

## NURIDDIN JAMI IN ALISHER NAVOI'S WORK "HAYRAT UL-ABROR"

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**Annotation:** This article discusses the image of Jami, a great representative of literature, Navoi's elder, teacher, covered in Alisher Navoi's work "Hayrat ul-Abror".

**Key words:** Khamsa, Jami, Nizmani, Dehlavi, "Mahzan ul-asrar", "Matla-ul-anwar", zaza, teacher.

Mir Alisher Navoi was able to create the spiritual image of the Turkic peoples with his unique works in the history of the world. The ideas glorified in his works have not lost their value. The services of Sheikh Nuriddin Jami (Abdurahman Jami) are of special importance in Navoi reaching this level and leaving a name as a great man in history.

If we talk about the life of Jami, he was born in 1414 in the city of Jam near Nishapur. He spent most of his life in Herat. From childhood, Jami was distinguished from other children by his sharp mind. The move of Jami's family from Jam City to Herat was significant for him. He studied in Herat with such famous people as Khoja Alauddin Ali Samarkandi, Shahabuddin Muhammad Jojarmi. As a result, he quickly learns the Arabic language, Sufism, the rules of poetry, the history of literature, and other subjects. Jami later went to Samarkand and was able to learn from scholars of his time such as Mirza Ulugbek, Qazizoda Rumi, and Ali Kushchi. In particular, he received education from Faizullah Abulai, a jurisprudent scholar, known for the Arabic language, the Qur'an, and hadiths. During the years of his education in Samarkand, Jami deeply studied not only literature but also mathematics, philosophy, jurisprudence, the foundations of religion, hadith and tafsir. After attending Herat, he entered the path of Sufism. Due to his continuous research, he is known as an accomplished specialist in jurisprudence, the Qur'an, and literature. Jami left a huge legacy. The number of Jami's works is indicated in different sources. Navoi lists 38 works of Jami by name in his work "Khamsat ul-mutahayirin". His works are related to the fields of philosophy, mysticism, linguistics, literary studies, art, and religion. He created the third Khamsa, which consists of seven epics called "Haft awrang", and the epics in it are: Silsilat uz-zahab ("The Golden Chain, 1472), Tuhfat ul-ahrar ("The Gift of the Nuranis", 1481-82), Sibhat ul-abror ("Rosary of the Pious", 1482-1483), Yusuf and Zulayha (1483), Layli and Majnun (1484), Salomon and Absol (1479-1480), "Hiradnomai Iskandari".

Navoi is Jami's teacher and friend. All of Navoi's prose and poetic works show respect for Jami. Navoi wrote a chapter dedicated to Jami in each of his works. "Khamsat ul-mutahayirin" is the work of Navoi, which is dedicated to Jami and his description is explained truthfully. Also, the thirteenth chapter of Navoi Khamsa's first epic "Hayrat ul-Abror" is dedicated to the hymn of Nuriddin Abdurahman Jami. At the beginning of the chapter, Navoi praises Jami and gives the following description: "*Safo jomining sofi oshomi mavlono Nuriddin Abdurahmon Jomiy madda zillahul – oliy vasfikim, vasfg'a sig'mas va ta'rifkim, ta'rifg'a rost kelmas va ul hazrat iltifotining quyoshi bu xoksori tiyra ro'zgor holig'a partav solg'onining izhori va ul quyosh tarbiyatidin bu tufroqqa zohir qilg'an guli nasrin, balki gunogun rayoxin osori va «Tuhfat ul-ahror» tuhafi mutolaasidin maxzun ko'ngul tarabi va «Hayrat-ul abror» laoli va javohirin nazm rishtasig'a tortmoqning sababi*".

The meaning is as follows: "The long shadow of the highness, the pure bearer of the cup of joy, Maulana Nuriddin Abdurrahman Jami, my praise, my praise, my definition, my definition, and the sun of His Majesty's favor is a light for the condition of me who is weak on a dark day. the story of the sower, that from the upbringing of the sun, white flowers, not only white flowers, but multi-colored basils appeared on this soil, and that a sad heart found joy from reading the gift of "Tuhfat ul-Ahrrar", and the mute of "Hayrat ul-Abror" and the reason for stringing one's jewels on the thread of verse [1.739]

He explains the reason for bringing his name to "Hayrat ul-Abrar" as follows:

*Ulki bukun qutbi tariqatdur ul,  
Koshifi asrori haqiqatdur ul [1.42]*

Meaning:

He is the genius of Sufism today.

