

The Illustrative Consistency In The Rubai-Mushoaras Of Alisher Navai And Abdurakhmon Jami

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Received: 18 March 2026; **Accepted:** 23 April 2026; **Published:** 21 May 2026

Abstract: This article examines the unique poetic phenomenon of the development of artistic thought in classical Eastern literature - the rubai-mushaara tradition - on the example of the work of Alisher Navoi and Abdurakhmon Jami. The authors' mutual literary relations, teacher-discipleship ties, and ideological consensus are subjected to scientific and theoretical analysis based on lyrical letters and poetic dialogues presented in Alisher Navoi's work "Khamsatu-l-mutahayyirin". The article highlights the ideological functionality of mystical symbols, philosophical-humanistic observations, and artistic arts such as tazod, dias, husni talil, and ishtiqaq in classical poetry.

Keywords: Rubaiy-mushaara, Alisher Navoi, Abdurakhmon Jami, "Khamsatu-l-mutahayyirin", ideological commonality, Sufism, lyrical letter, artistic art, poetic thought, Absolute Will.

Introduction: The tradition of mushaara occupies a special place in the classical literature of the East as one of the important manifestations of the development of artistic thought. Mushaara is a poetic dialogue, exchange of ideas and artistic debate between two or more poets, in which not only creative skill, but also ideological commonality is manifested. Mushoaras conducted in the rubai genre are especially distinguished by the ability to express deep philosophical, moral and aesthetic content in a short form. Therefore, the mutual integration of the rubai and mushaara genres is considered a unique poetic phenomenon in Eastern literature.

Rubai is a concise but rich in content genre, in which important issues such as human life, love, divinity, existence and spirituality are expressed at the level of philosophical generalization. Mushaara, on the other hand, develops these ideas in a dialogical form, creating ideological closeness or debate between poets. As a result, a form of rubai-mushaara emerged, in which the artistic thinking of the two creators was either harmonized or contrasted in a unique way. This process is especially vividly manifested in the work of Alisher Navoi and Abdurakhmon Jami. Their mutual literary connections, the bond of master-discipleship, and ideological consensus were deeply reflected not only in

their large-scale works, but also in their rubai-mushaaras. Jami and Navoi enriched their philosophical views through the rubai they sent to each other, continued each other's thoughts, or artistically perfected them. For example, a mystical idea or moral thought put forward by Jami was further deepened by Navoi in the form of a rubai and enriched with new layers of meaning. On the contrary, Jami responded to Navoi's rubai and interpreted the ideas contained therein based on his own point of view. This shows that in their work, mushaara was not only a poetic exercise, but also a means of ideological cooperation.

Alisher Navoi's work "Khamsatu-l-mutahayyirin" provides detailed information about the letters of Jami and Navoi, in which the rubai-mushaaras of both creators are presented.

Navoi says that he sent this rubai to Mevlana Jami on the way to Astrobad, from the "Takhti Sulaymon" monastery, and Mevlana Jami sent the following rubai in response.

For example, Navoi writes:

“On the way to Faqir Astarabad, I wrote this rubai in the service of the Takhti Sulaymon dehanasidin, the rubai:

Ey bod, dilam bishud digar jonibi yor,

Jon ham bibaru ba poyi o' soz nisor.

V-on gah qadare zi xoki poyash bardor,

Bahri ivazi joni mani dilshuda or.

"Ey shamol, ko'nglim yana yor tomon ketdi, (endi) jonimni ham olib bor-da, uning oyog'iga nisor (qurbon) qil. So'ngra uning oyog'i turog'idan (tuprog'idan) bir qadar (ozgina) olgin-da, mening bu parishon jonimning evaziga olib kel".

The ideological and substantive scope of this rubai is much higher than the simple lyrical hero kneeling at the feet of his beloved. It systematically describes the evolution of the human soul - the enlightenment of the heart, the sacrifice of the soul and, finally, the request for a spiritual reward (soil). By placing the concepts of "soul" and "soil" in a mutually contradictory position, the author put forward the lofty philosophical and humanistic idea that for a true lover, the soil of the beloved is a thousand times more valuable than his own life (soul).

The rubai is dominated by such poetic arts as: tazod (soul - soil), dias (appeal to the wind) and husni ta'lil (the wind blowing is not just a natural phenomenon, but to fulfill the lover's task).

