



Developmental Stages of Irfani Poetry

Muhammadjon Imomnazarov¹; Kamola Jumaeva²

¹ Doctor of Philological Sciences, Professor, Tashkent State University of Oriental Studies, Uzbekistan

² Researcher, Lecturer of Tashkent State University of Oriental Studies, Uzbekistan

<http://dx.doi.org/10.18415/ijmmu.v8i8.2977>

Abstract

This article discusses the stages of development of irfani poetry in Persian classical literature of the XII-XV centuries. It describes the relationship between the two aspects of the problem, the first aspect of the concepts of *tasavvuf* and *irfan*, and the second aspect of what is meant by *tasavvufi* literature or *irfani* literature. In illuminating the stages of development of irfani poetry, we have divided this 8-century process of creative development into three major stages, taking into account the fact that the literature of the Muslim region has undergone a great development in terms of perception and creative reflection of the world during the VIII-XV centuries. In this article, the reason why irfani poetry is divided into three major stages and the factors that motivate it have been proved by providing evidence.

Keywords: *Sanai; Khaqani; Anvari; Farididdin Attar; Jalaliddin Rumi; Sheikh Saadi; Amir Khusrav Dehlavi; Khoja Hafiz Sherozi; Alisher Nava'i; Irfan; Majaz; Tasavvuf*

Introduction

Before starting the topic, it is necessary to pay attention to two aspects. The first aspect is the question of the relationship between the concepts of *tasavvuf* and *irfan*, and the second is to know what is meant by *irfani* literature or *tasavvufi* literature. The second problem is easier to solve, that is, when we say *irfani* literature, we do not mean works of *tasavvuf* theory or history, but pure fiction in the spirit of *irfan*, or more precisely, classical Persian poetry of the XII-XV centuries.

The first issue is more complicated because thousands of articles and hundreds of books on *tasavvuf* have been written all over the world in their time and today, in which sometimes completely contradictory opinions have been expressed, so much can be written about *irfan* and so many different interpretations can emerge. John Trimmingham, for example, interprets *irfan* as “mystical knowledge,” but attributes it to Shites (Trimingham: 1989, p. 119-292). However, the shia-sunni conflict took a sharp political turn with the rise of the Safavids to power in Iran in the 16th century, and the classical period of Irfani poetry we are focusing on dates back to the 3rd century. For this reason, in this article we will try to approach the topic based solely on Nava'i's interpretations, based on the principles of history and logic.

Materials and Methods

Alisher Nava'i's pamphlet “Mahbub ul-Qulub” begins with the description of the 16th chapter of the “Previous Part” “*Nazm gulistonining xushnag'ma qushlari zikrida*” as follows:

“*Ul necha tabaqadir: avvalgi jamoa nuqudi kunuzi ma'rifati ilohiydin g'aniylar va xalq ta'rifidin mustag'niylardur. Ishlari maoniy xazoinidin ma'rifat javharin termak va el fayzi uchun vazn silkida nazm bermak. Nazm adosi bag'oyat arjumand va benihoyat sharif va dilpisand o'ldug'i uchun oyoti kalomda nozil bor va hadisi mo'jizomda tilagan topar, chun maal-qasd emas, el hurmati jihatidin ani she'r demas*”. (Alisher Nava'i: 1998, p. 24)

(Prose statement: They are several groups. The enlightenment of the first group is those who are enriched with the cash of the divine treasure and do not feel the need for the definition of the people. Their work is to weave the pearl of enlightenment from the treasury of meanings and to pull that pearl into the thread of poetry so that the hand may find grace. Since the expression of their poems is so blessed and so beautiful and glorious, one who seeks the content of the verses of the divine word and the miraculous hadiths of the Messenger of Allah can find them in them, and because they are not written intentionally, the people respect them and do not dare to call them poetry”.)

Alisher Nava'i calls this group of “**haqiqat tariqining suxanvarlari**” “*speakers of the method of truth*” and mentions the names of the greatest figures of tasavvuf literature, **Farididdin Attar** and **Jalaliddin Rumi**. The scholar praises the members of this group as “*avliyo ogoh va mashoyix va ahlulloh*” (saints are aware and mashayik and ahlullah).

The author then goes on to describe the “*majoz tariqi*” and describes the truths he discovered as follows:

“*Yana bir jamoatdurkim, haqiqat asrorig'a majoz tariqin maxlut qilubdurlar va kalomlarin bu uslubda marbut etibdurlar. Andoqki, maoniy ahlining nuqtapardozi Shayx Muslihiddin Sa'diy Sheroziy va ishq ahli guruhining pokbozi va pokravi Amir Xusrav Dehlaviy va tasavvuf va diqqat mushkulotining girihkushoyi Shayx Zahiriddin Sanoiy va faridi ahli yaqin Shayx Avhadiddin va maoniy adosiga lofiz Xoja Shamsuddin Muhammad al-Hofiz*” (Alisher Nava'i: 1998, p. 25) (There are many mistakes in the text of 20 volumes, which we corrected on the basis of the summary text of A.N Kononov).

