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THE IMAGE OF ABDURAHMAN JAMI IN LITERARY AND HISTORICAL SOURCES OF THE 15TH-16TH CENTURIES

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ABSTRACT

This article focuses on the study of Abdurahman Jami's image as reflected in the literary and historical sources of the 15th-16th centuries. It highlights Jami's creative legacy, his connections with Alisher Navoi and other contemporaries, and his role in the cultural and national environment of his time. The article explores Jami's multifaceted identity not only as a great poet and writer but also as a literary scholar, philosopher, jurist, Sufi, and public figure. Through examples from historical sources, it demonstrates the continuation of Jami's creative school and traditions.

KEYWORDS

Abdurahman Jami, Alisher Navoi, historical sources, literary influence, Sufism, Timurid era.

INTRODUCTION

The great figure of Abdurrahman Jami, a thinker of the Timurid Renaissance, a great representative of Persian-Tajik literature, whose masterpieces began to be studied in his time. Interest and study in the life and work of Abdurrahman Jami in the history of Uzbek classical literature began in his glorious time and

continues to this day. Valuable information presented in the literary and historical works of Jami's contemporaries is written in the works of Alisher Navoi, Sultan Husayn Boykaro, Abdurazzak Samarkandi, Davlatshah Samarkandi, Zayniddin Vosifi, Mirkhond, Khondamir, and Babur. In the following



centuries, under the influence of Navoi and Jami's school, rare information about Jami was written in the books of Mirza Haydar, Hasanhoja Nisori, Mutribi Samarkandi, and Ali Safiykitob, who entered fiction.

Based on the information written by Navoi, we see that the information about Jami belongs to Malik ul-kalam Lutfi, but this information is also mentioned in the fiqra written about Lutfi in Navoi's works. That is, the first information is of a will nature and is the third of the unique wills given in the "Majolis un-nafois" tazkira [Alisher Navoi, 1997: 15]. This will was analyzed by the author of the article in his book "Eternal Wills" [Rajabova, 2022: 17-30]. This is the will made by ninety-nine-year-old Lutfi to his disciple Abdurrahman Jami before his death. According to Navoi's tazkira, Lutfi, who was unable to complete his will, wished Jami to complete the ghazal with the refrain "aftad" and include it in his divan.

The question that interests us in the information about Lutfi is the important information that "Va o'tar vaqtida bu g'azal matla'inkim, tug'anmaydur erdi, vasiyat qildiki, hazrati Maxdumi Nuran tugatib, o'z devonlarida bitisunlar..." S. Erkinov, who prepared Lutfi's divan for publication, spoke about the execution of this will in the chapter of the divan entitled "Papers from the Relationships of Lutfi and Jami" [Lutfi, 2012: 393-396].

Now let's turn to the "Mavloni Lutfi zikri" from "Nasoyim ul-muhabbat." In it, Navoi narrated a fascinating story. "Sukhan" is a saj qasida by Mawlana Lutfi with the refrain "Sukhan." It was dedicated to Abdurrahman Jami. This ode became very popular in the literary environment of Herat. Alisher Navoi expressed this with special love and enthusiasm in his "Mavloni Lutfiy zikri" from "Nasoyim ul-muhabbat": "When he aggressed from the age of ninety, Hazrat Makhdumi n.m.n. said the radif of his name "Suhan" in the saj' qasida that the good people of the time saluted all the hoblugs" [Alisher Navoi, 2001: 15].

In his tazkiras "Nasoyim ul-muhabbat" and "Majolis un-nafois," Navoi dedicated separate fiqra to Jami. These fiqras have been carefully studied by Uzbek and Tajik literary scholars. In particular, in the introduction of "Majolis un-nafois," he mentions the work "Bahoristan," dedicated to the son of the great thinker Ziyovuddin Yusuf. And he highly valued the 7th stanza of this work as a tazkira. In this chapter 7, Jami mentioned that he wrote information in the form of fiqra about Navoi and his contemporaries, beginning with Rudaki. Navoi, giving information about 459 creators in the tazkir, began the 3rd meeting of the work with a fiqra dedicated to Jami. According to our study, the name and works of Jami are also mentioned in the fiqra of the tazkiras related to Mawlana Sogari, Hafiz Ali Jami, Mawlana Mir Ali, Mawlana Ma'sud, Mawlana Sultan Ali Koini, and Mawlana Khoja.