Jomi's response rubai:

Ey bod, chu omadi zi sarmanzili yor,

Omad ba dilam z-omadanat sabru qaror.

N-omad ba qaror az in qadari jon zinhor,

O'ro bibaru ba on ki doni bisupor".

"Ey shamol, modomiki yorning manzili (huzuri)dan kelibsan, sening kelishingdan mening (iztirobli) ko'nglimga sabr va osoyishtalik keldi. Biroq, bu jonning g'am-anduhi (hijron yuki) og'irligidan qalbim sira tinchlik topmadi. (Senda bir iltijoyim bor): u (jon)ni olib ket-da, o'zing yaxshi bilgan o'sha zotga (yorga) topshir".

This rubai is not just a lyrical experience or a romantic cry, but an artistic reflection of the highest and most painful point of the human psyche - the hope of the end and the state on the verge of extinction. The author skillfully uses the arts of passion, contrast and diagnosis, and in four short lines he was able to express in a highly poetic language the evolution of the human heart between patience and impatience, the desire of the soul to return to its origin (Home).

"When the king was riding a horse to the Kunduz region, he and no one else had the heart to go on that journey. They said to the poor man: "There is a lot of possibility, you can try to understand the meaning of this journey and if it is not a picture, if the greatness is a blessing, you can write it down and send it to us." It was quite possible and desirable - the effort was made. Because the truth, subhanahu wa ta'ala, is free to

decide, and the greatness of the place where the throne is called, became my destiny. I wrote this mood and sent it to the poor man's service. I was at the beginning of this rubai ul ruqa".

(Podshoh (Sulton Husayn Boyqaro) Qunduz viloyatini zabt etish uchun qo'shin bilan yo'lga otlanganda, bu yurish na u kishining (Jomiyning) va na biror kimsoning ko'nglidagidek edi. (Mavlono Jomiy) faqirga (Navoiyga): "Imkon qadar bu yurishni to'xtatishga harakat qilgaysan, toki bu maqsad amalga oshmasin. Agar safar qarori qat'iy bo'lib qolsa, bizga xat yozib yuborgaysan", deb aytgan edilar. Imkon va qudrat doirasida boricha harakat qilindi. Biroq, Haq subhonahu va taolo taqdiri borishga bitilgan ekan, "Taxti xotun" degan joyga yetganda safar qarori qat'iy bo'ldi. Faqir u kishining xizmatlariga ushbu vaziyatni bayon qilib, maktub yo'lladim. Ushbu ruboiy o'sha maktubning boshlanishida edi).

Rubaiyat of Alisher Navoi:

Guftam falakam ba har taraf ronandast,

Sargashtagi orandavu gironandast,

Ne, ne, donad har on ki u donandast,

K-u niz asiri dasti gardonandast.

"Aytdimki: falak (osmon, taqdir) meni har tomonga haydaydi, boshimga sargardonlik soladi va meni yig'latadi. Yo'q, yo'q! Ozgina ongi, bilimi bor odam ham biladiki, aslida u (falakning o'zi) ham hamma narsani aylantirib turuvchi (Allohning) Qo'li (irodasi) o'rtasida bir asirdir".

There is a traditional view in classical Eastern poetics: all the sorrows, wanderings, and separations that befall a person are often blamed on the "sky" (sky, wheel). Navoi also initially relied on this tradition: "Falak meni har tomonga quvadi, hayotda sargardon qilib, ko'zlarimni yoshlaydi"-says. This is the view of a worldly, emotional ordinary person. The sky is here represented as an absolute ruler and oppressive force. However, verses 3-4 of the rubaiy are considered the final conclusion, in which Navoi's ideological goal is expressed. That is, "K-u niz asiri dasti gardonandast" (chunki u (falak) ham hamma narsani aylantirib turuvchi zotning qo'lida asirdir). The combination "Dasti gardonandast" is the Absolute Power (Allah) that moves and rotates the universe, systems, planets and all existence. So, the sky itself is not independent, it is also represented as just a captive, executing orders. The author, through his traditional "Guftam" and rebellious "Ne, ne" (No, no) stylistic turns, takes the reader from superficial emotions to deep logical and philosophical observations.

The person responded to the letter in this way, showing

his gratitude.

