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**NIZAMI TRADITIONS IN UZBEK LITERATURE  
OF THE XIV-XV CENTURIES  
(based on Heydar Kharazmi's masnavi "Makhzanul-asrar")**

**Abstract**

The art of literary word developed and spread on a large area over the centuries has been under influence of the poetry of the 12th century Azerbaijani poet Nizami Ganjavi as a rare and valuable fact in Eastern literature. In the literatures of almost all the Eastern people, prominent representatives of the Nizami literary school grew up, achieved to enrich their national literature with their works, and to engrave their names in the history of the artistic treasure of the world. In this regard the Uzbek literature has also contributions in the continuation and transmission of the novelities by the Azerbaijani poet in poetry and art to future generations. Heydar Kharazmi, who lived and created in the second half of the XIV century and the first half of the XV century has a special role in strengthening traditions of Nizami in the Uzbek literature.

Heydar Kharazmi having a significant place in the history of Chagatai literature is known with his epic work "Makhzanul-asrar". In some researches that work is presented "Gulshanul-asrar". Some researches consider the work as a translation and others as an imitative poem to the work by his predecessor Nizami Ganjavi.

In addition to the analysis of the work, in the study has been used the methods of comparison, analysis, as well as hermeneutics, and has been clarified such issues.

**Keywords:** *Nizami Ganjavi, Heydar Kharazmi, "Makhzanul-asrar" (Treasure of Mysteries), tradition, nezire (imitative poem), translation*

**Introduction**

The poetry of the 12th-century Azerbaijan poet Nizami Ganjavi, as a rare and precious fact of the entire Eastern literature, has spread and developed artistic word art creativity in a wide geographical area for many centuries in the environment of different national and cultural values. It can be said that prominent successors of the Nizami literary school have grown up in the literature of almost all Eastern nations and have succeeded in enriching their national literature with the works they created and inscribing their names in the history of the world's treasure of artistic ideas. It was one of the interrelated parallel double lines of the development of a continuous and stabilized

literary process. Another branch of the line is the survival, study and dissemination of the original ideas and thoughts of the great Azerbaijan poet.

Uzbek literature, which has a unique place and role among the Eastern literatures permeated by Nizami's legacy, also contributed to the work of continuing the innovations brought by the Azerbaijan poet to poetry and art and transferring them to future generations. Although it is enough to mention the name of Alishir Navai, the creator of the first "Khamsa" in Turkish, Heydar Kharazmi, who lived and created in the second half of the 14th century and the first half of the 15th century, also contributed to the consolidation of Nizami traditions in Uzbek literature.

Before proceeding to the study of Heydar Kharazmi's life and creativity, let us note that although large and small research works are written about the poet's work in Turkiye and Uzbekistan, there is no separate study devoted to the relationship of this student of Nizami with our literature, specifically to the study of great poet's legacy as a follower of the Ganjavi literary school. Only while listing the names of the works written under the influence of Nizami's masnavi "Makhzanul-asrar", the work of the Uzbek poet was also mentioned and briefly discussed (Araslı H., 1998: 201). Nushaba Arasli, correspondent member of ANAS, in her article "The image of Nizami in medieval Turkish masnavis", talked about the description of the imaginary meeting of the poet with his great predecessor in the work of Heydar Kharazmi (Araslı N. 2016: 38). Turkish scholar Ayet Abdulaziz Goja wrote a doctoral thesis on Heydar Kharazmi's work "Makhzanul-asrar" and published a translation of the beyts of the work with an extensive preface and introduction (Goja, 2000). Later, Avni Gozutok prepared the book "Haydar Tilbe. Mahzenul-esrar (Gramer-Metin-Dizin-Tipkibasim)" (Gozutok, 2008). In both studies, more linguistic features of the masnavi were studied. In addition, various authors (Ch. Riyo, V.V. Radlov, Mehmet Fuad Koprulu, Kemal Eraslan, Tahir Kahhar, Yanosh Ekmenn, K. Brockelman, Turkhan Ganjevi and others) mentioned Heydar Kharazmi in their articles on Chaghatay literature. One of the Uzbek scholars Nizom Abdullayev's monograph "Heydar Kharazmi and his "Makhzanul-asrar" published in 1976 examines the life path of the poet, the circumstances and reasons for writing the work, its publication and especially the history of its research in Uzbekistan (Abdullayev, 1976). Natan Mallayev dedicated a separate essay to Heydar Kharazmi in his book "History of Uzbek Literature" (Mallayev, 1976: 287-295). There is enough information in the sources about the manuscript copies of Heydar Kharazmi's works and their storage locations.

We studied Heydar Kharazmi from the perspective of a follower of the Nizami Ganjavi literary school and tried to determine the role of the Uzbek artist in the development of the poetic traditions founded by the Azerbaijan poet.