In the concluding part of the 3rd meeting of the tazkira, Navoi mentions Jami and Sultan Husayn Boykaro as "bu hazratu ul hazrat." In this rubai, referring to the death of Jami, he wrote that he wished Sultan a long life: Chun bor edilar bu hazratu ul hazrat,

Kim, ul hazrat haq sari qildi rihlat.

Bu hazrat ko'p umr ila topsun davlat,

Men bandag'a davlatida kunji uzlat.

It is known that Abdurrahman Jami was also the owner of a large estate during the Timurid Renaissance. He built a madrasa inside Herat at the expense of his own private property. Babur also visited this madrasah of Jami and wrote information in "Baburnama." H. Nisari also mentioned it.

Mawlana Ma'sud was a poet who was a contemporary of Navoi and Jami. According to Navoi's information, he studied at the Jami madrasah, worked as a servant for Jami, and based on these qualifications, he later became a teacher at the Gavharshodbegim madrasah, built by Shahrukh Mirza's elder wife, and other madrasahs. Or in the introductory part of Navoi's "Khamsa" epics, Nizami Ganjavi and Khusrau Dehlavi, along with the great khamsa writer, dedicated separate chapters to Jami. It is interesting that Navoi dedicated a chapter to Nizami Ganjavi and Khusrau Dehlavi, and a separate chapter to Jami. In certain excerpts of the work, Navoi, listing the epics of

"Khamsa" one by one, wrote that he was pleased with the devotion, generosity, and acknowledgments of his great teacher.

In particular, he tried to describe Jami's portrait in artistic terms, and in this regard, we found it appropriate to recall the book "Jami in Miniatures of the 16th Century" by the renowned orientalist M. Ashrafi, published in Germany in 1966. In other works, Navoi also wrote valuable information about the thirty-eight works of Jami. For example, in the "Third Article" section of "Khamsat ul-mutahayyirin," he listed 38 of his works as "Kutub va rasoil bobidakim, alarning musannofati ning tedod (adadi) budurkim." The Hero of Uzbekistan Suyima Ganieva also mentioned the books of Abdurrahman Jami in her treatise "Works memorized by Navoi" [Ganieva, 2019: 36] and gave special explanations to the commentaries written by Jami for Navoi. In this regard, A. Mirzayev in his article "Alisher Navoi and Abdurrahman Jami" also commented on the place of Jami's books and treatises in Navoi's life, that is, Jami encouraged Navoi to pay more attention to his work and he wrote special treatises for Navoi [History of Uzbek Literature, 1978: 382]. Or, as S. Ayni writes, "Jami wrote twenty-seven Persian-Tajik books and pamphlets at the request of Navoi or dedicated to him". [Ayni, 1967: 32].

It is known that in the poem "Nasim ul-zuhd" (Tatabbu'i Khaqani), consisting of 129 verses, written in response to the qasidas of Navoi Khakani, Khusrau



proudly mentions Abdurahman Jami alongside Dehlavi and Khakani, and notes that he continued the genre of the qasida, following their high classical style and footsteps, in this sense, we pay attention to the verse where Jami's name is mentioned:

Ba Jomi gar nadoram rohi da'vo andar in ma'ni,

Ki hast ustodi man v-in nazm gashta zebi devonash.

Content: There is no claim to Jami on his qasida. This (gapim) is in the sense that this (zot) is a decoration of the "master" - "my teacher" and the sofa of his qasida [Alisher Navoi, 2003: 309].

In the first chapter of the epic poem "Lison ut-Tayr," titled "Excuse for the Suffering of the Pseudonyms in This Book," Navoi describes the pseudonyms of the poets as "tavqi," "muhr," "tamg'o," and recalls Jami's nickname through the art of complex talmeh, which we read in the following verses:

Kim-o'zi tahsisig'a imlodur ul,

Muhri yo tavqi' yo tamg'odur ul.

Safha debosiyu nazm inshosidur,

Kim taxallus nozimi tamg'osidur.

