



COMPARISON OF THE TEXTS OF “KHAMSATU-L-MUTAHAYYIRIN” AND “RASHAHOT” (ON THE EXAMPLE OF MAWLANA ABDURAHMAN JAMI’S MANOQIB)

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ABSTRACT

Fakhruddin Ali Safi bin Husayn Waiz Kashifi (d. 939/1533) is notable for the fact that his work covers various fields of secular and religious sciences. In the works of Fakhruddin Ali Safi, the ideas of educating a person with high qualities through the scientific heritage of our ancestors, promoting healthy thinking and pure morality through the foundations of our religion are reflected.

What sources influenced the writing of Ali Safi Kashifi Hirawi’s work “Rashahot”?

This article examines this in more detail. To date, no special research has been conducted in the field of textual and source studies on the history of the creation of the work “Rashahot”.

KEYWORDS

“Rashahot”, Ali Safi Kashifi Hirawi, “Nafahot al-un min hazarot al-quds” (Jami), “Nasoyimu-l-muhabbat min shamayim al-futuvvat” (Navoi), “Khamsatu-l-mutahayyiriyn” (Navoi), text, tazkira, manoqib work.

INTRODUCTION



The classical literature of the East has its own art, deep meaning and great enlightenment. Almost all the masterpieces of this literature come first qalb-i salimlik's (that is, a healthy belief free from polytheism), then xuluq-i azimlik (chaste, honorable, honest), axloq-i makorim (to be adorned with the manners of a perfect man), as a high fruit of high human qualities, again in addition to this al-'avn 'alo al-birr va at-taqvo, that is, it emerged and developed as a result of the mutual discrimination, positive competition, and influence of their great talents on each other. That is why the interest in the classical literature of the East, its priceless works, has attracted researchers for the last hundred years.

The main findings and results

Alisher Navoi's material patronage and the spiritual guidance of Abdurahman Jami led to the creation of Mawlana Husayn Waiz Kashifi (d. 910/1504) and his son Fakhruddin Ali Safi (d. 939/1532).

Mawlana Fakhruddin Ali Safi, described as a mature man-o-qibnavis, "the narrator of the Naqshbandi-Ahroriyya leech of the Khojagon sect", is one of the most mature scholars of his time, a representative of classical literature.

Ali Safi introduced himself in the introduction to his works:

(علي بن الحسين الواعظ الكاشفي المشتهر بالصفى)

That is, he "Fakhruddin Ali ibn Husayn al-Waiz Kashifi – he is known by the nickname "Safiy" introduced herself.

In another work, "Hirz al-aman min fitan az-zaman" (حرز الامان من تن الزمان) while at the beginning of the manuscript "Ali ibn Husayn Waiz Kashifi Hirawi" (علي بن الحسين الواعظ الكاشفي الهروي) introduced.

It is known that Mawlana Husayn Waiz, a mature representative of the Ali Safi Herat scientific and literary school, is the son of Kashifi Sabzavari.

He is a great artist who made a worthy contribution to the mystical literature of his time with his unique creative activity and scientific-literary heritage.

Ali Safi Kashifi Hirawi's the most famous work is "Rashahot ayn al-hayat" (Drops from the Spring of Life). "Rashahot" is a unique source that provides excellent information about the history of the Khojagon-Naqshbandi sect and its members.

What sources influenced the writing of "Rashahot"?

We understand from the similarity between the text of "Nafahot al-uns" (Abdurahman Jami) and "Nasoyim al-Muhabba" (Alisher Navoi) and the text in the method of narration (fabula) within the story in "Rashahot" that Mawlana Jami's style of narration and form was very useful for Ali Safi.

Abdurahman Jami is truly a rare personality who has had a strong influence on his contemporary poets and writers.

It turned out that the text "Nafahot" played a significant role in the creation of the text "Rashahot". If we pay attention, Ali Safi competed creatively with his predecessors (i.e., his teachers). In each of his works, especially "Rashahot", Ali Safi strives for innovation in its own form and content. A real creative person, a talented person, strives for such creative innovation.

It is known that Ali Safi was influenced by Jami, as well as Navoi, just as Navoi was influenced by Jami in science and art.

