

# COMPARATIVE ANALYSIS OF ALISHER NAVAI'S MAJALIS UN-NAFAIS AND SADIQI BEG AFSHOR SADIQI'S MAJMA' AL-KHAVAS

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**ABSTRACT**--Alisher Navai's contribution to the development of classical literature of the Turkic peoples is remarkable. The best creatures of Uzbek poet who has been honored as Shams ul-millat, alongside the works of the spiritual and spiritual world of humanity such as Jaloliddin Rumi, Hafiz Sherozi, Alighieri Dante, William Shakespeare and Lev Tolstoy. The first tazkira in the Turkic language, Majalis un-Nafais, was created by Alisher Navai in 1491-1498. The Tazkira consists of 8 majlises. There is given information about 459 poets who lived and created in the 15th century. For example, related informations had been given about 46 poets in the first majlis, 91 in the second majlis, 175 in the third majlis, 72 in the fourth majlis, 21 in the fifth majlis, 31 in the sixth majlis, 22 in the seventh majlis and Khusayn Baykara in the eighth majlis. Sadiqi Beg Afshor is a well-known poet, a well-known scientist and miniature artist who lived in Azerbaijan in the second half of the XVI century and early in the seventeenth century. Informations about life and work of the poet came through his divan and tazkira that called Majma' al-Khavas. Sadiqi wrote the second tazkira in the 1597-1598 years in the Turkic language Majma' al-Khavas in the style of Majalis un-Nafais by Alisher Navai. It was composed of 8 majma's. In the Majma' al-Khavas a detailed information is given about 369 poets who lived and created works in Persian, Tajik and Turkic languages in Iran, Azerbaijan, Central Asia, Turkey, Afghanistan, Pakistan and India during the reign of King Ismael I. For instance, informations had been given about lives and works of 12 poets in the first majma', 8 poets in the second majma', 11 poets in the third majma', 33 poets in the fourth majma', 15 poets in the fifth majma', 39 poets in the sixth majma', 28 poets in the seventh majma' and 223 poets in the eighth majma'. In this article ideological and artistic comparisons of Alisher Navai's Majalis un-Nafais and Sadiqi Afshor's Majma' al-Khavas has been revealed.

**Keywords**--Tazkira, tradition, poet, Turkic literature, Azerbaijani literature, style, ghazal, literary influence, majlis, majma'.

## I. INTRODUCTION

Nizamiddin Mir Alisher Navai, a great figure of world spirituality, has a rich legacy in all genres of classical Eastern literature. The works of the writer, who in his time expressed the highest human and philosophical ideas with artistic perfection, have been passed down from generation to generation, from generation to generation.

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Azerbaijani poets also benefited from the inspiring works of Hazrat Navai. Due to the political turmoil in Azerbaijan in the second half of the 15th century, some poets went to the Herat Literary School, founded by Alisher Navai, and the rest to Istanbul. Azerbaijani Navai scholar, academician Hamid Arasli's article "Alisher Navai and his work" admits that the poets of Hulki, Allahi and Ziyai returned to Azerbaijan with the manuscripts of the Uzbek poet's masterpieces [1: 42]. Roza Eyvazova added Basiri, Kishvari, Shohqulibek, Susanibek, and Paripaykar to the group of poets who enjoyed Navai's conversation. [6:45] Thus, the manuscripts of Navai's works became widespread in Azerbaijan due to the large number of copies copied by calligraphers and literary lovers.

As a result, inspired by the ideas and artistic images in the ghazals of Alisher Navai in the XV-XVIII centuries in Azerbaijani literature Kishvari, Muhammad Amoni, Shah Ismail Khato'i, Fuzuli, Rahmati Tabrizi, Saib Tabrizi, Alijon Qovsi Tabrizi, Zafar Murtazakhulikhon Shamli, Masihi, poets like Qazvini wrote great poems, Som Mirzo Somi wrote "Tuhfai Somi", Ahdi Baghdadi wrote "Gulshan ush-shuaro", Sadiqi Beg Afshor Sadiqi wrote "Majma' al-Khavas", Lutfalibek Ozar wrote "Otashkada".

In order to deepen the study of the universal significance of the works and literary traditions of Alisher Navai, the Azerbaijani artist Sadiqi Beg Afshor Sadiqi compared the commentary Majma' al-Khavas written by the Uzbek poet Majalis un-Nafais.