Bu nishoni birla topti imtiyoz,

Ne varaqkim nazm qildi ahli roz.

Kim bu Sa'diy, yo Nizomiyningdurur,

Yo bu Xisravning, bu Jomiyning
durur [Alisher Navoiy, 1996: 282].

Academician V. Zokhidov in his book "The Heart of the Great Poet's Work" wrote a comment that "Navoi also wrote verses about Jami in the epic "Lison ut-tayr" [Zokhidov, 1970: 394] and cites two verses as an example.

According to Khondamir's book "Makorim ul-Akhlak," with Navoi's mentor and cover, the attention of the people of Herat developed in the cultural environment. In turn, Jami and other poets and writers praised Navoi for his praiseworthy position in his works. ..."they wrote books dedicated to the praise of his Majesty, perhaps the owner of truth, Makhdumi Jami, praised this clear-thinking Amir in his many poetic works. As a result, they increased the beauty and decoration of their elegant poems. The names of some of his valuable works are as follows: "Tuhfat ul-ahror," "Subhat ul-abror," "Layli and Majnun," "Yusuf and Zulaikha," "Hiradnomayi Iskandari" [Khandamir, 2015: 51]. In other words, Khondamir listed the works in which Jami mentions Navoi.

Khondamir also writes that Navoi was engaged in reading in the presence of Jami and in the library of Jami Navoi:..."In particular, his noble makhdumi was close to Jami, and in his presence he was engaged in reading the books of dervishes and Sufis. Jami also read in the presence of the Emir the classification he



made in this chapter, and this man (Navoi) embroidered the subtle points of his books on the tablet of his noble memory, perhaps he wrote these noble works dedicated to the name of the guide emir. If you read the preface to "Nafahat ul-uns" and "Ashi'at ul-lamaat," it will be as clear and transparent as the sun" [Ahmedov, 1988: 89].

In his work "Risala," the Shah and poet Sultan Husayn Baykara, writing about the cultural environment of Herat, primarily focuses on the works of Navoi and Jami, and as proof of his confessions, he cites two verses of Navoi dedicated to Jami in his "Khamsa." He was proud to have lived alongside such thinkers as Navoi and Jami, and to have worked with them both in public administration and in the cultural and literary environment. In the book, Sultan Husayn Bayqara expresses his confessions about Nuran Makhdum in a high style. For example: "Among them, the most knowledgeable and virtuous is the pure pearl of the river of virtues and the bright sun of the heavens of sainthood, the master of the discipline of the jewel of poetry, Hazrat Sheikhlislami Mawlana Abdurrahman Jami (peace be upon him and abqa)... The world's mother-of-pearl is full of precious pearls, and the atlas of heaven is decorated with the pearls of prose. There are countless works on various disciplines, and each work has a treasury of meanings

His ghazals are shocking to the world, his verses are elegant and exciting. For many years, may Allah

remove the shadow of their right guidance and increase the life of a sovereign like him during the period of this state" [Husayn Bayqara, 1995: 20-21].

Three historical facts about Abdurrahman Jami are recorded in the book "Matlai Sa'dayn wa Majmai Bahra'in" by the classical historian Abdurazzak Samarkandi. The first of these is "The mention of the prohibition by His Majesty (Sultan Husayn) of a group that intends to change the khutba and is inclined to express the Shi'a madhhab" [Abdurazak Samarkandi, 2008: 641-642] Said Ali Vaiz, standing on the altar of Islam during the Eid al-Adha, speaks about the shortcomings of the people of Sunnah and preaches about raising the status of the Shi'a madhhab. Upon hearing this, Sultan Husayn Bayqara, realizing that this issue was one of the most important issues in religious affairs, sent a group of religious scholars and sudurs to Abdurahman Jami. In this information, we get acquainted with the image of Jami as a great jurist. Jami scholar J. Kholmuminov, in his article "Jomi's Arbitration: Disputes on Sufism, Kalam, and Philosophy," writes about the life and work of Nizamiddin Bokharzi Jami, his status and career, his relationship with his great contemporaries, as well as his work "Maqomati Jami," in which the author wrote information on 109 topics. And he listed it as one of the places where Jami arbitrated or expressed his point of view, that is, "Naqdi nazari Jami dar borai shi'iyoni



rözhor (Jomi's critical views on the Shi'ites of the time)
"[Abdurrahman Jami's world of creativity, 2014: 85].

