



General Image Of Abdurahman Jami In Literary And Historical Sources Of The Xv-Xvi Century

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Abstract: The article examines about 20 historical and literary sources with information about Abdurrahman Jami, as well as some of the works of the great thinker. In a certain sense, the issue and problem of "Jomi and Uzbek literature" has been revealed. In the studied books, Jami is mentioned not only as a brilliant poet and writer, but also as a literary critic, philosopher, lawyer, sufi, and public figure. The works of poets and writers who came to fiction under the influence of the Navai and Jami schools were examined, and the issue of tradition and literary influence was also highlighted.

Keywords: Literary atmosphere, tazkira, literary and historical sources, historical figure, poet, writer, lawyer.

Introduction:

The great personality of Abdurahman Jami, a thinker of the Timurid Renaissance and a great representative of Persian-Tajik literature, and his masterpieces began to be studied in his time. In the history of Uzbek classical literature, interest in and study of the life and work of Abdurahman Jami has not faded from his glorious time to the present day. Valuable information presented in the literary and historical works of Jami's contemporaries is written in the works of Alisher Navoi, Sultan Husayn Bayqara, Abdurazzaq Samarkandi, Davlatshah Samarkandi, Zayniddin Vasifi, Mirkhond, Khondamir, and Babur. In the following centuries, under the influence of Navoi and Jami's school, rare information about Jami was written in the works of Mirza Haydar, Hasanhoja Nisori, Mutribi Samarkandi, Ali Safiyikitob.

Based on the information written by Navoi, we see that the news about Jami belongs to malik ul-kalam Lutfi, but this information is also mentioned in the fikras written about Lutfi in Navoi's works. That is, the first information is of a testament nature and is the third of the specific wills cited in the biographical dictionary "Majolis un-nafois" [Alisher Navoi, 1997: 15]. The author of the article analyzed this will in the book "Eternal Wills" [Rajabova, 2022: 17-30]. This is the testament that ninety-nine-year-old Lutfi gave to his student Abdurrahman Jami before his death. According to Navoi's tazkira, Jami completed the ghazal with the radif "aftad," which Lutfi was unable to complete in his will, and instructed him to include it in his divan.

The issue that interests us in the information about Lutfi is the important information: "And at the time of his passing, this ghazal began, which he did not finish, he instructed that Hazrat Makhdumi, having finished the Nuran, should write it in his divan..." S. Erkinov, who prepared Lutfi's divan for publication, discussed the implementation of this testament in the chapter "Scenes from the Relationship between Lutfi and Jami" [Lutfi, 2012: 393-396].

Now let's turn to the "Mavlono Lutfiy zikri" from "Nasoyim ul-muhabbat." In it, Navoi narrated an enchanting story. "Suxan" is Mavlono Lutfiy's rhyming qasida with the refrain "Suxan." Dedicated to Abdurrahman Jami. This qasida became very popular in the literary environment of Herat. Alisher Navoi described this with special affection and pleasure in his "Mavlono Lutfi's Remembrance" from "Nasoyim ul-muhabbat": "When he attacked at the age of ninety, he recited a saj' qasida with the radif "Suxan" to the name of Hazrat Makhdumi n.m.n. that the admirers of the time submitted to all beauties" [Alisher Navoi, 2001: 15].

Navoi dedicated separate thoughts to Jami in the tazkiras "Nasoyim ul-muhabbat" and "Majolis un-nafois." These fikras have been carefully studied by Uzbek and Tajik literary scholars. In particular, in the introduction to "Majolis un-nafois," he mentions the work "Bahoriston," dedicated to the great thinker's son, Ziyovuddin Yusuf. And he highly praised the 7th chapter of this work as a tazkira. In this 7th chapter, Jami mentioned that he wrote information in the form of fikra about writers from Rudaki to Navoi and his contemporaries. Navoi, providing information about 459 creators in the tazkira, began the 3rd assembly of the

work with a fiqh dedicated to Jami. According to our research, the name and works of Jami are also mentioned in the fikras of the tazkira related to Mawlana Sughari, Hafiz Ali Jami, Mawlana Mir Ali, Mawlana Masud, Mawlana Sultan Ali Qoyini, and Mawlana Khoja.