In our opinion, the most important example for Ali Safi in writing "Rashahot", arranging the work, making the



work meaningful is the work “Nafahot”. After that, no doubt, “Nasoyim” seems to be a unique example. But why in “Rashahot” there is no indication or clear word about it. We hope that this question will be answered at the end of our research. However, we will continue our research until we identify the main reason for the emergence of the text of the work “Rashahot”, as well as the main tazkira and manoqib work, which is still unknown to us.

Alisher Navoi in his “Nasoyimu-l-muhabbat min shamayim al-futuvvat” (نسايم المحبة من شمايم الفتوة) work 735th rijolullah (eran, mardon-i Khudovand azza wa jallo) also included the dhikr of Abdurahman Jami. If we compare this “Mahdumi Nuran Abdurahman Jami’s dhikr-manaqibi” with the statement of Jami’s dhikr in “Khamsatu-l-mutahayyirin” and Jami’s dhikr in “Rashahot”, is vajiz in terms of size, i.e. very short.

According to Navoi, the pen is weak in describing Mawlana Jami and he is one of the unique figures in the Islamic Ummah:

“Alar vasfi-da xoma tili lol va til xomasi shikasta maqol-dur... Bu be-bizo’at qaliylu-l-istito’at (this sentence is exactly in the introduction to “Rashahot”) ning yaqiyni munga sodiq va tahqiqi munga muvofiq-dur-ki bu ummat-da alar-ning kamol-i suvari va istikmol ma’naviy-lari jam’iyyati bila turamamish bo’lg’ay...” (, 368-369)

And again, according to Navoi, being a disciple of Mawlana Jami was an honor for the modern fuzalo and ulama. Many scholars and poets have commented on his biography and completed special pamphlets, books, and classifications:

“... Chun asr fuzalosi-din va zamon ulamosi-din–kim alarning shogird-lig’i-ga mu’azzaz-u mumtoz-u musharraf va saraf-roz erdi-lar. Necha kishi alarning siyrat-u kamoloti sharhida rasoyil va kutub bitib-dur-lar va tasonif sabt etib-dur-lar, ora-da-dur...” (, 368-369).

In this regard, Navoi noted that he wrote an independent work about Mavlono Jami: “...Bu za’if dag’i ham bu bob-da “Xamsatu-l-mutahayyiriyn” risolasin bitib-men.” (, 368-369).

In “Nasoyim” Navoi emphasizes that Mawlana Jami has a blessed appearance and inner.

According to Navoi, although Mawlana Jami Hirot piri Sa’duddin Kashgari was an ascetic (to give a hand, i.e. a murid, to be one of his disciples), in reality he was a Uvaysi (Uvaysi - apparently a righteous person who did not feel the need for a teacher, pir, murshid). There is also the view that the teacher of the Uwais is Haqq Ta’ala Himself, or that He is Hizr, a representative of Allah Almighty: “...Zohir yuzi-din o’zlarin qutbu-l-muhaqqiqiyn va g’avsu-s-solikiyn Mavlono sa’du-l-milla va-d-diyn al-Koshg’ariy qaddasallohu ruhahu-l-aziyz muridi ko’rguzurlar erdi. Ammo hamono-ki “Uvaysiy” erdilar va Hazrat Xoja Bahouddin Naqshband rahimahullohu ta’olo ruhoniyyati-din tarbiyat topib erdilar”.

According to Navoi, Mawlana Jami was “the one who came to the blessed eyes of the master of the time, Khoja Muhammad Porso”.

Ali Safi also gave detailed information about this in “Rashahot”.

“Nasoyim” lists the conversations of Mawlana Jami with the mashayiks of his time:

“... Shayx Bahouddin Umar quddisa sirruhu, Xoja Abu Nasr Porso va Xoja Muhammad al-Kunsuriy, Mavlono Boyazid Puroniy, Mavlono Muhammad Asad, Mavlono Muhammad Tabodgoniy, Shayx Shoh Ziyoratgohiy, Mavlono Muhammad Amin Ko’histoniy, Mavlono Sa’duddin Jojarmiy va soyir zamon mashoyixi bila suhbat tutub erdilar”.(, 368).



At this point, we see that Navoi's dialogue with the masons and nobles of the time was enough to describe this conversation in one sentence.