Jami forbids Shi'a programs, and the ruler is also hostile to the Shi'a community. The speech is assigned according to the usual program. Also in the chapter of the book "Humayun's Riding to Mozandaran and the Mention of the Attack of Mirzo Abu-I-Muzaffar Yodgor Muhammad," a letter from Khoja Ahrori Vali comes to Jami from Samarkand. The letter contained a problem that Sultan Husayn Bayqara could solve. Jami went to the ruler with this letter and overheard the feast that was being held at the palace, and wrote a poem. Sultan also wrote a response poem and Jami wrote another response poem. Thus, the request of Jami was positively resolved by the ruler. Therefore, the author, with high praise in the work, mentions the great Jami in three places, that is, as a jurist, poet, and public figure.

We can see that Davlatshah Samarkandi wrote more important information about Abdurrahman Jami in "Tazkirat al-Shuaro." He well illuminates the question of Jami's birthplace, his tendency to seek knowledge and virtue in nature, his great thinking, study, impressive works, attention to poets or Sufi sheikhs of his time, upbringing, achieving a high status in Sufism, and his generosity. Davlatshah Samarkandi concluded the concluding part of "Tazkirat ush-shuaro" in a unique way by saying that "he compared the situations and statuses of the six virtuous people and their poems

to the edition," that is, he wrote separate fiqra about the six virtuous people of his time, connecting them with their names. One of them is the opinion about the great Jami. If we refer to the Turkish edition of this tazkira, since the translation into Turkish is a complete edition, the fiqra dedicated to Jami is also more fully reflected in the conclusion, along with the people who wrote a separate fiqra in the tazkira [Devletshah, 2011: 592-604]. If we refer to the thought of Tazkira "Nuriddin Abdurrahman Jami": "Mavlana's birthplace and place of birth is in the Jam region, his homeland is the village of Harjerd, and the place where he grew up and lived is the capital city of Herat." At first, he was engaged in the study of science and literature, and gradually became a leader of the scholars of the time. In his nature, he wanted knowledge to rise to a higher level. (Therefore) the pain of victory took him by the skirt of his high virtue. Said Sa'diddin Muhammad Kashgari, one of the murids and caliphs of the great Khoja Bahauddin Naqshband, the master of enlightenment, Shaykh al-Islam, the qiblah of the seekers of truth... the sheikhs' sheikh. Mawlana (Abd al-Rahman Jami) for some time served various and worthy services in the presence of Mawlana Sa'diddin (Kashgari); riyozat, mujahideen. He made a full career out of poverty and poverty. Thanks to the blessed services of his majesty, he achieved the highest status in Sufism... He gave many wonderful (and) enlightened answers to the poems and qasidas of Mawlana akobiru fuzala, it is (much) difficult to bring them all in this



tazkira... [Davlatshah Samarkandi, 1981: 183-188]. The author, mentioning Jami as a poet and writer, refers to the abundance of his poetic and prose works, and for the proof of his thoughts and the decoration of the book, he emphasizes that Amir Khusrau's response to "Bahr ul-Abror" is good in the qasida of the Mawlana, the tazkira "Nafahot ul-uns," "Mahzan ul-asror" written in response to Sheikh Nizami, there are several books on manzum, problems and some works on mysticism. In conclusion, he concludes that "Mavlon, with eternal grace and eternal guidance, will continue to be a masterpiece from the waves of the river of wisdom to the shore of creation" [Davlatshah Samarkandi, 1981: 184-187].

