



## ON THE EXAMPLE OF A RARE MANUSCRIPT “SHARH-I FUSUS AL-HIKAM”

**Submission Date:** December 06, 2023, **Accepted Date:** December 11, 2023,

**Published Date:** December 16, 2023

**Crossref doi:** <https://doi.org/10.37547/philological-crijps-04-12-09>

**Journal Website:**  
<https://masterjournals.com/index.php/crijps>

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### ABSTRACT

The poet, manokibnavis, Maulana Fakhr ad-Din Ali Safi Kashifi Kheravi, who lived and worked in Herat during the XV-XVI centuries, is truly one of the leading researchers in the scientific and literary environment of Herat, a representative of the classical literature of the East.

Ali Safi was a talented poet, famous tazkiranavis and manokibnavis, famous preacher of his time (Navoi, Khandamir, Komi).

Ali Safi Hirawi is a master of calligraphy, also served as first secretary to Maulana Jami. Unfortunately, this side of the creative personality has not yet been specifically studied in science. We would like to dwell on this unique ability of the creator - the handwritten book “Sharh-i Fusus al-hikam”, which is the result of his calligraphic activity, and his fruitful work. “Sharh-i Fusus al-Hikam” is a large-scale mystical work of Maulana Abdurahman Jami.

### KEYWORDS

Ali Safi Kashifi Kheravi, “Sharh-i Fusus al-hikam”, manuscript, manuscript “Sharh-i Mullo”, “Khat-i Korani”, Naskh letter, Maulana Jami, USTOZ-I KULL (teacher and master of all in creativity, enlightenment).

### INTRODUCTION



Maulana Husayn Vaiz Koshifi (1442-1505) scholarly work, i.e. he created works in many sciences and fields, detailed researched copies] 1, 41-44; 2, 14-15 [Alisher Navoi, while describing Mavlano Koshifi, wrote, “Mavlonodin zu fununlik purkor bo‘lubtur...” (3, 132).

Husayn Vaiz Koshifi also worked as a calligrapher. However, alloma’s calligraphic activities and book samples have not been studied at all in modern science. If you look at the autographs of writers, poets and scientists who wrote in the Arabic alphabet, most of them are free of husnikhat. Husayn Vaiz Koshifi was the owner of husnikhat. The manuscript of the commentary “Mawahib-i Aliyya” by the scholar testifies that he was a rare scribe and calligrapher. This manuscript is in the main fund of the National Academy of Sciences of the Republic of Uzbekistan No. 2181 inv. they are stored under no. According to Sadri Zia, the last Qazikal of the Bukhara Khanate, this manuscript is “The Author’s Signatur” [4, 1 a].

## THE MAIN RESULTS AND FINDINGS

Since Husayn Vaiz Koshifi was a writer and calligrapher, did his son Ali Safi aspire to be “zu funun” like his father?

Recently, we were able to identify one of the unique works of Fakhruddin Ali Safi, which testified to the literate scribe and calligraphy of his father. This work is a rare copy of the work “Sharh-i Fusus al-hikam” (شرح فصوص الحكم) written by Maulana Abdurrahman Jami to the work “Fusus al-hikam” (فصوص الحكم) of Muhyiddin ibn Arabi, who

was called “Shaykh Akbar” in the medieval Muslim world. is a manuscript.

The manuscript “Sharh-i Fusus al-hikam” is in the main fund of the National Academy of Sciences of the Republic of Uzbekistan #520 inv. stored under no. The manuscript consists of a total of 265 leaves (530 pages), and in its colophon the scribe introduced himself as follows (5, 254):

و قد تشرف باتمام كتابة هذه الشرح الشريف العبد الضعيف علي  
الصفى ابن الحسين الواعظ الكاشفى ثبته الله تعالى على منهج الصدق  
و السداد فى العمل و القول و الاعتقاد

و نقله من كتاب الذى كان بخط المصنف قدس الله تعالى سرّه و افاض  
علينا برّه - فى اواسط شهر صفر سنة سبع و تسعمائة

