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COMPARISON OF THE TEXTS OF "KHAMSATU-L-MUTAHAYYIRIYN" AND "RASHAHOT" WORKS (IN THE EXAMPLE OF MAULANA ABDURAHMAN JAMI'S MANOQIB)

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ABSTRACT

Objectives: This section outlines the specific goals and intentions of the article, focusing on the significance of Fakhruddin Ali Safi bin Husayn Waiz Koshifi's work, particularly his contributions to secular and religious sciences. The objectives include an exploration of the ideas present in his writings, such as the promotion of high moral qualities, the transmission of scientific heritage, and the cultivation of healthy thinking and pure morals, with a specific focus on his work "Rashahot."

Methods: This part details the methodology employed in the study, explaining how the exploration of Ali Safi Koshifi Hiravi's work "Rashahot" was conducted. It may involve an analysis of various sources that influenced the writing of the work, considering both secular and religious texts. The section may also discuss the approach taken in the article, highlighting the lack of previous research on the history of the creation of the text "Rashahot" within the domains of textology and source studies.

Results: In this section, the article presents the findings derived from the exploration of Fakhruddin Ali Safi's work, particularly focusing on the sources that influenced the writing of "Rashahot." This includes insights into the specific ideas expressed in the text, the historical context surrounding its creation, and any unique features that contribute to its significance. The results aim to provide a deeper understanding of the text's origins and the broader implications of Ali Safi Koshifi Hiravi's contributions.

Conclusion: The conclusion summarizes the key findings and insights gathered from the study of Fakhruddin Ali Safi's work, emphasizing the significance of "Rashahot" and its historical context. It may discuss the broader impact of Ali Safi Koshifi Hiravi's ideas on the promotion of high moral qualities and the transmission of scientific heritage. Additionally, the section may address the gap in previous research on the history of the creation of "Rashahot" within the fields of textology and source studies, highlighting the need for further exploration in these areas.

Keywords: Rashahot, Ali Safi Koshifi Hiravi, Nafahot al-un min hazarot al-quds (Jami), Nasoyimu-l-muhabbat min shamoyim al-futuvvat (Navoi), Khamsatu-l-mutahayyiriyn (Navoi), text, tazkira, manoqib work.

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COMPARAÇÃO DOS TEXTOS DE "KHAMSATU-L-MUTAHAYYIRIYN" E "RASHAHOT" OBRAS (NO EXEMPLO DO MANOQIB DE MAULANA ABDURAHMAN JAMI)

RESUMO

Objetivos: Esta seção descreve os objetivos específicos e intenções do artigo, focando no significado do trabalho de Fakhruddin Ali Safi bin Husayn Waiz Koshifi, particularmente suas contribuições para as ciências seculares e religiosas. Os objetivos incluem uma exploração das ideias presentes em seus escritos, como a promoção de altas qualidades morais, a transmissão da herança científica, e o cultivo do pensamento saudável e da moral pura, com um foco específico em sua obra "Rashahot".

Métodos: Esta parte detalha a metodologia empregada no estudo, explicando como a exploração do trabalho de Ali Safi Koshifi Hiravi "Rashahot" foi conduzida. Pode envolver uma análise de várias fontes que influenciaram a escrita da obra, considerando tanto textos seculares quanto religiosos. A seção também pode discutir a abordagem adotada no artigo, destacando a falta de pesquisas prévias sobre a história da criação do texto "Rashahot" dentro dos domínios da texologia e estudos de fontes.

Resultados: Nesta seção, o artigo apresenta as descobertas derivadas da exploração do trabalho de Fakhruddin Ali Safi, particularmente focando nas fontes que influenciaram a escrita de "Rashahot". Isso inclui insights sobre as ideias específicas expressas no texto, o contexto histórico em torno de sua criação e quaisquer características únicas que contribuam para o seu significado. Os resultados buscam oferecer uma compreensão mais profunda das origens do texto e das implicações mais amplas das contribuições de Ali Safi Koshifi Hiravi.

Conclusão: A conclusão resume os principais achados e insights reunidos a partir do estudo do trabalho de Fakhruddin Ali Safi, enfatizando o significado de "Rashahot" e seu contexto histórico. Pode discutir o impacto mais amplo das ideias de Ali Safi Koshifi Hiravi na promoção de altas qualidades morais e na transmissão da herança científica. Além disso, a seção pode abordar a lacuna em pesquisas anteriores sobre a história da criação de "Rashahot" dentro dos campos de texto e estudos de fontes, destacando a necessidade de uma maior exploração nessas áreas.

