

## THE PROBLEMS OF HISTORY OF CREATION OF ALISHER NAVOI'S WORKS

**Kodirjon Ergashev\***

\*Senior Researcher,  
Candidate of Philological Sciences,  
Institute of Uzbek Language,  
Literature and Folklore of the Academy of Sciences of the Republic of UZBEKISTAN  
Email id: ergashevkodir56@mail.ru

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### ABSTRACT

*This article is devoted to the history of creation of the works of Alisher Navoi. It considers the history of the collection "Hazoin ul - Maoniy" ("Treasury of Thoughts"), the poem Saddi Iskandari (Alexander's Wall) and the religious work Siroj ul-Muslimin ("The Light of Muslims"). The author pays special attention to such issues as the time of compilation of "Hazoin ul -Maoniy" ("Treasury of Thoughts") and in what period of the poet's life and conditions the poems were included in the collection. Conclusions obtained as a result of author's research are set out in the end of the article. The article also clarified the issue related to the history of the creation of Siroj ul -Muslimin ("The Light of Muslims").*

**KEYWORDS:** Works, Poems, Creation History, First Edition, Two Years, Version, Jandarmien.

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### INTRODUCTION

The history of the creation of Alisher Navoi's works, when and under what conditions they were written, what factors and reasons motivated the author to write this or that work, what works of his predecessors he was inspired by, and whose works the work was written in the style of imitation, and the study of is one of the unique and important directions of Navoi studies. . In researching Navoi's work in this aspect, prefaces written to his divans, introductions to his epics and other works, information and notes found in various works of the poet, as well as the works of the poet's contemporaries serve as the main sources.

The history of the creation of Alisher Navoi's works has been studied to a certain extent. The scientists who studied this or that work of the writer focused primarily on these issues. We should note that the history of the creation of "Khamsa" and its epics has been studied in great detail. In this, of course, that Navoi himself gave detailed information about this matter, he touched on the epics created before him, in particular, the works of Nizami and Khusrav Dehlavi played a certain role. Despite this, there are still issues and confusions that need to be clarified in this regard. As an example, it is possible to mention the misinterpretation of the information provided by Navoi regarding the history of the creation of the work in the research devoted to "Saddi Iskandarii" [History of Uzbek literature, 1977:305]. Researcher Ilyas Ismailov noted this in his dissertation on the comparative analysis of the epic "Saddi Iskandarii" and it was right and appropriate, because the famous scientist E.E. Bertels in his research "The Romance of

Alexander and its major versions in the East" published in 1948, Navoi "Saddi" In Iskandarii, he studied the existing versions about the identity and genealogy of Alexander, cited them in his work, and consulted with Jami about their justification or falsity, and relying on his opinion, he wrote all three versions (that is, Faylakus, returning from hunting, saw a newborn child and its dying mother in a broken house He had noted that he came to the right stop, rejecting the first version that Alexander was the son of Darius, the second version that he was born from the daughter of Phaylakus, and the third version that two Alexanders passed in history [Bertels, 1948:150]. Indeed, the following stanza of Navoi, which ends as a conclusion after stating the above versions, confirms Bertels' opinion:

Ким ул Файлакус ўғли эрмиш яқин,

Эмас аҳли тарих тардиди чин.

Thus, in 1948, E.E. Bertels correctly and clearly explained the issue. In Uzbek literary studies, one version rejected by Navoi, that Iskandar is a baby found in a broken home and adopted as a child by Faylakus, is interpreted as Navoi's version. And we regard the part in which they narrated this version as a component of the plot of the epic. The content of the epic is described in the second volume of the history of Uzbek literature, dedicated to the epic "Saddi Iskandari", and they include the above episode in it [History of Uzbek literature, 1977:305]. However, this episode, which has absolutely nothing to do with the plot of the epic, is about the history of the creation of the epic.