Ali Safi gave detailed information about this in his work "Rashahot". For example, in "Rashahot" there are chapters about the noble and noble people of his time, who had a conversation with Mawlana Jami: "Sheikh Bahauddin Umar Quddisa Sirruhu's dhikr", "Hodja Muhammad Porso Quddisa Sirruhu's dhikr", "Hoja Abu Nasr Porso's dhikr", "Hodja Muhammad al-Qawsui's dhikr", "Mawlana Boyazid Purniy's dhikr", "Mawlana Muhammad Asad's dhikr", "Mawlana Muhammad Tabodgani's dhikr", "Sheikh Shah Ziyoratgohi's dhikr", "Mawlana Muhammad Amin Kuhistoni's dhikr", "Mawlana Sa'duddin Jojarmi's dhikr" and others.

It is known that Ali Safi in his "Rashahot" described in detail the dialogue and mutual answers of Mawlana Jami with this mashayik in the chapters on the remembrance of these righteous people.

In our opinion, Navoi made a very brief statement in "Nasoyim", and Ali Safi intended to elaborate in detail in "Rashahot".

Navoi left his teacher Mawlana Jami at the age of eighty-one in Nasoyim. 898 (AD 1492) he died in his inn outside Herat on Friday night, as a sign of devotion to his teacher "alar-ning muxlis-lari-din biri", that is, he personally wrote that a blessed mausoleum and a madrasah had been built there: "... Seksan bir yoshqa yetti-lar va sekiz yuz to'qsan sekiz-da Jum'a kechasi Hirot shahri-da – Xiyobon boshi-da, o'z manzil-lari-da Tengri rahmati-g'a vosil bo'ldi-lar. Va alar-ning muxlis-lari-din biri (that is, Hazrat Navoi is referring to himself - B.U.) munavvar marqadlarii usti-da oliy imorat yasab...". (2, 368-369).

Ali Safi did not dwell on the fact that Navoi built a mausoleum and a madrasa on the tomb of Mawlana

Jami. However, Hondamir mentions this in "Makorimu-l-akhlaq".

In "Khamsatu-l-mutahayyirin", Navoi described the situation of Mawlana Jami on the day of his death in detail in the last part, beginning with the sentence "Ul Hazratning favtlari voqeasi sharhig'a shuru' qilali" (2, 76).

A comparison of the common ground between the text of "Rashahot" and the texts of "Khamsatu-l-mutahayyirin" and "Nasoyim" shows that Ali Safi did not repeat Navoi. In other words, Ali Safi gave a brief account of the events that Navoi narrated in detail, but Navoi gave a detailed account of the events that he narrated briefly in both works. This means that Ali Safi was not only well aware of both of Navoi's works, but also chose a creative approach to each topic and wanted the text of his work to be unique, creative innovation. Why didn't he mention these two works of Navoi in "Rashahot" at all? "Nafahot" is mentioned in many places in "Rashahot".

In our opinion, the fact that "Khamsatu-l-mutahayyiriyn" and "Nasoyim" are not mentioned in "Rashahot" is probably due to the fact that they are written in Turkic-Chigatoy language. Our observation has shown that Ali Safi does not mention any Turkish-Chigatoy source in "Rashahot". But the Arabic and Persian scientific-literary, mystical sources, of course, have been mentioned, and even their names have been quoted in full and even some along with the name of the author.

In "Nasoyim", especially in "Khamsatu-l-mutahayyirin", Navoi mentions the descriptions and classifications of Mawlana Jami, that is, the names of his works (in "Khamsatu-l-mutahayyiriyn", their number is 31).



Ali Safi, in place in “Rashahot”, ie during the dhikr of Mawlana Abdurahman Jami’s manoqib, as well as in other chapters of “Rashahot”, gave more than a dozen examples of Mawlana Jami's poems, such as ghazals, rubais, qita, qasida, and marsiyas.

In “Nasoyim”, Navoi ended the dhikr of Mawlana Jami with his blessings on him:”... Haqq subhonahu va ta’olo alar ruhi-g’a O’z vusul nuzhat-gohi-da Qiyomat-qa-cha orom va niyoz-mand-lar-g’a alar asror-i va ma’oniysi-din kom-u nashot-i tamom nasiyb qilsun! Omiyn, yo Rabba-l-olamiyn!”

