

Ideas Of Uzbek Scholars In Navoi Studies About Jami

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Abstract: This article explores how Uzbek Navoi scholars have highlighted various aspects of Abdurahman Jami's creative work, including issues related to both scientific and literary creativity, in their research on Navoi's life and literary world. The study covers the works – books, dissertations, and articles – produced by senior and subsequent generations of Navoi scholars from 1925 to the era of New Uzbekistan. It analyzes and interprets topics such as "Navoi and Jami" and "The Interpretation of Jami in Uzbek Navoi Studies." Attention is also paid to the research of Orientalists and historians on this topic in comparative contexts.

Keywords: Navoi studies, Jami studies, artisticcreativity, comparative aspect, historical figure, cultural environment, mutual literary relations.

Introduction: In the study of the topic "Abdurakhman Jami and Uzbek literature" in Uzbek literary studies, the need arose to study the books, treatises, and articles written by Navoi scholars about the life, work, and contemporaries of Navoi. In their research, Navoi scholars, along with providing information about Navoi, also illuminated many aspects of Jami's work - issues related to scientific and artistic creativity. We tried to cover this issue and problem within the framework of the article. We began by referring to the work of the Jadid-Enlightener Abdurauf Fitrat "Uzbek Classical Music and its History" [27.12]. Discussing the method in his work, Fitrat also mentioned Abdurahman Jami's book "Risoi Musiq," dedicated to the history of music. In all-Eastern music, Abdurahman Jami specifically noted the presence of scientific thoughts on the subject of rhythm in his work.

In his book "The Heart of the Great Poet's Work," Academician V. Zohidov wrote a good analysis and interpretation of Alisher Navoi's life, activities, works, contemporaries, the Timurid era, cultural environment, and literary schools. In this regard, he also tried to write extensive information about Abdurrahman Jami. The scholar emphasized that Abdurahman Jami studied at the Ulugbek Madrasah in Samarkand, that Davlatshah Samarkandi wrote valuable information about the construction, opening, and initial teaching processes of this madrasah in "Tazkirat ush-shuaro," and introduced

Jami to the reader as a talented student who studied at the Ulugbek Madrasah. He also explained that "after the tragic death of Ulugbek, Samarkand lost its former status as a cultural center, and from the middle of the 15th century, Herat began to take its place, which is associated with the names of Sultan Husayn Bayqara, Navoi, and Jami" [10.48-49], and assessed this period as "the golden age in the history of Eastern literature."

Also, in "The Heart of the Great Poet's Work," the scholar cites Navoi's words in "Muhokamat ul-lug'atayn" about the goodness of attention to the people of excellence in the Khorasan kingdom, and in the book emphasizes that Lutfi and Jami also contributed to Navoi's creative maturity, that is,... "his contemporary, very close friend, the famous Abdurrahman Jami, also took a close part. Navoi also looked at him with great sincere love. It elevates his deep intellect and extremely rich creative work to the skies" [10. 118]. Or... "one of the rare royal stars of the sky of poetry, the famous Abdurahman Jami, praised Navoi in many of his verses, elevated him to the heavens, and dedicated his works to him" [10. 146].

Academician A. Kayumov, in his book "Alisher Navoi," written under the heading "Lives of Famous Figures," wrote scientific and artistic scenes about the life and work of the great poet, and also wrote a separate chapter "Abdurakhman Jami" about Navoi's interactions with his great contemporary. In it, the

scholar analyzed some of the passages about Jami in Navoi's work "Khamsat ul-mutahayyirin," dedicated to the great thinker, in particular, aspects related to reading and reading [28. 84-86]. Also in the chapter "Khamsa" of this book, A. Kayumov mentions Abdurahman Jami. According to the narrative, Abdurahman Jami said that he had instructed Alisher Navoi that the time had come to begin writing "Khamsa" [28. 87]. Interestingly, A. Kayumov also wrote his artistic analysis of Jami's gentle smile. In the chapters dedicated to Jami in the "Khamsa," Navoi skillfully depicted his gently smiling portrait.

