

## Interpretations of Navai and Jamiy's Meetings in Alisher Navai's "Khamsa"

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**Abstract:** *This article studies the chronology and content of the meetings between Alisher Navoi and Abdurahmon Jomi, described in Navoi's "Khamsa". It is known that in some epics of Navoi's "Khamsa" a total of six meetings of the poet with Abdurahmon Jomi are recorded. These meetings were mostly private in nature and played an important role in the creation of the poet's "Khamsa". At the same time, the circumstances and content of these meetings and conversations are also a rare example of friendship, mentor-discipleship and creative cooperation between two great people for all humanity.*

**Keywords:** *Creation of the quintet (Hamsa), chronology, first and last poem, mentorship, creative collaboration.*

In the history of mankind, there are many exemplary life paths that are high examples of mentorship, friendship, and mutual love. Among them, the friendly relationship between Abdurakhmon Jomi and Alisher Navoi can serve as an example for all times. Hazrat Jami, who was mentioned with the highest definitions such as “the holy author of the work of the Holy Prophet”, “the path of the Qudsi”, “the secret of the discovery is true”, “the living Jami”, “the face of the hundred-year-old elephant”, in turn showered “good luck from heaven” on the pen of Alisher Navoi, putting him above Nizami and Khusraw Dehlavi and comparing him to Yusuf (a.s.). The relationship between Alisher Navoi and Abdurahman Jami is one of the most interesting and exciting events in the history of mankind, which has led to the creation of numerous articles and treatises. After all, this is not only the relationship of pir and murid, but also creative cooperation and positive competition between the two great poets, and discussions and debates between the two thinkers about the enlightenment of this world and the hereafter. Abdurahman Jami is mentioned directly and indirectly in almost all of Alisher Navoi’s works. However, among them "Khamsa" has a special position. This is not without reason, of course. After all, the appearance of the great "Khamsa" on the field is directly related to the activities of Abdurahman Jomi.

Alisher Navoi, describing Abdurakhmon Jami in the first poem of "Khamsa", "Khairat ul-abror", proudly recalls that he held a special position in his pir's court and was his first student:

Fayzi gadovu shah aro muntashir,

Xizmatiga shohu gado muftaxir.

Lek manga ollida ajzu niyoz,

Borcha ulusdin beribon imtiyoz...

Nomag‘akim roqim etib xomasin,

Ko‘rmasi, men ko‘rmayin, el nomasin. [1.53]

*"Meaning: Both kings and beggars benefit from his (Jami's) grace, and they take pride in serving him. Yet, in his eyes, my (Navoiy's) status holds a privileged distinction above all others. Every letter written by his pen is not seen by anyone before it reaches my eyes.*

In four chapters (chapters 15 and 89 of the epic poem "Saddi Iskandari") of three epic poems of Alisher Navoi's "Khamsa" ("Khairat ul-abror", "Farhod and Shirin", "Saddi Iskandari"), a total of six meetings with Abdurakhman Jomi are described to varying degrees. Studying their chronology, reasons and details allows us to trace some of the subtleties of the relationship between the two great geniuses.

**First meeting.** The first meeting is described in chapter 13 of the epic poem "Khairat ul-abror" as follows:

Bazmda bir kun yuzidin nur edi,  
Har soridin nodira mazkur edi.  
Tushti chu rahrav bila payravg'a so'z,  
Yetti Nizomiy bila Xusravg'a so'z.  
Gavhare yo'q «Maxzan ul-asror» dek,  
Axtare yo'q «Matla' ul-anvor»dek. [1. 54]

*"Meaning: One day, at a gathering, a radiant light was shining from his (Jami's) face, and from every direction, rare and profound thoughts were heard. The conversation turned to the guide and the follower — that is, Nizami Ganjavi and Amir Khusraw. One person said, 'There is no gem in the world like Makhzan al-Asrar,' while another added, 'There is no star in the heavens like Matla' al-Anwar.'"*

**Second meeting.** The second meeting between Alisher Navoi and Jomi is also described in this chapter:

O'tti chu alqissa bir oy, ikki oy,  
Bir kun o'lub, baxtu xirad rahnamoy.  
Xidmatin ettimki, tamanno edi,  
Ilgida ko'rdum necha ajzo edi.  
Kulgu bila qildi ishorat manga,  
«To'hfa» bila berdi bashorat manga.  
Kim olibon boshtin ayog'ig'a boq,  
Qil nazar avroqig'a boshtin-ayoq. [1. 55]

*"In short, a month or two passed. One day, accompanied by fortune and reason, I went to visit him. I saw in his hand a work consisting of several parts. Smiling, he pointed to the Tuhfa (Tuhfat ul-Ahrar) and said: 'Take it, read it thoroughly from beginning to end, and examine every page with full attention.'"*

There are several important and noteworthy points in the narration of these two events.