ثم قابلته مع الكتاب المنقول عنه بقدر الوسع و الامكان و الانسان مرگب  
من النسيان

و قد تمت المقابلة فى اواخر شهر رمضان سنة سبع و تسعمائة من هجرة  
سيدنا المبعوث بأشرف الايمان صلوات الله و سلامه عليه ما اختلف  
الملوان و كزّ الجديدان، م

Translation: Ushbu muborak “Sharh”ning ko'chirilishi zaif banda Aliy as-Safiy ibn al-Husayn al-Voiz al-Koshifiyning qo'li bilan tamomlandi – Alloh ta'olo uni sidq (to'g'rilik) yo'lida, solih amal (ezgu ishlar), ezgu so'zlar va to'g'ri, haq e'tiqodda bardavom aylasin!

(Kotib) bu (matn)ni musannifning – Alloh ta'olo ul zotning sirrini muqaddas (ya'ni, ixlosmandlarini ziyoda) aylasin va bizning ustimizga (ul zotning duolari ila) yaxshiliklar yog'dirsin! – muborak xati bilan bitilgan ilk nusxadan naql etdi, to'qqiz yuz yettinchi sananing Safar oyining o'rtasida.



So'ngra (maxfiy qolmasinkim,) bu kitobni ul zotdan ("Sharh" musannifi, Mavloni Jomiydan kitobat uchun o'zim iltimos ila) qabul qilib oldim. Albatta, kuch va imkon yetguncha (bu ishni bajardim), inson nisyon (unutmoqlik)dan tarkib topgandir.

Va muqobala (dastxat nusxa bilan bu nusxani o'zaro solishtirib chiqish ishi) sharaflil iymon bilan yuborilgan Zot Sayyidimiz – toki Qutb yulduzi chiqib botar ekan va hayot davom etar ekan (ana shu muddatda) ul Zotga Alloh ta'oloning to'xtovsiz rahmatlari va salomlari bo'lsin! - hijratlaridan to'qqiz yuz yetti yil o'tganida Ramazon oyining oxirida (batamom) tugallandi".

On the 1st and last 265th pages of this manuscript, the Preface and Afterword are written with the signature of Maulana Abdurrahman Jami.

In the conclusion, Jami expressed sincere gratitude to his great student Maulana Abdul Ghafur Lori, who made the translation of the "Sharh" and prayed for him] 5, 264 [:

تمت مقابلة هذا الكتاب بيني وبين صاحبه وهو الاخ الفاضل والمولى الكامل والرأى الصائب والفكر الثاقب رضى الملة والدين عبد الغفور استخلصه الله سبحانه لنفسه ويكون له عوضا عن كل شئى، فى اواسط شهر جمادى الاولى المنتظمة فى سلك شهور سنة ست و تسعين و ثمانمائه و انا الفقير عبدالرحمن بن احمد الجامى عفى عنه

The last editing work of the work was completed in the middle of the month of Jumodu-l-akhir, eight hundred and ninety-sixth of the Hijri date (1490 AD).

This copy was specially copied for Maulana Abdul Ghafur Lori. Ali Safi was honored to be the

secretary and editor of the work "Sharh-i Fusus al-hikam" written by Maulana Abdurrahman Jami.

After that, information was recorded that the book was also edited by Ali Safi:

حرره الفقير على بن الحسين الواعظ الكاشفى المشتهر بالصفى فى اوآخر شهر ربيع الآخر لسنة ثلث عشر و تسعمائة

م

"Sharh-i Fusus al-hikam" is a large work - 265 pages (530 pages). The comments and notes of Maulana Jami, Maulana Abdulgafur Lori are written in the margin of the manuscript. This shows how carefully and carefully the manuscript was read and revised again and again.

In several places in "Rashahot", for example, in the chapters "Explanation of enlightening words heard from Hazrat Makhdom Quddisa Sirruhu (Mavlana Abdurrahman Jami - B.U.)", "Explanation of enlightening words heard from Hazrat Eshan (Khoja Ubaidullah Ahror)" chapters of Ibn Arabi Many examples from "Fusus al-hikam" are cited and commented on. So, it turns out that Ali Safi was not satisfied with reading "Sharh-i Fusus al-hikam", but also provided some important information from this work that is necessary and considered important for readers in his work "Rashahot".