It is worth mentioning one of the most important issues in the field of textual and literary sources. There are several editions of “Nasoyim”, most of which are published in a simplified form, which undermines the original purpose and meaning of the author. Or the Turkish-Chigatoy sentence construction is not well given in the translations of some parts of the work. For example, in the text of the translation of “Nasoyim” H.Islamiy there are many shortcomings, especially in the extra verses.

In the table below, we compare the text of the above work “Nasoyim” with the text of the translation published by H. Islami:

Transformation of “Nasoyim” text	Transformation text of “Nasoyim” by H. Islami	Proper transformation	Error transformation
”... <i>Haqq subhonahu va ta’olo alar ruhi-g’a O’z vusul nuzhat-gohi-da Qiyomat-qa-cha orom va niyoz-mand-lar-g’a alar asror-i va ma’oniysi-din kom-u nashot-i tamom nasiyb qilsun! Omiyn, yo Rabba-l-olamiyn!</i> ”.	”... Haq subhonahu va taolo alar ruhig’a o’z vusul nuzhatgohida qiyomatqacha orom va niyozmandlarg’a alar asror va maoniysidin kom va nashot tamom nasib qilsun! Omiyn, yo Rabba-l-olamin!” (1, 521).	<i>Haqq subhonahu va ta’olo O’z vusul nuzhat-gohi-da Qiyomat-qa-cha alar asror-i kom-u nashot-i tam</i>	Haq subhonahu va taolo o’z vusul nuzhatgohida qiyomatqacha alar asror kom va nashot tamom



For the conversion of ancient Turkic, Turkic-Chigatay, and even Turkic-Uzbek texts in the Arabic alphabet, written over the last two hundred years, it is necessary to be well acquainted with the rules of Arabic and Persian, and, if possible, to know these languages perfectly. Only then can we make a perfect modern edition of the work on text conversion. (Higher education institutions in the field of philology, source studies and translation studies of Oriental studies, as well as those whose main Eastern languages are Arabic and Persian must be good specialists in those languages).

Ali Safi in “Rashahot” “Mawlana Jami manoqibi”, “Hazrati Maxdumning vafotlari zikrida va alarning shajarai valoyatlarining samarasiga iymo va ishorat etmak” with a peculiar ending to the chapter:

”... Bilgilkim, alarning kasallarining ibtidosi Muharramu-l-harom oyining o’n uchlanchisida yakshanba kuni sana sekiz yuz to’qson sekiz da erdi. ...Jum’a kuni sabohidakim maraz oriz (namoyon) bo’lib erdi, nabzlari soqit bo’ldi. Vaqtikim namozi Jum’aningi sunnatiga azon aytili, nafasi muboraklari munqati’(shortness of breath) bo’lib, dori fanodin dori baqoga rihlat etdilar. Vaqtning fuzalolari va zamonning shu’arolari marsiyalarida vafotlari tarixida qasoyid va muqatti’ot ko’b aytib erdilar...

Qita. Jomiykim bud bulbul-i Jannat, qaror yoft

Fiy ravzatin muxalladatin arzuho as-samo’.

Kilki qazo no’sht ravon bar dar-i bihisht,

Tarixuhu “...va man daxala kona omino!” (3, 211).

(Translation:

The decision to find Jami, who is a nightingale in heaven

in eternal Paradise, where the earth is as wide as the sky.

The pen of destiny tells the story of his death to the gates of Paradise

wrote: “...va man daxala kona omino!”)

If this verse is counted in alphabetical order, it will be 1492. This is the year that Mawlana Jami died.

Navoi in his work “Nasoyim” ended Jami’s dhikr with a fan prayer, while Ali Safi in his “Rashahot” ended Jami’s manaqib by narrating valuable information about the four sons of Mawlana Jami after the above continent.

According to “Rashahot”, the first son died on the day he was born before they could name him.

The second son is “Khoja Safiyuddin Muhammad al-mulaqqab bi-s-Safiy”. According to Jami’s rubai, the year of his birth is known from the word “Fakhr”.