(Prose statement: “There is another group that has mixed majoz ways into the tasavvuf of Truth and tied their words in this style. For example, Sheikh Mujlihiddin Saadi Shirazi, a gentle speaker of the people of meaning, and Amir Khusrau Dehlavi, an honest lover of the love group, Sheikh Zahiriddin Sanai, the one who solves the problems of tasavvuf and thinking, Sheikh Avhadiddin, the only one of the people of truth, and Shamsuddin Muhammad).

In this chapter, Nava'i singles out another group:

“*Yana jam'e bordurlarki, majoz tariqi adosi alar nazmiga g'olib va alar bu shevaga ko'proq rog'ibdurlar. Andoqkim, Kamoli Isfaxoniy va Xoqoniyi Shirvoni va Xoyuyi Kirmoniy va mavlono Jaloliddin va Xoja Kamol va Anvari va Zahir va Abdulvosi' va Asir va Calmon Sovajiy va Nosir Buxoriy va Kotibiy Nishopuriy va Shohiy Sabzavoriy*” (Alisher Nava'i: 1998).

(Prose statement: “There are a few others who have won the majoz way in their poems, and they have been more encouraged in this way. For example: Kamal Isfahani, Khaqani Shirvani, Khojui Kirmoni, Mavlono Jaloliddin, Khoja Kamal, Anvari, Zahir, Abdulvosi, Asir, Salmon Sovaji, Nasir Bukhari, Kotibi Nishapuri and Shahi Sabzavari.

As we can see, Alisher Nava'i in his comments mentions only the poets who lived in the XII-XV centuries. Not even a word is remembered by Ferdowsi, whom he knew well. Therefore, we think only about the creators of this period. We also limit our comments to **Farididdin Attar and Jalaliddin Rumi, Saadi Sherazi, Amir Khusrav Dehlavi, Khoja Hafiz, Sanai, Khaqani Shirvani and Anvari**. This is due to the fact that to this day we are well aware of Nava'i's relations with these Persian-speaking teachers.

Results and Discussion

Now, if we look at it from the historical point of view, the works of **Sanai**, **Khaqani** and **Anvaris** belong to the 12th century, **Farididdin Attar**, **Jalaliddin Rumi** and **Sheikh Saadi** lived in the 13th century, **Amir Khusrau Dehlavi** and **Khoja Hafiz Sherozi** lived after them. We also think about these historical periods.

During the eighth and fifteenth centuries, the literature of the Muslim region underwent a great development in terms of understanding the world and its creative reflection. In time, we found it necessary to divide this 8-century process of creative perfection into three major stages.

The first of these stages, the end of the ninth century - the first half of the tenth century, began with the formation of a powerful Persian school of poetry in the Samanid court under the leadership of Abu Abdullah Rudaki, It lasted until the end of the 11th century and developed mainly in Persian in the **Ghaznavid Palace** and in Turkish and Persian in the **Karakhanid Palace**, increasing the scope of artistic skills and imagery.

The most basic feature of most examples of the literature of this period is the **reliance on reason**, the second stage of spiritual development within the culture of the Muslim region is in the stage of **Muslim enlightenment** is fully consistent with the enlightenment of science, which is the leading direction of the realization of the reality of existence. The literature of this period was mainly devoted to the singing of purely secular subjects, so it was appropriate to call it secular literature. The poetry of this period developed within the framework of literary schools centered in the palace of one or another ruler, their content was dominated by **hymns, romantic poems, khamriyot** (wine theme), **zuhdiyot** (the theme of the world and its passions and the lack of love for them), **hija** (comedy for certain people).

The great poet who first abruptly broke this situation was **Abdulmajd Sanai** (d. 1141), who left the palace and sang hymns and brought serious philosophical, social, and moral issues into poetry. His epics "**Sayrul-ibad ilal-maod**" (The Journey of the Servants of Allah) and "**Hadoyiq-ul-Haqiqa**" (Gardens of Truth), more than 10,000 bytes long, laid the foundation for a new direction in regional literature.

Sanai was born in Ghazni and dedicated his first poems to Mas'ud III (1099–1115), one of the last Ghaznavid rulers. The poet left the palace around 1105 and went to Balkh, where he gave up worldly desires and began to study jurisprudence. According to the Iranian scholar M. Razavi, his attention to tasavvuf began here. The poet embarked on a pilgrimage from Balkh, and after returning from it, after some time he moved to Seraxs and lived in this city until 1225. It is known that in this city he was patronized by Qazi ul-quzzat Muhammad ibn Mansur Serakhsi.