One of Jami's younger contemporaries, writer Zayniddin Vosifi, began his book "Badoe' ul-vaqoe'" in Herat and completed it in Tashkent, reflecting the events of his time. This book also reflects historical events about the world of Jami. He wrote a very instructive chapter entitled "The Story of the Amazing Hamsai" in which he described important events about the inspection of the activities of the mudarriss of the Herat madrasahs with four great scholars under the guidance of Jami. This community consists of scholars such as Muhammad Jojarmi, Abdurrahman Jami, Kamoliddin Sheikh Hussain, Shamsiddin, Mavlon Davud, Mu'in Tunji, who investigate the activities of the madrasah with justice and truth, the writer writes: "May your opinion be known that the leader of this

noble line is... mavlon Nuriddin Abdurrahman Jami. There were five of them, one Mawlana Kamoliddin Shaykhusain, the other Mawlana Shamsiddin, the discoverer, the other Mawlana Dawud, and the other Mawlana Mu'in Tunji. No sane person could join them as the sixth."

Babur Mirza is one of the Uzbek writers who wrote valuable information about Jami. He wrote seven important historical facts about the great Jami in "Baburnama" based on the nature of the work. It is interesting that while Babur was in Herat in 1506, he visited Jami's mausoleum, visited the madrasah he built, and conversed with Sheikh Mawlana Abdulgafur Lari, who was writing a commentary on Jami's work "Nafahat ul-uns." Babur also expressed his views on the great figure of Jami, the title, and the content of certain works. B. Rajabova studied Babur's information in detail in the article "Jami and Babur." In the 5th and 8th stanzas of "Mukhtasar," Babur, among the great masnavi writers, mentions the works of Abdurrahman Jami, written in the masnavi style. For example: "In this meter, there is a masnavi köptur ul jumladin "Layliyu Majnun" by Sheikh Nizami and "Majnun Lalli" by Khoja Khusrau and "Layliyu Majnun" by Mawlana Abdurrahman Jami and "Layliyu Majnun" by Mir Alisher Navoi and "Layliyu Majnun" by Abdulla Khatifi [Babur, 1971: 161-162].

In the chapter "Babur and Tajik Literature" of the treatise "Zahridin Muhammad Babur," Tajik professor



E. Shodiev writes that Babur's examples of Persian-Tajik literature were read and studied with great enthusiasm from his childhood, and he highly appreciated "Babur's work "Aruz treatise" can be called a major anthology on Persian-Tajik literature of the 14th-16th centuries" [Shodiev, 2001: 71-73]. And he continued his thoughts: "When he spoke about the masnavi in the work...Abdurahman Jami's "Subha," "Haft Avrang." He focuses on his works such as "The Book of Alexandria" and cites various examples from them. According to our study, Babur cited many examples in Jami's lyrical poems in his "Treatise of Aruz."

After Babur, we will read important information about Jami in the book "History of Rashidi" by Muhammad Haydar Mirza. In the Ninth Part of this work, in the narrative of events related to the departure of the author's father, Muhammad Husayn Kuragan, to Khorasan, we read about Jami in three excerpts, which contain recitations of sudurs, scholars, and poets who lived during the reign of the Timurid ruler of Khorasan, Sultan Husayn Baykara. Jami is remembered as a great representative of Sufism who lived during the time of Sultan Husayn Mirza, "in the memory of the light of the Muslim world and the Shaykh al-Islam, Hazrat Mawlana Abd ar-Rahman Jami (May Allah have mercy on him)" [Muhammad Haydar Mirza, 2010: 276]. The author's devotion to Jami's great personality is also evident in the title of the zikr. Or in the information of the work

related to the poets, we see that Jami's tazkira "Nafohot ul-uns," his exquisite lyrics, the condition of writing his five-bayt ghazal and the text of the ghazal and the commentary of the thinker's student Mavlono Abdulgafur Lori on the tazkira "Nafohot ul-uns" consisting of thirty chapters and that the author was excited about his admiration [Muhammad Haydar Mirzo, 2010: 289-291].