Jami and Navoi advised each other on the creation, classification, and compilation of some of Jami's works. In this regard, N.Malaev, in the textbook "History of Uzbek Literature," writing information about the history of the creation, structure, and composition of "Khazayin ul-Ma'oni," expressed the following thoughts: "Navoi, who began his work with lyrics, did not stray from this literary genre until his old age. Even when he was engaged in creating epics, literary biographical or scientific works, he engaged in the lyrical genre and wrote new poems. As a result, in addition to the two divans, many new poems were collected. According to Navoi, the number of these poems was greater than the poems in the first two divans, and it was necessary to compile them into a divan. Navoi consulted with Jami, who advised him to compile all his poems into four divans. This advice corresponds to Navoi's plans"[15]. 434]. Thus, between 1491 and 1498, he compiled "Khazayin ul-Ma'ani," which was edited by Sultan Husayn Bayqara.

The 2nd volume of "History of Uzbek Literature" covers the great personality of Alisher Navoi, analysis of each of his works, his period, contemporaries and research written about him. A separate chapter titled "Khamsat ul-mutahayyirin" is written in the book. In it, Navoi's work dedicated to Jami is analyzed in detail [22. 374-384]. This research was conducted by the Hero of Uzbekistan S.Ganieva. According to the scholar, "This work consists of one introduction, three articles, and one conclusion. In this work, Navoi not only provides information about Jami's life, genealogy, birth, upbringing, education, and formation as a poet and scholar, but also illuminates many aspects of his time - issues related to scientific and artistic creativity. At the end of the work, there is an elegy written on the occasion of Jami's death. This elegy was carefully studied by S. Aini. The elegy consists of 140 lines and is written in the tarkibband genre. Husayn Vaiz Kashifi recited it very expressively from the pulpit. S. Aini wrote the following concluding opinion about this elegy: "Tarkibandi Alisher, ki dar vafoti Chomi navishtaast, jonso'ztarin namunai adabiyoti marsiyagi

ast... Chomi dar in tarkiband bo hamin azamati ilmi va adabi xud mujassam shunda menamoyad"3. 468]. Translation: "Alisher's composed elegy written on the death of Jami is the most painful example of literature... In this composition, Jami's entire scientific and literary power is embodied" [4. 30].

S. Ganieva continued to study "Khamsat ul-mutahayyirin" and wrote "Again about "Khamsat ul-mutahayyirin"[25. 26-36]. In it, the scholar wrote a number of scientific and analytical thoughts demonstrating the comprehensive nature of the creative cooperation between Jami and Navoi. In 2004, the scholar prepared "Khamsat ul-mutahayyirin" for publication, dedicated to Jami's 590th anniversary. Translations and explanatory translations were carried out by S. Ganieva. He also wrote a study on the main characters of Jami's epic poem "Salomon and Absal," created in 1480 as a response to Nizami's "Khamsa" [26. 19-23]. In his research, he emphasizes that the dastan is spoken in the language of symbols and allegories, poetically illuminating very complex philosophical concepts, and says that research on this dastan will continue, and writes the following conclusion: "In conclusion, 'Salomon and Absal' is one of the unique examples of symbolic-allegorical dastans, and its deep and comprehensive study is one of our next tasks" [26. 23].

H.Sulaymon, while researching tatabbu's written in "Devoni Foni" on the ghazals of such poets as Navoi, Hafiz Shirazi, Khusrav Dehlavi, Sa'di Shirazi, Mawlana Kotibi, Mawlana Mir Shahi, Kamal Khujandi, verified that he wrote naziras to 52 ghazals of Jami [22. 157]. Also, when Navoi speaks about the poets who captivated his poetry-loving heart in his youth, he remembers Abdurahman Jami with a sense of recognition.

In his book "Navoi's Heart Notebook," dedicated to the life and work of Alisher Navoi, Academician I. Sultan also spoke about the name of Jami, his relationship with Alisher Navoi, and their mutual literary influence and connections. Especially when writing about "Khamsa," he writes the following confession about Abdurrahman Jami: "At the head of the literary environment in Herat, after Abdurrahman Jami and Navoi, was Husayn Bayqara himself" [21. 263]. There is a great interpretation based on this brief scientific opinion of the academician, since it also refers to the development of the cultural environment of Herat during the Timurid Renaissance, the fruitful work of poets and writers, a healthy environment, the positive nature of mutual literary influence and connections, the high assessment given by Navoi or Jami to each work created in the Herat school, and in a certain sense, to the literary and educational conversations related to

Navoi's "Majolis un-nafois."