First, while there was a heated debate about "Makhzan ul-asror" and "Matla' ul-anwar", neither Navoi nor Jami's attitude to this issue is noticeable. They participated in the debate as observers.

Secondly after the second meeting («O'tti chu alqissa bir oy, ikki oy») Jami presented the work to Navoi, still in draft form. It is difficult to say for sure whether Jami had already begun writing Tuhfat ul-Ahrar at this time or whether this incident was the reason for it. The sequence of events seems to point to the second idea.

Thirdly, Jami recommends reading the work carefully, not just showing it to him («Qil nazar avroqig'a boshtin-ayoq»).

The fact that Abdurakhman Jomi's epic is very short in size, was written in a short period of time, and was presented to Navoi without being compiled into a book (in a hurry), gives the impression that the

epic was written specifically for Alisher Navoi, to enable him to begin the work he had been planning, taking into account his maturity as a poet and thinker. In any case, subsequent events indicate this:

Chun o'qumoq zamzamasi bo'ldi bas,

Ko'nglum aro dag'dag'a soldi havas.

Kim bu yo'l ichraki alar soldi gom,

Bir necha gom o'lsa manga ham xirom.

*"As soon as I finished reading the work, a wave of longing stirred restlessly in my heart: I wondered what it would be like if I, too, took a few steps along the path these (Khamsa-writers) had walked."*

As a master of the order and a creative mentor of Abdurakhmon Jami Navoi, he must have known that this is exactly the effect the work would have on his student.

During this period, i.e. in 886 AH (1481), another meeting between Navoi and Jami was recorded in "Khamsat ul-mutahayyirin":

"At that time, he (Abdurrahman Jami) was translating "Arba'in Hadith" into Persian verse, and, as is customary, he gave his manuscript to a poor man from among the Companions. As I was absorbed in reading it, the incomparable wisdom of its words and the true divine light of its meaning became apparent.

The dream of translating "Arba'in" into Turkish came to my mind. When I was honored with his permission, I wrote it into a beautiful verse" [2. 55].

**Third meeting.** The fifteenth and final chapters of the epic poem "Saddi Iskandariy" describe three meetings between Alisher Navoi and Abdurakhmon Jami. The first of these, chronologically speaking, is presented in chapter 89.

Alisher Navoi had a firm intention to create "Khamsa". However, the great poet was worried about the complexity and difficulties of this work:

Meningkim qo'lum erdi behad zaif,

Emas erdi ul panja birla harif.

Desam tark etay, qo'ymayin himmatim,

Desam zo'r etay, yetmayin quvvatim. [3. 562]

*"My hands were not as strong as the fists of others. If I wished to abandon this ambition, my determination would not allow it; yet if I tried to pursue it, my strength would not suffice."*

At this point, a call came from the hatif, urging Navoi to the Pir's court:

Ki har quflkim fathidur nopadid,

Anga bor eranlar duosi kalid. [3. 563]

*"The key to any lock that will not open lies in the prayers of the pious."*

Ishim butmagiga duo ayladi,

Bori hojatimni ravo ayladi. [3. 566]

*"He offered a prayer for the fulfillment of all my needs and the successful completion of my affairs."*

**Fourth meeting.** It is stated in the eighth chapter of the epic poem "Farhod and Shirin":

Qo'yub vasvosu savdolarni bir yon,

Yetishtim pir dargohiga giryon...  
Demakka arzi holimni uyolib,  
Shukuhi jismima titratma solib...  
Kulub chun subh mehr izhor qildi,  
G'amim shomini subhosor qildi...  
Chu ul boshlab masihoso kalomin,  
Duo ul deb maloyik aytib: omin...  
Manga chun yetdi bu davlat nishoni,  
Ochildi har yon abvobi ma'oni. [4. 40-41]

*"Casting aside all panic and distress, with tearful eyes I made my way to the pir's sanctuary... A tremor of awe passed through my body, and I stood there, too shy to express my plea... But he (Jami), smiling like the dawn, spread the light of the sun and illuminated the darkness of my sorrow. When he spoke words like the Messiah and offered his prayer, even the angels uttered 'Ameen.' After such a blessing was granted to me, the doors of meaning began to open, one after another."*

Fifth meeting. When starting the epic "Saddi Iskandariy", the information about Alexander's lineage and the two Alexanders left Alisher Navoi in a difficult situation. Navoi expressed his opinion on this in the 15th chapter of the epic, presenting three different options:

- Failaqus finds Alexander in a hut during a hunt, next to the lifeless body of his mother;
- Alexander is the son of Daro (Dorab) born to Failaqus' daughter;
- There are two Alexanders in history - the conqueror Alexander and the Alexander (Zulqarnain) mentioned in the Quran.