In the concluding part of the 3rd meeting of the tazkira, Navoi mentions Jami and Sultan Husayn Bayqara as "this is Hazrat ul Hazrat." In this rubai, referring to Jami's death, he wrote that he wished the Sultan a long life:

Chun bor edilar bu hazratu ul hazrat,
Kim, ul hazrat haq sari qildi rihlat.
Bu hazrat ko'p umr ila topsun davlat,
Men bandag'a davlatida kunji uzlat.

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

Mawlana Mas'ud was a contemporary poet of Navoi and Jami. According to Navoi's information, he studied at the Jami madrasa, worked as a servant to Jami, and later worked as a teacher at the Gavharshodbegim madrasa, built by Shahrukh Mirza's senior wife, and other madrasahs.

Or, in the introductory part of the poems "Khamsa," Navoi, along with Nizami Ganjavi and Khusrav Dehlavi, dedicated separate chapters to Jami as a great composer of the "Khamsa." Interestingly, Navoi dedicated a chapter to Nizami Ganjavi and Khusrav Dehlavi, and a separate chapter to Jami. In certain passages of the work, Navoi, listing the epics of the "Khamsa" one by one, wrote that he was pleased with the devotion, generosity, and recognition of his great teacher. In particular, he tried to depict Jami's portrait with artistic words, and in this regard, we found it appropriate to recall the book "Jami in 16th-Century Miniatures" by the renowned orientalist scholar M.Ashrafi, published in Germany in 1966. In other works, Navoi also wrote valuable information about the thirty-eight works of Jami.

For example, in the chapter "Third article" of "Khamsat ul-mutahayyirin," he listed 38 of his works: "Kutub va rasoyil bobidakim, alarning musannofatining te'dodi

(adadi) budurkim." Hero of Uzbekistan Suyima Ganieva, in her treatise "Works Mentioned by Navoi"[Ganieva, 2019: 36], also mentioned the books of Abdurahman Jami and gave special explanations to the commentaries written by Jami for Navoi. In this regard, A.Mirzoev in his article "Alisher Navoi and Abdurahman Jami" also commented on the role of Jami's books and treatises in Navoi's life, that is, Jami encouraged Navoi to pay more attention to creativity and wrote special treatises for Navoi [History of Uzbek Literature, 1978: 382]. Or, as S. Aini writes, "Jami wrote twenty-seven Persian-Tajik books and treatises either at Navoi's request or dedicated to him"[Aini, 1967: 32].

It is known that in the qasida "Nasim ul-zuhd" (Tatabbu'i Khaqani), consisting of 129 verses, written in response to the qasidas of Khaqani, Navoi proudly mentions Abdurahman Jami along with Khusrav Dehlavi and Khaqani, and noted that he continued the qasida genre, following in their high classical style and footsteps, in this sense, we pay attention to the verse in which Jami's name is mentioned:

Ba Jomi gar nadoram rohi da'vo andar in ma'ni,
Ki hast ustodi man v-in nazm gashta zebi devonash.

Meaning: I have no claims against Jami regarding his qasida. This (my words) means that this (creature) is an adornment for the divan of "ustodi man" - "my teacher" and his qasida [Alisher Navoi, 2003: 309].

Navoi wrote warm words about Jami in "Muhokamat ul-lughatayn": "Barchadin kulliyroq sanad bukim, hazrati irshod panohi... Nuran that... in the Persian word there is no word higher than the word jam'i alar, more than kutub and rasoil and g'azaliyot and qasoid, that they would dress the pearls of meaning in the silk of poetry and give splendor from the secret chamber of conscience to the audience's spectacle, before its musvadda, they would give this poor man out of respect and faith, saying "take this awraq and look from head to toe, whatever words come to mind to say, say" and whatever gesture was mentioned, it would be acceptable if I made it manifest" [Alisher Navoi, 2000: 68].