Before beginning the comparison of the first tazkirs written in Turkish, we would like to dwell on some information about the life and work of Sadiq.

Known as Sadiq, Sadiqi Beg, Sadiqi kitabdar, Sadiq Afshor, Afshor Sadiqi Beg, Sadiq is a well-known painter, poet, prose writer, calligrapher and scholar who lived in the Safavid period in the second half of the 16th century and the beginning of the 17th century. Information about the life and work of the poet came through the Divan and tazkira Majma' al-Khavas.

Sadiqi's ancestor was a native of Sham, and was one of the most influential members of the pious tribe who emigrated to Iran voluntarily during the reign of King Ismail, the founder of the Safavid state, and later settled in Iraq and Azerbaijan [24:21]. Sadiq was born in 1533 near the village of Vijuya (Verju) in Tabriz to a well-to-do family. He lived with his relatives, who did not speak any language other than Turkish, for twenty years during his father's lifetime [7:19].

In the preface to his diary, Sadiq states that he came to Iran from Damascus:

Mən həqiqir Xudabəndəli adı ilə məşhurlaşmış və tanınmış türk tayfasındanam. Onlar ədalətli şahın ölkə tutmağa və dünyanı almağa başladığı ilk günlərdə tabelik bildirmək və yardım etmək üçün Şam diyarından aləmin sığındığı dərgaha üz qoymuşlar" [5: 3].

### ***Text in English***

"I am from the Turkish category known as the humble god," he said. In the early days of a just king's rule, they set out from the land of Damascus to seek refuge and support. "

During his childhood, Mevlana learned the secrets of painting from the famous painter Muzaffar Ali, the nephew of Behzod, the son of Haidar Ali, and in a short time became one of the most famous miniature artists of his time. When his father died at the age of 20 and his inheritance was unfairly distributed, he left painting and joined the pottery community.

After that, Sadiqi lived in Tabriz, Qazvin, Yazd, Gilan, Lahijan, Abarkuh, Astrobod, Hamadan, Baghdad, Najaf, Karbala and Aleppo, talked to various talented people, made friends, On the basis of the knowledge and information he learned from them, he wrote the tazkira Majma' al-Khavas [12: 203].

Sadiqi Beg Afshor studied poetry for 3 years in the presence of Mir Suniy from Nishapur. Faizi of Hamadan was also his mentor. In his youth, Sadiq took part in conversations with Hafizi from Qazvin and corrected his poems for him [7:20].

During the reign of loyal King Ismail II, he was appointed a librarian. During the reign of King Abbas I, he rose to the rank of librarian and gained the attention of the ruler. His contemporary, Judge Ahmad Qummi, wrote about calligraphers and artists in his pamphlet Gulistani Hunar, describing Sadiqi's talent and artistry as follows:

“Rəssamlıq sənətində onun tayı-bərabəri yoxdur, indi ona şahın kitabdarı vəzifəsi tapşırılmışdır. Yaxşı şeirlər yazır, onun çoxlu qəsidə, qitə, qəzəl və rübaisi vardır. Təsviri sənətdə öz firçasının ecəzkar gücü ilə insanı heyran edir. Cəssurluqda dövrünün igidlərindən heç də geri qalmır” [5: 4].

### ***Text in English:***

“... There is no minister of painting. He is now given the title of the king's librarian. He writes beautiful poems. He has many poems, qitas, ghazals and rubais. He amazes everyone with the power of his brush in painting. In courage, he will not lag behind the young men of his time. ”

Sadiq spent the last years of his life in Isfahan, organizing his college. According to the Turkish researcher Ahmet Kartal, the poet lived for 77 years and died in 1610 [12: 211].

Sadiq has written many prose and poetry in Turkic and Persian. The contents of the collection of the artist, which is currently stored in the Tabriz State Library, are as follows [4: 8-9]:

<b>№</b>	<b>Name of the work</b>	<b>Pages</b>
<b>1.</b>	Poems (Zubdat ul-Kalam)	Page 9
<b>2.</b>	Ghazals	Page 133
<b>3.</b>	Different poems	Page 394
<b>4.</b>	Tazkira of the Poets (Majma' al-Khavas)	Page 410
<b>5.</b>	The Rubaiyat	Page 440
<b>6.</b>	Articles and narrative stories	Page 446
<b>7.</b>	Problems written in the name of poets	Page 454
<b>8.</b>	Fathnoma Masnavi	Page 474
<b>9.</b>	Continuation of the poets' commentary	Page 627
<b>10.</b>	Poems and poems written in Turkish	Page 888
<b>11.</b>	A treatise on Faizi's poems	Page 920
<b>12.</b>	Qanun us-suvar is a pamphlet on painting	Page 934
<b>13.</b>	The pamphlet Hazziyyat	Page 948
<b>14.</b>	Marsia and composition	Page 964
<b>15.</b>	Content – in alphabetical order	Page 986
<b>16.</b>	Tarje'band	Page 994