Regardless of such confusion, as noted above, the history of the creation of Navoi epics is relatively well studied, and we have enough information about the time of their writing, sources, and plot roots. But it is difficult to say this about the study of the creation history of the poet's lyric divans. Except for the first Devonian, the information given in the studies about the years of their formation are different, some of them are approximate, and they are opinions of the tribe during such and such years or after such and such a year. A number of issues related to the history of the creation of the "Khazain ul-Maoni" complex, which contains the main part of Navoi's lyrical heritage, have not been resolved, and we found it necessary to clarify some of them.

In research, the time of the composition of "Khazain ul-Maani" is indicated as 1492-1498. This opinion was first expressed by the Russian orientalist S.I. Volin. Later, Hamid Sulaiman, who conducted research on "Khazain ul-Maani" and prepared and published its text, also agreed with this opinion [Alisher Navoi, 1959:10]. The opinion of A. Abdugafurov, who paid attention to a number of problems related to this complex and published several articles under the general title "Khazoin ul-Maoni" riddles, trying to clarify them, is as follows: Nawadir ush-Shabab", "Badoe ul-Wasat" and "Favoid ul-Kibar" devons were first completed in 897 AH, 1491 AD, and four years later, these devons were reorganized and filled, and the only "Khazain ul- indicates that it is attached to the "maoniy" complex. Four years later, that is, in 1498, Navoi returned to this work for the third time, went through the divans from cover to cover, introduced new poems, perfected them, and wrote a special prelude for the entire collection" [Abdugafurov, 1994:10].

It is impossible to agree with the opinion that the four divans of Navoi "the first one in its complete state were composed in 897 Hijri, and the melody was composed in 1491", because this conclusion contradicts the information given by Navoi himself in this regard. Nawai writes in

"Khamsat ul-mutahayirin" about his communication with Jami and during the conversation, Jami recommended him to name each of the devons and accordingly he gave a name to each of his four devons. Navoi stated that this incident happened in the last year of Jami's life. The last year of Jami's life is 1492. He died in November of this year, therefore, the first creation and naming of four devons date back to 1492.

It is possible to agree with the scientist's opinion that Navai edited his divans twice (in 1495 and 1498), added new poems, and thus three editions of "Khazain ul-Maani" were created.

It is not without benefit to pay attention to other facts related to 1498 and draw some conclusions about Alisher Navoi's work and creativity based on them. The fact is that several researchers who have studied other works of the poet also mention the above date when they talk about their final edition. For example, S. G'anieva writes about "Majolis un-nafois": "There are two author's editions of "Majolis un-nafois", it made the 1st edition in 896/1490-1491, and it made the 2nd edition in 903/1497-1498." [History of Uzbek literature, 1977:361].

Literary critic Yu. Tursunov notes that the last, third edition of "Munshaot" was carried out in 1497-1498 [Tursunov, 2016:39].

During the last years of his life, Navoi felt the need to make perfect copies of several of his works, and did so. In 1498, such copies of "Khazain ul-Maani", "Majolis un-nafois" and "Munshaat" were created 1497-98. It is necessary to emphasize one more point. In literary studies, it is very important to find out the information about the activities and activities of this or that writer in which years of his life, because they allow getting a complete picture of the writer's biography and creative activity. The above facts show that in 1497-98, Navoi focused his attention on editing works and was engaged in completing and perfecting the works whose names have been translated.

In studying the history of the creation of "Khazain ul-Maani" it is not correct to give importance to issues such as the time of its composition, the editorial copies of its contents, and the years of their copying. It is also important to research which years or periods of the poet's life and under what conditions the poems included in the collection were written. Some information that may be helpful in clarifying these issues is available in the preface of Khazain ul-Maani. They show that most of the poems included in "Khazain ul-Maani" were written in a difficult period of the poet's life, filled with heartache and suffering when he experienced a difficult mental state. In such a situation, the poet put his whole mind to work and worked tirelessly. In this way, a lot of poetry was written in a short time. This information, which is very important from the point of view of studying the history of the creation of the collection, also raises a number of questions: in which years of the poet's life was it, and how long does the term "little time" include?