Navoi, in the chapter "Excuse for the Change of Pseudonyms in This Book" of the epic "Lison ut-Tayr," describing the poets' pseudonyms as "tavqi'," "muhr," "tamg'o," also mentioned Jami's pseudonym through the complex art of talmeh, which we read in the

following verses:

Kim-o'zi tahsisig'a imlodur ul,
Muhri yo tavqi' yo tamg'odur ul.

Safha debosiyu nazm inshosidur,
Kim taxallus nozimi tamg'osidur.

Bu nishoni birla topti imtiyoz,
Nye varaqkim nazm qildi ahli roz.

Kim bu Sa'diy, yo Nizomiyningdurur,
Yo bu Xisravning, bu Jomiyning
durur[Alisher Navoiy, 1996: 282].

In his book "The Heart of the Great Poet's Work," Academician V. Zohidov wrote a note stating that "Navoi also wrote verses about Jami in his epic poem "Lison ut-tayr""[Zohidov, 1970: 394] and cited two verses as examples.

According to Khondamir's book "Makorim ul-akhlaq," thanks to Navoi's mentorship and leadership, the cultural environment of Herat developed. In turn, Jami and other poets and writers praised Navoi for his praiseworthy position in their works. ... "in his praise, they wrote poetry books, and perhaps the master of truth, Makhsumi Jami, praised this bright-minded Amir in many of his poetic works. As a result, they enhanced the beauty and ornamentation of their elegant poems. Some of these valuable works are titled as follows: "Tuhfat ul-ahrar," "Subhat ul-abror," "Layli and Majnun," "Yusuf and Zulayho," "Khiradnomayi Iskandariy"[Khondamir, 2015: 51]. That is, Khondamir listed the works in which Jami mentions Navoi.

Khondamir also writes that Navoi studied in the presence of Jami and Jami in the library of Navoi:... "In particular, the noble makhsum was close to Jami, and in his presence he was engaged in reading the books of dervishes and Sufis. That answer is that Jami also studied his classifications in this chapter in the presence of the emir, and this person (Navoi) engraved the subtle points of those books on the tablet of his blessed memory, perhaps he dedicated these noble works to the noble name of the guided emir. When reading the introduction to "Nafahot ul-uns" and "Ashi'at ul-

lamaot," this becomes as clear and evident as the sun"[Ahmedov, 1988: 89].

Shah and poet Sultan Husayn Bayqara, in his work "Risala," writing about the cultural environment of Herat, mainly focused on the works of Navoi and Jami, and cited two verses by Navoi dedicated to Jami in his "Khamsa" as proof of his recognition. He described with pride that he lived in the same era as thinkers like Navoi and Jami, and that they worked together with him in government, as well as in the cultural and literary environment. In the book, Sultan Husayn Bayqara expresses his confessions about Nuran Mahdum in a high style. For example: "Among them, the most knowledgeable and virtuous, the pure pearl of the river of virtues and the bright sun of the heavens of sainthood, the master of discipline of the jewel of poetry, is the Sheikh ul-Islam Mawlana Abdurrahman Jami (peace and blessings be upon him)... The world's mother-of-pearl is filled with precious pearls from the jewels of poetry, and the celestial atlas is adorned with the pearls of prose. His works on various subjects are numerous, and each work contains countless treasures of meaning.

His ghazals stir the world, his verses are elegant and exciting. May the True Glorified and Exalted prolong the shade (protector) of their guidance for many years and extend the life of such a sovereign during this state period"[Husayn Bayqara, 1995: 20-21].