Muhammad Fahri Hiravi is considered the translator of Navoi's work "Majolis un-nafois" into Persian, as a follower of the Herat school of tazkira, he wrote the tazkira "Ravzat us-salotin," which contains valuable information and important information about the creativity and creative heritage of Salatin and emirs who lived and worked in Maverannahr, Khorasan, Iraq, India, and Rum before the 16th century. The tazkira begins with the commentary about Rudaki, "And Rudaki is the head of the people of poetry..." It seems that Hiravi, like the tazkiras written in Persian, dedicated his first fiqh to Rudaki and said that he won many prizes due to his qasida, in which he called Amir Nasr from Merv to Bukhara. He cites 10 couplets as examples from the ode. In his fiqh, he cites a verse from the odes of Unsuri, referring to his information that Emir Nasr bin Ahmad Somoni rewarded Rudaki, who was "the predecessor of Persian poets," with many gifts. And again he writes; "Mavlono Abdurakhman Jami in his book "Silsilat uz-zahab" gave a beautiful description of Rudakiy [Fakhri Khiravi, 2014:



20].It should be noted that Jami also wrote information about Rudaki in his works such as "Treatise of Aruz," "Bahoristan," and B. Rajabova wrote a separate article about them called "Rudaki and Jami" [Rajabova, 2024: 11].In historical and literary sources, there are information about the poetry of Sultan Husayn Boyqaron's grandson However, in the 7th meeting of "Majolis un-un-nafois," Alisher Navoi wrote reports in the form of fiqra about 21 Sahibdevan and Timurids who created poetry. However, Navoi did not mention Mumin Mirza at this meeting. As we have read and studied, in the part of the tazkira dedicated to Amir Timur and the Timurids, valuable information is written about the poetry of Mumin Mirza and the fact that he linked a mukhammas to the ghazal of his great contemporary, Abdurahman Jami. For example: "Muhammad Mumin Mirza was the son of Badiuzzaman Mirza. All his opposition to the father of the descendants of Sultan Husayn Mirza was due to his unjust blood" and his qit'a in Persian and the matla'i giving the meaning that fate did not support me, therefore my friends became enemies, they were victorious, and the mukhammasmat is fully quoted as saying that "the poem of content is famous" which he linked to Jami's ghazal with a mukhammas. Therefore, according to Fakhri Khiravi, the mukhammas were popular in their time. Therefore, the author of the tazkira dared to include it in his tazkira.

According to our study, we learned that after Fakhri Hiravi, the Bukharan tazkiranavis Hasanhoja Nisori wrote the lofty words about Nuran Makhdum. His tazkira "Muzakkiri ahbob" ("Memory of Friends") is considered one of the most reliable and important sources in literary criticism. With a good understanding of Jami's work, Nisari wrote information, news, comments about 288 people in his tazkira, and cited examples of his virtues and creativity. Among his information, Jami also wrote about his name, lineage and origin, parents, place of birth and education, his place in the cultural environment of Herat, peculiar high points of his work and his death [Khasanhoja Nisari, 1993: 40-41]. He also recalled Khoji Abdul Ghafir Lori.

In his 1605 tazkira "Tazkirat ush-shuaro," Mutribi Samarkandi, continuing the traditions of Alisher Navoi and Abdurrahman Jami's school, provided unique information about over 340 poets who were artistically and ideologically mature, created works on colorful themes and in various genres. It is important that the name of Abdurrahman Jami is mentioned in the fiqh of poets such as Payravi, Vasili Marvi, Yatimi Hiravi, Shokhi Bukhari, Zavki Miyankoli. The Bukhara poet Payravi wrote books under the influence of two works by Jami: "He had a good taste. Following the books "Yusuf and Zulaikha" and "Tuhfat ul-ahror" by Hazrat Makhdumi Khujasta Farjomi Abdurahman Jami, he created works and wrote treatises on various topics of



science..."[Mutribi Samarkandi, 2013: 139]. The poet Vasily Marvi quoted a parable and a poem from the work "Bahoristan" by Nuran Makhdum, denouncing the consumption of alcohol that harms the mind and religion [Mutribi Samarqandi, 2014: 247-248]. In the tazkira, the poet Yatimi Hirawi wrote that he lived in exile near the light-filled tomb of Abdurrahman Jami in Herat and that after Abdullah Khan conquered Herat, he went to Balkh and died there [Mutribi Samarqandi, 2014: 307]. Mutribi Samarkandi, reporting that the poet Shohi Bukhari was studying science under Hasanhoja Nisori, also mentioned that he was memorizing Abdurahman Jami's treatise "Risolai Qafiya," which is an important source of poetry [Mutribi Samarkandi, 2014: 512]. The poet Zavki Miyonkoli, while writing his poems, said that Abdurahman Jami wrote a book called "Nozu Niyaz" in the style of "Yusuf and Zulaikha" and that the work was liked by Kagan Vali Muhammad Khan, who gave the poet a good reward [Mutribi Samarqandi, 2014: 555]. In the tazkira, Mutribi added the full text of the ghazal, which contains an interesting life story about his conversation with Abulkhair Sultan in the Oqsaroy of Samarkand in "Tazkirat ush-shuaro" and the reading of Jami's ghazal dedicated to Ramadan Hayit. For example: "On the day of Ramadan Hayit, I reached the happy conversations of Abulkhair Sultan at the Oqsaroy in Samarkand.