For example, Ibn Arabi quoted a hadith in "Fusus al-hikam" that says, "Har kim Myeni tushida ko'rsa, u kimsa Meni o'ngida, albatta, ko'radi" Maulana Jami comments on this hadith. According to Jami, this hadith interprets the phrase "Meni tushida ko'rgan o'ngida ham albat ko'radi" as



“Meni tushida ko'rgan shuni bilsinki, u Myeni aniq ko'ribdi,”] 5, 264 [.

Ali Safi mentioned the name of the work “Sharh-i Fusus al-hikam” in “Rashahot” in many places. Khojagon also described the definitions given to this work by saints. An example of this is a quote from Khoja Abu Nasr Porso:

“Va yana Xoja Burhoniddin Abu Nasr Porso quddisa sirruhu edilar va ul zotga hazrat Xoja Abu Nasrning suhbatlari ko'b ittifoq tushubdir. “Nafahot-u-l-uns”da yozib tururlarkim, bir kun alarning majlisi shariflarida Hazrat Shayx Muhyiddin ibn Arabiy quddisa sirruhuning zikri va alarning musannifotlarining zikri o'tar edi. O'z volidi buzrukvorlaridan naql ettilarkim, alar aytur erdilar: “Fusus” jon erur, “Futuhot” esa dil!”

Va yana muni ham aytdilarki: “Har kishi ”Fusus”ni yaxshi bilsa, anga Hazrat Payg'ambar sallohu alayhi va sallam mutobaatlarning do'iyasi qaviy aylanur” ] 7, 184 [.

It is known from this passage that Khoja Muhammad Porso, during his scientific and educational conversations, always paid respect to Sheikh Muhyiddin ibn Arabi. Abu Nasr Porso, that is, the son of Khoja Muhammad Porso, narrated from his father, when he spoke about the work “Fusus”: “Fusus” is the soul, and “Futuhot is the heart!” said.

What is meant by this definition, i.e. what is the meaning, was explained by His Highness - Khwaja Muhammad Porso himself: “Kimki “Fusus” asaridan yaxshi xabardor bo'lsa, unga Hazrat

Payg'ambarimizga - sallohu alayhi va sallam! - ergashmoq, ya'ni ul zotning muborak sunnatlarini mahkam tutmoq, sunnat-i mutohharani tirlirtirmoq istak-xohishi kuchli bo'ladi”.

This is actually the special advantage of the members of the Khojagan-Naqshbandiyya sect in terms of faith, sincerity and enlightenment. That is, to our Holy Prophet - peace and blessings be upon him! - to follow, that is, to keep the blessed sunnah of the Prophet, to resurrect the sunnah most beautifully and beautifully - to introduce the sunnah into their lives, and in this way, they live with the desire and intention to be a beautiful and perfect example for everyone.

Through this information, it is known that the people of Khojagon, especially Khoja Ubaidullah Ahror and Maulana Abdurrahman Jami, were not indifferent to the works of Sheikh Muhyiddin ibn Arabi, especially his works “Fusus” and “Futuhot”.

According to Ali Safi, Maulana Abdurrahman Jami once came to Samarkand to Khoja Ubaidullah Ahrar with a request to interpret some delicate phrases in the works of Sheikh Muhyiddin ibn Arabi ] 7, 184 [.

Reading “Sharh-i Fusus al-hikam” for Ali Safi, along with the happiness of being in the service of Maulana Jami, will help him to make his royal work “Rashahot” a more meaningful and meaningful work.

Here we want to draw your attention to one more thing. Maulana Abdurrahman Jami, who was an example and model for Mawlana Husayn Vaiz



Koshifi and his son Fakhruddin Ali Safi in calligraphy and writing. Because if the signatures of Hazrat Jami in the “Majmu’a-i Ruqu’ot” (Collection of Letters, Names), known as the “Navoi’s Album” in our Navoi studies, indicate a complex letter, the three pages of Mawlana Jami’s pen in “Tafsir-i Khoja Muhammad Porso” and this “Sharh-i Fusus al-hikam” works on the pages of the Preface and Afterword] 5, 26 [and it means that the Prophet (i.e. Maulana Abdurrahman Jami) was a skilled calligrapher.