Three historical information about Abdurrahman Jami was recorded in the book "Matlai sa'dayn va majmai bahrayin" by the classical historian Abdurazzaq Samarkandi. In the first of them, in the chapter "The mention of the prohibition by His Highness (Sultan Hussein) of a group that intended to change the sermon and showed an inclination to express the Shia sect"[Abdurazzaq Samarkandi, 2008: 641-642], Said Ali Vaiz speaks from the pulpit of Islam on the occasion of Eid al-Adha about the shortcomings of the Sunni and gives a sermon on raising the status of the Shia sect. Upon hearing this, Sultan Husayn Bayqara understood that this matter was one of the most important matters of religious affairs and sent a group of religious scholars and sudurs to Abdurrahman Jami. In this information, we get acquainted with the image of Jami as a great faqih. In his article "Jami's Arbitration: Debates on Sufism, Kalam, and Philosophy," Jami scholar J. Kholmuminov stated that Nizamiddin Bokharzi wrote a

work titled "Maqomati Jami" about Jami's life and work, his status and career, and his relationship with his great contemporaries, in which the author wrote information on 109 topics. And he listed one of the places where Jami refereed or expressed his point of view, that is, "Naqdi nazari Jami dar borai shi'iyoni ro'zhor (Jami's critical views on the Shiites of the time) "[Abdurahman Jami ijod olami, 2014: 85].

Jami prohibited Shia programs, and the ruler also showed anger towards the Shia community. The sermon is scheduled according to the usual program. Also in the chapter of the book "The mention of Humayun's campaign to Mazandaran and Mirza Abu-l-Muzaffar Yadgar Muhammad's attack," a letter from Khoja Ahrori Vali arrives in Jami from Samarkand. The letter outlined a problem that Sultan Husayn Bayqara could solve. With this letter, Jami went to the ruler and found himself at a feast in the palace, where he wrote a poem. The Sultan also sent a reply poem, and Jami again wrote a reply poem. In short, Jami's request was resolved favorably by the ruler. Thus, in the work, the author, with full recognition, mentions the great Jami in three places, that is, as a jurist, poet, and public figure.

We witness that Davlatshah Samarkandi wrote more important information about Abdurrahman Jami in "Tazkirat ush-shuaro." The issues of Jami's birthplace, his inclination to seek knowledge and virtue in nature, his great thinking, education, influential works, attention to poets and writers of his time or mystic-Sufi sheikhs, his upbringing, achieving high status in Sufism, and his generosity are well covered. Davlatshah Samarkandi concluded the concluding part of "Tazkirat ush-shuaro" in a peculiar way by saying "I connected the states and statuses of the six virtuous... and their poems to the editing," that is, he wrote separate fikras about six virtuous people of his time, connecting them with their names. One of them is the fiqh about the great Jami. If we refer to the Turkish edition of this tazkira, since the translation into Turkish is a complete edition, the tazkira, along with the writers who wrote a separate fiqh, also includes a fiqh dedicated to Jami in the conclusion [Davletshah, 2011: 592-604]. If we refer to the fiqh "Nuriddin Abdurrahman Jami" of the tazkira: "Mavlono's origin and birthplace is in the Jam province, his homeland is the village of Harjerd, and his place of growth and life is the capital Herat.

Initially, he engaged in studying science and literature,

and gradually became a leader among the scholars of that time. In his nature, he wanted knowledge and virtue to rise to an even higher level. (Therefore) the pain of striving took him by the hem of his noble ambition. He extended his hand of discipleship to Sayyid Sa'diddin Muhammad Kashgari, one of the disciples and caliphs of the master of enlightenment, Sheikh ul-Islam, the qibla of truth seekers... the sheikh of sheikhs, the great Khoja Bahauddin Naqshband... Mawlana (Abdurrahman Jami) performed various and worthy services in the presence of Mawlana Sa'diddin (Kashgari) for some time; asceticism, mujahidism. He gained full status from poverty and righteousness. Thanks to the blessings of his blessed services, Mavlono achieved the highest status in Sufism... Mawlana gave many wonderful (and enlightened) answers to the poems and qasidas of the nobles and scholars, and it is (quite) difficult to present all of them in this tazkira... [Davlatshah Samarkandi, 1981: 183-188]. The author, referring to Jami as a poet and writer, points to the abundance of his poetic and prose works and, as proof of his thoughts and for the book's decoration, emphasizes the goodness of Mawlana's qasida in response to Amir Khusrav's "Bahr ul-abror," the tazkira "Nafahot ul-uns," "Mahzan ul-asror" written in response to Sheikh Nizami, and several poetic books, problems, and works on Sufism. He concludes, "Mavlono, with eternal grace and eternal guidance, will continue to pour pearls from the waves of this river of wisdom and enlightenment onto the shores of existence" [Davlatshoh Samarcandiy, 1981: 184-187].