- Did you sing a Haitian ghazal? - they asked then.

I was in a very difficult position to apologize for not writing such a gazelle, and could the words of "this servant" still be worthy of the noble conversations of the sovereign? If I found the honor of a mandatory decree, that is, everyone should fulfill it, I would have transferred a ghazal from the poems of Hazrat haqiq panohi, khojasta farjomi Abdurahman Jami to his glorious petitions," I said trying to get out of the embarrassment.

You've found a great way out!" said the Sultan, smiling. After that, I got permission to read the poem and presented this elegant ghazal to the attention of Sharif" [Mutribi Samarkandi, 2014: 36].

Fakhruddin Ali Safi dedicated his book "Rashahot Aynul Hayot" [Ali Safi, 2003: 181-221] to Khoja Ahror Vali. The work is also one of the valuable sources for studying the political, social, and spiritual life of Central Asia. It is written in Persian. This book was prepared for publication from this copy, translated into the old Uzbek language in Khorezm in the 19th century by Domla Khudoybergan. Although Ali Safi dedicated "Rashahot" to the life and work of the renowned Sheikh Khoja Ahrori Vali, separate chapters are dedicated to many mashoikhs, scholars, statesmen who lived and worked in Maverannahr and Khorasan, that is, thinkers such as Jami. In it, Abdurahman, one of the sheikh's interlocutors, dedicated a weighty page to Jami. It mentions Jami's birth, acquisition of knowledge, joining the people of grace, his education



in Samarkand and Herat madrasas, his study of Sufism from Mawlana Saduddin Kashgari, his adherence to the Naqshbandi tariqa, his hijāz-hajj journey and the issuance of 10 rashhas about him, and Jami's orderly, exemplary habits, the history of his death. He mentioned his father as his teacher and emphasized that his father filled his mind when he was a child: "And we are truly the disciples of our father, who learned the language from him" [Ali Safi, 2003: 185]. "Nafahat ul-uns" is mentioned in his works. It is interesting that after Jami, a separate chapter is written about his faithful student, Mawlana Abdulghadur Lari [Ali Safi, 2003: 221-234]. This chapter also mentions the honorable name of Jami and his works such as "Nafahot ul-uns," "Sharhi Mullo," "Silsilat uz-zahab," "Hiradnomai Iskandari."

The conclusion is that Husayn Bayqara financially and morally supported many talents such as Jami and Navoi, and the great poets, writers, scientists, historians, musicians, calligraphers, and painters of his time developed and actively created at the same time.

Thus, the article examines about 20 historical and literary sources containing information about Abdurrahman Jami, as well as some works written by the great thinker. In a certain sense, the question and problem of "Jami and Uzbek literature" are revealed. In the studied books, it was noted that Jami was mentioned not only as a genius poet and writer, but also as a literary scholar, philosopher, jurist, Sufi, and

public figure. The works of poets and writers who entered fiction under the influence of the Navoi and Jami schools were also addressed, and the issue of tradition and literary influence was illuminated. We are convinced that sources from the 15th-16th centuries depict the exemplary life path of Abdurrahman Jami, his fruitful work, his rich creative heritage, his qualities as a poet, writer, scholar, philosopher, jurist, public figure, and as a kind father. We learned that the traditions of Jami's literary and Sufi school continued. In a certain sense, we tried to familiarize you with the history of Jami studies. However, despite this, we cannot say that we have fully studied the issues and problems related to Jamiatology during these periods, and we hope to continue our research in subsequent years.

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