Sanai returned to his native Ghazni in about 1225. Bahromshah Ghaznavi (1118-1157), the ruler of the time, invited the scholar, who became famous as a talented poet and thinker during this period, to the palace. But the poet does not accept the fact that he is old as an excuse.

The formation of the poet's peculiar style corresponds to the period of his life in Seraxs and Nishapur. In the 872-page Industrial Gazette published in Tehran in 1942 by the Iranian scholar M. Razavi (Bertels: 1960, p. 438) As a collection of lyrical and lyro-epic works created by the poet throughout his life, it includes poems in the spirit of palace hymns, philosophical and epistemological works, socio-political continents, romantic poems, comics. M.L. Reisner in his monograph based on his doctoral research (Reisner: 2006, p. 147-150, 306-310) gives a complete analysis of only two of them. The first of these is socio-political in nature, and kings and emirs, jurists and scholars, Sufis and ascetics, pilgrims and jihadists, scholars and secretaries, mutakallims and judges - all are viewed as heretics. The second is the famous poem "Tasbih at-tuyur" (Tasbih of the Birds), which in the figurative verse is of particular interest

to the researcher in terms of combining the traditions of palace literature with the spirit of pure *tasavvufi* poetry (Reisner: 1997, p. 121-123). The subject of ode comes from the content of the following verse of the Qur'an: "*O Muhammad! Do you not see that the heavens and the earth and all the birds in the sky glorify Allah? Each knows his own prayer and glorification. And Allah is Aware of what they do.*" (Surah An-Nur, verse 41) (Translation and interpretation of the meanings of the Qur'an: 2007, p. 355). Ode is a common **spring theme** in palace literature, beginning with the beautiful description of the navbahor and ending with a *tasavvufi-irfani* interpretation of the chirping of various birds in a 45-byte poem.

Among the small-volume epics of the poet, the 770-byte work "**Sayr al-'ibad ila-l-ma'ad**" ("Journey of the servants of Allah back to the place") is especially noteworthy. The content of this epic is described in a separate article by E.Ye. Bertels (Bertels: 1965, p. 320-323). The plot of the famous "**Divine Comedy**" by the 13th century Italian poet Dante Alighieri is in many ways reminiscent of the content of this epic. R. Nicholson, a professor at the University of Cambridge, writes: *While reading "Sayr al-'Ibad", it is impossible not to remember the "Divine Comedy", especially the "Hell" part of it. The similarity in ideas, style and construction is not accidental...*" (Nicholson: 1960, p. 410).

The most famous work that introduced Sanai to the whole Islamic region was "**Hadoyiq ul-Haqiqah**" ("Gardens of Truth"), and the epic is called differently in different manuscripts (Academician E.Ye. Bertels quotes in his prohibitions as "Hadiqat ul-haqayiq" ("Sad istin"), which we have endorsed as "Gardens of Truth" based on the traditions of the region). The epic is the poet's greatest work, and the poet himself states that it is 12,000 bytes. The epic consists of **10 chapters**, chapter 1 is dedicated to traditional monotheism (glorification of the oneness of God). Chapter 2 consists of the anthem of the Prophet and the caliph Rashidin. Chapter 3 is in the definition of reason, which condemns the futility and greed of the court poets. Chapter 4 is about science and Chapter 5 is about love and romance. The poet says that he is blind in the streets of love, and remembers Abu Ali ibn Sina, and secretly expresses his sarcastic attitude to the scholar's treatise on love. Because the scholar approached this subject as a physician and a philosopher (Serebryakov: 1976, p. 177+27). Sanai looks at it through the eyes of a Sufi and a poet. Chapter 6 is about passion slave, Chapter 7 is about the transience of this world, and Chapter 8 is about the science of astrology. Chapter 9 is about friendship and enmity, and the last chapter is about the poet's biography. In it, Sanai explains why he preferred the world to the secular. The poet gives great value to his work, emphasizing that he devoted his whole being to it. Throughout the work, addressing different categories of society, the palace poets are the first to be criticized:

*To kay in lofu sitezayi to '
Ki ma to' ma hadisi rezayi to '!*
(How long are you going to gossip about this nonsense,
Dry yourself and talk small!)

A separate chapter of the epic is devoted to the criticism of the hypocritical Sufis. Sanai's attitude towards them is very negative. The Sufis are wicked people who pretend to be saints, and they should never be allowed in through the door, because they both destroy the householder by not getting enough to eat, and violate the morals of his wife.