Maulana Jami was a skilled calligrapher in writing the naskh khat, in other words, the “Qur’anic khat”.

Maulana Jami was a beautiful model and role model for his contemporaries, students, and devotees not only in science and creativity, but also in calligraphy, so to speak, “ad-Dollu ala-l-khairi ka-fo’ilihi” (الذال على الخير كفاعله) It is known that he is one of the honorable people mentioned in the hadith.

In his time, Maulana Jami had the status of USTAZ-I KULL, that is, USTAZ-I KULL, that is, USTAZ-I KULL, that is, USTAZ-I KULL for all scholars and scholars of the time.

Based on Maulana Abdurrahman Jami’s personality, thoughts, enlightenment, lore, it is possible to correctly understand and correctly interpret the works of Husain Vaiz Koshifi, Alisher Navoi, Ali Safi and other prominent representatives of the literary and scientific environment of Herat. If we don’t know enough about Khusrav Dehlavi, Nizami Ganjavi, and

especially Maulana Abdurrahman Jami’s enlightenment, science and creativity, it is impossible to correctly understand and correctly evaluate the creativity of the people of the pen, the views and goals of the contemporary scholars of the nation.

Maulana Jami is truly such a rare personality, a unique breed, who had a strong influence on the creativity and knowledge of almost all his contemporaries.

In our opinion, Maulana Abdurrahman Jami is undoubtedly the person who had the strongest influence on Ali Safi in science and creativity and even in calligraphy.

In the chapters of the work “Rashahot” “Hazrati Maxdumning ahvoli va ma’orifi, xoriqul-odotlari zikrlari bayonida”, Ali Safi sometimes openly, and in some places with subtle hints, expresses his sincere attitude and high respect for Maulana Abdurrahman Jami, and expresses his deep respect for the noble. tends to do.

“Rashahot” was written after the death of Maulana Jami and Khoja Ahror. We can clearly understand from the work “Rashahot” that Ali Safi, like Navoi, was a sahib-i-walayati (known as a guardian) and could not get used to the separation until the end of his life due to the death of these two people. That is why Hazrat Navoi:

Meni men istagan o’z suhbatig’a arjumand etmas,  
Meni istar kishini ko’nglum pisand etmas,



And Ali Safi finished these poetic lines in the preface of “Rashahot” in such a mood:

Gul fasli o’tdi, gulzor xarob bo’ldi,

Men endi gul bo’yini qaerdan izlay?!  
Gulobdan(mi)? ] 7, 15 [.

In the text of the work “Rashahot” we see that two blessed people - Khoja Ubaidullah Ahror and Maulana Abdurrahman Jami - have the most places. This is a piece of clear evidence that during his life, Ali Safi was influenced by rare personalities, i.e. great figures with high spirituality and great enlightenment, first in faith and then in science and creativity.

In our Navoi studies, the term “The Clerks of Navoi” is used for Sultanali Mashhadi, Abduljamil Kotib and others. So to speak, there were “The Clerks of Maulana Jami” and among those secretaries, Ali Safi is in the first place. Because Ali Safi’s copying of Maulana Jami’s works was not limited to this one work “Sharh-i Fusus al-hikam”. There is a rare copy of Ali Safi’s “Shavohid an-Nubuvva” (Signs of Prophethood) written by Maulana Jami in a very beautiful manuscript. This manuscript is also kept in the main fund of the National Academy of Sciences of the Republic of Uzbekistan.

## CONCLUSION

Fakhruddin Ali Safi Koshifi Hirawi was a preacher in the large community of Herat during his scientific and creative career, he was known as a poet, writer, tazkiranavis, at the same time he worked as a skilled calligrapher and a secretary.

This is evidence of another unique talent of the creator, that he was the owner of a rare ability.

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