One of Jami's younger contemporaries, the writer Zayniddin Vasifi, reflecting the events of his time, began his book "Badoye' ul-vaqoye'" in Herat and completed it in Tashkent. This book also reflects historical events about Jami's world. He wrote a very instructive chapter entitled "The Story of Hamsai Mutahayyira," in which he described important events about the inspection of the activities of the teachers of Herat madrasas by four great scholars under the leadership of Jami. This community consists of scholars such as Muhammad Jojarmiy, Abdurahmon Jomiy, Kamoliddin Shaykh Husayn, Shamsiddin, Mavlono Dovud, and Mu'in Tuniy, and regarding their fair and honest investigation of the madrasa's activities, the author writes: "Let it be known to you that the head of this noble lineage... is Mavlono Nurriddin Abdurahmon Jomiy. One is Mawlana Kamaliddin Shaykhusain, another is Mawlana Shamsiddin, the discoverer, another is Mawlana Dawud,

and another is Mawlana Mu'in Tuni - five people. No wise person could join them as the sixth one" [Zayniddin Vasifi, 1979: 184].

Babur Mirza is one of the Uzbek writers who wrote valuable information about Jami. In "Baburnama," based on the character of the work, he wrote seven important historical information about the great Jami. Interestingly, while in Herat in 1506, Babur visited Jami's mausoleum, visited the madrasa he built, and especially conversed with Sheikh Mawlana Abdulghafur Lari, who was living in the madrasa and writing a commentary on Jami's work "Nafahot ul-uns." Babur also expressed his thoughts on the great figure of Jami, the name and content of certain works in his information. B.Rajabova studied Babur's information and discussed it in detail in her article "Jami and Babur." Also, in the 5th and 8th meters of "Mukhtasar," Babur mentioned the works of Abdurahman Jami, written in the masnavi style, among the great masnavi writers. For example: "In this meter, there are many epic poems, including Sheikh Nizami's "Layli-yu Majnun," Khoja Khusrav's "Majnunu La'li," Mawlana Abdurahman Jami's "Layli-yu Majnun," Mir Alisher Navoi's "Layli-yu Majnun," and Abdulla Hatifi's "Layli-yu Majnun" [Babur, 1971: 161-162].

Professor E. Shodiev from Tajikistan, in the chapter "Babur and Tajik Literature" of the treatise "Zahriddin Muhammad Babur," writes about Babur's great enthusiasm for reading and studying examples of Persian-Tajik literature since childhood, and gives a high assessment: "Babur's work 'Treatise on Aruz' can be called a major anthology of Persian-Tajik literature of the 14th-16th centuries" [Shodiev, 2001: 71-73]. And he continued his thoughts: "When he spoke about the masnavis in the work...Abdurakhman Jami's 'Subha', 'Haft avrang'. He dwells on such works as "Khiradnomayi Iskandari" and cites various examples from them."

After Babur, we read important information about Jami in Muhammad Haydar Mirza's book "Tarikh-i Rashidi." In the ninth chapter of this work, in the description of the events related to the departure of the author's father, Muhammad Husayn Guragan, to Khorasan, in three scenes depicting the judges, scholars, and poets who lived during the reign of the Timurid ruler of Khorasan, Sultan Husayn Bayqara, we read reports related to Jami. Jami was remembered as a great representative of Sufism who lived during the time of Sultan Husayn Mirza, "in the mention of the light of the Muslim world

and the sheikh-ul-Islam Hazrat Mawlana Abdurrahman Jami (may Allah have mercy on him) "[Muhammad Haydar Mirza, 2010: 276]. The author's devotion to Jami's great personality is also clearly visible in the title of the dhikr. Or in the information about the poets of the work, we see Jami's tazkira "Nafohot ul-uns," his eloquent lyrics, the conditions for writing the five-verse ghazal and the text of the ghazal, and the thirty-chapter commentary on the tazkira "Nafohot ul-uns" by the thinker's student Mavlono Abdulg'ofur Lori, and the author writes with excitement about his own amazement [Muhammad Haydar Mirzo, 2010: 289-291].