<b>17.</b>	Haydar's comedy	Page 1000
<b>18.</b>	Munshaot – in Turkic and Persian languages	Page 1008
<b>19.</b>	Complaint from the sky and comedy by Muhammadbek Mazoki	Page 1044
<b>20.</b>	Different comedies	Page 1062

However, the translation of the 205-byte book *Qanun us-suvar* by Sadiqi Beg Afshor, published in Baku in 1971, and the Iranian scholar *Majma' al-Khavas*, one of the great works of Azerbaijani literature, cover the theoretical and practical problems of medieval painting, translated into Persian by Dr. Abdurasul Khayyampur from Azerbaijan and published in Tabriz in 1327 A.D. (1948) together with the pure Turkic text, is a rare source at the level of a manuscript copy [4: 3].

According to Mantika Muradova, an Azerbaijani scholar who has studied Sadiq's life and work, 40 of his 587 ghazals were written in Turkic [15: 66-67].

Sadiq's poems in Azerbaijani, Ottoman Turkish and Uzbek were first studied by Turhan Ganjei. In his article "Poems of Sadiq Afshor in Turkic" he mentions that Sadiq wrote 7 ghazals in Eastern Turkic and 5 in Western Turkic [7: 19-26]. According to Pasha Karimov, the scholar who prepared Sadiq's *divan* for publication, the poet's collection includes 2 poems entitled *Qasoidu ghazaliyoti turki*, 40 ghazals, 1 *saqiynama*, 1 *tarkibband*, 1 *kit'a* [5: 8]. Mehmet Nuri Chinorchi, in his 2012 article *The Complex of Sadiq Afshor in the National Library of Tabriz and Turkic Poems* gave examples of his poems in Turkic that were not included in previous editions [3].

Alisher Navai's *Majalis un-Nafais* and Sadiqi Beg Afshor Sadiqi's *Majma' al-Khavas* have been studied by Turkic scholars. In particular, the Navai scholar, the Hero of Uzbekistan, Professor Suyima Ganieva in 1956, under the guidance of Professor A.N.Boldirev, she defended her dissertation on *Majalis un-Nafais* by Alisher Navai. On the linguistic and artistic features of the *Majalis un-Nafais*, in 1980 Is'haq Nosirov defended his dissertation on of *Lexicon of Alisher Navai's Majalis un-Nafais* [18] and in 2010 Zebo Isakova defended her dissertation on *Socio-political vocabulary in Alisher Navai's Majalis un-nafais* [10].

Dissertations on *Traditions of Alisher Navai's Majalis un-Nafais in Turkic literature* by Rano Kabulova in 1979 [11] in Russian and in 2012 by Oguzkhan Kushoglu, a researcher at the Institute of Turkish Studies, Marmara University, Turkey, entitled *Majma' al-Khavas by Sadiqi kitabdar (analysis, text, index)* [14] was defended in Turkish.

The scientific-critical text of the *Majalis un-Nafais* was written in Arabic by Suyima Ganieva in 1961 [9] and the full text is in the 13th volume of Alisher Navai's collection of perfect works in 1997 [20] and complete works was published in the 9th volume of the collection in the Latin alphabet in 2013 [21]. The translation and comparative text of *Majma' al-Khavas* were published in the Latin alphabet of the Azerbaijani language by Akram Bagirov in 2008 at Ilm Publishing House in Baku.

The first edition of the *Majalis un-Nafais* by Alisher Navai was created in 1491. In 1498, a second complete copy was published. The first edition includes 350 poets, while the second edition mentions 459 poets and poetic figures.

According to Mantika Muradova, an Azerbaijani faithful scholar, "Sadiqi was most influenced by Navai's *Majalis un-Nafais* and wrote an eight-chapter *tazkira*, entitled *Majma' al-Khavas*." [15:42].