Sanai is mentioned as a *tasavvufi* poet both in his time and in most studies of the history of Persian literature in later periods. Although European orientalists have long interpreted "**Hadoyiq ul-Haqiqah**" as an "*encyclopedia of tasavvuf*," E.E. Bertels does not support such a view. The scholar writes, "Anyone who has not read Sanai's divan or main epic can consider him a *tasavvufi* poet" (Bertels: 1960, p. 402) and he himself admits that he has been called a "*theorist of tasavvuf*" in several places before, explaining that the reason for this is that he is not well acquainted with the poet's work (Bertels: 1960, p. 437). Anyone who has read the contents of the poet's main epic is, in fact, convinced that the academician's conclusions are correct. [Such debates about industrial creativity, in our view, are probably the result of the indistinguishability between the concepts of "*irfani* literature' and "*tasavvuf* literature". Indeed, the works of Sanai and Nizami fall within the scope of *irfani* literature, but it is not known

whether they belong to a particular leech, and their approaches to the subject also differ from those of Attar and Rumi]. As Nava'i rightly points out, in the Industrial Epic the themes of *tasavvuf* are expressed in a mixture (*maxlut*) with other philosophical and social issues.

According to E. Ye. Bertels, who carefully studied the work "*Hadoyiq ul-Haqiqa*", it does not contain the word "*tariqat*" or "*Haq vasli*". It is not known whether the poet belonged to any sect. "*Nasaim*" quotes "*Khoja Yusuf Hamadoni q.s. muridlaridindur*" was also coined by E. Ye. Bertels does not consider it reliable [Nava'i's work was written under the influence of his teacher Jami's "*Nafahot ul-uns*", and in many places the information in this work has been translated into Turkish], because this name does not appear anywhere in the works of the poet, although, according to the etiquette of the time, it is impossible for a student not to remember his teacher in his work.

Sanai was the only poet who left the palace in the first half of the twelfth century and introduced philosophical and Irfani ideas into poetry. By the second half of the twelfth century, many talented poets began to consciously move in this direction. One of the most famous was **Anvari**, a Seljuk court poet, and the other was **Khaqani**, a representative of the Azerbaijani Persian-language school of poetry. **Anvari** writes:

*G'azalu madhu hijo – har se bad-on meguftam,
Ki maro shahvatu hirsu g'azabi bud ba ham ... (Samadov: 1988, p. 26)*
(Romantic poems, hymns, comedy - the reason why I finished poems in all three directions,
Feelings of lust and anger are rampant in my blood ...)

These confessions of the twelfth-century poet marked the end of a great stage in the classical poetry of the region and the beginning of a new stage of artistic thought.

Avhadiddin Ali ibn Muhammad ibn Ishaq **Anvari** was born in the early twelfth century (1105) in the Khovaran region of Iran and first wrote poems under the pseudonym *Khawari*. In 1125, at the age of 20, Sultan Sanjar (1118-1157) was pleased with the ode ruler in the hymn, the young poet entered the palace and after the death of Amir Muizzi became the leading poet of the palace. In the Oghuz invasion of 1153, Sultan Sanjar was taken prisoner and the state was in disarray. In this regard, the sultan's adopted son Rukniddin Kilich, the governor of Samarkand, wrote a ode known as "*Tears of Khorāsān*", which was written to ask for help from the people of Khorāsān. From the beginning to the end of the poem is an expression of the people's pain. As you read it, the ruined towns and villages, mosques and madrassas, the oppressors, the tolerant mothers and the bloodthirsty children will shine before your eyes. The poet, who received the title of "*Amir ush-shuaro*" in the royal palace and described beautiful idols, suddenly began to change his attitude to his profession when he saw with his own eyes the bitter moments of people's lives. There is also a separate poem by the poet on this subject, in which poetry is placed below rubbish. The palace poet is compared to a beggar.

Anvari's prestige was very high in the 15th century Herat literary school. During Nava'i's conversations with Jami in "*Khamsat ul-mutahayyirin*", Anvari's famous –

*Gar dilu dast bahru kon boshad,
Dilu dasti xudoegon boshad*
(If you willingly hands sea and mining,
Of course, they will be the heart and hands of the ruler.)

The poem that begins with and Jami's analytical response to it is remembered. [According to the legend, how the poet survived the Muizzi trap and entered the palace of the great Seljuk Sultan Sanjar. Anvari's anthem, which he first recited under the ruler at that time, began with these lines.]

In his "*Bahoriston*", Jami makes exaggerated descriptions of Anvari, quoting the following four from Saadi:

*Dar she'r se kas payambaronand,
Har chand ki lo nabiyu ba'di.
Avsofu qasidavu g'azalro
Firdavsiyu Anvariya Sa'diy.*

[Translation of the poem:

There are three prophets in the world of poetry
Although, "lo nabiyu ba'di"
Oral poem, ode-yu gazal -
Firdavsi-yu, Anvari-yu Sa'di.]