Muhammad Fakhri Hiravi, while being considered the Persian translator of Navoi's "Majolis un-nafois," wrote the tazkira "Ravzat us-salotin" as a successor to the Herat school of tazkira writing, in which he wrote valuable information and important messages about the work and creative heritage of sultans and emirs who lived and worked in Maverannahr, Khorasan, Iraq, India, and Rum until the 16th century. The tazkira begins with "Va Rudakiy nazm ahlining sarxayli..." with a thought about Rudakiy. Apparently, Hiravi, like the tazkiras written in Persian, dedicated his first fiqh to Rudaki and said that he received many gifts because of his qasida, which he wrote calling Amir Nasr from Merv to Bukhara. He cited 10 verses as examples from the ode. In the fiqh, he cites a verse from Unsuri's qasida as a reference to his information that Amir Nasr bin Ahmad Samanid bestowed many gifts upon Rudaki, who was "the forerunner of Persian poets." And again he writes; "Mavlono Abdurrahman Jami gave a beautiful description of Rudaki in his book "Silsilat uz-zahab" [Fakhri Khiravi, 2014: 20]. It should be especially noted that Jami wrote information about Rudaki in his works such as "Aruz Treatise" and "Bahoriston," and B.Rajabova wrote a separate article about them called "Rudaki and Jami" [Rajabova, 2024: 11].

According to our research, we learned that after Fakhri Hiravi, the Bukharan tazkiranavis Hasankhoja Nisoriy wrote lofty words about Nuran Makhdum. His biographical dictionary "Muzakkiri ahbob" ("Memory of Friends") is considered one of the most reliable and important sources in literary studies. In his biographical dictionary, Nisoriy wrote information, reports, and reflections on 288 writers, citing examples of their virtues and creative work. Among his information, he also wrote about Jami's name, lineage, ancestry, parents, place of birth and education, his place in the

cultural environment of Herat, the unique high points of his work, and his death [Hasanxo'ja Nisoriy, 1993: 40-41]. He also remembered Haji Abdul Ghafir Loriy.

In his biographical dictionary "Tazkirat ush-shuaro," written in 1605, Mutribi Samarkandi, continuing the traditions of the schools of Alisher Navoi and Abdurrahman Jami, provides rare information about more than 340 poets who created works on diverse themes and in various genres, mature in artistic and ideological terms. Importantly, the name of Abdurrahman Jami is mentioned in the fiqh of poets such as Payravi, Vasily Marvi, Yatimi Hiravi, Shohi Bukhari, Zavqi Miyankali. He gave the following information about the Bukharan poet Payravi writing books under the influence of two works by Jami: "He had a good nature. Following the books "Yusuf and Zulayho" and "Tuhfat ul-ahror" by Hazrat Makhdumi Khujasta Farjami Abdurrahman Jami, he created works and wrote treatises on various topics..." [Mutribi Samarkandi, 2013: 139]. The poet Vasily Marvi cited Nuran Makhdum's "Bahoriston" as a parable and a poem condemning the consumption of alcohol harmful to reason and religion [Mutribi Samarkandi, 2014: 247-248]. In the tazkira, the poet Yatimi Hiravi wrote that he lived as a mujovir near the light-filled tomb of Abdurrahman Jami in Herat, and after Abdullah Khan conquered Herat, he went to Balkh and died there [Mutribi Samarkandi, 2014: 307]. Mutribi Samarkandi, while reporting that the poet Shohi Bukhari was studying under Hasangoja Nisari, also mentioned that he was memorizing Abdurrahman Jami's treatise "Risolai qofiya," which is an important source on poetry studies [Mutribi Samarkandi, 2014: 512]. The poet Zavqi Miyonkoli, while writing poems, wrote a book called "Nozu niyoz" in the style of Abdurrahman Jami's "Yusuf and Zulayho," and the work was liked by Khagan Vali Muhammadkhan, who gave the poet a good reward [Mutribi Samarkandi, 2014: 555]. It is also commendable that in the tazkira, Mutribi in "Tazkirat ush-shuaro" attached the full text of the ghazal, which contains an interesting life story about his conversation with Abulkhair Sultan in the Aksaray of Samarkand and the reading of Jami's ghazal dedicated to Ramadan Hayit. For instance: "On the day of Eid al-Fitr, I attended Abulkhair Sultan's blessed conversation at the White Palace in Samarkand.