“Rashahot” writes in this chapter: “Ittifoqi ajabiyidan ul tururkim, (Hazrati Makhdum) bu faqirga “Safiy” taxallus etdilar va bu faqirning laqabi “Faxr” turur, aning (that is, Khoja Safiyuddin Muhammadning) valodatiga naql etdilar” (3, 212).

After that, the date of the birth of the third son, “Ziyouddin Yusuf”, a wonderful account of Jami’s account of how he was honored by Hajj Ubaydullah Ahror during his infancy, in other words, in the world of meaning, Hajj Ubaydullah Ahror took the baby “Ziyouddin Yusuf” in his arms and blessed him.

Ali Safi ended the chapter “Mawlana Jami’s Manoqibi” by quoting two continents dedicated to his fourth son, Zahiriddin Isa. That is why he named this chapter “Hazrat-i Maxdumning vafotlari zikrida va alarning shajara-i valoyatlarining samarasiga iymo va ishorat etmak”, named like that.



In the last chapter of “Mawlana Jami manoqibi” in “Rashahot” “...alarning shajara-i valoyatlarining samarasi (mevasi)”, results are not mentioned, but the “result” refers to “Ziyouddin Yusuf”, the only son who lived a long life. Because, according to Ali Safi, the first son lived one day, the second son died at the age of one, and the fourth son lived only forty days. Only the third son, “Ziyouddin Yusuf”, who was honored by Hoja Ubaydullah Ahror, had a long life.

In our opinion, Ali Safi wanted the ending of “Mawlana Jami Manoqibi” in “Rashahot” to be different from the ending of “Nasoyim”, that is, completely unique.

The chapter “Mawlana Jami dhikr” quoted by Alisher Navoi in “Nasoyim” is brief, really poetic, and even typical of the Navoi style. However, due to his close relationship with Hazrat Ali Safi Jami, that is, his childhood, he tried to write in detail about him in all its aspects.

In “Rashahot” there is a separate big chapter (section) about Mawlana Jami, consisting of seven chapters, It contains the life and work of Jami, in particular, the life and work of his descendants, science and creativity, mystical views, philosophical views, specific words, wisdom, examples from his poems, Jami’s “Qasida” and “Marsiya” dedicated to Hodja Ubaydullah. Giving information about Mawlana Jami in Ali Safi’s “Rashahot”, “May the tomb of Mawlana Nuruddin Abdurrahman Jami be enlightened and may the number of devotees and pilgrims increase!” (مولانا نورالدين عبدالرحمن الجامي قدس سره السامي begins with the title. According to Ali Safi, “olorning (Mawlana Jami’s) laqabi asllari Imomuddin va laqabi mashhurlari Nuruddindur” (3, 176).

Acad. Aliybek Rustami noted that both are used for scholars and writers, and that it is natural for “nisba” and “nickname” to have the definite article in Arabic, but in Uzbek “nisba” and or “nickname” are given with

the letter “al” also stressed that it was a mistake (4, 43).

In our opinion, this is also true, that is, the use of words with the definite article “al” is characteristic of the Arabic language. In our modern language, it is incorrect to write “al” at the beginning of nouns, “nisbas”, “nicknames” or to pronounce them with the addition of “al”. Each language adapts words from another language according to its own laws and rules. On the contrary, it is impossible for him to receive it.

Thus, it is clear that Mawlana Jami was better known by the nickname “Nuruddin” (نورالدين). In the introduction to the Arabic translation of “Nafahot”, the publisher and translator praised Mawlana Jami as “Abu-l-barakat” (ابو البركات) meaning “father of blessings”.

Ali Safi also provided valuable information about the lineage and family of Mawlana Jami: “Mawlana Nuruddin Abdurahman al-Jami quddisa sirruhu-s-Somi. Alarning (Mavlono Jomiying –B.U.) laqabi asllari Imomuddin va laqabi mashhurlari Nuruddindur. Valodatlari Xarjardi Jomda erkan, Sha’boni mu’azzamning yigirma uchlanchisi vaqti isho’ sana sekiz yuz o’n yeti (the time of the night prayer) da edi...