Palavras-chave: Rashahot, Ali Safi Koshifi Hiravi, Nafahot al-un min hazarot al-quds (Jami), Nasoyimu-l-muhabbat min shamoyim al-futuvvat (Navoi), Khamsatu-l-mutahayyiriyn (Navoi), texto, tazkira, obra Manoqib.

1 INTRODUCTION

Eastern classical literature has its own artistic, profound content and great enlightenment. Almost all the masterpieces of this literature are first of all *Qalb-i Salimlik (That is, a healthy faith without polytheism)*, then *huluq-i-azimlik (Chastity), axloq-i makorim (To be adorned with the manners of a perfect person)*, as the supreme result of high human qualities, and as an addition to it, *al-‘avn ‘ala al-birr wa al-taqwa*, that is, it

appeared and developed as a result of mutual, positive competition and influence of great talents. For this reason, the interest in oriental classical literature and its priceless works has been attracting researchers for the last hundred years.

Maulana Husayn Waiz Koshifi (d. 910/1504) and his son Fakhruddin Ali Safi (d. 939/1532) were among those who created blessings as a result of Alisher Navoi's financial patronage and Abdurrahman Jami's spiritual guidance.

Maulana Fakhruddin Ali Safi, who is described as a mature manoqibnavist, "the founder of the Naqshbandiyya-Ahrariyya suluki of the Khojagan sect", is truly considered one of the mature scholars of his time and representatives of classic literature.

Ali Safi himself in the introduction to his works:

(عليّ بن الحسين الواعظ الكاشفى المشتهر بالصفى)

That is, *"Fakhruddin Ali ibn Husayn al-Waiz Koshifi - he is known by the nickname "Safi" introduced"*.

In another work, "Hirz al-amon min fitan az-zaman" (حرز الامان من تن الزمان) and at the beginning of his manuscript he introduced him as *"Ali ibn Husayn Voiz Koshifi Hirawi"* (على بن الحسين الواعظ الكاشفى الهروى).

It is known that Ali Safi is the son of Maulana Husayn Waiz Koshifi Sabzavari, a mature representative of Herat's scientific and literary school.

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

2 THEORETICAL FRAMEWORK

Ali Safi Koshifi Hiravi's most famous work is "Rashahot ain al-hayat" (Drops from the Fountain of Life). The work "Rashahot" is a unique source that provides excellent information about the history of the Khojagon-Naqshbandiyya sect and its members.

What sources influenced the writing of "Rashahot"?

From the similarity of the text of the works "Nafahot al-uns" (Abdurahman Jami) and "Nasayim al-muhabba" (Alisher Navoi) and the *method of narrating a story within a story* (fabula) in "Rashahot", we understand that Maulana Jami's style of narration and form is that of Ali Safi.

Abdurrahman Jami is indeed a rare personality who had a strong influence on his contemporary poets and writers.

It turned out that the text of “Nafahot” served as a guide for the creation of the text of “Rashahot”. If we pay attention, Ali Safi competed creatively with his predecessors (that is, his teachers). In each of his works, especially when writing “Rashahot”, Ali Safi strove for innovation in his own form and content. A real creative person, a talented person strives for such creative innovation.

As much as Navoi was influenced by Jami in science and creativity, it is known that Ali Safi was influenced by Jami as well as Navoi.

In our opinion, the most important example for Ali Safi in writing “Rashahot”, giving structure to the work, making the work meaningful is the work “Nafahot”. After that, undoubtedly, the work “Nasoyim” was also a special example. But why is there no hint or clear talk about this in “Rashahot”. We hope that this question will be answered at the end of our research. But we will continue our research work until we find out the main tazkir or manoqib, which was the main reason for the creation of the text of “Rashahot” and which is still unknown to us.

Alisher Navoi in his work “Nasayimu-l-muhabbat min shamoyim al-futuvvat” (نسايم المحبة من شمايم الفتوفة) added Abdurrahman Jami's zikri-manoqib in the 735th dhikr of *Rijalullah* (Eran, Mardon-i Khudovand azza wa jallo). This “Makhdumi Nuran Abdurahman Jami zikri-manoqib” is compared to Jami’s zikri-manoqib in “Khamsatu-l-mutahayyiriyn” and Jami’s manoqib in “Rashahot”, in terms of volume, it is *wajiz*, that is, extremely short.