Jami response rubric:

Ezid, ki ba harfi mo qalamronandast,

Bar movu tu asrori qidam xonandast.

Bo u dili mo bo on pare monandast,

K-ash bod ba push-tu ro'y gardonandast.

"Bizning taqdir sahifamizga (harfimizga) qalam yurgizuvchi Zot — Ezid (Alloh)dir. U bizning ham, sening ham boshingdagi azaliy sirlarni (taqdir bitiklarini) O'quvchidir. Uning irodasi qarshisida bizning qalbimiz xuddi shamol u yoq-bu yog'iga aylantirib, uchirib yuradigan o'sha qush patiga o'xshaydi".

While Navoi wrote in his rubai about the turning of the heavens (destiny) and its captivity in the hands of the Supreme Will, Jami deepens this idea further, substantiating with a beautiful mystical metaphor the connections between people and the true Lord of fate - Allah Almighty. Jami explicitly names the "turning hand" mentioned by Navoi in the very first line. If human life and destiny are a book, then the only power that writes the letters of that book and draws its pen is Allah.

"Bar movu tu asrori qidam xonandast" "Qidam" in the verse means eternity, time and the absolute before the creation of time. "Allah is the Knower and Reader of the eternal secrets of my and your (or the king and the minister, Navoi and Jami) fates, that is, whether to march to the Kunduz region or not, whether to grieve or rejoice." With this, Jami said to Navoi: "Bu yurishdan hech kimning ko'ngli to'q emasdi, deb siqilma, hammasi azaldan bitilgan sirdir", He wants to say. In the face of divine will and destiny, our heart (soul) is like a "feather" (bird feather). The wind (bod) turns the bird feather to the right side if it wants, or to the opposite (back) side if it wants. The feather has no free will in the face of the wind. The author here takes the symbol of "Bod" (wind) from Navoi's first letter and compares it to the wind of Divine destiny. Our hearts, our decisions are feathers that the wind of God's will blows and turns. Wherever the wind directs it, it is forced to go.

In the classical poetics of the East, the literary collaboration between Alisher Navoi and Abdurakhmon Jami was not just a subjective creative dialogue, but the highest peak of the spiritual and artistic thinking of the era. In the process of conceptual analysis of their rubaiyyahs and mushaaras, created as a teacher-student, a partner, and a companion, we came to the following scientific and theoretical conclusions:

1. Genre integration and dialogic nature: The philosophical-philosophical capacity of the rubai genre and the dialogic nature of the mushaara tradition have

mutually synthesized, perfecting a unique syncretic genre form known as rubai-mushaara in Uzbek and Persian-Tajik literature. This form allowed poets to express the most complex philosophical and socio-political issues in a concise and concise manner.

2. Harmony of mystical and humanistic ideas: Traditional lyrical images such as "soul", "soil", "wind" (bod) expressed in the rubai of Navoi and Jami acquire a new meaning and content within the framework of mystical ontology. The poetic aspiration that began with romantic exclamations embodies the evolution of the human spirit, that is, the philosophy of escaping from the cage of existence and achieving the will of Baqa (Absolute Lover) through the status of mortality and surrendering to the will of eternal destiny (tawakkul and rizah).

3. Attitude to political and social reality: The historical and biographical context presented in the work "Khamsatu-l-mutahayyirin" (events related to the Kunduz campaign of Sultan Husayn Baykara) shows that for poets, rubaiy-mushaara was not only an aesthetic pleasure or poetic exercise, but also a unique intellectual and diplomatic means of expressing reactions to important political processes in the life of the state and society, and of providing spiritual and moral encouragement to each other.

4. Poetic skill and artistry: The artistic techniques (tazod, dias, husni ta'lil, ishtiqaq) and stylistic turns ("Guftam" - "Ne, ne") used in the reciprocal rubaiyats of the two geniuses show how seriously they approached formal perfection. Jami Navoi continues the system of images (for example, the symbol "bod"), raising it to the level of divine fate and the will of the universe.

In general, the ideological consensus in the rubai-mushaaras of Alisher Navoi and Abdurakhmon Jami is the most beautiful example of the Bilingual (Zullisonayn) literary environment. These mushaaras testify to how common and perfect the worldviews of two great souls regarding the world, man, fate, and divine truths were.

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