Hazrat Maxdumning nisbati shariflari shayx, olim va omil, imomu-l-mujtahidiyn, vorisi ulumi-l-anbiyo va-l-mursaliyn Imom Muhammad Shayboniyga - rahmatullohi alayh! - yetishur...

Hazrati maxdumning volidlari Mavlono Nizomuddin Ahmad Dashtiy turur va bobolari Mavlono Shamsuddin Muhammad Dashtiykim, ilm-u taqvo ahlidan...

Hazrat Maxdumning vilodati vaqtida Hoqoni mag’fur Shohruh Sulton - anorallohu burhonahu! - Iroq va fors mamolikiga dast topib erdi... “.(3, 176).



The commentary “Hazrat Makhdum (Mawlana Jami - B.U.) dhikr” in “Rashahot” consists of seven chapters:

1.”Hazrat Maxdumning mabodiyi holda tahsili ulumga ishtig’ol ko’rguzub, fazlu kamol ahliga ruju’ etganlari zikri” (3, 177);

2: “Hazrat Maxdumning tahsili ulumdan so’ng ulomoi rusumga tarki ixlilot va omizish qilib Hazrati Mavloni Sa’duddin quddisa sirruhu suhbatlariga vosil bo’lganlari zikri” (3, 181);

3: “Hazrat Maxdumning yosh zamonlaridan to nihoyati korgacha mashoyixi kiborga muloqotlarining zikri” (3, 183);

4: “Hazrat Maxdumning Hijoz safari zikri...” (3, 191);

5: “Hazrat Maxdumning – quddisa sirruhu! – anfosi nafisalaridan eshitilgan so’zlar bayoni” (3, 198);

6: “”Hazrat Maxdumning – quddisa sirruhu! xoriqi odotlari zikri” (3, 203);

7: “Hazrati Maxdumning vafotlari zikrida va alarning shajarai valoyatlarining samarasiga iymo va ishorat etmak” (3, 211).

Our comparison of the texts of “Rashahot” and “Nasoyim” shows that although Ali Safi Navoi was well aware of the content of his work, he did not receive information from it. He elaborated on the unknown aspects of the personality, life and work of Mawlana Jami, which Navoi did not mention.

In contrast to “Nasoyim”, we see that Navoi wrote in detail about Mawlana Jami in his work “Khamsatu-l-mutahayyirin”.

“Khamsatu-l-mutahayyirin” consists of “Prologue”, “Introduction”, “Three articles” and “Epilogue”. The part “Epilogue” in the history of Jami’s death ends with

“Manzuma” and “Marsiya” (both manzuma belong to Navoi himself).

There is no resemblance between the “Prologue” of “Khamsatu-l-mutahayyirin” and the “Prologue” of “Rashahot”. “Khamsatu-l-mutahayyirin’s” “Prologue” begins with a couple of poems:

“Ul olimi Allomg’a yuz hamdu sano,

Kim Odam ila tuzdi chu bu dayri fano.

Ilmig’a malak surmadi bir harf yano,

Juz nukta “Subhaanaka laa ilma lanaa!

Jalla sha’nuhu va azima subhaanahu”

Yuz na’t ongakim xulqi karim aylab ani.

Ya’niki karam koni rasuli madaniy.

Mundoq dedi ilm ahlini aylarg’a g’ani,

“Man akrama ’aaliman faqod akramani!

Sallollohu alayhi va alo olihi va as’hobihi va obi’ihi va sallam. Va ba’d:...” (2, 18)

In the “Prologue” (Introduction) of “Khamsatu-l-mutahayyirin”, Mawlana Jami’s youth, how delicate he was in the leech of the sect, that is, how carefully and sincerely he behaved, his perfection, Hazrat Piri Kamil at the beginning of the Alley There is valuable information about the residence of Sa’d al-Din al-Kashgari near the tomb and when he began to write this treatise. “Rashahot” tells about the birth of Mawlana Jami, his youth, the leech of the sect, the descent of Mawlana Sa’duddin Kashgari as a murid, that is, his discipleship, his pilgrimage and the strange events that took place during his journey, the explanations of the enlightenment and wisdom, verses and hadiths, as well as mystical words and phrases heard from him, and detailed descriptions of his death



and children are given in the form of separate sub-chapters.

