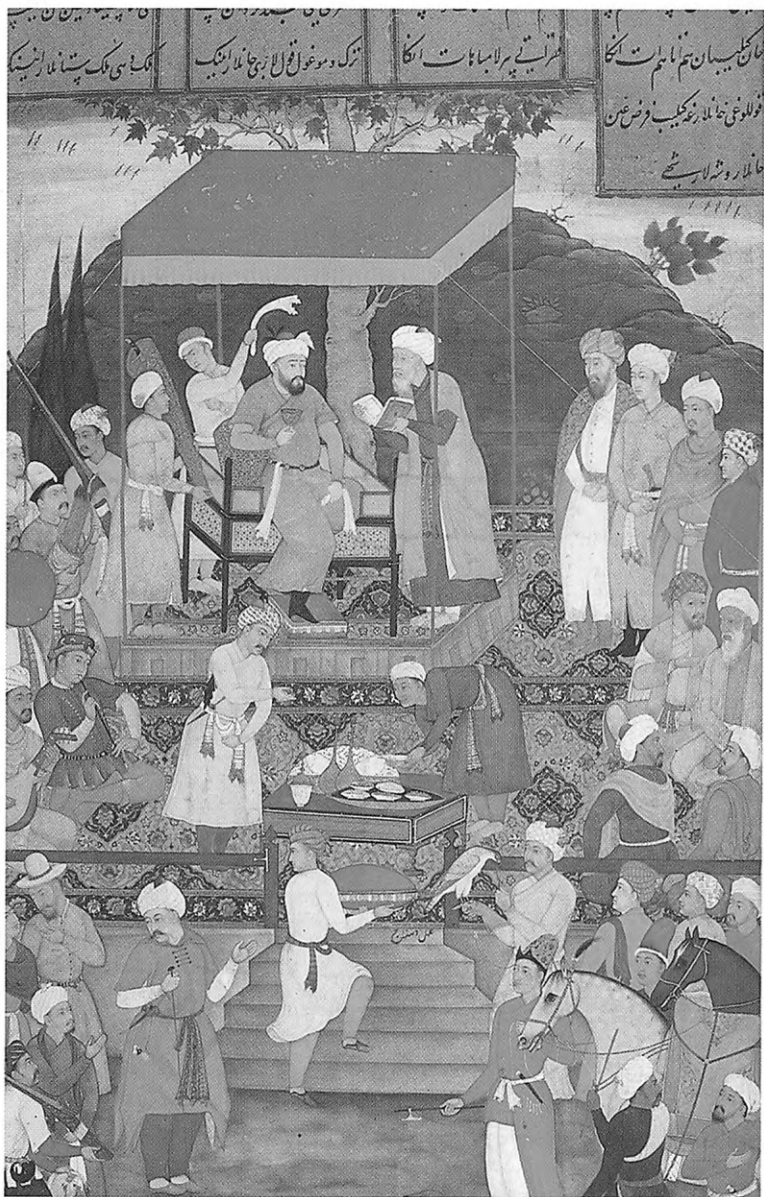
A frontispiece. "An Early Divan"



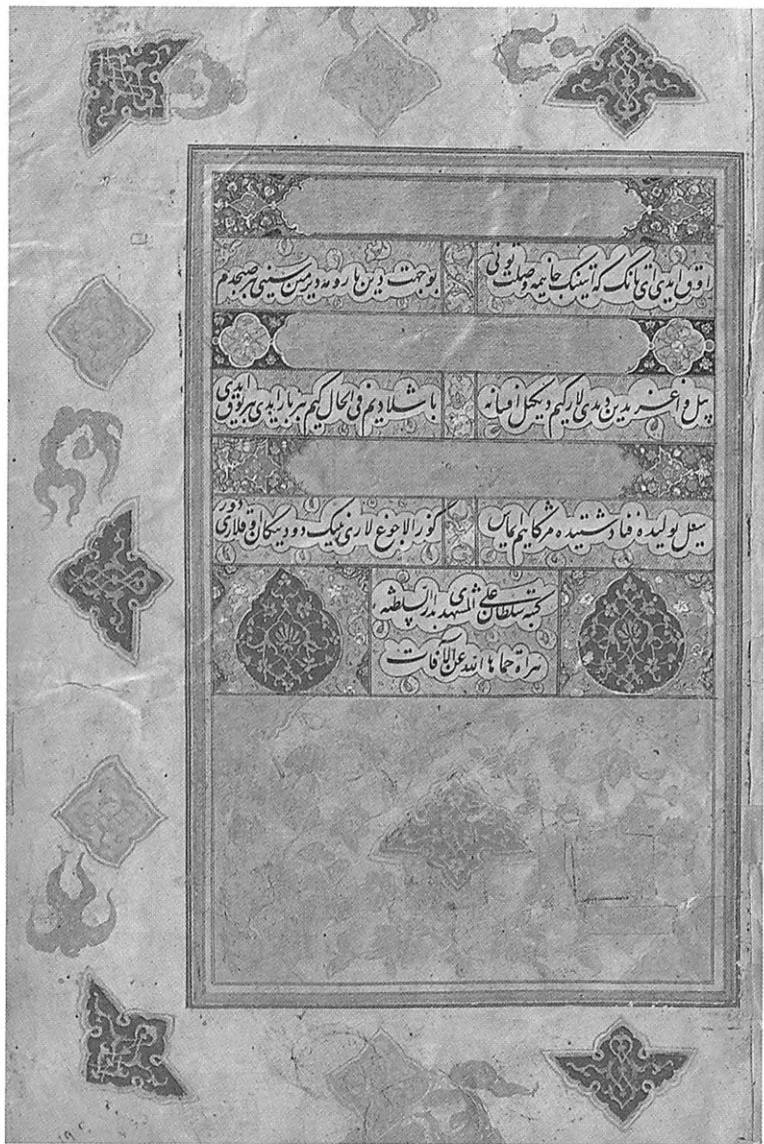
<p>ایک قہجی خاکیم فی کلیت          قان باقار کر دیکھا ای قان          قولم غاسالی کی کہ تختی اور          بجاکیم بسا جام کلیم کا مال          سینک کلیم سلہ عالمز سائیک          چہا ریزبے نو اکلین جوا          غمی کارغا دغنی تو تار پیر          ایک پر لالاری تم برود          کوزا بجرہ ایک دیکھ لیر اسی          کلک جوختی آئین استکمال          خستہ کورکان نیکان تو خستہ</p>	<p>کر دیکھا اول انیک تفلین پید          بجاکیم اپستا سمہ دو جوا          انکا تیکور تو لومنی کیم بران          بوخون پر لک کو تیکو کا غاسال          بود لار کیم کوز وختی آئین کلیم          بود ریاک سباجا نین سن بی          کد لال غا دغنی آئین غلا پیر          انکا غش ایینی قیل آرزو مند          الار غاشکا را ومانی          زمانہ درجستی آئین بر لاقیل</p>	<p>نصیبات کو تیکو باقار ایلی          نصیبتی ایلی کیم بار اییم          سو پس پر کاج او غا دست          بچ کو باغیا بیغا قان ایما          تیلنجی اچی کور پاش قلمنیل          سا چیلغان تو قرائع ایچر اسالما          نو ایزر باغا غار ایستل سو این          قول اسرہم انکا بولسون مارک          دیکلن لعل ویا قوختی قان پاش          فی دظلم ایستلار پر ایلی</p>	<p>بیک تاج ابواب المعانی          آج اول کج قلمین بر کلیم          بیک کانیس کور اکلین سو          نیا کوب الما غیب مانع ایما          ورافنا لین کلکیم غاش قلمنیل          تما جین سیر کور کلکودین الما          ایر غاج بدل ایلی بر بی نو ادرین          سارو دغنی قلمون تاج تارک          دریس کور لاری کار زانک          حکم ایلی قوسپر مایر ایلی          ای نسید وغان ایلی غل کستہ</p>
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<p>سی ایک کج و کلس          میان بر لار سید عشقانی          تحرد و دی پر سبیل اندا</p>	<p>رو سون اپشالی بیک لف لاری سپر وقلد          صنوبر و شون لام لاری خستہ زلف لار طرہ          ایش خدرستی اشقی تدرین طرا و دیاجدی          قوم طلق صناعتی سلہ طرا ایرکان بیک بیالی</p>	<p>لار لوس بیک          کور کلس سبیل کیم درد باغی          تیکرادی بر بیک کحل اندا</p>
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A head-piece. "Farkhad and Shirin"



A feast at Sultan Hussein's place. "Hairat al-abrar"