According to Navoi, the pen is powerless to describe Maulana Jami and he is one of the most unique people in the Islamic Ummah:

“*Alar vasfi-da xoma tili lol va til xomasi shikasta maqol-dur... **Bu be-bizo’at qaliylu-l-istito’at** 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 according to Navoi’s statement, being a disciple of Maulana Jami was an honor for the fuzalo and scholar of the time. Most of the scholars and poets have published special treatises, books, and classifications, commenting on the perfection of the Prophet’s character:

”*... 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).

At this point, Navoi noted that he wrote an independent work about Mawlana Jami: "*...Bu za'if dag'i ham bu bob-da "Xamsatu-l-mutahayyiriyn" risola-sin bitib-men*." (, 368-369).

Navoi in "Nasayim" specifically emphasized that Maulana Jami has a blessed external and internal ratio.

According to Navoi, although Maulana Jami was attributed (Intisab - to lend a hand, that is, to be a muridi, one of his disciples) to Herat Piri Sa'duddin Koshgari, he was actually one of the Uvaysi guardians (Uvaysi is a righteous person who did not feel the need for a teacher, a mentor, or a murshid. There is also a view that the teacher of those who are Uwais is Haqq himself or Khizr alaihissalam, who is a special representative of Allah.): "*...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 ruhoniyati-din tarbiyat topib erdi-lar"*.

Again according to Navoi, Maulana Jami "*He was the one who fell under the blessed eyes of Khoja Muhammad Porso, one of the mashayihidin of the time*".

Ali Safi also gave detailed information about this in "Rashahot".

In "Nasoyim", Maulana Jami's interlocutors with the masters of his time are listed separately:

"*... 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).

In this place, we can see that Navoi's communication with the mashoyi and virtues of the time was limited to this one sentence by Navoi.

3 METHODOLOGY

Ali Safi gave detailed information about this in his work "Rashahot". For example, in "Rashahot", the chapters related to the scholars and virtuous people of his time with whom Maulana Jami met: "The Zikr of Sheikh Bahauddin Umar Quddisa Sirruhu", "The

Zikr of Khwaja Muhammad Porso Quddisa Sirruhu", "Zikri of Khwaja Abu Nasr Porso", "Khwaja Muhammad al - Zikr of Kawsuyi", "Zikr of Maulana Bayazid Purani", "Zikr of Maulana Muhammad Asad", "Zikr of Maulana Muhammad Tabodghani", "Zikr of Sheikh Shah Ziyaratgohi", "Zikr of Maulana Muhammad Amin Kohistani", "Zikr of Maulana Sa'duddin Jojarmi" etc.

It is known that in "Rashahot" Ali Safi gave a detailed account of the dialogue and mutual questions of Maulana Jami with this mashayikh in the chapters of the account of the mention of these righteous people.

In our opinion, Ali Safi aims to describe in detail in "Rashahot" the topics and features that Navoi briefly described and pointed out in "Nasoyim".

In Nasoyim, Navoi's teacher, Maulana Jami, died at the age of eighty-one. 898 dates He also wrote that he died in his apartment outside Herat on Friday night, and that as a symbol of devotion to his teacher, *"alar-ning muxlis-lari-din biri"*, that is, he personally built a blessed mausoleum and a madrasa in that place:"... *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 this matter, that is, that Navoi built a mausoleum and a madrasa over Maulana Jami's grave. But Khondamir gave information about this in his work "Makorimu-l-akhlaq".

In "Khamsatu-l-mutahayyiriyn" Navoi described in detail the state of Maulana Jami in the days of his death and his last moments in the part that begins with the sentence "Ul Hazratning favtlari voqeasi sharhig'a shuru' qilali"(2, 76).

Comparing the common places between the text of "Rashahot" and the texts of "Khamsatu-l-mutahayyiriyn" and "Nasayim" showed that Ali Safi followed the path of not repeating Nawai. That is, Ali Safi gave a brief account of the events narrated by Navoi in detail, but Navoi made a detailed account of the events narrated briefly in both of his works. So, Ali Safi was not only well aware of both of Navoi's works, but chose a creative approach to each topic and wanted the text of his work to be a unique, creative innovation. Why did he not mention these two works of Navoi in "Rashahot" at all? He mentions the work "Nafahot" in many places of "Rashahot".