## II. MAIN PART

Alisher Navai's Majalis un-Nafais is the first tazkira in the Turkic language to study Persian and Turkic poets of the fourteenth and fifteenth centuries, while Sadiq's Majma' al-Khavas is the life of sixteenth-century poets and is the second most important source devoted to the study of his works. The Uzbek scholar Rano Kobulova, who conducted the research in this regard, clearly states in her dissertation that the commonality between Navai's Majalis un-Nafais and Sadiq's Majma' al-Khavas is close not only in the names of the tazkiras, but also in language and structure [11].

Sadiq's Majma' al-Khavas was written around 1597-1598 and was published in Persian-Tajik and Turkic languages during the reign of King Ismail I in Iran, Azerbaijan, Central Asia, Turkey, Afghanistan, Pakistan and India. It is important to introduce the poets who created their works to the world and to pay attention to the study of their works. According to the Azerbaijani tazkira writer Muhammadali Tarbiyat, Sadiq's tazkira Majma' al-Khavas was written in the style of Navai's Majalis un-Nafais in Turkic, which contains biographies and works of 480 artists living in the XVI-XVII centuries [23: 280]. However, when we look at the translation and comparative text of Majma' al-Khavas, published in 2008 by Ilm Publishing House in Baku by Akram Bagirov, we find that the work consists of an introduction, eight majma's about the life and work of 369 poets, and conclusion [4].

## III. COMPARISON OF THE PREFACE OF MAJALIS UN-NAFAIS AND MAJMA' AL-KHAVAS

In the introductory part of his work, Sadiq continued this tradition with great respect, quoting Abdurahmon Jami's Bahoriston, Alisher Navai's Majalis un-Nafais, Davlatshah Samarkandi's Tazkirat ush-shuaro, Som Mirzo's Tuhfai Somiy wrote tazkira in the style of Majalis un-Nafais [4:13].

When we look at Alisher Navai's Majalis un-Nafais, we see that there are no poetic genres in the introduction. The preface to Sadiq's Majma' al-Khavas contains a 10-byte masnavi, 2 rubais, a 5-byte kit'a, a 3-byte Persian ghazal by King Abbas, a Turkic rubai, and a Persian translation. In particular, the preface to Majma' al-Khavas begins with the Azerbaijani poet's address to Allah (the art of shouting). He asks him to make the river and his heart praiseworthy.

Ya rəb, sədəfi-təb'imi gövhərza qıl,  
Xurşid kəlamımnı cəhanara qıl.  
Könlüm neydir, şəkkərin ilə dərya qıl,  
Yəni dilmi həmdin ilə guya qıl [4:13].

### *Text in Uzbek:*

Yo Rab, sadafi ta'bimni gavharzo qil,  
Xurshid kalomimni jahonoro qil.  
Ko'nglum naydir, shakkaring ila daryo qil,  
Ya'ni dilim hamding ila go'yo qil.

#### IV. COMPARISON OF 1ST MAJLISES OF MAJALIS UN-NAFAIS AND MAJMA'

##### AL-KHAVAS

The "First Majlis" of the Majalis un-Nafais was classified as "I remember the congregation and the saints, I was at the end of the time of these poor people and I was not honored in their honor" [20: 5]. He states that he began his commentary with the dhikr of Hodja Qasim Anwar, one of the sheikhs, "in order to bless." At the meeting, Navai described the lives and works of 46 artists who lived before him, and gave beautiful examples of their work. Navai pays homage to Qasim Anwar, a great figure of mystical literature, who wrote in Greek, Arabic, Persian and Turkish, and proudly remembers the famous verse he memorized from his work at the age of three or four:

*Rindemu oshiqemu jahonso 'zu joma chok,  
Bo davlati g'ami tu zi fikri jahon chi bok.*

##### **Text in Uzbek:**

*Rindmiz, oshiqmiz, jahon o'rtovchilar va yoqavayronlarmiz.  
Sening g'aming turganda dunyo g'amini chekishdan ne foyda?! [20:209]*

The definition of the word "rind" in this verse is given in the *Giyas ul-Lughat* as "a person who consciously denies the rules of the Shari'ah, not out of ignorance." In mystical terms, "rind" means a free-thinking person who feels free from all wealth, position, outward compliments, and positions, and feels free at the highest level of the universe and man. The fact that this verse is cited as an example in the *Tazkira* shows that Navai as a child aspired to be a free-thinking person and had a strong desire in his psyche to go through the stages of perfection. Sadiqi called the first part of the *Majma' al-Khavas* *tazkira* "First Majma'" and titled it "On the Modern Kings". While the Uzbek poet regretted his lack of service at the first meeting of his work, the Azerbaijani artist speaks with pride that he personally met and talked with the 12 statesmen described in the first meeting.