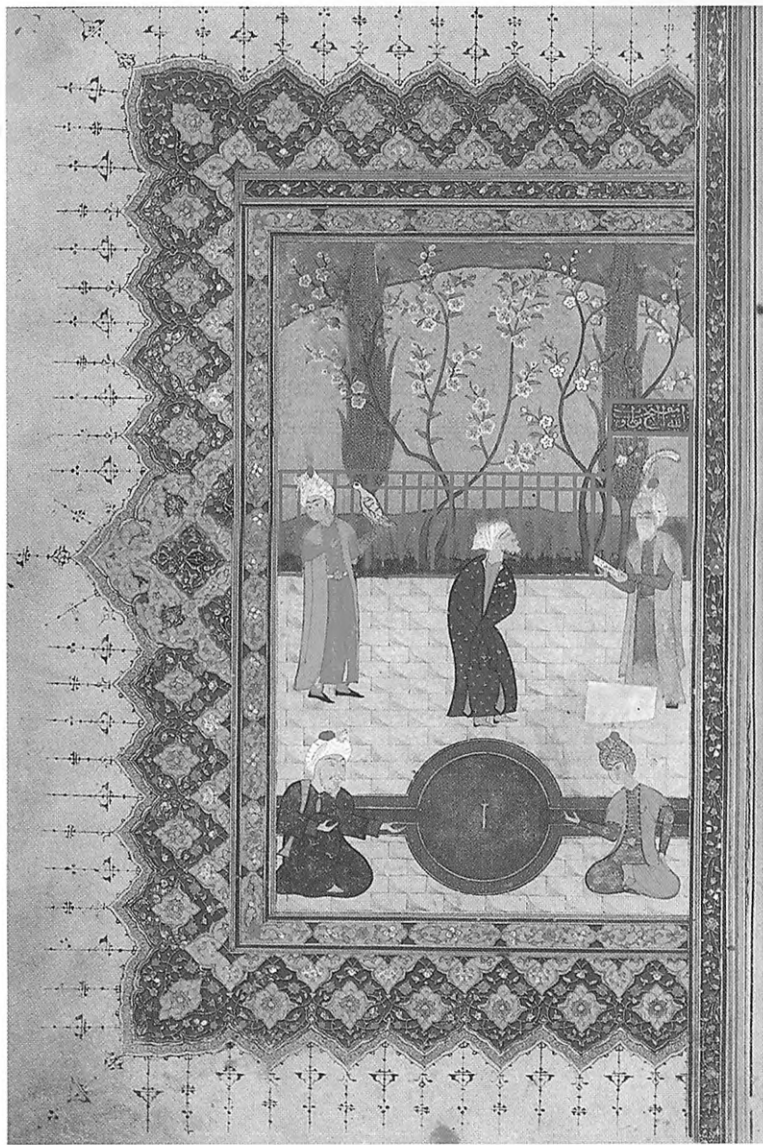


اقول ای ای ملک که اینک جا نیده صلیت  
بو جهت دین بارود دین سنی هر صدم

پسل و عشر دین بی لایم دیگل اوام  
باشاید عم فی حال لایم سربار ای بی برتوی

پسل بولیده فنا شتیده م کایم ایام  
کوزر الاجوع لاری نیک دو و سکا ای فلاری

محمد سلطان الشهد در پاشه  
سرا و حاما اندر اناناس



An artist presents his work to an influential person. "A Divan"

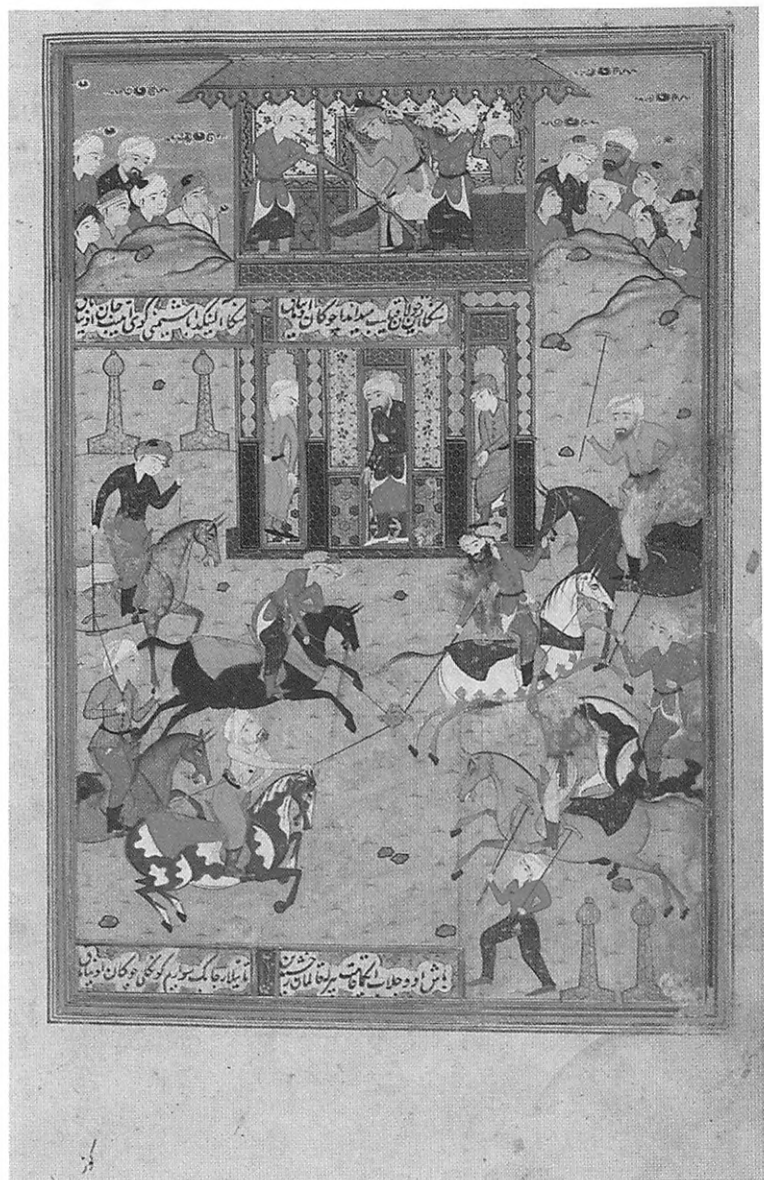


بر پای بخت بویه زدن ملتپس ما صد شام پیسه روز شود آرخپس ما ذکر ملک آید ز فغان جبرپس ما سوت مکر این باد برد خار و چپس ما تا نوشدی از لطف و گرم جارپس ما مار و بکه آریم تو یی جو بکه کپس ما ای از شکرستان تو قوت مکپس ما	ای خاک سر کوی تو کشتن بوپس ما کردم زدن ما بود از مهر تو چون صبح در بادیه شوق تو چون راجله بندیم بایش غم و جسم ضعیف آب بر ارم چارگی ما موپس جان کران شد برپس که افادگی آرد بکسی روی فانی صفتم روح کند سوی تو پرواز
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منبع شیخ سعدی

در کل کلزار عارضت بتما قری و بسیل ز شوق تو بعلالا درد شب از غم تو مایه سودا کرده بهانه ولی محبت لیدا	ای بخت جان سزا ز کس شهلا لاله و کل از تخی تو نمونیه درخ روز از رخ تو بازده عاشق پدل ز شوق روی تو مجنون
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A head-piece. "The Fani Divan"



Polo. "A Divan"



تا بولد شی برابط خطیدین زینت انکا  
اول کم موشکا تعین بر صورت انکا

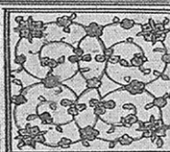
وقتیہ کہ مار سید می بسی رحمت انکا  
منزوط ایلاکم قیاس عمل رحمت انکا

تیکر می برحالیست و انکا ارادین

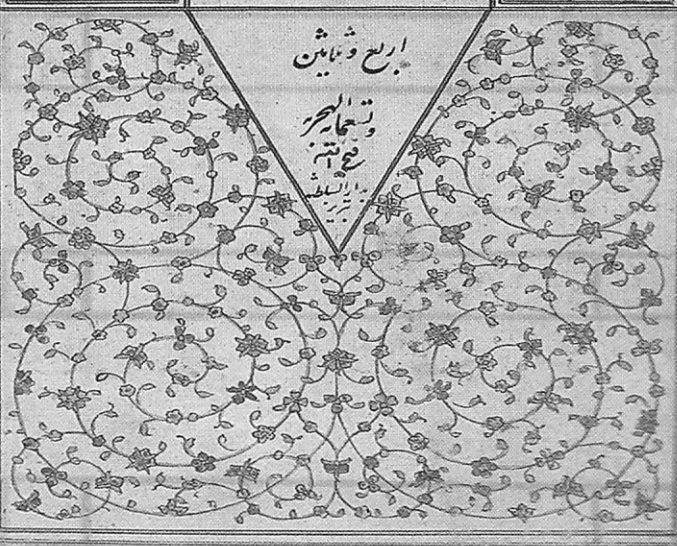
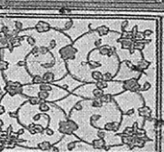
بوی طعمه یی که تو را بار بار اولسون



کیم بوز سنا بور و خلوع غاسر او ار اولسون  
حق بعثت و قدر ناکر قمار اولسون



تمت الكتاب علی الفقیر  
چلبی بی سوریہ ۹۳۴



## *Sadd-i Iskandarī (The wall of Alexander)*

The fifth *dastan* of “Khamṣa” – “Sadd-i Iskandarī” is a heroic epepee. It contains 7215 bayts in 89 chapters. It reflects the social views of Navā’ī. The hero of Alexander was firstly introduced by Firdawsī in his “Shāh-name”. Nizāmī Ganjavī wrote a special *dastan* about him – “Iskandarnāme”. Khūsraw Dihlavī called his *dastan* “Āīna-i Iskandarī”. Jāmī’s *dastan* was called “Khiradnāma-i Iskandar”. Even though having some similarities to Alexander the Great, Alexander of Navā’ī is a fiction and imaginative hero, symbolizing a fair and educated king, the one Navā’ī dreamed of. The main story of *dastan* begins from the fifteenth chapter. There was a Roman king Philipp, who had no heir. He craved for having a baby, and begged God for a child. Once, on his way back home from hunting, he finds a newborn baby, in a slum, whose mother died giving a birth. He ordered to bury the woman, and adopted the child. In order to make him educated, he hired father of Arastu (Plato) Naqumojis as a teacher for his son. Alexander grew up as a man of science and never wanted to become a king. Nevertheless, after the death of his father, he had to mount the throne. He ruled with justice and honor. The ideals of Navā’ī on the perfect king are reflected in the *dastan*. Alexander conquers different lands in order to set justice there. After conquering the whole world he became interested in secrets of marine. He built a glass chest for himself, dived under the water and saw a lot of wonders there. Unfortunately, he fell ill on his way back home. He wrote a letter to his mother saying that even though he conquered the whole world, he was leaving open handed as he could take nothing with

himself after his death; he realized that he preferred to be in service of the greatest person in this world – his mother rather than a king to the world and he was very sorry that he could not accomplish his responsibilities as a son. Alexander passed away.