Navoi went to the court of Abdurakhmon Jami, who was writing an epic on this topic, and asked for advice.

Bu yerda meni chunki ajz etti lol,  
O'pub yerni, donodin ettim savol.

*"Struck silent by my own helplessness, I bowed in respect and asked a question of the wise man."*

Jami confirms that Nizami's opinion is correct in this regard:

Sikandarga ikki ekanni adad,  
Chu olinda tahqiq edi, qildi rad...  
Aningdekki aslin Nizomiy dedi,  
Hamul nav' farzona Jomiy dedi.  
Kim ul Faylaqus o'g'li ermish yaqin.  
Emas ahli ta'rix tardida chin. [3. 89]

*"He was well aware of the truth about Iskandar (Alexander), and he rejected the notion of there being two Iskandars. Just as Nizami had stated the essence of the matter, the sage Jami affirmed it likewise — that Iskandar was, in fact, the biological son of Faylaqos, and the claims of certain historians on this subject are far from the truth."*

The fragment shows that the episode of the baby found in the hut is not an adventure of Alexander, but simply a legend or one of the existing options. It is not correct to understand this as the beginning of the Alexander plot in Alisher Navoi's epic. As a result, the ideas expressed in Navoi studies, including "Iskander is not a prince, he is an abandoned child with an unknown father and mother" [5. 47], or "Iskander is not actually a prince, but a baby found in the ruins" [6. 166], are also unfounded.

Sixth meeting. The above-mentioned concluding chapter of the epic poem "Saddi Iskandari" is quoted as follows:

Bu besh ganjnikim kushod ayladim,

Varaq uzra oni savod ayladim.

Savodin solib juzvdonim aro,

Dema juzvdonimki jonim aro.

Aning sori bo'ldi ko'ngul rag'batl,

Kim erdi madadkor aning himmatl...

*"After inscribing these five treasures upon pages, I placed the draft not merely into my satchel, but as if into my very soul, and my heart turned with longing toward my master — master-the one whose lofty support had guided me."*

Nazar soldi ochib varaq barvaraq,

Bo'lub multafit, chun ochib har varq...

Qilib goh tahsinu gohi duo,

Ki, yuzdin biri yo'q manga muddao.

Chu egninga ul qo'l bila yeng yetib,

Zamirimdin o'z luk xayoli ketib...

*"He opened the pages one by one and carefully read through them; the more he read, the more his kindness toward me grew... He offered praise beyond what I had hoped for and blessed me with his prayers... When his hand and sleeve touched my shoulder, all sense of ego left my being."*

According to A. Kayumov, "Although this meeting is a completely fictional story, it demonstrates Navoi's personal qualities, self-demandingness, and humility" [5. 42]. Y. Bertels associated this incident with Jomi's ability to exert mental influence (namely, to hypnotize): "Remember that Jomi had a strong ability to exert mental influence. If he wanted, he could create such a vision (dream) in his friend's mind... There is no doubt that most of his (Navoi's – S.T.) students did not view this vision as an artistic technique. They believed that such a vision was possible..." [7. 377]. One thing can be noticed from these remarks: Y. Bertels, although he lived in an era dominated by materialistic thinking and atheism, hinted at the possibility of such an event occurring in the spiritual world. This episode also reflects the poet's attitude towards the artistic word and the people of the word, which were in a "status of permissibility".

The status of Navoi and especially Jami as a guardian, and the fact that Navoi entered into a spiritual struggle with his predecessors and pir throughout the entire "Khamsa", this event seems to be an extremely natural and, in a sense, expected event. From a compositional point of view, the chapter is included as an episode - "fortification" - concluding "Khamsa", and together with the chapter "basmala" in the epic "Khairat ul-abror" acts as a forming element. This is a great example of the rich and diverse tradition of group themes in Eastern literature, which is shaped by a unique method - the introduction and conclusion chapters.

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