In particular, in the "First Majma'", Sadiq Beg Afshor Sadiqi spoke about the high human qualities of Humayun Mirza, the beloved son of our ancestor, a king and poet Zahiriddin Muhammad Babur, his love for poetry, and gave examples of his famous poems written in Turkic:

"Humayun padşah – böyük səxavət və kəramət sahibi olan incə zövqlü bir padşah idi. Mülayim şeir təbinə malik idi. Türkçə yazdığı bu iki beyti çox məşhurdur:

Nəzm:

*Qəriblik qəmidən möhnətü məlalım bar,  
Bu qəmdən ölümqə yetdim qərib halım bar.  
Vüsali dövlətidən ayrılıb məni-məhzun,  
Tirinməni bu tirinlikdən infialım bar» [4:23-24].*

##### **Text in English:**

"Humayun was a noble and generous king with great generosity and prophecy, and a gifted poet. These two verses written in Turkish are very popular:

**Text in Uzbek:**

*She'r:*

*G'ariblik g'amidan mehnat-u malolim bor,  
Bu g'amdan o'limga yetdim, g'arib holim bor.  
Visoli davlatidan ayrilib mani mahzun,  
Tirikman-u bu tiriklikdan infiolim bor”.*

Humayun Shah's above rubai is dominated by the theme of nostalgia and longing for the homeland. For him, alienation means being away from home, work means suffering because of homesickness, grief means suffering in exile, and meeting means reaching home.

## **V. COMPARISON OF 2ND MAJLISES OF MAJALIS UN-NAFAIS AND MAJMA'**

### **AL-KHAVAS**

The “Second Majlis” of the Majalis un-Nafais is invaluable in providing unique information about the 91 poets with whom the poet spoke in his childhood and adolescence. At the same time, Navai praised the work of Mawlana Lutfi, calling him “Malik ul-kalom of his time” and describing his authority in poetry as follows:

*“Mawlana Lutfi (peace be upon him) was the Malik ul-kalam of his time, he did not have a minister in Persian and Turkic, but in Turkic he was more famous and the Turkic divan is also famous and he has a lot of answers, including Here is one:*

**Text in Uzbek:**

*Nozukluk ichra belicha yo'q tori gisuyi,  
O'z haddini bilib, belidin o'ltirur quyi” [20:56].*

Alisher Navai's style of tazkira writing is characterized by the fact that it is based on sincere criticism and the expression of a fair assessment through objective opinions. According to the poet, Lutfi's translation of “Zafarnoma” was not so popular because it was not written in more than 10,000 bytes of masnavi bayoz, that is, it was not included in the collection of poems. But he was able to write a worthy answer to the complex poems of his masters written in Persian:

And Mawlana's (Lutfi's) translation of “Zafarnoma” has more than ten thousand bytes of masnavi, he was not famous for not writing in bayoz, but in Persian he answered the difficult poems of many of his masters and recited them well. ”[20:56]

Sadiqi's Tazkira's “Second Majma'” differs from Majalis un-Nafais in that it contains memories of eight creative princes who had a high devotion to poetry and collected pearls from the sea of poetry in addition to their political activities. The descriptions in this section are characterized by a simple, fluent and realistic style of the interlocutor's language:

“Sam Mirza – bu shahzade da merhum shahin (I Shah Tahmasib, № 1) kichik qardaşi idi. Eyş-işrati sevirdi. Müxtelif nəzm və nəsr növlərində şux və möhkəm təbi olub. Töhfeyi-Sami adlı bir şairlər təzkirəsi yazdı. Axırda Şeyx Səfiəddin məqbərəsinə çekilib şairliklə məşğul oldu” [4:34].

