

**ATTITUDE TOWARDS PREDECESSORS IN ALISHER NAVOIY'S CREATIVE
WORK**

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Abstract: It is well known that Alisher Navoi paid special attention to his predecessors. In particular, in the introductory chapters of his “Khamisa,” separate sections are devoted to the praise of earlier khamisa authors. This article provides an ideological and artistic analysis of the sections in which Navoi expresses his attitude toward predecessors. During the analysis, special attention is given to explicating difficult words, rhetorical devices, and the artistic mastery of the poets.

Keywords: Alisher Navoi, Nizami Ganjavi, Khusraw Dehlavi, “Khamisa,” “Panj Ganj,” Abdurahman Jami, introductory chapter, artistic mastery.

Introduction. Abdurahman Jami was a prominent thinker whose work made a significant contribution to the development of 15th-century Persian-Tajik literature. His intellectual legacy encompasses didactic principles as well as broad interpretations of Sufism and mysticism. His poetic collections, the Sufi biographical work Nafahāt al-Uns, the Haft Awrang (“Seven Thrones”) written within the tradition of khamisa composition, and Bahoristan are still considered valuable today. Sources indicate that the total number of his works on various subjects reaches ninety-nine, including contributions to philosophy, history, literature, linguistics, music, riddles, prosody, poetry, and other fields. Since their creation, these works have served as sources of inspiration for many artists.

The relationship between Jami and Navoi deserves particular attention. Abdurahman Jami is considered one of the great thinkers who played an essential role in Navoi’s intellectual formation. Navoi acknowledged Jami as his mentor both in scholarly and spiritual matters: “Between 1476–1477, Navoi accepted Jami as his spiritual guide. This is one of the most characteristic indications of the closeness of their worldviews.” These two great figures were not only teacher and student, but also like-minded companions in the world of artistic creativity; they inspired each other and exchanged advice during the creation of certain works.

Jami highly praised Navoi’s creative talent. In Bahoristan, he emphasizes that Navoi was a great creator with equal mastery in both Turkic and Persian, noting especially his elevated style in Turkic. Navoi, in turn, regarded Jami with deep respect, dedicating special sections to him in the prefaces of each poem in the “Khamisa” and in Majolis un-Nafā’is. He also composed an independent work honoring his predecessors and teachers—among them Sayyid Hasan Ardasher, Pahlavon Muhammad, and Jami—titled Khamsat al-Mutahayyirīn. In addition, within the “Khamisa,” Navoi included special chapters dedicated to Jami. These sections reflect Navoi’s worldview and artistic thought.

Purpose of the Research. To analyze the chapters dedicated to the description and praise of predecessors and teachers within Alisher Navoi’s Khamisa, in the context of classical Uzbek literature.

Methods and Materials. The research employs hermeneutic and comparative methods. Navoi's Khamsa, especially the poem Layli and Majnun, serves as the primary material for analysis.

Results and Discussion. One of the defining features of the khamsa tradition is the inclusion of separate chapters dedicated to the praise of predecessors and teachers. Accordingly, both Jami and Navoi incorporated chapters honoring earlier khamsa authors in their own Khamsa works.

This article focuses on the section dedicated to Abdurahman Jami in Navoi's Layli and Majnun. It is known that Jami and Navoi completed their respective versions of Layli and Majnun in the same year (1484). Navoi's artistic reflections on the praise of his teacher are remarkable for their uniqueness. Let us draw attention to the chapter in Navoi's poem dedicated to Jami, which begins with the following elaborate prose heading:

“Valoyat sipehrining axtari jahontobi va hidoyat ma'danining gavhari serobi va nazm avjining mehri falak ehtishomi va maoniy jomining rindi sofiy oshomi, ya'ni Mavloni Nuriddin Abdurahmon Jomiy madhida nukta surmak va aning durdi jomin sumurmak.”

Modern Uzbek rendering:

“The world-illuminating star of the sky of sainthood, the pure essence of the mine of guidance, the majestic sun of the heavenly sphere of poetic excellence, and the refined drinker of the cup of spiritual meanings—that is, to express subtle thoughts in praise of Mawloni Nuriddin Abdurahman Jami and to partake of the pure wine of his goblet.”

The heading alludes to Jami's identity as both a poet and a Sufi mystic, while emphasizing Navoi's position as his disciple and companion. Navoi employs extraordinarily delicate metaphors—the star of sainthood, the essence of guidance, the sun of poetic zenith, the pure drinker of the cup of meaning—to praise his great teacher. The use of rhythmic prose (saj') in word pairs such as jahontobi–serobi, ehtishomi–oshomi, surmak–sumurmak enhances the expressive impact. Already in the heading, which serves as a prelude to Navoi's artistic reflections, the poet masterfully reveals his poetic skill.

The chapter opens with the following couplet:

Soʻz gulshanining shugufta vardi,

Ilm oyatining varaqnavardi.

From the very first lines, Jami is described as the blooming rose of the garden of speech and the scribe (author) of the verses of knowledge. Navoi emphasizes Jami's dual role as poet and scholar. This meaning is conveyed through metaphor and through harmonious word pairs (gulshan–vard; oyat–varaqnavard), which reinforce the beauty of the imagery.

Conclusion. In Alisher Navoi's works, the praise and description of his teachers hold a special place. His dedicated compositions honoring them testify to this. By continuing the tradition of khamsa writing, Navoi seeks spiritual support from his predecessors, repeatedly emphasizing both the nobility and the immense responsibility of following in their path.

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