### ***Mūḥākamat al-lūghatayn*** **(The debate of two languages)**

‘Alī Shīr Navā’ī was the first poet who showed the world the power and beauty of the Turkic (Uzbek) language, that this language was not less melodic than Persian or Arabic. He was the scientist who proved it with his literary and scientific works.

His *Mūḥākamat al-lūghatayn* is devoted to linguistics<sup>69</sup>. There Navā’ī compares the lexical level of Persian and Turkic. Exploring a great quantity of factological materials and giving fundamental thoughts he proved the value and beauty of the turkic language, he dared poets write in their own language. As in the time of ‘Alī Shīr Navā’ī, people got used to thinking that Turkic was kind of “rough” and it was impossible to express deep thoughts in it, increasing the influence and value of the Turkic language was the core part of master’s ideology. Navā’ī kept stressing almost in his all works, where it was possible, that he was creating in Turkic.

In “Sadd-i Iskandarī”, Navā’ī writes that one day he hears a voice saying:

<sup>69</sup> The book is available in English. See: ‘Alī Shīr Navāī. *Mūḥākamat al-lūghatayn*. Tr. and ed. Robert Devereaux (Leiden: Brill) 1966.

*Sanga ānchi Haq lūtfī vāqe' durur*  
*Ke tā tūrک alfāzi shāe' durur.*  
*Bu tīl bīrla tā nazm īrur khalq īshī*  
*Yaqīn qīlmamīsh khalq sīndīk kīshī.*  
*Sanga tūrک aqālīmīn aylab raqam*  
*Azalda naşib aylamīsh yakqalam.*  
*Naşib ittī aylab senī marzbān*  
*Sinān-i qalam bīrla tīgh-i zabān.*  
*Ki bu mūlk arā qahramān bōlghasīn,*  
*Ulus īchra şāhibqirān bulghasīn.*

سنگه آنچه حق لطفی واقع دورور  
 که تا ترک الفاظی شایع دورور  
 بو تیل بیرله تا نظم ایرور خلق ایشی  
 یقین قیلمه میش خلق سیندیک کیشی  
 سنگه ترک اقالیمین آیلب رقم  
 ازله نصیب آیله میش یک قلم  
 نصیب ایتتی آیلب سینی مرزبان  
 سنان قلم بیرله تیغ زبان  
 که بو ملک ارا قهرمان بولغه سین  
 اولوس ایچره صاحبقران بولغه سین

(SI, TAT, 53)

### Translation:

*Turkic language was a gift from God to you,*  
*No man can compose in it apart from you.*  
*Your destiny was it from the beginning,*  
*To unite people all with one language in.*  
*Given shield of pen the language to protect,*  
*Gifted with the blade of language to affect.*  
*You are the hero of the nation to be,*  
*You are the leader of people to be.*

In the beginning of his *Mūhākamat al-lūghatayn* he gives brief information about formation of Arabic, Persian,

Turkic, and Indian. Later he compares Persian and Turkic. Proving the prevalence of the Turkic from Persian, ‘Alī Shīr Navā’ī shows his deep knowledge in Persian as well.

### ***Mīzān al-avzān* (Measure of meters)**

The second most important work of Navā’ī is *Mīzān al-avzān*. This work became a very important source for his contemporary poets who created in Turkic.

There Navā’ī structures the poem, rhythm, form and model for the first time in the history. This source is very important to the scholars who explore the Muslim poetic traditions by the fact that the author only uses the poems in the Turkic language and defines them properly well.

### ***Majālis al-Nafā’is* (Assemblies of Distinguished Men)**

*Majālis al-Nafā’is* was written in 896/1490-91 and reviewed and edited in 903/1497-98. It consists of 8 chapters and contains the biography of 459 poets and their works. The work is not only valuable as a good source of information but as being a good witness of the master’s abilities of critical literary thinking. The work tells about many of great unknown poets of his time and valuable by creation of the tradition of *tadhkira* in the Turkic language. The work is divided into 8 parts – “meetings” where not only the gener-

al information on the life and works of the poets but the concise analysis of their works is given. Navā'ī provided us with the information on exact periods of literature directions and conclusions on literary genres and poetical theories.

### ***Maḥbub al-Qūlub* (The Beloved of Hearts)**

The ingenious poet 'Alī Shīr Navā'ī became famous already in his own epoch not only with his beautiful ghazals and famous "Khamisa" (Quintuple), but also as a thinker and wise mentor who created philosophical and didactic works aimed at upbringing the Perfect Man. Navā'ī's weighty word, based on the life experience of the poet, was stated in his last treatise *Maḥbub al-Qūlub* written on a decline of his life, as a certain result of vital reflections. Navā'ī wrote:

*I visited various places and saw different people, I got to know who the good man is, and who the villain is; I learned people's good and evil behaviour. I tasted both good and evil; my heart was cold and warm. Wounded was my soul by human insidiousness, but people's goodwill was remedy for me. But many of my friends, who have not experienced good and evil, do not know how joyful and hard life is.*

*Gahī tāptīm falakdīn nātavānlīgh  
Gahī kurдум zamāndīn kāmrānlīgh.  
Basī īssīgh sāvugh kurдум zamānda,  
Basī āchchugh chuchugh tāttim jahānda.*

گهی ناپتیم فلکدین ناتوانلیغ  
گهی کوردوم زماندین کامرانلیغ  
بسی ایسیغ ساوغ کوردوم زمانده  
بسی اچوغ چوچوغ ناتتیم جهانده

### Translation:

*I had days full of regret, pain, bad luck,  
I had days full of content, bless, good luck.  
My life was rich in rise and falls indeed,  
More of triumphs and free falls there no need.*

This book is a kind of code of morals and instructions outlining principles of relationships among people; it tells how man should behave in order to be worthy of his mission, the recommendation about the behavior of man in the society, in the family and at home.

The book gives detailed information on the criteria of high spiritual qualities, exemplary behavior, which everyone is obliged to know. As Navā'ī says himself: "the book tells about the advantages and disadvantages encountered in people of different classes, exhorts them to follow high spiritual values". That's why the opportunity of translating shades of the name *Maḥbub al-Qūlub* as «A Book Close to Hearts» or «Emotional Book» is remarkable. These options reflect more accurately author's original desire to create a confidential book that would be meaningful and desirable for posterity. The wise Teacher says:

*There are many people, who have not yet tasted thicket of bitter and hardships of life. I considered it to be my duty to warn and convince them in every possible way, so that they should become worthy people and not suffer from the diabolical tricks of evil men. I have written this book for*

*people not to stumble on the rough roads of life, so they could determine where the truth and falsehood are. Let my experience help those who wish to learn this human world.*

Three-part composition of the book *Maḥbub al-Qūlub* is distinctive; each part logically develops and supplements the previous one. The first section is about the disposition and actions of different classes of the population, the second section is about the consequences of decent temper and misbehaviour, the third section includes the useful advice in the form of comments for young people.

In fact, the third section can be considered as the main part where Navā'ī sets forth his main idea - his vision of moral and ethical standards of the ideal man.

Navā'ī seems to have deliberately allocated the dominant role to the third section. Here one can feel his rich experience of mentoring. Of course, without preparing a reader to perceive the main idea of the book it would be impossible to achieve the goal. Therefore, Navā'ī, before instructing the reader on the right path prefers to expand his outlook, to enable to penetrate into an essence of human relationships, their flaws and virtues. He provides the definition of society, of its structure and main spiritual pillars on which it rests. Thus, in the first part, consisting of 40 chapters, the description of all classes and the entire hierarchy of the component structure of society are given. The desire to show the hypocrisy of people's social consciousness is founded on the real picture of the society of that time. This enables us to understand the interior essence of the society from within. The first part details the parameters of the «professions» beyond the priorities and preferences: religious leaders, merchants, astrologers, farmers, military men, sheikhs, dervishes, musicians and singers, poets, law-



yers, up to ministers and governors. ‘Alī Shīr Navā’ī demonstrates a keen observation, characteristics of inner freedom, paradoxical conclusions. But in the centre of all the arguments there is a person with multi-level social ties with his society. For example, the author speaks about the qualities of a doctor, who “returns patient’s to life “. If Jesus’s breath revives the dead, a skilful physician banishes death by a medicine.