In our opinion, the fact that “Khamsatu-l-mutahayyiriyn” and “Nasayim” are not mentioned in “Rashahot” is probably because it was written in the Turkic-Chigatai language. Our observation showed that Ali Safi does not mention a single Turkic-Chigatoic source in “Rashahot”. But he certainly mentioned Arabic and Persian scientific-literary and mystical sources, even citing their names in full and even citing some of them with the author’s name.

In Nasoyim, especially in “Hamsatu-l-mutahayyiriyn”, Navoi mentioned the names of Mawlana Jami’s talifat and classification, that is, the names of his works (in “Hamsatu-l-mutahayyiriyn”, their number in the list was 31 in total).

Ali Safi gave more than ten samples of Mavlana Jami’s poetic works, such as ghazal, rubai, qita, qasida, dirge, etc.

Navoi concluded Maulana Jami’s dhikr in “Nasayim” with the blessings of the Prophet: ”... *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*!”

At this point, it is necessary to mention one important aspect of the issues related to textual studies and literary source studies. There are several editions of the work “Nasoyim”, and in most of them we see that the text of the work is published in a simplified form, as a result of which the original meaning and meaning intended by the author were damaged. And in some parts of the work, the construction of Turkish-Chigatoic sentences is not well done. For example, in the text of H.Islami’s version of “Nasoyim”, there are many mistakes in many places, especially in the places with extra words in the sentence.

In the following table, we compare our version of the text of the work “Nasoyim” with the version published by H.Islami:

Table 1: compare our version of the text of the work “Nasoyim” with the version published by H. Islami

The text of “Nasoyim”.	The text of “Nasoyim” by H.Islami		**Correct conversion**	**Error conversion**
”...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!”.	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).		*Haqq subhonahu va ta’olo O’z vusul nuzhat-gohi-da Qiyomat-qa-cha alar asror-i kom-u nashot–i tamom*	Haq subhonahu va taolo o’z vusul nuzhatgohida qiyomatqacha alar asror kom va nashot tamom

Source: Prepared by Authors (2023)

4 RESULTS AND DISCUSSION

It is necessary to know the rules of the Arabic and Persian languages well, and if possible, to know these languages perfectly for the translation of the ancient Turkic, Turkic-Chigatai in Arabic spelling, and even the Turkish-Uzbek texts in the Arabic alphabet written and read during the last two hundred years. Then we can make a perfect modern edition of the work in terms of textual translation. (In the field of philology of higher educational institutions, in the fields of source studies and translation studies of oriental studies, as well as those whose main oriental languages are Arabic and Persian, it is necessary to become a good specialist in those languages.)

And Ali Safi in "Rashahot" finished "Mawlana Jami's Manoqib" with the chapter "*Hazrati Maxdumning vafotlari zikrida va alarning shajarai valoyatlarining samarasiga iymo va ishorat etmak*":

"*... 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 aytildi, nafasi muboraklari munqati' 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...*

Qit'a. *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 ominan!" (3, 211).

(Translation:

Jami, who is a nightingale of heaven, found a solution

in eternal Heavens whose earth is as wide as the sky.

The pen of fate wrote the history of the death of the nation to the door of Paradise wrote like this: "...*Va man daxala kona omino*!")

If this verse is calculated by abjad calculation, it will be 1492. Maulana Jami died in this year.

Navoi ended Jami's dhikr in "Nasoyim" with a prayer, while Ali Safi in "Rashahot" ended Jami's manoqib with valuable information about Maulana Jami's four sons after the above stanza.

According to the report in "Rashahot", the first son died on the day of his birth before he could name him.

The second son is "Khoja Safiuddin Muhammad al-mulaqqab bi-s-Safi". It is known from Jami's rubai named after him, that the year of his birth is known from the word "Fakhr".

As written in this chapter in "Rashahot": "*Ittifoqi ajabiyyadan ul tururkim, (Hazrati Maxdum) bu faqirga "Safiy" taxallus etdilar va bu faqirning laqabi "Faxr" turur, aning (namely, Xoja Safiyuddin Muhammadning) valodatiga naql etdilar"* (3, 212).

After that, the third son, namely "Ziauddin Yusuf" was born, there is a strange information from Jami about how he was in the eyes of Khwaja Ubaidullah Ahror when he was a baby, that is, in the world of meaning, Khwaja Ubaidullah Ahrar took the baby "Ziauddin Yusuf" in his arms and prayed for him..