He is the discoverer of the secrets of truth.

Hayrat ul-Abrar's personality is fully described:

*Ko 'ksi xaqoyiq duri ganjinasi,  
Ko 'ngli maoniy yuzi oyinasi*

*Oliy anga yetti falakdin mahal,  
Etti falak mushkili ollida xal.*

*Madrasai Quds aning ma 'mani,  
Xonaqaxi uns aning maskani.*

*Jilvagahi gulshani charxi barin,  
Obxo 'ri chashmai aynul-yaqin [1.42].*

Meaning: "His chest is a treasure of truths, and his heart is a mirror of the faces of meaning. His place is higher than the seven heavens: and the problems of the seven heavens are solved before him. His abode is the madrasah of purity; the most peaceful place for him is the house of friends. The place where he stares at is the high sky flower and a fountain of drinking water is a source of certainty" [2.16].

Appreciating the beauty of the castle of words built by Navoi Jami, and the clean environment in it, he wrote:

*Qasri kalomi chiqib andoq baland,  
Kim anga gardun sola olmay kamand.  
Anda shayotin xasig 'a yo 'q sabot,  
Baski urub xayli maloyik qanot.  
Guxbadiyi hujrada zoti nihon,  
O 'ylaki ko 'kgunbazi ichrajahon.  
Qaysi jahon, olami kubro degil,  
Qudrati Allohu taolo degil.  
Xirqa aning, jismida qapton bo 'lub,  
Qaptoni tan, jismi aning jon bo 'lub.*

*Xirqa aning, jismida qapton bo 'lub,  
Qaptoni tan, jismi aning jon bo 'lub.*

*Xirqa bila topmag 'ani ixtisos,*

Tanni riyo to‘nidin etmak xalos [1.43].

The meaning is as follows: "The castle of the word that he built is so high that even the sky cannot cover it. There is no way for devils to get stuck in this castle because it is full of angels. As if the world hides under the dome of the sky, he hides under the dome of his cell and kills; Don't call it the world, call it a big world, and consider it as a sign of the power of God Almighty. The dervish garment on him is a simple short tunic, and this tunic is his body, and his body is his soul. The reason why he wears such a tunic instead of a kilt is to rid his body of hypocrisy" [2.16].

With this, Navoi emphasized that the dome of the sky is in his small cell, that he is fully embodied in it, that the dervish Xirqa keeps him away from dreams, and most importantly, that his faith in Islam is strong.

Navoi wrote that his letter is a manifestation of darkness, a treasure of meanings, and how much a person enjoys it:

*Sayrdakim charxni aylab xijil,  
Tay qilibon arz «Katayyis-sijl».  
Vaqti quyoshin chu qilib pardapo ‘sh,  
Kilki qaro abrdek aylab xurush.  
Parda yasab xolati pinxon uchun,  
Safha yozib satr ila kitmon uchun.  
Zulmat etib jam’ davoti aning,  
Ma’ni o‘lub obi hayoti aning.  
Qatrasidin kimki bo‘lub komyob,  
Umri muabbad qilibon iktisob [1.43].*

Meaning: "When he writes a letter, his ink seems to cover the sun of time with a black veil like a cloud. This veil he made to cover secret situations; the pages are also filled to keep these cases secret. He has gathered the darkness that is his invitation, and meaning is the water of life for him. Whoever enjoys a single drop of it will surely attain eternal life" [2.16].

While evaluating Jami's prose and poetry, Navoi says that everyone likes his works equally, and at this point, he shows himself as the person who needs Jami more than anyone else, and also that he was the first to see Jami's works:

*Nazmi aqolimi jahonni tutub,  
Nasri dog‘i kishvari jonni tutub.  
Fayzi gadovu shah aro muntashir,  
Xizmatiga shohu gado muftaxir.  
Lek manga ollida ajzu niyoz,  
Borcha ulusdin beribon imtiyoz.*

*Mehridin ofoq aro gar nurdur,  
Zarra aning mehrida mashhurdur.  
Qush ko‘p o‘lur bog‘ harimig‘a xos,  
Bulbul ila gulga bo‘lur ixtisos.  
Nomag‘akim roqim etib xomasin,  
Ko‘rmedi men ko‘rmayin el nomasin.  
Mehr tulu‘ ayladi chun tog‘ uza,  
Tushti burun partavi tufrog‘ uza.  
Gulbun uza harne gul ochti chaman,  
Avval aning hamdami bo‘ldi tikan [1.44].*