From Navā’ī’s close attention does not escape any component of the personality of a doctor: beginning from the appearance (must be friendly), to his words that spiritualize, “the patient’s visit to him is salvation.” An ignorant and stupid doctor is compared to a torturer.

Market traders and sellers are the godless cheating, false, and insolent men. To sell for a hundred dīnar thing that is worth one dīnar is their pride, to buy for hundred what is worth a thousand is their ultimate dream. Honest bargain means to them to be dishonest, to be faithful to their promises means for them to be wrong.

Speaking of bad craftsmen, Navā’ī notes:

*“For craftsmen and artisans to speak the truth is the great work, but these swindlers tell so many lies. They falsify their products; they do not keep their promises. Telling the truth, which other people consider a great quality of people, for traders seems a great disadvantage; and the lies that people believe to be a huge flaw means a good deed for them”.*

One can say that the precise characteristics of society representatives, presented by ‘Alī Shīr Navā’ī in his book, sound very modern, because the moral and ethical parameters of the profession are preserved; words may change, but the deep concept remains forever.

Therefore, ‘Alī Shīr Navā’ī’s philosophical and didactic treatises *Maḥbub al-Qūlub* can be considered as a kind of code of honour and morality for the modern generation. It is very valuable for young people to realize their place in society. The second part, consisting of 10 chapters is devoted to this. They reveal the ways of weeding bad qualities and purifying the soul from social evils of the world Ego. The author reasons and gives the younger generation readymade recipe on how to live, to develop themselves and their society, what priorities people should focus on to live in the society of justice, honour and high moral principles. He presents 10 principles of self-transformation, repentance, renunciation of sinful deeds, hope, being content with a little, patience, friendliness and courtesy, attention, love and harmony. These qualities save human’s soul from rebellious desires and prejudices: strengthen the will power, adorn his moral character, form personal qualities, worthy of a perfect man with high spiritual values. The real repentance is to understand how bad evil deeds are and realise themselves and with the help of heaven to refrain from malign way. Repentance is the end of disasters and the beginning of a true way, waking up from one’s own ignorance and dark sleep of humanity; understanding their indecent behaviour, to driving away from longing for evil deeds, learning the secrets of wrong actions, and understanding the incorrectness of their claims.

As the poet states, the man can be satisfied even with the least, gets rid of humiliation of being dependant and all the other related sorts of spiritual distress. These qualities help a person keep his inner freedom and independence.

*Har kīm, ki qanāat ṭaraf niṣbatī bār,*

*Bārcha il arā tavādi’-u ‘izzatī bār,*

*Ulkīm, tama’-u hirs̄ bīla ūlfatī bār,*

*Yakhshī-yamān īchra dhillat-u nakbatī bār.*

هر کیم که قناعت طرف نصبتی بار  
بارچه ایل ارا تواضع و عزتی بار  
اول کیم، طمع و حرص بیله الفتی بار،  
یخشی یمان ایچره ذلت و نکبتی بار.

### Translation:

*One, satisfied with little,  
Respected is by people.  
But the avid and greedy one,  
Will finally just down come.*

Being content with the little is the fortress where you will be saved from the evil of contentment which brings a lot of pleasure, but greed brings lots of disasters and humiliation. Greediness is peculiar to mean people who are mean and beggary. When there is greed in human nature other people do not like him. This is the rise of greed and filth, the sunset of humanity.

Navā'ī says:

*“Affability adorns all men, and it has especially much charm when the powerful and the wealthy are friendly. It is good for all the mankind, but when the elderly are friendly towards the young, it is more pleasant for people. Thanks to courtesy and their behaviour, kids seem as adults. Courtesy does not let people disrespect each other, saves a man from being ridiculed and humiliated. It develops humanity in a person’s nature; and as a result of politeness, philanthropy develops in people’s essence”.*

High sense of tolerance lies in Navā'ī's perception about consent. He said:

*“On this wonderful stage, people cannot distinguish between the portrait of a Chinese and the portrait of the true believer, because he believes that everything is the creation of the supreme artist (God) and considers everything to be appropriate in their own place. He does not praise the virtue of Moses, nor does he condemn the deeds of the Pharaoh. He sees no difference between Abraham and the cursed Nairud; he considers them to be twins”.*

Navā’ī, when listing the noble qualities, uses traditional terminology of principles of Sufi morality, piled with books of edificatory Sufi content. However, it is noteworthy that the definition of each quality is given not in Sufi sense. For instance, Navā’ī defines “*dhūhd*” as renunciation of senseless ideas and dreams, greed, extortion, violence, pettiness and backbiting. Originally, ‘Alī Shīr Navā’ī applies this term from philosophical point of view as forgetting all the worldly good things to his favourite theme of self-perfecting spiritual qualities. These qualities include the followings: removal not from worldly concerns and all earthly things but from the lower bodily pleasures, shackling of passion, renunciation of greed, greed and filth, from anything that prevents a Man from becoming a Person, truly spiritually rich and therefore perfect. The poet is firmly convinced that this is the only way to happiness. ‘Alī Shīr Navā’ī says:

*The one, who gains this, will be happy and free with the light of God in the soul.*

In the third part of the book ‘Alī Shīr Navā’ī directly addresses the reader and opens “the secrets of the spiritual self-perfection», outlining the principles of achieving features deserving praise. His wise admonitions are expressed

in the form of comments about nobility, loyalty, courage, generosity, humility and other human qualities.

Speaking of generosity, Navā'ī warns against boasting. Giving people money for showing off is meanness, and to call oneself generous for this is audacity. And it is vile not to give money unless people see it. It is generous of people to share their last piece of bread with the hungry, and the real person is the one who gives his share to those who are in need. Treating people is playing up to them, dressing them up is hiding their vices.

Loyalty is a precious pearl that adorns the crown of humanity. This is a fiery ruby, adorning the head of nobility. Loyalty is associated with conscience, and conscience with conscience.

Help the humiliated and you will be safe from the oppressors, do good to the dependants and you will not be hurt by the ruling people. Navā'ī says :

*There are many wicked people in the world, enemies trying to humiliate you in every possible way, slander, injure your soul with their guile. Never be upset because of the pride or arrogance of your enemy. Never lose the ground under your feet when somebody praises you. The aim of your enemy is to make you feel pathetic and the aim of the toady is to get something from you. If you do not behave with either of them, it will be the reason for your enemy to start an open attack, and for the toady to mock you.*

*But you should not be embarrassed from the content face of villain, do not take it close to your heart. And also, do not consider the praise of the flatterer to be serious. If you do not stumble and show wisdom, the former will not stop (will not stop his actions), and the latter will turn his praise into blasphemy:*

*Bīrīsīgha gharad uz mūdda 'āsī*  
*Bīrīsī qaşd-ī in 'ām iltimāsī.*  
*Chun sīndīn tāpmadīlar hīch parvā,*  
*Bīrī khaşm-u bīrīdur hajvārā.*

بیر یسیغه غرض اوز مدعاسی  
 بیرسی قصد انعام التماسی  
 چون سین دین تاپما دیلار هیچ پروا  
 بیرى خصم و بیرى دور هجوارا

### **Translation:**

*One is mean to satisfy his own greed,*  
*The other aims to selfishly content his need,*  
*Would you not behave yourself in front of them*  
*One would turn to enemy, another – defame.*

Thoughts of nobility and courage are especially instructive. As Navā'ī writes, “nobility and courage are parents, and fidelity and conscience are their children – twins; the more greatness and brilliance have parents, the more splendors and shine there is in children. Each heart that has fidelity, has also loyalty, and has conscience, where the first lives, and the second also dwells. The heart which does not have both does not have faith; and those who do not have faith, cannot have humanity”.

The great poet and thinker 'Alī Shīr Navā'ī, who devoted all his effort and profound humanistic creativity to the nation and all mankind, was the tireless mentor, patriotically up to educating highly - spiritual youth. All hopes for a fair social system and remarks on developing moral standards of personality he stated as the last will. The book comes to the end with wishes of Navā'ī:

*Bu nāma, ki khāmasīgha qīldīng maktub,  
Qīl ahl-i qulub āllida mahbub-i qulub.  
Īyl ‘ayb tāpardīn qīlma ma’yub,  
Har kīm ōqusa nasība ītgīl matlub.*

بو نامه که خامه سیغه قیلدینگ مکتوب  
قیل اهل قلوب آلیده محبوب قلوب  
ایل عیب تاپردین قیلمه معیوب  
هر کیم اوقوسه نصیبه ایتگیل مطلوب

### **Translation:**

*Thou inspired me to write the book, so make  
This book good and dear to hearts – not fake.  
Keep it from the ones who try to find fault,  
May the ones who read this from it benefit.*

### **Mir ‘Alī Shīr Navā’ī’s persian-language poetry**

Mir ‘Alī Shīr Navā’ī was a highly estimated and adored man of his time in Persian and Turkic communities as the greatest poet, scholar and statesman. If we look more thoroughly into the content and essence of his books, we can note the peculiar interpretation done by him concerning all religious, philosophic and mystic viewpoints existed in the Eastern Lands at that time. Navā’ī’s *dastans* (poems) and *ghazals* are deeply soaked with broad scientific, literary, religious, philosophic ideas that demand of a reader encyclopedic knowledge to understand and interpret most of his *ghazals*. And without any doubt the influence of such fa-

mous Persian poets as Farīd ad-Dīn Aṭṭār, Qāsim Anvār, Ḥāfiẓ Shīrāzī on Navā'ī's outlooks was immense. It can be proved with his words written in the book *Lisān al-Ṭayr* (The language of birds) where he mentioned that he had learnt Farīd ad-Dīn Aṭṭār's *Mantiq at- Ṭayr* (The logic of birds) by heart from the beginning up to the end still being a schoolboy, and knew Sa'di's *Gulistān* (Dwelling of flowers) and *Bustān* (Land of flowers and prosperity) very well. And, indeed, the famous Azerbaijanian poet Nizamī Ganjavī (XIII c.) and the Indian poet Khūsraw Dihlavī (XIV c.) made a great influence on little 'Alī Shīr. Turning to those grandiose personalities he wrote the following words in his dastan *Sadd-i Iskandarī* (The wall of Alexander):

*Kīchīk īrkānīmdin bōlib qāshīma,  
Ulug`muddaā sāldingīz bāshīma*

کیچیک ایر کا نیم دین بولوب قاشیمه  
اولوغ مدعا سالدینگیز باشیمه.