Nava'i emphasizes that a number of Persian poems in "Devoni Foniya" are an analysis of Anvari and Khaqani. Including -

*Jahonki marhalayi tangi shohrohi fanost
Dar u majo'y iqomat, ki rohi shohu gadost –*

Anvari's poem "Qut ul-qulub" (Food of Hearts), which begins with the lines

*Agar muhavvali holi jahoniyon na qazost
Charo majoriyi ahvol bar xilofi rizost*

It is written as a tatabbu in the poem (Anvar's Devon) and is clearly written in the devon as "tatabbu'i Hakim Anvari".

*Zihi az sham'i ruyat chashmi mardum gashta nuroniy,
Jahonro mardumi chashm omadi az ayni insoniy –*

The verse "Mihoj un-najot" (The Way of Salvation), which begins with the verse, is interpreted as [The same rhyme is found in 3 poems (№ 198, 199, 200) in Anvari's devon, but none of them corresponds to Nava'i's poem in terms of weight].

Khaqani is the second most talented poet and poetess, whose name is often mentioned together with Anvari. Afzaliddin Badil ibn Ali **Kkaqani** was born in 1121 in the Shervan region of Azerbaijan. The future poet came from a family of craftsmen, and under the tutelage of his uncle, the famous physician and scientist Kafiuddin Umar ibn Uthman, he was able to master all the sciences of his time. After the death of his uncle in 1145, the fate of Khaqani was connected with another great Azerbaijani poet Abula'lo Ganjavi. Abula'la was the "sayyid an-nudamo" (chief of the king's nadim) in the palace of Manuchehr ibn Faridun (1120-1150), the ruler of Shervan at that time. But then, for unknown reasons, the relationship between the teacher-student (father-in-law and son-in-law) deteriorated. In 551 AH (1156 AD), Khaqani went on a pilgrimage for the first time. After returning from the pilgrimage, he completed his only and most famous epic, "Tuhfat ul-Iraqayn" (Two Iraqi Gifts). The epic is about the impressions of the pilgrimage, and to the poet, who saw different countries during the trip, his homeland was like a prison in Shirvan, and this mood was reflected in the epic. As a result, the poet was imprisoned at the instigation of thugs. On this pretext, Khaqani's famous "habsiya's" (prison poems) were created. But while Mas'ud Sa'd Salman and Falaki Shervani complained about their condition in their imprisoned poems and sought refuge with the ruler, Khaqani's imprisonment, unlike them, became a veteran, not a complaint or a hymn:

*Nofayi mushkam ki gar bandam kuni dar sad hisor,
Suyi jon parvoz jo'yad taybi jonafzoyi man...
Doyayi man - aqlu zaqqa – shar'u mahd insof bud,
Oxshijon – ummihotu ulviyon – oboyi man...
Molik ul-mulki suxan Xoqoniyam k-az ganji nutq,
Daxli sad xoqon buvad yak nuktayi g'arroyi man...*

(I am a fragrant substance, if I go through a hundred different obstacles,
 I'm dying, with my life ...
 My mind is my caregiver, my mind is my food, my cradle is my honesty,
 The four elements are my parents, the heavens are my ancestors ...
 The owner of the word property - I am Khaqani, if you look,
 I have one unequal claim equal to one hundred khagans ...)

Where does this courage in the poet, this degree of self-confidence come from? If Anvari had resolutely rejected the poetry of the palace, and had turned his back on the hymns to everyone for the sake of fleeting passions, now his young contemporaries had found a strong spiritual support by turning to faith. No more imprisonment, no more physical suffering, no more material hardship could stop this path to spiritual freedom. The poet's free spirit is ready for high flights. Khaqani does not turn away from poetry, but considers poetry as a great mission. Because this poem is no longer a means to win the heart of the patron in the hope of a small position, but a tool to demonstrate the poet's mind and talent, knowledge and faith, literally his spiritual power.

The poet, who found the truth of existence in the spiritual world, now sees in the nation's past memories the example of today and tomorrow. Now for him there is no mamduh, no sponsor and need, the ruler and the citizen, the king and the dervish are equal.

*Xoqoniy, az in dargah daryuzayi ibrat kun,
 To az dari tu z-in pas daryuza kunad xoqon.
 Imro 'z gar az sulton rinde talabad to 'sha,
 Fardo zi dari rinde to 'sha talabad sulton...*
 (Khaqani, ask for an example from this place,
 Whoever knocks on your door will knock on you one day.
 On this day, if the dervish needs the king,
 The King will be in need of a dervish for a while..)