Meaning: "His poetry has covered all regions of the world, his prose has covered the land of Esajan. His works were spread equally to the king and the gado, But my weakness and need for him is greater than that of all people. Because even if the world is full of sunlight, one bit among them can be more famous for this love of the sun. Although there are many different kinds of birds in the garden, the attention of the nightingale and the flower is different. When he swings a pen over a work, no one else has seen his writing before me. Even when the sun begins to rise, its rays first fall to the ground. As long as such flowers bloom on the branches of the flower, the thorn first sympathizes with them" [2.17].

When Navoi compares the epics of other Khamsals with Jami's two epics "Mahzan ul-Asrar" and "Matla ul-Anwar", he expresses the following opinion about the abundance of metaphors in the works and the role of the truth expressed in these two epics:

*O'zga sanamlar ham erur jilvasoz,  
Borchasining husnida zebe majoz.*

*Ul ikisidin biri gavharfishon,  
Gavharida nuri yaqindin nishon.  
Ul birisi dog'i bo'lub nurposh,  
Nuri aro partavi taxqiq fosh.  
Nukta suv yanglig' eritur toshni,  
Topsa haqiqat o'tidin choshni.  
Bo'lsa haqiqat guharidin yiroq,  
Rishta so'zin so'zlamagan yaxshiroq.  
Rishtag'a chun zohir erur toru pud,  
Dursiz anga rangi-yu naqshi ne sud? [1.45-b]*

Meaning: "The rest of the epics are not bad either, all of them are decorated with figurative decorations. But one of these two sagas that we have mentioned seems to be strewn with gems; in the light of the gem there is a sign of holiness and purity. The second also shines, and in its light the rays of truth are visible. If a thought has enjoyed the fire of truth, it can melt even a stone into water. However, if the thought is far from the gem of truth, it is better not to talk about finding a thread for it. If you bring the thread to the top with a braid, what is the use of its beautiful color and pattern if it is not well done?! [2.17]

It can be seen that truth has the power to melt even stone. That is why Navoi gave a high value to the truth in the work. Speaking about the great personality of Navoi Jami, he agrees to write Khamsa with his help and support, and asks for help from Nizami Ganjavi and Khusrav Dehlavi, the authors of the last two Khamsa:

*Kim bu yo'l ichraki alar soldi gom,  
Bir necha gom o'lsa manga ham xirom.*

*Forsi o'ldi chu alarg'a ado,  
Turki ila qilsam ani ibtido.  
Forsi el topti chu xursandliq,  
Turk dog'i topsa barumandliq.  
Ul ikiga fotixa o'qub so'rub,  
Fotixa bu biri manga yetkurub.  
Botin ila qilmasa ul ikki rad,  
Zohir ila bu biri qilsa madad.  
Menki talab yo'lida qo'y dum qadam,*

Bordur umidimki, chu tutsam qalam,

Yo'ldasa, bu yo'lda Nizomiy yo'lum,  
Qo'ldasa, Xusrav bila Jomiy qo'lum.

Nukta surudida ravo bo'lmag'ay,  
Buki Navoiyg'a navo bo'lmag'ay. [1.46]

Meaning: "Since they are all walking this way, how can I die if I walk a few steps too?!" After all, they wrote their works in Persian; and I will start with the Turkish language; the Persian people were happy with their works; if the Turkic peoples can also enjoy my writing; After reading blessings to the previous two authors, this one (Jamiy) will bless me for this work as well. If both of them do not oppose me from the inside, if they help me from the outside, I will demand something, I will take my pen and hope that on this way, when Ni'zami goes on his way, Khusrav will be "no! cannot say" [2.17]

It can be seen from this that he created the first Khamsa written in the Turkish language inspired by Jami's works and mentioned that he was influenced by the work "Tuhfat ul-Ahror" in the writing of "Hayrat ul-Abror".

In conclusion, Jami's works are a great treasure for all nations. Navoi gave an analysis of Jami's works in this work "Hayrat ul-Abror". He emphasizes the meaning and scope of his works and gives Jami a high evaluation in all aspects.

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