“Rashahot” is more like the introductory part of “Nafahot”: Ali Safi began his work with Basmala and Arabic praises and salawat (3, P. 1):

بسم الله الرحمن الرحيم(1)

الحمد لمن رش رشحات الحقائق و الحكم على قلوب العرفين بفيضه (2)
الأقدس الأقدم والصلوة على المظهر (3) الأتم و أويت جوامع الكلم ليكمل
بها طوائف الأمم و السلام على آله و أصحابه مفاتيح الكرم (4) و مصابيح
الظلم أما بعد

Translation:

“In the name of God, Most Gracious, Most Merciful.
Praise be to Allaah, Who has bestowed drops of truth
and wisdom on the hearts of His slaves with His ancient
and holy grace!

To the Prophet Muhammad (peace and blessings of
Allaah be upon him) who led his ummah to perfection
with the short but meaningful words given to him, that
is, very short but meaningful words, may the Divine
Mercy and Peace be upon the Ahl al-Bayt (family
members) and their Companions, who are the stars of
the darkness (that is, the darkness of ignorance) and
the keys to the gates of grace!

After that: ...”

It turned out that the parts of “Khamsatu-l-mutahayyiriyn” and “Rashahot” and “Prologue” (Introduction) are not at all similar to each other. Now let's compare the “Introduction” parts of both works.

The preface to “Hamsatu-l-mutahayyirin” consists of the following: “Alarning (Mavloni Jomiyning – B.U.) nasablari va valodatlari va soyir avqotlarining suluki va bu faqir alarning xidmatig'a qachon musharraf bo'lg'oni”. (3, 20).

“Rashahot” was replaced by “Introduction”, which has a larger section, and its title is similar to that of “Khamsatu-l-mutahayyirin's Muqaddima” (3, P. 2):

مقاله در ذکر طبقات خواجهان سلسله نقشبندیه قدس الله تعالى ارواحهم
عليه من اولها (19) الى آخرها هم بوجه اجمال و هم بطريق تفصيل

والله يقول الحق و هو يهدي السبيل

Translation: “Article (author's foreword, introduction):
May Allah Almighty sanctify their high spirits and
illuminate their graves! - about the blessed memories
one by one from the beginning to the end. This memoir
is first concise and, where necessary, detailed. ... Allah
will tell the truth and he will guide you to the straight
path (Surat “al-Ahzab”, last verse 4)” (3, P. 2).

The “Three Articles” in “Khamsatu-l-mutahayyirin” are on the following topics: “Avvalgi maqolat - Ul Hazrat bila bu faqir (Navoiy – B.U.) orasida o'tgan ittifoqiy umur va g'arobatlig' so'zlarkim, andin bu faqirg'a iltifot va xususiylari zohir bo'lur” (3, 25),

“Ikkinchi maqolat – Ul Hazrat bila bu faqir (Navoiy – B.U.) orasida o'tgan ruq'alar (yozishmalar, maktub va nomalar –B.U.) bobidakim....” (3, 38).

Some of the information in this second article is given in “Rashahot”: the first, “Hazrat Mahdum's journey to Hijaz's dhikr...” (3, 191) this is the rubai mentioned in the chapter:

انصاف بده ای فلک، مینا فام

تا زین دو کدام خوبتر کرد خرام،

خورشید جهانتاب تو از مطلع صبح،

یا ماه جهانکرد من از جانب شام

(Insof bi-deh, ey falak-i miyno fom,

To z-in du kadam xubtar kard xirom,



Xurshid-i jahontob-i tu az matla'i subh,

Yo mohi jahongard-i man az jonib-i Shom.)

In the critical edition of “Khamsatu-l-mutahayyiriy” made by the researcher O.Alimov, this rubai is written correctly in the Persian spelling, but we see that some words were misread in the transcription of this rubai:

“Insof bideh, ey falaki minofom,

To z-in du kudom xubtar kard xirom,

Xurshid-i jahontobi tu az matla'i subh,

Yo mohi jahongardi man az jonibi Shom. (3, 45).

Researcher O. Alimov's edition does not contain a translation of the rubai. Therefore, we quote the translation of this rubai:

Be fair, O blue-domed sky,

Which of the two walked better?