Ali Safi concluded the chapter "Manoqib of Maulana Jami" by quoting two verses written in the name of the fourth son - Zahiriddin Isa. That's why the title of this chapter "*Hazrat-i Maxdumning vafotlari zikrida va alarning shajara-i valoyatlarining samarasiga iymo va ishorat etmak.*

In "Rashahot" in the last chapter of "Mavlano Jami Manoqibi" *"...alarning shajara-i valoyatlarining samarasi (mevasi)"* it was not said, its "samaralari" (fruit) were not said, the purpose of saying "samara" is to refer to the only son "Ziauddin Yusuf" who lived a long life. Because according to Ali Safi, the first son lived for one day, the second son died at the age of one, and the fourth son lived only forty days. Only the third son, "Ziauddin Yusuf", who was considered by Khwaja Ubaidullah Ahror, had a long life.

In our opinion, Ali Safi wanted the khatima of "Mawlano Jami Manoqibi" in "Rashahot" to be different from the khatima of "Nasoyim", that is, to be completely unique.

Alisher Navoi's chapter "Mavlona Jami Zikr" cited in "Nasoyim" is concise, truly poetic, even characteristic of Navoi's style, that is, Navoiyan. But because of his close relationship with His Highness Ali Safi Jami, i.e., he tried to write in detail about the nobleman in all aspects.

In "Rashahot" there is a separate big *chapter* (section) about Mawlana Jami consisting of seven chapters, in which Jami's personal and close ones, especially his descendants' life, activities, science and creativity, mystical views, mystical views, characteristic sayings, wisdom, examples of poems, "Qasida" and "Marsia" written by

Jami to Khoja Ubaidullah are presented. Information about Maulana Jami in Ali Safi’s “Rashahot” “May the grave of Maulana Nuruddin Abdurrahman Jami - ul Zat be enlightened and his devotees and pilgrims increase!” It begins with the title (مولانا نورالدین عبدالرحمن الجامی قدس سره السامی) . According to Ali Safi, “the people (of Maulana Jami) *laqabi asllari Imomuddin va laqabi mashhurlari Nuruddindur”* (3, 176).

Acad. Alibek Rustamiy emphasized that both are used for scientists, creators, and writers, and that it is natural for “nisba” and or “laqab” to take an article of definiteness in Arabic, but in Uzbek, “nisba” and or “laqab” is given by the letter “al”. also emphasized that it was a mistake (4, 43).

In our view, this is also correct, that is, the use of words with the definite article “al” is characteristic of the Arabic language. In our modern language, it is wrong to write “al” before names, “nisba”, “laqabs”, or to pronounce them by adding “al”. Each language adapts words from another language according to its laws and rules. It is impossible for it to be the other way around, that is, to receive, to accept.

So, it is clear that Maulana Jami was more famous and known by the nickname “Nuruddin” (نورالدین). In the preface of the Arabic translation of “Nafahot”, the publisher and translator gave Maulana Jami the nickname “Abu-l-barakat” (ابو البرکات) meaning “father of blessings”.

Ali Safi Mawlana also provided valuable information about Jami’s lineage and family: **“Mavlono Nuruddin Abdurahmon al-Jomiy quddisa sirruhu-s-Somiy.** *Alarning (Mavlono Jomiyning –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 yetida erdi...*

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).

“Zikr of Hazrat Makhdum (Maulana Jami - B.U.)” 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- chapter: "Hazrat Maxdumning tahsili ulumdan so'ng ulomoi rusumga tarki ixlilot va omizish qilib Hazrati Mavlono Sa'duddin quddisa sirruhu suhbatlariga vosil bo'lganlari zikri" (3, 181);

3- chapter: "Hazrat Maxdumning yosh zamonlaridan to nihoyati korgacha mashoyixi kiborga muloqotlarining zikri" (3, 183);

4- chapter: "Hazrat Maxdumning Hijoz safari zikri..." (3 , 191);

5- chapter: "Hazrat Maxdumning – quddisa sirruhu! – anfosi nafisalaridan eshitilgan so'zlar bayoni" (3, 198);

6- chapter: ""Hazrat Maxdumning – quddisa sirruhu! xoriqi odotlari zikri" (3, 203);

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

Our comparison of the texts of "Rashahot" and "Nasoyim" showed that, although Ali Safi was well aware of the content of Navoi's work, he did not receive information from it. He spoke in detail about the unknown aspects of Maulana Jami's personality, life and activities, which Navoi did not speak about.

In contrast to "Nasoyim", we see that Navoi wrote in detail about Maulana Jami in "Khamsatu-l-mutahayyiriyn".