A. Hayitmetov, who visited the mausoleums of Abdurahman Jami and Navoi, in his research on the creative heritage of Alisher Navoi, in a comparative aspect, the name of Abdurahman Jami is often mentioned. As an example, referring to his article "Alisher Navoi's Persian Letters," the scholar, speaking about the fact that the correspondence of people also constitutes a part of prose, mentions the letters of Jami and Navoi. For example: "...letters from poets, writers, and prominent figures of science and culture were of great literary value, they were carefully collected and preserved by the authors themselves or their admirers, and even special collections were compiled from them. In this regard, it is no coincidence that Abdurahman Jami compiled his letters into a Persian "Munshaot," and Alisher Navoi compiled a Turkic "Munshaot" from his letters in the Uzbek language"29. 155]. It is known that Navoi's work "Khamsat ul-mutahayyirin" has been widely analyzed by scholars. But we see that another good commentary on it was written by A. Khaitmetov. Firstly, in the scholar's book "Heritage and Devotion," reflecting on poems not included in Navoi's official divans, he notes that in "Khamsat ul-mutahayyirin," along with Uzbek poems, there are also Persian poems written in response to Abdurahman Jami's letters"30. 14]. Secondly, in the article "Lyrical Analysis in Navoi," he examined the presence of lyrical analyses in his memoirs and biographical works. Let's read: "Navoi's "Khamsatul mutahayyirin" about Abdurahman Jami," "Holoti Sayid Hasan Ardasher" about his other teachers. In works such as "Holoti Pahlavon Muhammad," along with providing extensive information about the life and remarkable personality of these great writers, he also placed serious importance on characterizing their work and some of their works. In them, the life and philosophical content of some lyrical poems and verses is also deeply analyzed"30. 20]. Regarding Navoi's letters, orientalist scholars A.Urinboev and M.Hasani wrote valuable information about Jami's letters in "Letters of Navoi's Contemporaries" [130 p]: "...In this letter, along with Khoja Ahror Vali's personal attitude towards Jami, some pages of historical events of his time are also reflected. The writer of the letter, of course, expressed his request, mentioning some event. The study of Jami's letters to Navoi and Navoi's letters to Jami is also of great importance in studying the social and cultural life of the 15th century. Scholars have studied who Jami sent letters to, who Jami corresponded with, and in which sources these letters are found. In the section of this book entitled "On Sources Reflecting Navoi's Correspondence," detailed information about Navoi's album is provided. "Majmuai mursalat" (Navoi's

Album) is a collection of source autographs containing a total of 594 letters. Most of them were addressed to Navoi, and the rest to Sultan Husayn Bayqara, Jami, and others. Of the 594 letters in Navoi's album, 337 belong to Jami. They were translated into Russian in 1982 with a photocopy and printed in 1985 in Kabul. In 1989, along with Jami's letters from other sources, it was printed in Arabic script in Dushanbe. Jami is one of the 16 authors listed in the "Navoi Album."

"Munshaoti Jami" ("Letters of Jami"). Jami collected his letters and compiled his own anthology.

Khoja Ahror Vali sent letters to Sultan Husayn Mirza, Jami, and Navoi, requesting to improve the people's situation and some matters concerning himself. One of them is reflected in Abdurazzaq Samarkandi's work "Matla' us-sa'din."

Academician Sh.Sirojiddinov, in Appendix 2 of the book "Comparative-Typological, Textological Analysis of Alisher Navoi's Sources" entitled "The 15th-Century Intellectuals About Alisher Navoi," mentions 20 authors and tries to include valuable information about Navoi. In the section of this chapter, entitled "In the Zikir of Abdurahman Jami," it is said that Jami provided scientific, literary, and historical information about Navoi in his works [18. - P. 230-244].

Literary scholar H. Boltaboev compiled a textbook-complex entitled "Classical Eastern Poetics in the Interpretation of H. Boltaboev." In it, he studied sources covering issues and problems related to the artistic word, Eastern poetics, and fine arts. The scholar also effectively used the works of Abdurahman Jami in illuminating this issue. The first chapter of the book is called "The Nature of the Artistic Word and the Nature of Poetry." In it, the scholar Abdurahman Jami's "Silsilatu-l-zahab," translated by the poet Baqir32. 46-51] on this topic. Secondly, the book "The Science of Rhyme," translated by the scholar D. Yusupova32. In chapters 301-311, he made effective use of Abdurahman Jami's book "Risolayi qofiya" written in Persian. He wrote his scientific and theoretical thoughts on literary criticism in both of Jami's works in a poetic style. The scientist correctly recommended these sources for students and master's students.