In addition to the preface of the complex, Navoi also mentions a letter from "Munshaot" to the researchers in clarifying the issues of giving order to the "Khazain ul-Maoni" complex, when and how the poems included in it were created. Literary scholar A. Abdugafurov drew attention to this letter and the information in it in his article "Khazoin ul-Maoni's Riddles" and, based on them, indicated that the "little time" mentioned in the preface is two years. But what years are these? Finding an answer to this question and identifying these years, recognized by Alisher Navoi as a difficult and complicated, but also productive period of his life, is important both from the point of view of studying the history of the creation of "Khazoin ul-Maoni" and from

the aspect of illuminating the poet's life and work. After all, Navoi says that the number of poems created in this short time was more than the number of poems included in the previous two divans. It is clear from this that most of his poems included in "Khazain ul-Maani" were written at this time. Although there is no information about this in the sources, in literary studies it is suggested that these two years are 1493-1494. This conclusion is based on the reasoning that after the death of Abdurahman Jami and Pahlavon Mohammad, Navoi felt alone and that losing his friends was a great misfortune for him. Regardless of this, one cannot agree with this conclusion, because the above-mentioned letter, which is directly related to this issue according to its content, does not confirm this opinion, on the contrary, it gives grounds for drawing different conclusions. Navoi arranged his poems as four divans and gave names to each of them for the first time in 1492. The letter talks about this and they wrote it in this context. It clearly mentions that the poems written in these two years were part of these four divans, the poet added them to the poems of the previous two divans, divided them into four divans, and named them: "These are my last two years. , a hundred different things happened in this place... This is a place where a lot of poems were recited and all kinds of poems and ghazals were collected. It was unworthy of a servant to waste these things, and the administrator should judge according to the order. For this reason, after adding the words of two Divan Ashars in the nose, it was divided into four according to the order, and four more horses were made..."

That the poems written in those two years were included in the first edition of the collection compiled in 1492 that they were written in 1493-1494, and destroys the conclusion that Navoi meant these years when he said two years, and proves that Navoi meant the years before 1492. We set these two years as mid-1489 to mid-1491. The question arises, why not 1490-1491. Because in the preface of "Khazayin ul-Maani" there is a special note on this matter, and according to it, some time (in Navoi's own words, "opportunity") passed between those two years and the first order of the four divans.

Among the works of Alisher Navoi, one of the works whose creation history is covered in detail by the author is Siraj ul-Muslimin. In the chapter of the work called "The reason for the poetry of the book", Navoi gave extensive and detailed information about the history of the creation of "Siroj ul-Muslimin", and at the end of the book, he returned to this issue and added some information about the completion of the work. The question arises: why did Navoi attach so much importance to the history of the writing of his small work? Since nothing has been said about it in the studies devoted to "Siraj ul-Muslimin", we found it necessary to comment on it. The point is that "Siraj ul-Muslimin" is a new phenomenon in Navoi's work according to its theme and content, and Navoi had not written works related to religion and faith before. Therefore, he wanted to explain to the readers the reasons why he addressed this topic in his work and wrote a special work. In addition, in contrast to Navoi's previous works, which were created as a result of his own creative intentions and plans, external factors played a major role in the writing of "Siroj ul-Muslimin". The author wrote it taking into account the opinions expressed by others about his work. Since those people were extremely important and high-ranking people, the poet wanted them and others to know that he took their opinions into account, and he explained all this in detail in the introduction to "Siraj ul-Muslimin". In particular, the person who was the first to speak in the royal assembly on this issue and who was the direct cause of the writing of "Siraj ul-Muslimin" also cited his opinions:

Эшиттимки , базмининг бир нуктадони,

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Шоҳи соҳибқироннинг жондармиёни,  
Демиш: не суд агар бир уйни тузмиш,  
Ки назми шайнидин кўп уйни бузмиш,  
Ўқуғон эл онинг шеърини пайваст,  
Тилар бўлғай ҳамиша ошику маст.  
Солиб ислому дин уйига ошуб,  
Бинойи хайр буткармак не маҳсуб?