***Text in English:***

“Som Mirza, this prince, was also the younger brother of the late king (King Tahmasp I) and loved to have fun. He wrote playful and moving works in various genres of poetry and prose, including Tuhfai Somi. At the end of his life, he retreated to the mausoleum of Sheikh Sayfiddin and became a poet. ”

## **VI. COMPARISON OF 3RD MAJLISES OF MAJALIS UN-NAFAIS AND MAJMA’**

### **AL-KHAVAS**

The “Third Majlis” of the Majalis un-Nafais mentions 175 highly talented poets who made great contributions to the poetry of their time. The meeting will also include descriptions of such writers as Amir Shaykhim Suhaili, Abdullah Hotifi, Asafi Hirawi, Sayfi Bukhari, Kamoliddin Binoi, and Gadoi.

Sadiqi’s Majma’ al-Khavas, entitled “On the Turks, the Pillar of the Sultanate,” contains similarities and differences to the same meeting of the first Turkic tazkira. In the memoirs of the Azerbaijani poet, there are similarities in the writing of 11 famous poets of the Turkic peoples, but the fact that the creators are descended from kings has a special meaning.

## **VII. COMPARISON OF 4TH MAJLISES OF MAJALIS UN-NAFAIS AND MAJMA’**

### **AL-KHAVAS**

Khoja Kamoliddin Udiy, Atoullah Husseini, Hussein Voiz Kashifi, Mirkhand, Khandamir, who were not so famous in writing the “Fourth Majlis” of Navai Majalis un-Nafais, but who wrote delicate and beautiful poems. Adorned with information about Sultan Ali Mashhadi and other 72 centuries-old nobles, while Sadiqi Beg Afshor Sadiqi described the “Fourth Majma’” of the Majma’ al-Khavas as “On the Taziks (Iranians), the Column of the Kingdom” in contrast to the Sultanate. In this section, the Azerbaijani poet focuses not on the heroes of the century, but on the way of life of 33 statesmen and clerics, quoting excerpts from their poems written in Persian-Tajik.

In particular, in the “Fourth Majma’” Alisher Navai praised Abdurahmon Jami’s “bright memory”, “open-heartedness”, “beautiful poetry” and said that if the names of his books were written, they would not fit on the pages. In his Fourth Section, Sadiq describes the inner and outer worlds of the ruler of Yazd, Muhammadbey (Amoniy), and he noted with pride that he had benefited from listening to his poems at his meetings.

## **VIII. COMPARISON OF 5TH MAJLISES OF MAJALIS UN-NAFAIS AND MAJMA’**

### **AL-KHAVAS**

The “Fifth Majlis” of the Majalis un-Nafais begins with a description of the Samarkand State, with the mention of 21 nobles of Khorasan “who have a nature”. While acknowledging that Alisher Navai abandoned the luxury and wealth of the State and followed the path of poverty, the person who read his work Majma’ ush-shuaro (Tazkirat ush-shuaro) said that the poet’s talent and perfection expresses a high appreciation that he will find out that



The “Fifth Majlis” of the Majalis un-Nafais is about 21 nobles of Khorasan who “have a nature” and begins with the description of Davlatshoh Samarkandi. Alisher Navoi admitted that Davlatshoh had given up luxury and wealth and followed the path of poverty. Navoi praised the fact that anyone who reads his Majma ush-shuaro (Tazkirat ush-shuaro) will know the level of talent and maturity of the poet.

The “Fifth Majma” of Sadiq’s Tazkira is similar in idea and subject to the same meeting of the Majalis un-Nafais. In it, the Azerbaijani poet expressed his literary-critical views on the portraits of 15 of the great generations of the subtle Turks and Taziks (Iranians) who were the pillars of the kingdom. In particular, referring to Murodbek, the son of Shahquli Sultan, the governor of Kerman, he said, “He left the work of the sultanate because he was addicted to opium as a result of the reverse actions of the celestial body.” It is understandable that he was a creative man who was not afraid to speak.

## **IX. COMPARISON OF 6TH MAJLISES OF MAJALIS UN-NAFAIS AND MAJMA’**

### **AL-KHAVAS**

In the “Sixth Majlis” of the Majalis un-Nafais about 31 owners of divan living in cities and regions outside Khorasan, such as Samarkand, Khorezm, Karshi, Badakhshan, Gissar, Qazvin, Sova, Kerman, Iraq, Qom, Lor, Yazd, and Sheroz. It is no coincidence that the majlis was opened by the governor of Samarkand Ahmad Hojibek. Because he wrote poems under the pseudonym “Vafoi”, ruled fairly in Herat and Samarkand, was “in the image of kindness, morality and decency”, had a strong courage and bravery in battle, and had a very good nature and poetry:

*Girifti joni man az tan ba zulfi purshikan, basti,  
Kushodi parda az ruxsori xeshu chashmi man basti.*

**In uzbek:**

*Tanimdan jonimni olib ko‘p zanjirli soching bilan bog‘lading,  
Yuzingdan pardani ochib (u bilan) ko‘zimni bog‘lading [20:286].*

In this couplet, the most believable and realistic form of expression is tabligh (blindfolding) and the most irrational and rare type of expression is gulu (chain-shaped hair that takes the soul from the body). The use of the arts of Ahmad Hojibek testifies to his high poetic skill.