Encyclopedias and textbooks published in our country contain important scientific information about Abdurahman Jami. Renowned scholars A. Hayitmetov and Sh. Shomammedov included "Jomiy" in the National Encyclopedia of Uzbekistan [23. 221-223], which introduced Jami to the reader not only as a great poet and writer, but also as an encyclopedic scholar and great thinker. The article is accompanied by a portrait of Jami skillfully painted by artist P. Pantyukhin in 1968.

Academician B.Valixojayev "Classical Figures" [7. 19-31], he wrote a chapter entitled "Life, Activity, Scientific and Literary Heritage of Abdurahman Jami." In this chapter, he writes about Jami's great personality, exemplary life path, and creative heritage, and each of them: 1. Life; 2. Legacy; 3. Poetry; 4. A series of epics ("Silsilat uz-zahab"; "Salomon and Absal"; "Tuhfat ul-ahror"; "Sabhat ul-Abror"; "Yusuf and Zulaikha"; "Layli and Majnun"; "Hiradnomai Iskandari"); 5. He classified his prose works ("Bahoriston," "Nafahot ul-uns," "Favoidi Ziyoiya" or "Sharhi Mullo," "Sharhi Jami") and provided valuable information.

Historian N. Norkulov "From the Cultural History of the Timurid Period" [16. 88-90], in the chapter "Scholars and Intellectuals of the Court of Amir Timur," he also specifically addressed the great figures who lived and worked during the Timurid era and wrote a separate chapter titled "Hazrati Mavlono Jomiy." In it, the scholar wrote Jami's biography based on the information of the historian Mirsaid Roqim. Then he wrote information about the divans "Sabhat ul-abror" and "Tuhfat ul-ahror" in the work "Bahoriston." He also said that "Bahoriston" was written under the influence of Sa'di's "Bo'ston" and "Guliston." He mentioned that Jami compiled a "Divan" and wrote treatises during the reign of Sultan Abu Said Mirza, and noted that he wrote the rest of his works during the reign of Sultan Husayn Bayqara. N. Norkulov also touched upon the relationship between Jami and Navoi and listed 44 works by Jami. Regarding his death, he mentioned that Amir Alisher Navoi wrote an elegy in the tarkiband genre.

The encyclopedia of Zahiriddin Muhammad Babur includes the article "Jami" in a short form written by B.Yuldashev, H.Boltaboyev, A.Azam, and they tried to illuminate the topic of Jami and Babur. His honorable name is also included in the encyclopedic dictionary of Alisher Navoi and the encyclopedias of Alisher Navoi. If we pay attention to the "Encyclopedic Dictionary of Alisher Navoi," we will read very detailed information written by O.Davlatov. Information about the thinker is included in the encyclopedic dictionary "Jomiy, Mavlono Nuriddin Abdurahmon ibn Nizomiddin Ahmad" [5. 183-185]. The information covers Abdurahman Jami's birth, parents, lineage and ancestry, his arrival in Khorasan, the cultural upsurge during the reigns of Shahrukh Mirza and Sultan Husayn Bayqara, his living and productive work in Herat, his pursuit of knowledge, his first scientific work on astronomy at the age of twenty-one, and sending it to Samarkand. After Qozizoda Rumi liked this work, he was invited to study in Samarkand, seven beneficial journeys, such as trips to Tashkent, Turkestan, Mecca and Medina, travel impressions, the death of Jami in

1492 and how Navoi was deeply saddened by this loss, that Navoi was the owner of mourning and the author of elegies, that during the year, Hussein Vaiz Kashifi read the elegy from the pulpit, his works were conditionally classified as scientific and artistic works, his names, genres of creativity, and letters were discussed. Issues and problems such as the creation of artistic monuments due to the fact that many of Jami's works were created at Navoi's request and their mutual support, his role in urban planning culture, and Navoi's recognition as a Jami scholar for the first time are highlighted. Furthermore, in the encyclopedic dictionary's article dedicated to Navoiy, we find reports on the exemplary relationship between Navoiy and Jami, as well as on matters of literary influence.

In the section "Information in the Works of Contemporaries" of the textbook "Navoi Studies," co-authored by Sh.Sirojiddinov, D.Yusupova, and O.Davlatov, it is also mentioned that Jami provided information related to Navoi's life and creative work in "Bahoriston," "Haft avrang," and "Nafohat ul-uns" [19. 6].