Alisher Nava'i equates Anvari and Khaqani. If the verse "*Mihoj un-najot*" was applied to both poets at the same time, from the series "*Sittayi zaruriya*"

*Muallim ishqu piri aql shud tifli dabistonash,
 Falak don, bahri ta'dibi vay inak charxi gardonash –*

[-This verse of Nava'i is to follow the verse of Khaqani which begins with the following

*Nisori ashki man har shab shakarrizist pinhoni
 Ki himmatro zanoshuist az zonu va pishoni...*
 (Devoni Khagani Shirvani. Tehran, 1375, -pp. 285-288)]

The last, sixth verse, which begins with the verse, "*Nasim ul-Huld*" (Paradise Breeze)

*Dili man piri ta'lim astu man tifli zabondonash,
 Dami taslim – sari ushru sari zonu dabistonash –*

The poem, which begins with, was written as a tatabu after Amir Khusrau and Jami. [This topic is discussed in the treatise of the late teacher Najmiddin Kamilov "Heart shining with the light of poverty" (Tashkent: "Spirituality", 2001. -pp. 61-72) and "Spring of Hizr" (Tashkent: "Spirituality", 2005. -pp. 251-262)]

Thus, if in the second half of the 11th century Nasir Khusrau and Abdullah Ansari each tried to contribute to the formation of Irfani literature for the first time in their direction, the 12th century Sanai,

Anvari and Khaqani now consciously and they gave up completely and managed to establish a new direction - Irfani literature in the broadest sense. The brightest star of this direction was undoubtedly **Nizami Ganjavi**, who followed them into the world of literature.

Nizami became famous in the world of literature as the first poet to write “Khamasa”. However, it should be noted that the great Azerbaijani poet did not claim to have written “Khamasa” anywhere, and it is not known whether he set such a specific goal. He actually wrote 6 epics. The first epic “*Mahzan ul-asror*” (“Treasure of Mysteries”) was written in 1177, the second – “*Khusrav and Shirin*” - in late 1181, “*Layli and Majnun*” - in 1188, “*Haft paykar*” (“Seven beauties”) - in the middle of 1197, the fifth epic – “*Sharafnoma*” - between 1197-1200 and the sixth known as “*Iqbolnoma*” the epic was written at the end of the poet’s life, in 1202-1203. The last two epics are dedicated to one of the heroes - Alexander the Great, the famous artistic figure of Alexander the Great. For this reason, the two epics were later renamed “*Iskandarnoma*”, resulting in the “*Five Treasures*” (“Panj Ganj”).

Nizami’s first epic is very similar to the pandnoma in the spirit of *tasavvuf* in terms of internal structure and content. It is possible that the poet began his first work under the influence of the famous encyclopedic masnavi “*Hadoyiq-ul-Haqiqah*” (“Gardens of Truth”), which was completed in 1131 by Sanai Ghaznavi [There is a clear indication of this in the introductory part of the epic. Nizami Ganjavi. College. Dar panj skin. Volume 5. Dushanbe: “Irfan”, 1984. -p. 281]. However, the eleven-thousand-byte “*Hadoyiq*” contains ten chapters, while the “*Mahzanul-Asror*” contains 20 separate “*articles*” in addition to the introductory chapters. Each article concludes with a symbolic story. Many of these stories are real-life scenes in which the spirit of the times is very clearly reflected.

It is said that on the night of the Ascension, Muhammad (s.a.v) saw a locked room under the throne and asked Gabriel, “*What kind of place is this?*” he asked. The answer was, “*O Messenger of Allah, this place is a treasure of deep meanings, and the language of the poets in your ummah is the key to this treasure.*” The first verse of the epic refers to this narration:

*Bismillohir-rahmonir-rohim
Hast kalidi dari ganji hakim.*

(“In the name of God, Most Gracious, Most Merciful”
The (High) verse is the key to the door of the wise ganjina)

The name of the work also means “Treasure of Mysteries”, ie a talisman that hides the secrets of the highest truth. In his epic, Nizami follows in Ghazali's footsteps by saying that “the soul is the king of the human body” and adds a description of his symbolic conversations with the heart to the introductory chapters, such as monotheism, supplication, nat, and miraj. Emphasizing that the original purpose of writing this work was to tell a “**story of the heart**”, the poet believes that he should take the heart as a guide to enter the spiritual world. He calls the soul Hoja, the educator of human nature.

Nizami’s poetic belief in the nature of the heart has a very deep meaning. **Heart is not the mind because** it is the source of higher emotions. It is the secret that binds the human heart to the higher truth, it is the mirror that reflects the secrets of the higher truth, it is only necessary not to melt in polishing it, and then not to allow it to rust and dirt. It is the essence that keeps a person in humanity, **the essence that keeps a separate body in touch with the higher spirituality**. That is why the poet takes the heart as his guide.

Nizami’s first epic is to some extent in harmony with the Industrial Epic in terms of the scope and content of its themes. At the same time, it is noticeable that it is laying the foundation for a new direction. If the industrial epic focuses primarily on the glorification of intellect and knowledge, the first article of “*Mahzanul-asror*” is called “*The Creation of Man*” and the poet devotes it to the description and glorification of the essence of man. Nizami connects this theme with the story of the creation of Adam,

but the poet's miraculous verses combine the interpretation of the verses of the Qur'an with Irfani ideas and lead us to the world of magical metaphors.