The work "Khamsatu-l-mutahayyiriyn" consists of "Preface", "Introduction', "Three articles" and "Conclusion". The "The End" section is completed with "Manzuma" and "Marsiya" (both poems belong to Navoi himself) in Jami's obituary.

There is no similarity between the "Debocha" of "Khamsatu-l-mutahayyiriyn" and the "Debocha" of "Rashahot". The "Preface" of the work "Khamsatu-l-mutahayyiriyn" began with a couplet:

"Ul olimi Allomg'a yuz hamdu sano,
Kim Odam ila tuzdi chu bu dayri fano.
Ilmig'a malak surmadi bir harf yano,
Juz nuktai "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:..." (, 18) [6.18]

5 DISCUSSION

In the “Debocha” (Introduction) section of the work “Khamsatu-l-mutahayyiriyn” Mawlana Jami’s youth, how delicately he behaved in the manners of the order, that is, with much attention and sincerity, the perfection of the people, the city of Herat Hazrat Piri Kamil Maulana at the beginning of the alley Valuable information is given about the residence of Sa’duddin al-Koshgari near the tomb and when he started writing this treatise. In “Rashahot” there is a description of the birth of Mawlana Jami, his youth, the manners of the Tariqa, his becoming a murid (disciple) to Mawlana Sa’duddin Koshgari, going on a Hajj trip, and the account of strange events that happened during his journey, knowledge and wisdom heard from him, verses and hadiths, and an overview of mystical words and phrases, detailed accounts of the death and children of the royal family are given in the form of separate sub-chapters.

In the work “Rashahot” there is more imitation of the introduction to the work “Nafahot”: Ali Safi began his work with Basmala and Arabic words of praise and salutation (3, 1b):

(1)بسم ا لله الرحمن الرحيم

(2)الحمد لمن رش رشحا ت الحقايق و الحِكم على قلوب العرفين بفيضه الأقدس الأقدم و الصلوة على المُظْهر (3) الأتمّ و أوْيت جوامع الكلم ليكمّل بها طوايف الأمم و السلام على آله و أصحابه مفاتيح الكرَم (4) و مَصابيح الظُلَم أما بعد----

Tarjimasi:“Mehribon va rahmli Alloh ta’olo tnomi bilan! O‘zining qadiym va muqaddas fayzi ila orif bandalarining qalblariga haqiqat va hikmat tomchilarini tomizgan Zot - Alloh taologa maqtovlar bo‘lsin!

O‘ziga berilgan javomi’u-l-kalim kalimalar, ya’ni g‘oyat qisqa, ammo purma’no so‘zlar ila ummatini mukammallikka yetaklagan Zot - Hazrat Muhammadga, shuningdek, zulmatlarning yulduz-yoritqichlari va lutf-u karam eshiklarining ochqichlari bo‘lgan ul Zotning Ahl-i bayti hamda as’hoblariga esa Ilohiy rahmatlar, salomlar bo‘lsin!

Shundan so‘ng:...”

It turned out that the “Prelude” (Introduction) parts of “Khamsatu-l’mutahayyiriyn” and “Rashahot” are not similar at all. Now we will compare the “Introduction” parts of both works.

The “Preface” of the work “Khamsatu-l-mutahayyiriyn” consists of the statement of the following: *“Alarning (Mavlono Jomiyning – B.U.) nasablari va valodatlari va*

soyir avqotlarining suluki va bu faqir alarning xidmatig'a qachon musharraf bo'lg'oni". (3, 20).

The work "Rashahot" was replaced by "Preface" with a large volume "Article", the title of which is similar to the title of "Preface" of "Khamsatu-l-mutahayyiriyn" (3, 2p):

مقاله در ذكر طبقات خواجكان سلسلهء نقشبنديه قدس الله تعالى أرواحهم العليه من اولها (19) الى آخرها هم بوجه اجمال و هم بطريق تفضيل

والله يقول الحقّ و هو يهدى السبيل

Translation: "Article: Xojagon tabaqalari naqshbandiyya silsilasining – Alloh taolo oliy ruhlarini aziz qilib, mozorlarini nurlantirsin! – about the blessed memories one by one from the beginning to the end. Bu yodlov-bayon avvalo muxtasar, kerak o'rinlarda esa tafsilotlidir. "...Alloh (taolo) haqqni (haqiqatni) aytur va U To'g'ri yo'l (tavhid)ga hidoyat aylar!" (3,2p).