In 2024, B.Rajabova published a series of articles such as "Jami and Babur," "Jami and Mutribi Samarkandi," "Jami and Navoi" in the "Ma'rifat" newspaper, "Rudaki and Jami" in the "Adabiyot ziyosi" newspaper, and "The Image of Jami in the 14th-16th Literary-Historical Sources" in the "Literary Heritage" journal. He was also one of the first to interpret that Navoi wrote in "Khamsa" not only about the poet Jami, but also about the faqih Jami. Navoi used this term most often in the text of his poems "Khamsa" compared to the text of his other works. In particular, in the 7th chapter of "Layli and Majnun" titled "In Praise of Husayn Bayqara," he writes about the king's conversations with jurists on matters of fiqh, his meetings, how jurists wrote treatises and books explaining and commenting on the issues raised by Husayn Bayqara in these meetings and conversations, and how both the king and jurists delighted Abu Hanifa's spirit with these actions:

Bazmi aro har faqihi mohir,
Bir mas'ala qildi ersa zohir...

Har yerdaki, ul debon masoyil,
Andin fuqaho yozib rasoyil...

Har nuqtaki, ko'rguzub vuzuhin,
Shod aylab Abu Hanifa ruhin.

In "Sab'ai Sayyor," he introduces Abdurahman Jami to

the reader through the art of hidden *talmeh*, as if he were the famous *faqih* Imam A'zam. Here, the poet again avoids repetition, artistically using the phrase "*fiqh eli*" instead of the plural form *fuqaho*, that is, *faqih*s.

E.E. Bertels, evaluating the work of Navoi, writes the following confession: "There is no area of thought in which he did not express a new thought. Navoi influenced the revival of free thought... He loudly sang the ideas of true humanism" [6. 203-204]. The opinion of E.E. Bertels, imbued with this confession, can be clearly expressed in relation to Jami.

Certain scientific works of Abdurahman Jami have also been attracted as objects of scientific research in our country. For example, O. Hamroyeva's "Comparative analysis of the science of rhyme in treatises on poetics during the Timurid period" [31. In his doctoral dissertation abstract, he studied the development of science, literature, and the structure of poetry, as well as rhyme studies, during the Timurid era. In her dissertation, the scholar studied the rhyme and style of expression, the structure of rhyme and its evolutionary development and genesis, she studied the treatises on poetics created during the Timurid period as an object of research, and also studied and analyzed Jami's work "*Risolayi qofiya*." Based on Jami's treatise, he examined it as a stage of the theory of Persian-Tajik rhyme. In the third paragraph of the dissertation, entitled "The Development of Rhyme in Treatises of the Timurid Period," O. Hamroyeva noted that "Abdurakhman Jami's work "*Risolayi qofiya*" is devoted to the study of the science of rhyme of the Timurid period, it is one of the important sources in the Persian language, it was created in 1465, and Jami wrote this treatise based on the "Rhyme" part of Shamsiddin Qays Razi's work "*Al-mu'jam*" [1. 274-314].

Scholar Zuhra Mamadaliyeva "Interpretations of the image of Hotami Toy or the relationship of two geniuses to generosity and generosity"[126]. 101-106] analyzed a story from Jami's work "*Bahoriston*" in comparison with the hero of Alisher Navoi's epic "*Hayrat ul-abror*" Hotami Toy. According to what we have read and studied, the story in "*Bahoriston*," analyzed by Z. Mamadaliyeva, is in her "Chapter of Generosity and Generosity" [8. 39-40], the scholar conducted a good comparative analysis. That is, one of the most unique human qualities of Jami and Navoi, such as generosity, industriousness, was shown in the interpretation of one famous character - Hatimi Tai. Hotami Toyi was from the Toyi tribe of the Arabs and was the chief of the tribe. However, both before and after Islam, it became a great symbol of generosity and charity. There are also acknowledgments about him by Muhammad (peace be upon him). Olim Matgoziev