(SI, MAT, 34).

### Translation:

*At my very early ages, you made me  
Deal with great deeds willingly.*

In number of *tazkiras*, namely in 'Abd ar-Rahmān Jāmī's *Bahāristān* (the dwelling of spring) (Jāmī Bahāristān, 1<sup>a-b</sup>), in Daulat Shāh Samarqandī's *Tadhkirat ash-shuara* (Recollection of poets) (Daulatshāh Tadhkira, 368), in Sām Mīrzā Safavī's *Tuhfa-i Sāmī* (The Gift of Sāmī) (Sāmī, 167<sup>a</sup>) there was given enough information about Navā'ī's *qasidas*<sup>70</sup> in Persian. A high estimation was given to him by

<sup>70</sup> dedication to one person or to one philosophic, didactic, social phenomenon which is written in high flown mood, melodious, rhymed as ghazals, consisting of from 20 bayts up to 200 ones, one of the genres used in Oriental literature.



Kamāl ad-dīn Binā'ī, a famous Persian poet (XV c.) of his time:

*Buvad dar fārsi-u turki khub,  
Fārsi khub-u turkiyash marghub*

بود در فارسی و ترکی خوب  
فارسی خوب و ترکی اش مرغوب

**Translation:**

*He does well in both Persian and Turkic  
Persian is good, pretty one is Turkic.*

It should be pointed out that there were a number of scientists who turned their attention to Navā'ī's literary activity in the Persian language and conducted serious researches. Among them were the followings: a well-known Russian scholar E.E. Bertels, S. Erkinov, T.Ahmedov, S. Hasanov<sup>71</sup> from Uzbekistan, Turkish scholars Umar Yillar, Ebru She-nojak, Tural Guzān, Azerbaijanian scholar Hamid Oraslī and many others. In their works they dealt with comparative study of *dastans* with the similar plot which are famous in the world of the Oriental literature. Navā'ī was verified as an independent creator by them, but the above mentioned interpretations were limited to finding out identity and divergence of ideas, identifying writer's individual approaches to the content and the form.

We can come to the same conclusion on the analysis of poems written by Navā'ī in the Persian language under the pen-name *Fānī*. He wrote a number of works in Persian: *Dīvān-i Fānī*, *Sitta-i Ḍaruriyya*, *Fūsul-i Arba'and Mūfradāt*.

Imitative poetry writing used to be a tendency called *tatabbu'* (tracing somebody's activity or something's way

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<sup>71</sup> Bertels 1965, pp.283-417; Ahmedov 1970, pp. 1, 4; Erkinov 1971, pp.3-4; Hasanov 1991, pp. 3-117; Hasanov 2013.

of actions), that method was used for combating with great men of word, for demonstrating one's own degree of maturity. Yet, unfortunately, according to the opinion of scientists who deal with oriental literature, 'Alī Shīr Navā'ī is an imitator and translator, who translated the works of Persian poets. These facts show that Navā'ī's manifold poetic abilities have not been fully researched yet.

It is known that there are five copies of *Dīvān-i Fānī* in libraries of Paris, Ankara and Tehran. The two ancient manuscripts kept in Paris National Library (№285 and №1345) were comparatively studied by Hamid Sulaymon in 1965 and were published in Tashkent<sup>72</sup>.

The first publication of "Dīvān-i Fānī" was done in 1342 Hsh/1963 C.E. by Rukn ad-Dīn Humāyun Farrukh in Tehran<sup>73</sup>, he was aware of the existence of two manuscripts which were kept in "Shurā-i millī" Library in Hirat and Tehran. According to the information given by Humāyun Farrukh the copy kept in Tehran was made in 901-902 H/1495-1496 C.E. in Hirat. And the exact copy under number 285 which was in Paris National Library was taken as the bases for Hamid Sulaymon's publication done in Tashkent. "Dīvān-i Fānī", which was numbered 1345, was enriched with *ghazals* and *bayts*<sup>74</sup>.

Ergashali Shodiev, a scientist who studied Navā'ī's heritage by comparing the two publications prepared by Rukn ad-Dīn Humāyun Farrukh and Hamid Sulaymon, paid his attention to the discrepancy existed between them. He wrote: "*It is surprising that the ghazals presented in Tashkent publication were given as "tatabbu" (imitation) made to one of the poets and the same ghazals in Tehran publication were given as "tatabbu" to a completely different po-*

<sup>72</sup> Dīvān-i Fānī 1965.

<sup>73</sup> Rukniddin Humoyun Farrukh 1342.

<sup>74</sup> H. Sulaymon 1965, p. 36.

et<sup>75</sup>. Both editors gave the same titles to the ghazals as they were named in “*Dīvān-i Fānī*”. However, the names of the poets whom Navā’ī made imitation differ from each other. E.Shodiev wrote about it, giving samples to the *ghazals* which began with certain *matla’* (the first two lines of a *ghazal*) were given as “*Tatabbu’-i Mavlānā Kātibī*” in Tashkent publication.

They are:

*Pish-i jān-i purmay-i rakhshanda māhrā tāb nist,  
Sāghar-i khurshidrā gar tāb hast in āb nist.*

پیش جام پر می رخشنده ماه را تاب نیست  
ساغر خورشید را گر تاب هست این آب نیست

(p. 130)

*Har kiro del mubtalā-i chun tu jānāne buvad,  
Ham fidā sāzad garash har mu ba tan jāne buvad.*

هر کیرا دل مبتلای چون تو جانانی بود  
هم فدا سازد گرش هر مو به تن جانی بود

(p. 234)

*Naqd-i jān dar maykada ārand- u qut-i jān barand,  
Jānfishān ān jā qadam neh, k-ānche ārand ān barand.*

نقد جان در میکده آرند و قوت جان برند  
جانفشان آن جا قدم نه کانچه آرند آن برند

(p. 312)

But the same ghazals in Tehran publication came under numbers 77, 155, 203 were told as *tatabbu’* to other poets. The first one came as imitation to Mavlānā Shāhī, the second one as *Tatabbu’-i Khwāja Salmān* and the last one given as *Tatabbu-i Mavlānā Kāhī*<sup>76</sup>.

<sup>75</sup> Shodiev 1990, p. 26

<sup>76</sup> Ibid, p.27

There is also disparity in the number of ghazals included into “Dīvān-i Fānī”. According to Hamid Sulayman, there are 6197 *bayts* (verses) which make (12394 lines) “Dīvān-i Fānī”. 237 ghazals out of total 554 were written by making “*tatabbu*” to Ḥāfiẓ Shīrāzī, 33 ghazals were devoted to Amīr Khūsraw Dihlavī, 52- to ‘Abd ar-Rahmān Jāmī, 25- to Shaykh Sa’dī, and 5- to Mavlānā Kātibī. And all of these show that ‘Alī Shīr Navā’ī held his own peculiar, worthy place in Persian poetry. “Comparative study of Fānī (Navā’ī) and Ḥāfiẓ’s creative activity was done by Tajik scholar ‘Abdulghani Mirzoev in his book “Fānī and Ḥāfiẓ”<sup>77</sup>. Though this work is considered to be unique in studying the process of literary influence of Turkic and Persian poetry on each other represented in the work of the two poets, it does not fully reflect the poetic artistry of Fānī in using Oriental arts of poetics. Navā’ī’s collection of *qasidas* presented in *Sitta-i Daruriyya*, and *Fūsul-i Arba’* is also attractive with their impressive size. For example, as it was mentioned above, *Sitta-i zaruriyya* consists of the following Persian *qasidas*:

*Ruh al-qūds* (132 bayts)

*Ayn al-hayāt* (106 bayts)

*Tūhfāt al-afkār* (99 bayts)

*Qut al-qūlub* (120 bayts)

*Minhāj an-najāt* (138 bayts)

*Nasīm al-khūld* (129 bayts)

(192-193)

Those *qasidas* which were included in that collection had been done in the way of *tatabbu*’ to Khūsraw Dihlavī,

<sup>77</sup> Mirzāev 1968.

Anvarī and ‘Abd ar-Raḥman Jamī’s dedication works.