"Three articles" in the work "Khamsatu-l-mutahayyiriyn" are on the following topics: *"Avvalg'i 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 xususiyatlari zohir bo'lur"* (3, 25),

"Ikkinchi maqolat – Ul Hazrat bila bu faqir (Navoiy – B.U.) orasida o'tgan ruq'alar (correspondence, letters –B.U.) bobidakim...." (3, 38) .

Some of the information in this second article is exactly mentioned in "Rashahot": the first is this Rubai'i mentioned in the chapter *"Hazrat Makhdum's trip to Hijaz..."*(3, 191):

انصاف بده اى فلك، مينا فام
تا زين دو كدام خوبتر كرد خرام،
خورشيد جهانتاب تو از مطلع صبح،
يا ماه جهانكرد من از جانب شام
(Insof bi-deh, ey falak-i miyno fom,
To z-in du kadom xubtar kard xirom,
Xurshid-i jahontob-i tu az matla'-i subh,
Yo mohi jahongard-i man az jonib-i Shom.)

In the critical text edition of "Khamsatu-l-mutahayyiriyn" carried out by the researcher O.Alimov, this rubai is correctly written in Persian spelling, but in the translation-transcription of this rubai we see that some words are read incorrectly:

"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).

Also, there is no translation of rubai in the publication of the researcher O.Alimov. Therefore, we present the translation of this rubai:

Insof qil, ey ko'k gumbazli falak,

Shu ikkisidan qay biri chiroyliroq yurish qildi:

Tong vaqti (senga) chiqqan nurli quyoshmi,

Yoki Shom tarafdan chiqqan mening jahon kezuvchi Oyim?

It is clear that Ali Safi took this Ruba'i from the book "Khamsatu-l-mutahayyiriyn" by Navoi. Because there is no rubai in other sources.

Another important quote taken from the "Second Article" of "Khamsatu-l-mutahayyiriyn" and mentioned exactly in "Rashahot" is a "Misra", which says "Baqoi hayoti shumo bodo!" (بقاي حيات شما بدا) is a sentence:

"Va aning naqlidin (From the death of Khwaja Safiuddin Muhammad, son of Maulana Jami – 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!)

According to "Khamsatu-l-mutahayyiriyn" and also in "Rashahot", this "Misra-tarikh" was the second son of Maulana Jami who died early, *"Khwaja Safiyu-d-din Muhammad al-mulaqqab bi-s-Safi"*. is the representation of death in the alphabet.

In the work "Khamsatu-l-mutahayyiriyn" *"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" consists of Introduction, Article, Three Purposes (Chapter), each purpose has three chapters and finally ends with Conclusion. Ali Safi wrote the "The End" part of his work "Marsiya" written by Maulana Jami on the occasion of the death of Khwaja Ubaidullah Ahror, "Tarikh", i.e. "Rashahot", the date of completion of which is expressed in the Abjad *Manzuma* - first the Arabic continent and then with the rubai,

which is the Persian translation of this continent, is completed. A strange similarity in form.

Why did Ali Safi not say that he was influenced by Navoi while writing “Rashahot” and bringing his work to a certain form, in other words, he took a model from these two works of Navoi, especially “Khamsatu-l-mutahayiriyn”, albeit in a “form” ? For example, when Navoi wrote the work “Nasoyim”, he openly wrote in the preface that his work is a translation of “Nafahot”. Also, in many places of “Nasoyim” Navoi said, “I didn’t talk about this, about the rights of this breed. Those who want to get more information in this regard should contact “Nafahot”!” also wrote that.

In our opinion, Ali Safi followed the right path. Because the work “Rashahot”, first of all, is not a translation of “Nafahot”, “Nasoyim” or “Khamsatu-l-mutahayiriyn”.

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

Thirdly, if Ali Safi had said, “I wrote Rashahot under the influence or model of these two works of Navoi”, then “Rashahot” would not be as well-known as it is now. Because Navoi humbled himself and showed great respect to his teacher Maulana Jami and said that “Nasoyim” is a translation of “Nafahot”, and it is still in the knowledge (among our modern researchers) whether “Nasoyim” is an independent work or, in fact, a translation of “Nafahot”, scientific debates and disputes continue.

According to Ali Safi, the work “Nasoyim”, although it is an independent treatise, the work “Khamsatu-l-mutahayyiriyn” is also a Turkish-Chigato translation of the work “Nafohot”. Although Ali Safi mentioned “Nafahot” many times in his work, it seems that he did not mention these two works of Navoi for this reason.