Why was man created? If there were no love, would not only Man but the universe be created? A person who has the property of the soul deserves the highest praise from the language of the poet:

*On ba guhar hamqadaru hamsafiy,
Ham mahaku ham zaru ham sayrafiy.*

It is equal in value to the original pearl and stands in a row,
It is both a gemstone (an ore that distinguishes the purity of gold), and a dice and a jewel.)

That is, the person appointed by Allah as the caliph on earth is the most honorable, and he is the judge who determines his own value, and the criteria for determining this value are at his discretion. Man provides for his own survival, and carries out both self-reward and punishment.

Subsequent articles in the epic are devoted to the question of how this man should live in this transient world in order to be worthy of his honorable position. Given that the work was written in honor of the ruler, it is clear that the wise poet took the form of advice to the king. Accordingly, the subject of the second article is also entitled "*Admonition to the King and the Protection of Justice.*" When Nizami addresses the king, he first understands him as the ruler of all living things in nature - *Man*, and approaches the issue from this point of view, the poet's advice to the king is directed at the same time to himself and to all people.

Nizami Ganjavi does not give a final conclusion, does not name the new direction of thinking he founded, for which the essence of many essays remains obscure, but he still created in practice the first history of a completely new spiritual world called "*Khamsa*", which was a way **of independent artistic thinking**.

In our previous research on Persian classical poetry, we have divided the 6th century creative perfection process (X-XV centuries) into three major stages, the first of which is called the stage of **secular literature** and the second as the rise of tasavvufi-irfani literature. This stage, as before, covered two centuries (XII-XIII centuries), the works of **Sanai, Anvari, Khaqani** and **Nizami** mainly date back to the XII century, and the period created by **Farididdin Attar, Jalaliddin Rumi** and **Sheikh Saadi** dates back to the XIII century. However, according to Alisher Navoi's classification, Farididdin Attar and Jalaliddin Rumi are described as "**haqiqat tariqining suxanvarlari**" (**Speakers of the method of truth**) "**avliyo ogoh va mashoyix va ahlulloh**" (**saints are aware and mashayik and ahlullah**), while Sanai, Anvari and Khaqani are mentioned as "**majoz tariqi**". We consider the "**majoz tariqi**" literature of the third phase of regional classical poetry (Imomnazarov: 2019, p. 201-206) and based on the confessions of Amir Khusrau and Nava'i, we concluded that it is typical of the XIV-XV centuries. [The third period in the development of Islamic regional literature, covering the fourteenth and fifteenth centuries, we called this period the "majoz tariqi", based on the theoretical views of Alisher Nava'i. The "majoz tariqi" is the highest stage of the spiritual development of the Islamic region, the most perfect interpretation of the teachings of Tawheed. Artistic interpretation of social reality, correct understanding of human nature, listening to the human heart, trying to understand and explain the secret of Truth, the essence of monotheism by finding the way to the hearts of others with sincere and unselfish love - The great representatives of the "majoz tariqi" found their perfect expression in the works of Saadi Sherozi, Khusrau Dehlavi and Hafiz Sherozi, and this approach later reached its peak in the work of Alisher Nava'i, and in his last work Ziga's unique artistic worldview, as a method of artistic creation, was also theoretically substantiated].

However, the historical imbalance is a century-long gap between the Sanai, Anvari, Khaqani, Amir Khusrau and Hafiz, and the "haqiqat tariqining suxanvarlari" (Speakers of the method of truth), Attar and Rumi, fall into this gap. From this, it became clear that these two groups, which Nava'i considered to belong to the "majoz tariqi", needed to be defined separately.

Conclusion

First of all, it is necessary to clarify the relationship between *tasavvufi* literature and *irfani* literature. The point is that in the development of the culture of the Muslim region, although the XII-XIII centuries are considered the “**Methods of *tasavvuf* and the stage of *irfan***”, In the twelfth century, sectarianism was not yet fully formed, and the idea that “**the teacher of a Sufi without a teacher will be the devil**” did not take the form of a strict rule. It is not clear whether any of the above-mentioned twelfth-century *irfani* poets belonged to a particular sect. Second, the contradiction between “**ishqi haqiqiy**” (i.e., divine love) and “**ishqi majoziy**” (i.e., human love) was not yet widespread, and none of the artists whose names we have mentioned have such a contradiction. However, it is clear from the above information that the contradiction between secular and *irfani* poetry, more precisely, the rejection of palace hymns, the issue of spiritual maturity, the rise of worldly dreams above lust and sorrow, and the pursuit of spiritual heights were clearly reflected in their work.