*Fūsul-i Arba’* consists of four Persian qasidas, we are aware of it due to the creation under number 285 taken from the dīvān of Fānī which kept in Paris National Library. It was first introduced to us by an Uzbek scholar H.Sulaymon as he became aware of it, that the copy had been rewritten in 933 (1527) in Khūrāsān<sup>78</sup>. As for *Fūsul-i Arba’* it was initially published in 1968 by Hamid Sulaymon after he found it in the collection of the dīvān. Before, the information concerning that work was given in *Mūhākamat al-lūghatayn* as Navā’ī himself mentioned it. According to that work 4 kinds of temperaments, nature matching 4 seasons of the year were described in those qasidas, they were warm-bloodedness, cold-bloodedness, dryness, wetness (hot, cold, dry, wet).

It is worthy to be mentioned that certain research works about the above mentioned 2 collections of qasidas were conducted in Uzbekistan<sup>79</sup>. But they were basically researches dealing with the description of the history of *qasidas*, their content and ideas. The role of qasida writing tendency, its importance in Oriental literature, their peculiar features, and their melodious traits were left out of the researchers’ attention. In addition, it is necessary to note that Navā’ī’s letters written in the Persian language still remain unknown within the huge oriental collection of letters and diverse munshaot – letter writing manuals of XV-XVIII c.

Thus, Navai’s reseachers were assigned an urgent task to continue seeking for the manuscript copies of “*Dīvān-i Fānī*”, analyze the existing publications from comparative textological point of view, and, in future, to create a scientific-critical text of the *Dīvān-i Fānī*.

<sup>78</sup> H. Sulaymon 1965, pp.35-36.

<sup>79</sup> Kadirova 1968; Mallaev 1968; Shodiev 1990.

## STUDY OF THE LIFE AND ACTIVITY OF NAVĀ'Ī

Being one of the most outstanding thinkers of his time, Navai gained the name and the status of a saint in the history. His masterpieces which are included in the treasure of the world's high artistic value and his great contribution into the development of science and art of Timurid's state of the second half of the fifteenth century have already been admitted. He devoted his whole life to prosperity of his country, the people and the nation's peaceful coexistence and strengthening the power of self-government. His remarkable and selfless services addressed to the development of science and Timurids dynasty had already been admitted and registered in the hundreds of works of that period. His fame spread to other countries as well. His name as a great patron became legendary gloried among the prominent scholars and artists of that period. Many scientists of Hirāt mentioned 'Alī Shīr Navā'ī at the prologue of their works to express their great gratitude to him. Many biographers, historians, poets, scientists wrote about goodness of Navā'ī in their works.

The interest for collecting and studying literary and scientific heritage of the great poet and philosopher, 'Alī Shīr Navā'ī, started to grow during his life and did not stop after his death. The information about the life of the great poet and statesman, can be found in the books of his contemporary historians such Mīr Khwānd, Dawlatshāh Samarqandī,

Ghiyath ad-Dīn Khwānd Amīr, Ṣāhir ad-Dīn Mūḥammad Bābur, Ṣayn ad-Dīn Vāsifī, in the translated version of *Majālis al-Nafā'is* by Fakhrī and Qazvinī. The attitude of such poets as ‘Abd ar-Raḥman Jāmī, Ahlī Shīrāzī and others were presented in multiple books. There is also a special work devoted to ‘Alī Shīr Navā’ī’s perfect qualities. It is Ghiyath ad-Dīn Khwānd Amīr’s “Makārim al-Akhlāq” and this book has been the key for those who tried to discover the genius of Navā’ī for many centuries.

Being widely spread in such countries as Afghanistan, India, Turkey, Iran and others his books caused great interest there. Khwānd Amīr, who was his assistant and secretary, told the following about him:

*“The kings of the world’s countries sent their ambassadors to Hirāt and asked for his Kūlliyāt. His poems were known and loved by the elderly and the youth, the rich and the poor. All people and members of different social levels on the territories from China till Rome and Arab world had his beautiful verses in the memory pages of their soul, in the pieces of their heart extracts”*<sup>80</sup>.

Hundreds and even thousands of hand-written copies of ‘Alī Shīr Navā’ī’s books were made during the period from XV to XX century. Each of his works has been copied separately, and some of manuscripts were rewritten several times in single volumes, even some of his works were transcribed by parts in the form of separate books<sup>81</sup>. The most essential book written by Navā’ī and transcribed many times was “Kūlliyāt”<sup>82</sup>. 20 of such Kūlliyāts are known to exist in the libraries and museums of the world.

<sup>80</sup> Makarim al- akhlaq 1948, p.51; This is also proved by Daulatshah Samarqandī. See: Daulatshah, Tadhkira, p.370.

<sup>81</sup> See: Hakimov 1991.

<sup>82</sup> Kūlliyāt- collection of different samples of lyrics. Kūlliyāts included from ten to thirteen works written by Navā’ī. In many of them one can find his four-divan work “Khazān al-ma’ānī” (“Treasury of meanings”) and “Khamsa” (Quinary).

It should be mentioned that all which were said about Navā'ī in the works of his contemporaries were true to life and it served much in shaping the image of 'Alī Shīr Navā'ī as a person blessed by Allah among the population. People started to explore his life and rich literary heritage. It witnesses about the great interest of people in the person of Navā'ī which is not any less than the one of greatest poets and thinkers of the East like – Nizāmī Ganjavī, Farid ad-Dīn Attār, Jalal ad-Dīn Rumī, Sa'dī Shīrāzī, Khūsraw Dihlavī, Ḥāfiẓ Shīrāzī and 'Abd ar-Raḥmān Jāmī. A really great respect of people to 'Alī Shīr Navā'ī together with his artistic poetry and genius thoughts made the great poet become a spiritual leader for a vast amount of people.

Nowadays it is known that Christopher Tabrizī the author of "The pilgrimage of King Serendip's three sons" used the plot of 'Alī Shīr Navā'ī's *Sabb'a-i Sayyār* (Seven planets)<sup>83</sup>. It was published in 1557 in Venice in Italian, and was made up of two separate stories the first of which was written on the basis of one of the stories from Amir Khūsraw Dehlavi's *Hasht Bihisht* (Eight paradises ) and the second tells the main story of Bahrām and Dilārām from Navā'ī's *Sabb'a-i Sayyār*. This book gained fame among European people who were interested in the romantic literature of the east. In 1583 John Vetsel translated the book from Italian into German, in 1719, it was translated into French, and in 1766 into Dutch and finally, in 1754 into English by Horace Walpole<sup>84</sup>.

In the second half of the eighteenth century and the beginning of the nineteenth century such European orientalists as M. Cartremer, M. Belin, Ch. Ryo, A. Vambery and others contributed greatly to the introduction of Navā'ī to the West. Especially the French diplomat M. Belin among the

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<sup>83</sup> Berthels 1965, pp. 441-446.

<sup>84</sup> For information see: Hodges 1964.



first published a special work devoted to the life and works of 'Alī Shīr Navā'ī. He also made a scientific research on Navā'ī's *Khamsat al-mūtaḥayyirīn*, published *Majālis al-Nafā'is* and translated some chapters from *Maḥbub al-Qūlub*<sup>85</sup>.

Western scholars who visited eastern countries in the XIX century and people who worked in the offices of colonial countries and loved samples of rare artistic works tried to take the copies of Navā'ī's books to their countries. As a result, many samples of Navā'ī's books were collected in the museums, libraries and private funds of Great Britain, France, Germany, Italy and others<sup>86</sup>. In "The catalogue of Turkic manuscripts" of the British Museum, Ch.Ryo drew up in 1888 and classified 12 rare books by Navā'ī<sup>87</sup>. His respect to the poet can be traced from the following words he wrote in the catalogue "Mir 'Alī Sher was a historic person who made the largest contribution to the achievement of the Turkic language the level of the literary language. Everybody acknowledged him to be the most civilized great philosopher. There is no doubt, that he is the most fruitful poet among those who write in Turkic. Such European orientalists as E. Bloshe, M. Buvat, E. Browne and others studied 'Alī Sher's works and manuscripts most comprehensively. Particularly, E. Browne in his work "The Literary History of Persia" written in four volumes covering the life and works of 'Alī Shīr Navā'ī highly, estimated Navā'ī's endeavor praising him as "the patron of a whole circle of poets, writers and artists" and saying: "...the great Mir 'Alī Shīr Navā'ī who did more than any other man to raise the Chaghatay Turki to the dignity of a literary language, actually maintained its superiority to Persian"<sup>88</sup>. E.J.Gibb in his

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85 See: Belin 1861, vol.XVII, pp.175-256,281-357.

86 See: Sirojiddinov 2011, p.11.

87 Rieu 1888, p.273.

88 Browne 1928, pp.437, 453.

“History of Ottoman Poetry” describing the status of Hirāt literary school says:” *This school reached its meridian in the latter half of the fifteenth century at the brilliant court of the scholarly and accomplished Sūltān Hūsayn Bāyqarā of Hirāt. Here its spirit and substance were gathered up and summarized in their manifold works by the two greatest men of letters of the day, the poet Jamī and statesman Mir ‘Alī Shīr Nawa’ī*”<sup>89</sup>.

Russian orientalists also paid a special attention to the life and activity of Navā’ī. In 1856, Russian scientist V. Nikitskiy wrote and defended his master’s paper on the topic “Amir Nizam ad-Dīn ‘Alī Sher and the value of his activity as a poet and a statesman”<sup>90</sup>. He wrote that ‘Alī Shīr Navā’ī possessed a certain place in the oriental literature and drew the interest of Russian orientalists to him. Two of Navā’ī’s works – *Vaqfiya* and *Mūnsha’āt* were included in “The Turkic reading book” which was compiled by I.N.Berezin (1818-1896) and published in Kazan in 1857. In 1868, a well-known Russian scientist V.V.Vilyaminov-Zernov prepared and published the text of the scientific-critical work based on the dictionary compiled in the 15th century from ‘Alī Shīr Navā’ī’s works known as “Abushqa”<sup>91</sup>. Another Russian orientalist N.I.Ilminskiy highly estimated Navā’ī’s role in the development of Uzbek literary language and qualified him in the work devoted to Turkic-Tatar languages as follows: “He was the person who fought diligently for his native language”<sup>92</sup>.