"Did you recite a ghazal for Eid?" they asked then.

I found myself in a very difficult situation for not writing such a ghazal, and I began to apologize, and would the words of "this servant" still be worthy of His Majesty's blessed conversation? "If I could find the honor of the obligatory edict, that is, a decree that everyone must fulfill, I would have conveyed a Eid ghazal from the poems of Hazrat Haqoyiq Panohiy, Khojasta Farjomiy, and Abdurahmon Jomiy to Hazrat's honorable petition," I said, trying to overcome my embarrassment.

"You've come up with a great way to escape!" said the Sultan with a smile. After that, I received permission to recite the poem and presented this elegant ghazal to the honorable attention" [Mutribiy Samarcandiy, 2014: 36].

Fakhrudin Ali Safi dedicated his book "Rashahot Aynul Hayot" [Ali Safi, 2003: 181-221] to Khoja Ahrar Wali. The work is also one of the valuable sources for studying the socio-political and spiritual life of Central Asia. It is written in Persian. This book was prepared for publication from this copy translated into old Uzbek in 19th-century Khorezm by teacher Khudoybergan. Although Ali Safi dedicated "Rashahot" to the life and work of the famous Sheikh Khoja Ahrori Vali, separate chapters are also devoted to many sheikhs, scholars, statesmen who lived and worked in Mawarannahr and Khorasan, that is, thinkers such as Jami. In it, he dedicated a significant page to Abdurahman Jami, one of the sheikh's companions. It mentions Jami's birth, acquisition of knowledge, joining the people of perfection, his education in the madrasas of Samarkand and Herat, studying the science of Sufism from Mawlana Saduddin Kashgari, his path to the Naqshbandi order, his Hajj pilgrimage and the giving of 10 rashhas about it, Jami's orderly, exemplary habits, and the history of his death. He noted his father as his teacher and emphasized that his father had enriched his mind in childhood: "And we are truly students of our father, from whom we learned the language" [Ali Safi, 2003: 185]. Among his works, "Nafahot ul-uns" was mentioned. Interestingly, after Jami, a separate chapter was written in the book about his faithful student, Mawlana Abdulghafur Lari [Ali Safi, 2003: 221-234]. This chapter also mentions Jami's honorable name and his works such as "Nafahot ul-uns," "Sharhi Mullo," "Silsilat uz-zahab," and "Hiradnomai Iskandariy."

The conclusion is that Husayn Bayqara supported many talents, such as Jami and Navoi, both materially and spiritually, and it was during this time that prominent

poets, writers, scholars, historians, musicians, calligraphers, and painters of his time emerged and actively worked.

In the sources of the XV-XVI centuries, we were convinced that Abdurahman Jami's exemplary life path, fruitful work, rich creative heritage, virtues, and diamond facets as a poet, writer, scholar, philosopher, jurist, public figure, and caring father are described. We learned that the traditions of Jami's literary and Sufi school continued. In a certain sense, we tried to introduce you to the history of Jami studies. However, despite this, we cannot say that we have fully studied the issues and problems related to Jami studies during these periods, and we do not have the hope of continuing our further research.

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