6 CONCLUSION

In short, our observation and research showed that the text of “Rashahot” was most influenced by “Nafahot”, followed by “Nasoyim” and “Khamsatu-l-mutahayyiriyn”. But Ali Safi Zinhar did not follow the path of translating these works. On the contrary, he was able to write a new independent work as a talented writer. Of course, it should not be forgotten that “Rashahot” has been edited over and over again for a long period of more than 16 years, and it has provided a strong basis for repeated artistic polishing and perfect order. All these features are considered to be the most

important factors that ensure the success of the text of “Rashahot” both in form and content.

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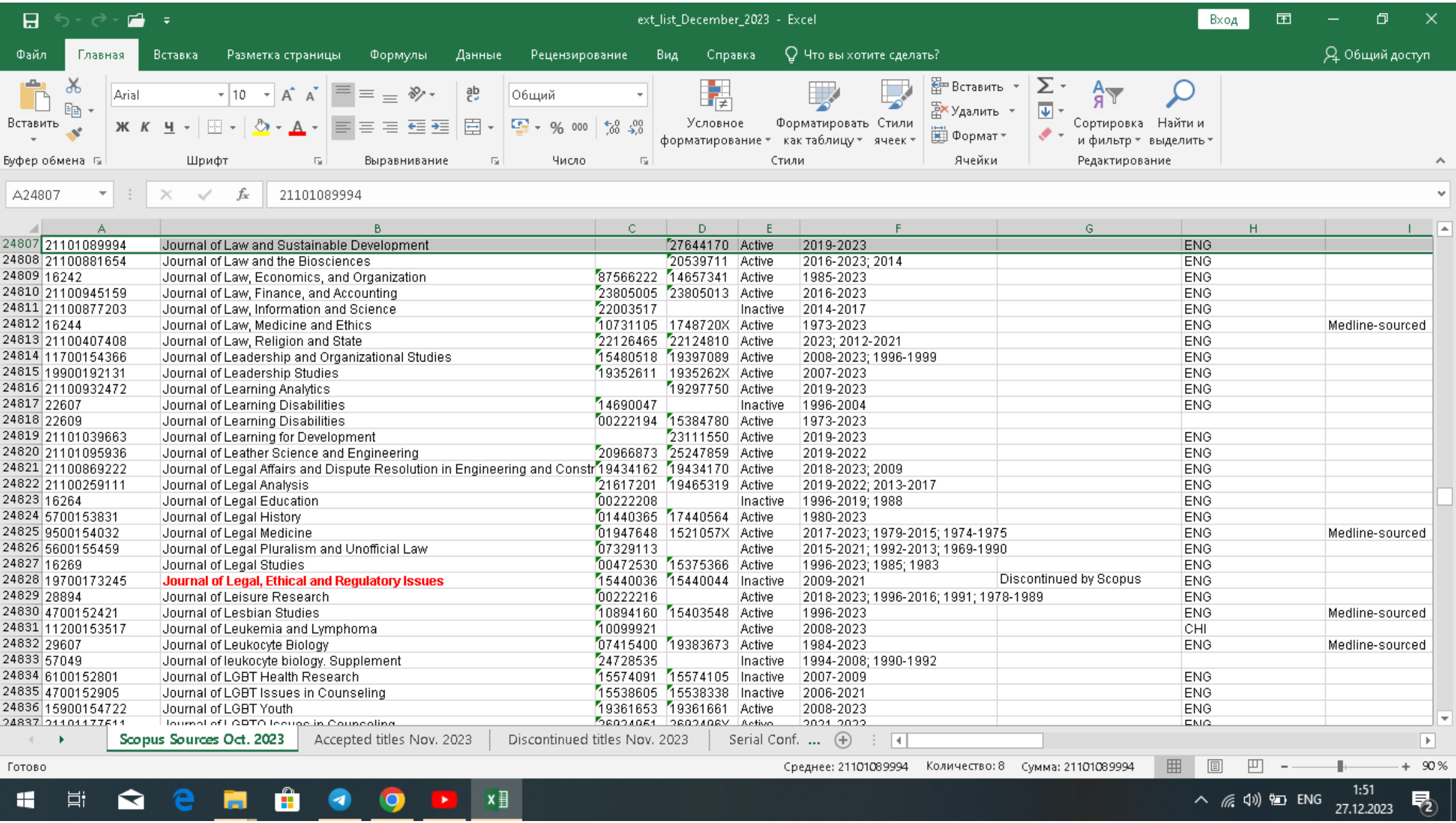
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