Wider scale of works in Russian oriental studies devoted to ‘Alī Shīr Navā’ī was conducted in the 20<sup>th</sup> century. In 1928, at the threshold of Navā’ī’s 500<sup>th</sup> anniversary a new

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89 Gibb 1900, p.7-8.

90 Nikitskiy 1856.

91 Abushka 868.

92 Il’minski, 1861.

collection called “Mir ‘Alī Sher” was published<sup>93</sup>. V. Bartold’s “Mir ‘Alī Sher and political life” occupied most of the book. This book was written under the Soviet ideology; therefore, many facts about the life and work of Navā’ī were falsified<sup>94</sup>. V. Bartold’s research becomes an ideological mold for all the following researchers of the poet’s life and work. The collection included articles written by A. Samoylovich, E. Berthels, A. Romaskevich and other prominent scientists. Among them the article “Navā’ī and Attar” by E. I. Berthels stands out with its serious and deep scientific approach. In the article, E. I. Berthels made a comparative analysis of Farīd ad-Dīn Aṭṭār’s *Manṭiq al-Ṭayr* and ‘Alī Shīr Navā’ī’s *Lisān al-Ṭayr* for the first time and used conclusive facts proved that Navā’ī was the original poet<sup>95</sup>. Thus, he made counterargument for the views of western Europeans on Navā’ī as poet-imitator, later in his book named “Navā’ī and Jamī”, E. Berthels expressed his view where he points on a deeper level and showed Navā’ī as a genius poet of the world<sup>96</sup>.

It must be pointed out that the interest in the work and life of Navā’ī was much stronger among people whose native language were Turkic and Persian respectively. In the First Turkological conference held in Baku (Azerbaijan) in 1926, which was devoted to the 550<sup>th</sup> anniversary of ‘Alī Shīr Navā’ī and called “‘Alī Shīr Navā’ī the great Turkic poet”, the main focus was drawn to the contribution of Navā’ī in the development of Turkic languages and his status as a statesman<sup>97</sup>. A great interest was shown not only by the participants, but also by orientalist from all over the world due to the Ismail Hekmet’s “Navā’ī’s life and literary

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93 Sbornik 1928.

94 Bartold 1928, pp.199-260.

95 Berthels 1928, p.78.

96 Berthels 1965, pp. 283-413.

97 İlk turkuluji qurultayi materiallari, 1926.

status”, Mīrzā Jalal Yusufzoda’s “About Navā’ī”, Chubanzade Bakir’s “Navā’ī the linguist” and Mīrzā Muhsin Ibrāhimi’s “The influence of Persian literature on Navā’ī” and others. Later foreign scientists of the oriental literature, particularly, Turkish Mehmed Fuad Kuprulu, Agah Sirri Levend and Iranian scientist ‘Alī Asghar Hikmat, Mūhammad Yaqub Juzjanī from Afghanistan and others showed their interest in the works by Navā’ī<sup>98</sup>.

Beginning with the end of the XXth century one can find a lot of information about ‘Alī Shīr Navā’ī in the works of western scholars devoted to the history of Central Asia, Timurids and Iran. We can point out the works of some foreign scholars like Maria Subtenly<sup>99</sup>, Robert McHenry<sup>100</sup>, Sigrid Kleinmichel, Benedek Peri who showed some new approach to the life and works of the poet. Here some published works by Ingeborg Baldauf, Bert Fragner, Marc Toutant, Alexandre Papas, Nicholas Walmsley, Remi Dor, Gabrielle Van Den Berg, Gary Dyck should be mentioned.

In recent years a lot of works have been done on Navā’ī’s life and activity by Turkish scholars like Kemal Eraslan, Isenbike Togan, Vahit Türk, Mustafa Kaçalın, Yusuf Çetindağ, Zühal Kargi Ölmez, Ayşehan Deniz Abik, Önal Kaya, Metin Karaörs, Osman Fikri Sertkaya, Günay Kut, Ülkü Çelik Şavk, F. Sema Barutçu Özönder, Gönül Alpay Tekin, Günay Karaağaç, Mustafa Canpolat, Kaya Türkay and many others.

It is widely known that Uzbek scientists carried out very important explorations on the life and works of ‘Alī Shīr Navā’ī more than any other. The 20<sup>th</sup> century became a prominent one for studies of ‘Alī Shīr Navā’ī’s life and works and Uzbekistan became the world’s center for re-

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98 Koprulu, 1945, pp. 270-323; Kopruluzade 1934; Levend, 1965-1968; Juzjani, 1346; ‘Alī Asghar Hikmat 1945.

99 Subtenly Maria 2013; Subtenly Maria 1993, pp.90-93.

100 Robert McHenry 1993, p.563.

searching Navā'ī's heritage. In 1940<sup>th</sup> in the framework of celebrating poet's 500<sup>th</sup> anniversary a new flash in the exploration of the collected materials of the previous years started by both Russian and Uzbek scientists. In 1941, there was a preparation for the conference devoted to the 500<sup>th</sup> anniversary of Navā'ī, which had to be postponed because of the beginning of the Second World War. Olim Sharafiddinov published his bibliographic work "Alī Shīr Navā'ī" in 1948<sup>101</sup>.

Though it was written based on Bartold's book, it served as a guide for all further researches. It was the period when a lot of works devoted to the life and creativity of the poet were written<sup>102</sup>.

Moreover, several explorations held during those years, such as: V.Zohidov's "The outlook of Navā'ī", Oybek's "On the matter of Navā'ī's attitude to the religion", Izzat Sul-ton's "Mir 'Alī Shīr Navā'ī", Maqsud Shaykhzoda's "The great poet", "A lively promoter of science and enlightenment", "Legacy and heirs", Hamid Olimjon's "About 'Alī Sher", "About Farhad and Shīrīn", "Navā'ī is a creator of his own literal language", Tukhtasin Jalolov's "Navā'ī about Khamsa", "Mahbub al-Qulub", "About Sadd-i Iskandari" and others significantly contributed to the early development of Navā'ī explorations in Uzbekistan.

All the researches made by Uzbek scholars in this sphere in the following years were directed to study the great poet's lyrics and dastans, his literary skills and creative methods, satire, traditions and innovatory qualities, his world view point and philosophy, oral folklore and the problems of the influence of the literature of various nations on each

101 Шарафиддинов, 1948.

102 Kononov 1948; Yakubovskiy, 1946; Semenov 1926; Sal'e 1940; Borovkov 1940, pp. 11-29. Borovkov 1947, pp. 422-48; Boldirev 1939, pp. 291-300. Boldirev 1947, pp. 313-422. Abdurahmon Sa'diy 1945; Oybek 1967; Ayniy 1963; Zohidov 1948; Abdullaev 1948; Shaykhzoda 1941.

other. To this point, it would be reasonable to mention the books by Uzbek scholars: P.Shamsiev, N. Mallaev, V. Zohidov, I.Sulton, A.Qayumov, S.Ganieva, H.Sulaymon, A.Rustamov, A.Hayitmetov, A.Abdugafurov, B.Valikhadjajev, Y.Ishoqov, N.Komilov, P.Vohidov, M.Hakimov, M. Hamidova, S.Erkinov, Sh.Sharipov, L.Zohidov and others; by Tadjik scholars: A.Mirzayev, R.Musulmonov, A.Af-sahzod, E.Shodiev; by Turkman scholars : B.Karriev, M. Kosaev, K.Borjanova, K.Ogiliev; by Azerbaijan scholars H.Orasli, J.Nagieva; by Russian scholars I.V.Stebleva, S.Ivanov. Other orientalists made their own contributions to the study of ‘Alī Shīr Navā’ī as academic researches on the rich literary heritage of Navā’ī. His life and activity were explored from various sources and based on the new findings; gaps in his biography got filled. Different scholars made researches on small and large scales, which presented certain scientific-theoretical value. The below mentioned books made it possible for readers to get objective and precise information about the life and activity of ‘Alī Shīr Navā’ī: “Navā’ī in memories of his contemporaries” published on the basis of B. Akhmedov’s translations of Kh-wānd Amir’s historical books; “Navā’ī in the stories of his contemporaries” the collection published on the basis of the information from Ṣayn ad-Dīn Vāsifī’s “Badā’ al-Vaqā’ e” by A. Boldirev, “Navā’ī in the recognitions of contemporaries” based on the poetic praises published by Sh. Sirojiddinov, “‘Alī Shīr Navā’ī. Dīvān of the Aq Qoyunlu admirers” by A.Erkinov and many others<sup>103</sup>. A special interest presented by A.Urinbaev’s “Autographic letters of ‘Abd ar-Raḥman Jamī from Navā’ī’s album” published in Russian became one of the most significant works done in this sphere. It contains Russian translation of three hundred thirty seven

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103 Ahmedov 1985; Boldirev 1966; Sirojiddinov 1996.

letters sent by Jāmī to Navā'ī<sup>104</sup>. Each of the letters was given an extra explanation. Meanwhile, Izzat Sulton published another important handbook "Navā'ī's hearty book". It was an additional source to understand the great poet's life from his own declarations<sup>105</sup>.