Sadiq’s novelty in Turkic tazkira writing is that he called the “Sixth Majma” of Majma’ al-Khavas “On the Poets of the Prophet’s Descendants”, which included Nishapur, Qum, Yazd, Hamadon, Sabzavor, Tafrish, Zavvora, Tabriz, Sardon, Astrobod, Lahijan, Simnon, Artimon, Kashan, Iraq, Kerman, gave unique descriptions of the poetic talent and artistic skills of 39 writers of the Prophet’s generation.

## **X. COMPARISON OF 7TH MAJLISES OF MAJALIS UN-NAFAIS AND MAJMA’**

### **AL-KHAVAS**

The “Seventh Majlis” of the Majalis un-Nafais is dedicated to Amir Temur and the Temurid poets, and includes a total of 22 Temurid poets, from Sahibkiran to Sultan Ali Mirza.

At this majlis, Navai praised the personality and activity of Amir Temur, calling him “the ocean of the kingdoms of the kingdom and the ocean of pearls of sultans, the king of the kingdom.” Opening the meeting in the name of the poet Temur, he began by saying that he could read poetry and prose and demonstrate his knowledge of literature: “Temur Koragon - although he does not like to recite poetry, but he reads poetry and prose very well. One byte he reads is equal to a thousand good bytes. ” [2: 155]

Sadiqi’s Majma’ al-Khavas, The “Seventh Majma’”, has the power to speak in Turkic, Persian, and Arabic, and is dedicated to 28 poets who became famous in the Arab world. The collection begins with a description of Mavlono Fuzuli, Yolqulibek Shamli (Anisi), who wrote the masnavi “Mahmud and Ayozi”, the owner of Divan Qosimbek Holatiy, Mavlono Shoni, Pirqulibek, Mahmudbek Salim, who wrote tatabbu’ on the epic “Yusuf and Zulaykho”, Malik ush-shuaro by Nijoti Rumi, Durrabek Karomi, who wrote a treatise on musicology, Mavoli Turkman, who recited Turkic poetry, and Tayhoyibek.

## **XI. COMPARISON OF 8TH MAJLISES OF MAJALIS UN-NAFAIS AND MAJMA’**

### **AL-KHAVAS**

In the “Eighth Majlis” of the Majalis un-Nafais by Alisher Navai, analyzed the verses of the ghazals with rhymes and radifs ending in the letters of the Arabic alphabet in the divan of Sultan us-salatin Abdulghazi Sultan Hussein Bahodir Khan. This shows that Navoi was a strong scholar who was able to use literary criticism effectively.

Navai likens Hussein Boykaro’s kindness and bravery to Rustam, both in poetry and in generosity. The poet expressed his sincere respect and sincere wishes to his close friend and confidant from childhood in the following verses:

*Kim, mulki davomi to qiyomat bo’lsun,  
Zotig’a bu mulk uzra iqomat bo’lsun,  
Adl ichra tariyqi istiqomat bo’lsun,  
Olam ahli uchun salomat bo’lsun [20:166].*

The final collection of Majma’ al-Khavas is radically different from the last session of Navai’s Tazkira. Navai devoted the “Eighth Majlis” to the analysis of Hussein Boykaro’s description and poetry, while Sadiq’s “The Eighth Majma’” was devoted to the style of Khoja Hafiz Sherozi of that time. Mashhadi, the author of “Shoirilar Tazkirasini”, Mawlana Tovfi, the poet Hafiz Sabuni, who wrote poems in seven languages, the librarian of the Uzbek khan Abdullah, Mawlana Mushfiqi, Mawlana Jalal Sipehri, Hodja Abdulaziz Naqqash, a student of Kamoliddin Behzod, the memorizer of the Qur’an, Mevlana Faroqi, and 223 other eloquent and mature people were mentioned. In particular, in the Eighth Majma’, Sadiq states the following about the Khorasan poet Ayyub ibn Abulbaraka:

“Əyyub – Xorasanlıdır. Əbülbərkə oğludur. Əmiri Kəbir Əmir Əlişir öz “Məcalis ün-Nəvais” kitabında onun haqqında yazır ki, “o qədər zəti qırıq və sarsaq idi ki, Xorasan əhli onun əlindən qaçıb çöllərə düşdülər”. Bu bəyti onun haqqında deyiblər:

*Şeir:  
Dive-şeytansefat Əbülbərkə,*

*Bad cəyət be həftomin dərəkə.*

*Lakin oğlu öz əksi olaraq məclis yaraşığı və şuxtəbiət bir adam idi. Ustadımız mərhum Mir Sün'i (№ 80) ilə çox yaxın idilər*" [4:351-352].

### **Text in English**

"Eyyub is from Khorasan. He is the son of Abulbaraka. Amir Alisher, the great emir, wrote about him in his book Majalis un-Nafais: "He was so low and stupid that the people of Khorasan fled from him and went to the desert." This byte is said about him:

*Poem:*

*Devi shaytonsifat Abulbaraka,  
Bod joyat ba haftumin daraka.*

### **Text in English**

Let Satan's giant Abulbaraka's place be the seventh hell! But his son, on the other hand, was a good man at heart and could rarely do any harm to anyone. He was very good with my late teacher Mir Suni. "

*Speaking about Ayyub, the 369th poet in the Eighth Majma' of the Majma' al-Khavas, Sadiqi said that information about the author's father, Abulbaraka, was also mentioned in Alisher Navai's Majalis un-Nafais. In fact, when we looked at Majalis un-Nafais, we saw that Abulbaraka was mentioned in the Sixth Majlis. Navai also quoted the verse "Devi shaytan sifat Abulbaraka, Bod joyash ba haftumi dargga" [20: 144], which was narrated about him by those who had a delicate taste. Based on the fact that the definition of Abulbaraka is found in the Majalis un-Nafais and Majma' al-Khavas, we can recognize Abulbaraka as a common person mentioned in both of these tazkiras.*

## **XII. CONCLUSION**

1. The Majalis un-Nafais consists of an introduction, 8 majlises, and a khilvat, which includes the traditions of tazkira writing in Oriental literature and commentary on the poems of any poet (including a commentary on the poetry of Hussein Boykaro at the 8<sup>th</sup> majlis). Majma' al-Khavas, on the other hand, consists of an introduction, eight majma's, and an introduction, in which only the tradition of tazkira occurs.

2. The classification of poets described in the Majlis un-nafois and in the Majma' al-Khavas differs in terms of the order in which they are arranged. Navai dedicated the Eighth Majlis to Hussein Boykaro, the emperor of the time, while Sadiqi described the most famous kings of the Turkic lands of that century in the First Majma'. The sultans and princes from the Seventh Majlis in Navai are depicted in the First Majma' in Sadiq, and the princes in the Fifth Majlis in Navai are depicted in the Second Majma' in Sadiqi Beg.

3. It should be noted that the scholars and poets are in the Majalis un-Nafais in the Fourth Majlis and in the Majma' al-Khavas in the third, fourth and fifth majmas. In Navai's Sixth Majlis, as an alternative to poets living outside of Khorasan, Sadiq placed artists from Arab and non-Arab countries in the Seventh Majma'. In Majalis un-Nafais, before the narration of their lives in the first, second, and third majlises, the poets of that time and still young are described in Majma' al-Khavas in the Eighth Majma'.

4. In the “Khilvat” part of the Majalis un-Nafais tazkira, there are 2 life stories and 2 final rubais written by Navai, which testify to the delicate poetry of Hussein Boykaro. There is a 19-byte poem, a 22-byte poem, a 20-byte passage from the Abbosnama, a 2-byte history of the worldly Safi Mirza, and a continuation of the book’s ending.

5. In general, the traditions of Alisher Navai have been an inspiration to Azerbaijani poets for centuries. We have tried to illustrate this with the example of Hazrat Navai’s Majalis un-Nafais and a comparative analysis of Majma’ al-Khavas by Sadiqi Beg Afshor Sadiq, inspired by it. Sadiq revived the literary tradition, style of writing, as well as themes and ideas in Alisher Navoi’s tazkira, and made an important contribution to the gradual development of Azerbaijani classical literature.

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