As we have seen, Navoi does not name that person, and before quoting his words, he is content with saying about him that the king is "a point of the party, the king is a soldier of the host."

Shahi Sahibqiran refers to Navoi Sultan Husayn Boykara. But who was the bodyguard of the king?

The researchers said nothing about it. S.Ganieva, O.Davlatov, D. His identity was unknown to the Yusupovas. That's why, based on the words written by Navoi himself, about him, "He who attends the meetings of the king, is clever and is very close to him" (S. G'anieva), "a close person of the Sultan" (O. Davlatov. D. Yusupova)[Alisher Navoi, 2016: 512] are limited to say.

Because of our research, we shed light on this issue and determine the identity of the "policeman". We first gave information about this person in a small article included in "Babur Encyclopedia". However, considering the purpose and features of the dictionary and the fact that this information is not related to Babur's work, we did not find it necessary to dwell on the relevance of this person to the history of the creation of "Siraj ul-Muslimin".

"Jondarmiyan" is the nickname of Sheikh Abusaidbek, a contemporary of Alisher Navoi, who served in the palace of Sultan Husayn Boykara at the same time. Sheikh Abusaidbek or emir Sheikh Abusaid is a very famous person, information about him can be found in the works of Mirkhand, Khondamir, as well as in "Boburnoma". The author of "Baburnoma" writes about why Sheikh Abusaidbek was given such a nickname: "It is known whether he was bringing a horse to Mirzoga in a war or repelling an enemy who was planning to attack Mirzoga, and he was called by this nickname" [Babur, 2002:134].

Sheikh Abusaid gained a lot of attention in the presence of Sultan Husayn Boykara, the gendarmerie. It is not for nothing that he served the king faithfully for many years and showed bravery in battles. Sources show that he participated in political and military actions and wars during the years when Sultan Husayn Mirza fought for the throne. In particular, in 1469, he participated in the battle between Husayn Boykara and Mirza Yodgor. The sultan assigned him along with Moghulbek and Hasanshaikh Temur to the part of the army. In 1470, Sultan Husayn made a surprise attack, took Herat and sent several armies to occupy the gate of Baghi Zoghan. Sheikh Abusaidbek was among them. It is known that Alisher Navoi also took part in the battles against Yadgor Mirza.

Sheikh Abusaid was a brave warrior, a military leader, and a man of great knowledge, particularly a good understanding of literature, and a virtuous and mature person. Navoi did not describe him as "spotted" for anything. Sheikh Abusaid Husayn was a regular participant in



literary gatherings in the Boykara Palace, a close interlocutor of the Sultan. Due to the aforementioned qualities, Alisher Navoi also treated him with great respect. This can be seen from Nawai's acceptance of Shaykh Abusaid's views on his work without any objections, and from his decision to write a special workshop aimed at highlighting the issues of religion and belief:

Тушуб бу нуктадин жисмим аро печ,  
Чу билдим чин эрмиш, дам урмадим хеч.  
Дедимким, айлайн бир нусха маъмур,  
Ки бўлғай дину ислом уйи маъмур.

We should note that the information given by the author regarding the history of the creation of "Siraj ul-Muslimin" was wrong and misinterpreted sometimes. In the foreword to the edition of the work published in 1993 by the "Nur" creative production association, in the passage beginning with "I heard, one point of the party", the opinion expressed about Navoi's work is attributed to Husayn Boykaro.

We mentioned above that Sheikh Abusaid was a well-known person of his time, and they found his name in the works of Mirkhand, Khondamir, and Babur. In the editions of these works, the name and nickname of Sheikh Abusaid gendarmery are written differently. In one place of the book "Memory of Novoiy Zamondoshki" Abusaidkhan is presented as a "dorman", while in the edition of "Boburnoma" we presented Sheikh Abusaidkhan as a "darmiyan".

Naturally, it is impossible to cover all issues related to the history of the creation of Alisher Navoi's works in one article. Therefore, research in this direction should be continued.

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