studied the genesis, history, evolution of this image, its transformation into a hero of oral folk art and many historical and literary sources, and the fact that it still appears in poetic works as a symbol of generosity in the example of the art of *talmeh*, and wrote "Hotami Toyi"[13]. 350 p.] It is known that there are many studies related to Hotami Toy in literary studies, but Z. Mamadaliyeva studied the story of Hotami Toy, written by Jami, in comparison with the image of Hotami Toy in Navoi's epic. But let's not forget that in Navoi's epic there is an image of a woodcutter, parallel to Hotami Toyi. He did not turn to this image, because in Navoi's interpretation, the image of a woodcutter, who lives by his own labor, is placed even higher than the famous Hotami Toy. The scholar did not analyze this aspect of the problem. In his style, he limited himself to the interpretation of one image in two works. In both stories, the answer to the question of who is more ambitious than Hotami Toy is given by Jami: "His ambition is greater than that of Hotami Toy, this is an Arab boy who slaughtered 15 sheep for Hotami Toy. In Navoi, the image of this old woodcutter, whose ambition is greater than that of Hatim Tay. Using these stories as an example, I would like to emphasize another point: in Jami's "*Bahoriston*," Hotami Toyi gives 30 camels and 500 sheep to an Arab boy who amazed him. In my opinion, in a certain sense, this brave Arab boy is the embodiment of Abdurrahman. As is known, Jami belongs to the Shabbon clan of the Arabs. However, he wrote prolifically in Persian, not Arabic. It would not be an exaggeration to say that Jami, who convincingly depicted this image, in a certain sense referred to his own childhood.

Many writers, poets, and scholars of our country have visited the Jami Mausoleum. In 1964, G. Ghulam traveled to Afghanistan on the occasion of Jami's 550th anniversary celebration, where he delivered a very meaningful lecture and wrote numerous poems titled "From the Herat Series." The scholar G. Matyokubova, in her work "Speech at the Purshukuh Conference," cited G. Gulyam's report. 56-62]. In this article by G. Gulyam, revealing Jami's life, work, virtues, and rich heritage, he is mentioned, firstly, alongside Jami Hafiz Navoi and Fuzuli. Secondly, the report noted Babur's assessment of Jami. Thirdly, the issue of Jami and Uzbek literature has been clarified. Fourthly, the friendly relations between Navoi and Jami are also explained. Fifthly, the *divans* of Jami are compared with Navoi's "*Khazoyin ul-maoni*" and G. Gulyam's interpretation "They are teachers to each other, students to each other" is given. Sixthly, references are made to Jami's "*Haft avrang*," the qualities of Jami and Navoi, and Navoi's "*Khamsa*." Seventhly, in Navoi's works "*Majolis un-nafois*," "*Muhokamat ul-lug'atayn*,"

"Mahbub ul-qulub," the name of Jami, his genius, noble qualities, and in general, the great and bright image of Jami in Eastern literature are shown. According to G. Gulyam, "their creative works are illuminated by each other." Eighthly, G. Gulom, like many Navoi scholars, revealed the issue of his work "Khamsat ul-mutahayyirin" and the figure of Jami. Regarding E.E. Bertels' monograph on Jami, Sh. Shamukhamedov's treatise "Jami," P. Shamsiev's book "Jami and Navoi" and its publications in Dushanbe and Moscow, in short, one can sense that the issue of encouraging in-depth study and promotion of Jami's work was interpreted in his speech at the prestigious conference. G'.G'ulom also visited Navoi's mausoleum and wrote the mukhammas "For Navoiy, I came to the Musallo, expressing gratitude."

It is known that miniatures were created for the great personality of Jami and some of his works in his time and later. As mentioned above, the orientalist scholar Muqaddima Ashrafi wrote and published a book titled "The Image of Jami in Miniatures Created in the 16th Century" in Germany. Historian A. Madraimov studied this issue and problem and wrote a study entitled "About the miniatures created for Jami's epic "Yusuf and Zulaykha." The scholar studied the miniatures created for Jami's famous story "Yusuf and Zulaykha" and its characters, that is, the scholar highlighted issues and problems such as which painter painted miniatures, in what style, and where they are stored today, and said that the manuscripts of "Yusuf and Zulaykha" can be studied by dividing them into variants with miniatures, as well as those without miniatures. Now, as we know, miniatures created for manuscripts are drawn on the margins and edges of the manuscript. This requires a lot of work from the engraver. Some are given golden water. So, we learn that there are such variants of the story "Akhsana" by Jami.