Thus, the process of collecting, analyzing, and promoting Navā'ī's books in the world found its systematically grounded way, which led to greater results. The staff members of Uzbekistan's Academy of Sciences and the Institute of Literature and Language were at the head of all the work.

In the second half of the XX century scores of other scholars specialized on studying Navā'ī who published their scientific-critical papers, analyzed ideological-literary peculiarities of his works. Among them were I.Sulton, A. Qayumov, H.Sulaymonov, A.Khayitmetov, A.Abdugafforov, S.Erkinov, S.Ganieva, H.Zarif, B.Valikhodjaev, P.Shamsiev, G. Karimov, I. Haqulov, Yo. Ishoqov, A. Rustamov and others.

From the 1960<sup>th</sup> to till day collections of Navā'ī's works were published several times in Uzbekistan, in 15 – volume Uzbek version (1965-1968), 10-volume Russian version(1968-1970), and 20 – volume collection (1987-2003) and the final complete collection of Navā'ī's works consisting of ten volumes was published in 2011.

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104 Urinbaev 1982.

105 Sulton 1969.

## CONCLUSION

The genius of Navā'ī is very universal: the poet, scientist, musician, architect, historian, philosopher. But the main merit of Navā'ī putting him in one row with the great classics of the world literature lies in the fact that he was the incomparable master of the word, anything human wasn't alien to him. The great poet and the thinker devoted all the life and activity, deeply humanistic creativity to caroling universal values, promotion of the Good, Tolerance, Benefaction; he called people of the world for a consent and peaceful co-existence. He dreamed about highly - spiritual generation. Navā'ī's pride and love to his people and country are depicted in his works. That is the main reason for the eternal love and gratitude towards Navā'ī and his works that are devoted to erecting the esteem of the nation, its pride, culture and spirit. His priceless works are being translated into foreign languages. Nowadays, the phenomenon of Navā'ī is being rediscovered by the whole world. Despite his being born in Hirāt, the motherland of Navā'ī is Uzbekistan. The ancestors of Navā'ī were attendants of Timurid's family and were responsible for education and upbringing of certain princes. According to the traditions of Timurid's dynasty they had to travel and live together in the places of their ruling with those princes they were mentoring.



Uzbek people are proud of their great ancestor. In the early years of the Soviet authority, when, in mass order, it destroyed the spiritual and material cultural values of the local peoples, and propaganda of the literature of the past was prohibited, our fellow countrymen tried to keep even a part works of Navā'ī. His verses were learnt by heart, sung as a song, preserved in hearts and memory.

Since the proclamation of independence of our state on August, 31st, 1991, the restoration of national cultural wealth and reputation of our scientists and educators, who have brought a considerable contribution to the progress of world civilization, has become one of the primary directions of the policy of the state. One of the primary tasks has been a full restoration of the creative heritage of the great poet and unbiased interpretation of his life and activity.

Today there is no family where the works by Navā'ī are not kept. There are no celebrations held without songs on verses by the poet. Shortly speaking, it is possible to tell that, Navā'ī has become highly esteemed and sacred as the symbol of national culture.

One of the craters of the planet Mercury was named after 'Alī Shīr Navā'ī. The monuments of the great poet were erected in Tokyo, Moscow, Shankhai and Baku.

'Alī Shīr Navā'ī, during all his life, glorified friendship of the nations, called for solidarity and tolerance, education and good deeds, and exalted universal values. He didn't separate his destiny from the destiny of all mankind, he devoted all his life to the spiritual progress of mankind.

## APHORISM

## SUPPLEMENTARY MATERIALS

*Ghazals*

\*\*\*

With the fire of parting my hand is so burning, I fear,  
That my healer's kind fingers it may mercilessly sear.

Songs of love are no gladness, but destiny's hopeless wailing.  
Do you hear how it weeps, how it whispers of grief in my ear?

May the showers of tears wash my eyes away in their course,  
Nights of sorrow are dark, and the sun to my sight is a sneer.

Glowing sighs take their flight to the darkened skies,  
Lighting star after star in the dome of the heavenly sphere.

"Bear your burden in silence!" you tell me.  
Can a reed stay unbroken with a mountain to carry and steer?

Do not trust this abode. Many wanderers did it attract,  
But they left it again, disillusioned and saddened I hear.

Navoiy sends his message, but vainly awaits a reply  
From his cruel tormentor he holds so eternally dear.

\*\*\*

Who wins no beauty for his own, the cup of love will never drain.  
Though vested with the powers of love, never will he be with  
love insane.

Should the lone nightingale not meet the rose of beauty on  
his way  
'Twill be small wonder if he fail to fill the woods with mellow  
strain.

When passion's flame attains my breast, how can it set my soul  
on fire  
Until my love's coy eyelashes unmoved as her sweet heart  
remain?

Till bitter words from honeyed lips she whispers archly in my ear  
How can I give my soul to her, how can I taste her love's sweet  
bane?

Since in this heart no spark of love has ever kindled into flame,  
O, poet, quench the torch of life, blow out its light with calm  
disdain.

Or let the warmth of wine supplant the fire of love in this cold  
heart  
And let life's hollow dream go on, wine having dulled the spirit's  
pain.

Be not amazed if Navoiy shall meet his death in his beauty's  
hands,  
The happy star may rise, but late for life cannot begin again.

## APHORISMS

\*\*\*

If a treasury cannot be used  
black stone is better than all its rubies.

\*\*\*

When denied the people's defence  
seek in yourself the offence.

\*\*\*

Of all sweets and beverages have I tasted  
but none are there better than perfect health.

\*\*\*

Though the sun tends the whole earth equally,  
the desert breeds thorns and the garden – flowers.

\*\*\*

Know thou: jewels give pain to the ear,  
wise words are its dearest ornament.

\*\*\*

The wind, though it reaches the sky,  
weighs nought and is empty.  
The mountain, though it topple to earth,  
is lasting and solid.

\*\*\*

Love is a lustrous star:  
the light of the eyes and the heart's purity  
spring from it.

Should the lone nightingale \*\*\*

He who stands apart or turns his face  
Deserves no place in the human race.  
In the midst of a crowd alone he stands;  
Even to clap requires two hands.

Until my love's \*\*\*

Nobility and liberality make a handsome pair;  
Modesty is their son and heir.

How can I give my soul to her? \*\*\*

A false man is shameless too,  
A shameless man is never true.

Since in the \*\*\*

Good the speech that is graceful and distinct:  
Excellent that which is truthful and succinct.

And let his \*\*\*

Knowledge and wisdom are beyond compare,  
The fairest adornment a man can wear.

Be not \*\*\*

Learning is knowledge acquired in small portions,  
As drops make the rivers that flow to the oceans.

The \*\*\*

Keep thy tongue pure from earliest youth,  
Mix not foul lies with immaculate truth.

\*\*\*

The creations of mankind,  
Are the fruit of man's mind.

\*\*\*

That love's the highest good I do not deem:  
To be a worthy man – of that alone I dream.

\*\*\*

A wrong inflicted deliberately  
Is certain to come back to thee.

\*\*\*

One need not wait for long  
The triple repayment of a wrong.

\*\*\*

He for whom honour is the guide supreme  
Will always enjoy his fellows' esteem.

\*\*\*

A hard-earned coin is better by far  
Than unearned riches bestowed by the Shah.

\*\*\*

Grieve not over a friend untrue:  
Let his existence mean nothing to you.

\*\*\*

Lack of appreciation is painful:  
Over-estimation is shameful.

\*\*\*

\*\*\*

The only way to decrease one's sufferings  
Is to increase one's understandings.

\*\*\*

The noble man remembers none  
Of the good to others he has done.

\*\*\*

Once a man is known to lie and to deceive,  
Though he tells the truth, no one will believe.

\*\*\*

The more apples a tree has grown,  
The more stones at the tree are thrown.

\*\*\*

A purple drop leaves a purple stain  
Dity business brings dirty gain.

\*\*\*

If a scribe an error doth make  
Every copy will repeat his mistake.

\*\*\*

Treasure the moment, it will not last:  
Only the fool lives in future or past.

\*\*\*

The essence of things is the knowledge I sought  
But of essence my ignorant tutors knew naught.

\*\*\*

If anyone chooses a fool for a friend,  
Misfortune this friendship is sure to attend.

\*\*\*

If gluttony is thy master,  
The end will be disaster.

\*\*\*

Happy the traveller who hath  
Killed the snake in his path.

\*\*\*

Goodness is repaid in kind,  
As every good man doth find.

\*\*\*

Sweet seed makes for sweet fruit,  
A bitter root puts forth a bitter shoot.

\*\*\*

The design you have cut into your seal  
Is the only pattern printing will reveal.

\*\*\*

It is not a high title that wins veneration,  
But care and regard for the humble in station.

\*\*\*

He who digs a hole for others as a snare  
Himself will find entombment there.

\*\*\*

Words can avert calamitous strife,  
Words can restore the dead to life.

\*\*\*

More painful the thrust of a spiteful word  
Than a wound inflicted by the sword.



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#### (Footnotes)

1 Makārim al-akhlaq,1967, p. 40

2 Bināi, p. 106a

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