Is it the bright sun that rises in the morning?

Or my world-traveling Mother from the Sham side?

It is clear that this rubai, written by Navoi, was taken by Ali Safi from the treatise “Khamsatu-l-mutahayyiriy”. Because other sources do not have this rubai.

Another important quote from “Khamsatu-l-mutahayyirin's” “Second Article”, which is quoted in “Rashahot”, is “Misra”, which says, “Baqoi hayoti shumo bodo” (بقای حیات شما بادا) :

“Va aning naqlidin (From the death of Mawlana Jami's son Hoja Safiuddin Muhammad - B.U.) so'ng Amir Nizomiddin Aliysher bu faqirni (Aliy Safiyni – B.U.) kim to'rt kalimaga mushtamil turur, oning tarixi vafotida murattab qilib, alarning yonlariga yubordikim:

بقای حیات شما بادا

”baqoi hayoti shumo bodo!” (3, 191).

(Translation: May your life be eternal!)

It is narrated in the Khamsatu-l-mutahayyirin as well as in the Rashahot that this Misra-tarikh is the work of Mawlana Jami's second son, “Khoja Safiyu-d-din Muhammad al-mulaqqab bi-s-Safi”, who died early. is an alphabetical representation of death.

In the work “Khamsatu-l-mutahayyiriy” “Uchunchi maqolat – Kutub va rasoil bobidakim, alarning musannifotidur...” (3, 52),

“Xotima. – Ul rasoil va kutub ti'dodikim, bu faqir (Navoiy – B.U.) alar xidmatida ta'lim va istifoda yuzidin o'qubmen...” (3, 73).

Rashahot, on the other hand, has an Introduction, an Article, and the Three Goals (Chapter), each of which has three seasons and ends with an Epilogue. Ali Safi wrote the “Epilogue” of his work on the occasion of the death of Hoja Ubaydullah Ahror, the date of completion of “Marsiya”, “Tarikh”, i.e. “Rashahot” written by Mawlana Jami, is expressed in the abjad Manzuma - first in the Arabic continent and then in the Persian translation of this continent, the rubai. A striking resemblance in form.

Why did Ali Safi write “Rashahot” and shape his work in a certain way, he was influenced by Navoi, in other words, it is not mentioned that he took a sample from these two works of Navoi, especially from “Khamsatu-l-mutahayyiriy”, albeit in “form”? For example, when Navoi wrote “Nasoyim”, he wrote in the preface that it was a translation of “Nafahot”. Also, in many places of Navoi “Nasoyim” I did not say a word about him. Those who want to know more about this should contact “Nafahot”! he also wrote.



In our opinion, Ali Safi did the right thing. This is because “Rashahot” is not, first of all, a translation of “Nafahot”, “Nasoyim” or “Khamsatu-l-mutahayyirin”.

Secondly, “Rashahot” is unique both in form and content, that is, it differs greatly from the tazkira-manoqib of Jami and Navoi.

Thirdly, if Ali Safi had said, “I wrote “Rashahot”, influenced or modeled on these two works by Navoi,” “Rashahot” would not be as popular as it is today. Because Navoi humbly and with great respect to his teacher Mavlono Jami, “Nasoyim” is a translation of “Nafahot”, that is why there are still scientific debates in science (among our modern researchers) as to whether “Nasoyim” is an independent work or, in fact, a translation of “Nafahot”.

According to Ali Safi, Nasoyim, although an independent treatise, is the work of “Khamsatu-l-mutahayyirin” is also a Turkish-Chigatoy translation of “Nafahot”. It is for this reason that Ali Safi did not mention these two works of Navoi, mentioning “Nafahot” many times in his work.

CONCLUSION

In conclusion, our observations and research have shown that “Nafahot”, followed by “Nasoyim” and “Khamsatu-l-mutahayyirin”, had the greatest influence on the formation of the text of “Rashahot”. However, Ali Safi never took the path of translating these works. On the contrary, he was able to write an independent new work as a talented writer. Of course, for more than 16 years, Rashahot has been re-edited, it should also be remembered that it has repeatedly laid a strong foundation for artistic design and perfect ordering. All these factors are one of the most important factors in the success of the text of the work “Rashahot” in both form and content.

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