Ilyas Ismailov "Genesis and Poetics of Alisher Navoi's Epic 'Saddi Iskandariy'"11. 320 b] also mentions Jami's name in dozens of passages of his monograph. According to the scholar, Jami's "Hiradnomai Iskandariy" consists of 2315 verses, Navoi's "Saddi Iskandariy" consists of 7315 verses, and Navoi's is distinguished by both volume and content, the abundance of the world of images, and the richness of the interpretation of thought. Navoi scholar A. Abdukadirov also expressed a similar opinion in his book "Saddi Iskandari: Tradition and Originality"2. 106-113] also partially mentioned. It can be said that the Navoi scholar I. Ismailov analyzed this issue in a broad sense, and in the course of his research, he turned to Jami's creative works and mastery.

From the above examples, it is clear that information about Jami is reflected in literary and historical sources.

Continuing this tradition, in the first volume of the "History of Samarkand," published in 1971 under the editorship of Academician I. Muminov, in the "Literary Life" section of the 4th chapter, entitled "Samarkand - the Center of Scientific Thought in Maverannahr in the 14th-15th Centuries," valuable information is presented about the formation of literary life in Samarkand during the reign of Timur and the Timurids, its cultural upsurge, and its creators. The authors, illuminating the historical development of the literary and scientific environment of Samarkand, connect a certain part with Abdurahman Jami and Navoi. Special emphasis is placed on the education these two great figures received in Samarkand. The book provides rich information about Jami's education at Ulugbek's madrasah in Samarkand and his subsequent three more visits to Samarkand, his conversations with Khoja Ahror Vali, the leader of the Naqshbandi order of his time, in Samarkand, and his joint visits to cities like Tashkent, Jizzakh, and Khavast in addition to Samarkand. For example: "The famous poet Abdurahman Jami (1414-1492) visited Samarkand three times. He first came to Samarkand in the twenties of the 15th century and studied at Ulugbek's madrasa. Here, he listened with great attention to the lectures of the remarkable astronomers Qozizoda Rumi, Alouddin Samarkandi, and Ulugbek. The years of studying as a student at the Ulugbek Madrasa in Samarkand left a deep mark on the formation and development of Jami's scientific worldview and literary creativity.

Jami was invited to Samarkand for the second time in the fifties as a mudarris to the Ulugbek madrasa at the suggestion of scholars. Jami, a former student of this madrasa, taught his students the fundamentals of science with great love. He established close ties with Samarkand poets and scholars (Khoja Khusraw, Alai Shashi, Fazlullah Abullaisi, Riyazi Samarkandi, Jawhari, and others).

Jami came to Samarkand for the third time in the seventies at the invitation of Khoja Ahror. This time Jami was not only in Samarkand, but also, together with Khoja Ahror, visited Jizzakh, Khavast, Tashkent, and other cities of Mawarannahr"17. 239-249].

Or "The life and work of the great Uzbek poet and thinker Alisher Navoi are also closely connected with Samarkand.

Thus, the presence of Abdurahman Jami in Samarkand, the center of literary life of Maverannahr at that time, played a major role in the development of his artistic skill, creativity, and the growth of his literary-critical views.

In his epic and scientific-critical works, Navoi writes about Samarkand and its wonderful places - Ulugbek's

madrasah. He skillfully depicts the Kohak hill, the Zarafshan rivers, and others.

Samarkand, as a center of literary life during the reign of Timur and the Timurids, played an important role among the Uzbek people and other peoples of Central Asia" [17. 241-242]. The first artistic interpretation of the image of Jami in Uzbek fiction was made by the writer and playwright M. Shaykhzoda. In the tragedy "Mirzo Ulugbek," he introduces the image of the 26-year-old student Jami to readers and artistically interprets the wise ruler studying at the Mirzo Ulugbek madrasah and his dialogue with the ruler.

Uzbek Navoi scholars have skillfully translated Jami's scientific and literary works into Uzbek, which we will try to highlight separately in the future.

CONCLUSION

In conclusion, Navoi scholars, in their research on Navoi, turned to the world of Jami's creativity for the following purposes and, in a certain sense, contributed to the development of Jami studies. These are manifested, firstly, as a great contemporary of Navoi, secondly, in the illumination of scientific and creative cooperation, literary life, as well as in the interpretation of qualities and virtues, thirdly, in the analysis of his works, in particular, "Khamsa," "Khamsa," poetic divans, and fourthly, in highlighting and exemplifying the great merits of the two peoples in the development of fiction.

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