The bytes that illuminate this content in the most appropriate way are sufficiently found in Khaqani poetry. Examples:

*Javshani surat berun ko 'n, dar safi mardon daro,
Dil talab ko 'n, dori mulki dil tavon sho 'd podsho.*

(Take off your body armor, join the ranks of the brave, Be the heart's desire,
then you will be the king of the palace of the realm of the soul).

*Raxt az in gunbad berun ko 'n ko 'n, gar hayoti boyadat,
Nafsi Iso jo 'st xohi roh ko 'n so 'yi falak.*

(If you want to live, get out of this world
pick it up and go out.

If you want the spirit of Jesus, go to heaven!

*Bar guzar z-in tangnoyi zulmat, inak ravshani,
Dar guzar z-in xushksoli ofat, inak marhabo.*

(Go through this narrow gorge of darkness, and you will reach the light,
Leave this drought disaster and you will reach your goal.)

*Kori man bolo namigirad dar in shibi balo,
Dar maziyyi hodisotam bastai bandi ano.*

*Meko 'nam jahdi kaz-in xazroyi xazlon bar param,
Xabbazo, ro 'zi ki in tayfiq yobam, xabbazo!*

(My work does not rise above the slope of these calamities,
The grief in the gorge of events will not leave me.

I strive to fly through this blue sky,
Long live the day I achieved this success!)

Irfan is the understanding of identity, that is, “What is my relation to the sole ruler of Being?” striving to find an answer to the question (Komilov: 2001, p. 109). The great representatives of the twelfth-century *irfani* poetry sought an answer to this question. Attar, Rumi and Saadi found the answer to this question.. But in this way, the way of Sheikh Saadi is different from the way of Attar and Rumi, so although they lived at the same time, their approaches to the issue are different.

The third stage of *Irfani* literature begins with Amir Khusrau's “*Khamsa*”. For the first time in the introductory chapters of the epic “*Shirin and Khusrau*” he clearly admits that he is a singer of “**ishqi majoziy**” (human love) not “**ishqi haqiqiy**” (divine love), and once again emphasizes this in the conclusion of the epic “*Dovalroni and Khizr Khan*” written in 1316.

Since the second and third stages of *irfani* literature are described in detail in the published books (Imomnazarov M. “*Classic Persian Poetry of the X-XV Centuries (problems of periodization. Formation*

of the independent spiritual essence of literature)”. Tashkent: - 2013), there is probably no need to over-interpret them again.

References

- Alisher Nava'i. (1998) A perfect collection of works. Volume 14. Tashkent: Fan. p. 24.
- Anvar's Devon. Messenger. Ode number 18. In praise of Nasir ul-Milla wa-d-din Abulfath Tahir (Internet material).
- Bertels E. Ye. (1960) Selected Works. History of Persian-Tajik literature. Moscow: Science, GRVL. p. 438.
- Bertels E. Ye. (1965) Selected Works. Sufism and Sufi Literature. Moscow. pp. 320-323.
- Imomnazarov M. (2013) Classic Persian Poetry of the X-XV Centuries (problems of periodization. Formation of the independent spiritual essence of literature). Tashkent.
- Imomnazarov M. Persian literature X-XV centuries. Tashkent: 2019. p. 109
- Najmiddin Komilov. (2001) Heart shining with the light of poverty. Tashkent: “Spirituality”.
- Nickolson R.A. (1944) Persian forerunner of Dante. Towyn-on-sea, N. Wales. (Excerpt from the work of E.E.Bertels.- Bertels E.E. Selected works. History of Persian-Tajik literature. Moscow: Nauka, GRVL, 1960. p. 410).
- Nizami Ganjavi. (1984) College. Dar panj skin. Volume 5. Dushanbe: “Irfan”. p. 281.
- Reisner M. L. (1997) Birds in the mystical-symbolic qasids of Sanai and Khakani (XII century) (On the problem of the formation of a symbolic language in the classical Persian ode). // Studies in Iranian Philology. First release. Moscow. p. 121-123.
- Reisner M. L. (2006) Persian lyrical poetry of the 10th - early 13th centuries. Genesis and evolution of the classical qasida. Moscow: “Natalis”. pp. 147-150, 306-310.
- Samadov T. (1988) Anvari and his ghazals. Dushanbe. p. 26.
- Serebryakov S.B. (1976) Ibn Sina (Avitsnna) treatise on love. -Tbilisi, “Metznie –reba”, 177 + 27. p. (The Arabic text of the work and its Russian translation are also attached to the study.)
- Translation and interpretation of the meanings of the Qur'an. Tashkent: 2007. p. 355.
- Trimingham J. C. (1989) Sufi orders in Islam. Moscow:“ Science” GRVL.p. 119: “sufistic gnosis (ma'rifa, among the Shiites - irfan)”. In the glossary. p. 292.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).