**Who is Heydar Kharazmi...** We think that there is a need to clarify the confusions in the existing literature about Heydar Kharazmi's personality. Because in many sources, Heydar Kharazmi was mistaken for a poet or poets named Mir Heydar, Mir Heydar Tilba (Sabuhi) or Mir Heydar Majzub and the same person was meant under these signatures. For example, if Turkish scholars Kemal Eraslan in his "Chaghatay poem" (Eraslan, 1986: 581) and Kamile Chetin's article "Haydar Tilbe, Mir Haydar" referring to him (Chetin, 2014) while talking about Heydar Tilba, they wrote *"It is wrong to refer to him as Haydar Kharazmi"*, but they attributed all the facts and information about Heydar Kharazmi's work to Heydar Tilbe. Ayet Abdulaziz Goja expresses his doubts about these pseudonyms and whether they belong to the same person: *"In his work (italics are ours, it will be discussed later - T.B.) and related works, his nicknames are Haydar Tilbe, Haydar Harazmi, Haydar Turki-Guy and Haydar Mejzub. However, there are different opinions about whether these nicknames belong to one person. It is difficult to say anything definite because there is not much information about this in the sources"* (Goja, 2000: IV). The researcher then cites the opinions of several scholars on the subject, but does not indicate his own conclusion.

Mehmet Fuad Koprulu, who laid the foundation of Turkish scientific literary studies, also expressed his regret for this confusion surrounding the poet's name and identity: *"Until now, all the*

contributors talking about this poet have confused Mir Haydar Majzub, mentioned in *Majalis al-nafais* and Haydar Turki-Guy. E. Blochet (Catal., Paris, 1933, II, 116) revealed for the first time that they have no relationship" (Koprulu, 1988: 291). The scientist called this confusion a great carelessness and expressed his surprise that even scholars like Rio and Barthold were wrong in this matter. Kemal Eraslan, on the other hand, wrote in his aforementioned work (Eraslan, 1986: 581) that Fuad Koprulu and other scholars who hold this opinion were wrong. Nizam Abdullayev also listed the opinions of individual scientists on the issue. Yevgeny Eduardovich Bertels in his work "Nizami and Fuzuli" says that Heydar Kharazmi and Mirheydar Majzub are the same person (E.E.Bertels, 1962: 212-213). As we can see, there is enough confusion. To clarify the issue, let's turn to an older source, the works of Alishir Navai, who is close to the poet in terms of time. The most important point to be noted here is that Alishir Navai mentioned **each of these authors separately** in "Majalisul-nafais". It is true that Reshit Rahmeti Arat notes that Alishir Navai mentioned Heydar's name in three places (Arat, 1962: 123). However, first of all, Navai was not satisfied with just mentioning names in all three cases, he opened a separate story, also under different names. And if it was what Reshit Rahmeti Arat said, at least Navai would have made a note of it. In general, we do not come across a case in "Majalisul-nafais", where one poet is mentioned separately in several places. Two "Mir Heydars" are generally mentioned in the tazkira: in the second meeting, a poet named "Mir Heydar Majzub" is mentioned briefly. What is noteworthy here is the note "*Yigitligida zohir ulumin takmil qilib erdi, hamul vaqtda anga jazaba etishtikim, aqli zoyil bo'ldi*" (In his youth, he mastered the external (i.e. worldly) sciences perfectly and later he was touched by a charm and lost his mind), which is also the explanation of the nickname "Majzub" (mad, insane, mentally ill). After the sentence "Nazmida garib abyot voge bolur erdi" (Navoiy, 2012: 311) ("There are strange beyts in his verse"), the author of the tazkira says "Bu bayt aningdurkim" ("This beyt is his") - saying this, he gives a beyt from him:

*Лабу дандони он маҳ бо чи монад,  
Чу қанде бар биринжи дона-дона* (Navoiy, 2012: 311)  
(What do the lips and teeth of that moon look like?  
(Like) sugar on a grain of rice)

In order to prove that Mir Heydar Majzub and Heydar Kharazmi are different people, Yakubjan Isakov relies on giving different information about both authors in different chapters in Alishir Navai's tazkirah: "*According to the information given by Navai, Heydar Harazmi is one of the poets who wrote in Turkish, who grew up in the second half of the 14th century and the first half of the 15th century (during the period of Timur and Shahrukh) (see Muhakematul Lughateyn). Heydar Majzub was included in the second assembly of Majalisun Nafais (the section about the poets who lived in the youth and maturity periods of Navai) and was alive in the middle of the 15th century*" (Iskhakov, 1972: 59).

Alishir Navai talked about Mir Heydar Tilba in the fifth meeting, also under the name "Mir Heydar". The fact that the mentioned "Mir Heydar" is exactly "Heydar Tilba" is stated in the comment written by those who prepared the work for publication (Ibrahim Haggul and others) at the end of the book. From that comment, it is known that this poet, popularly known as "Heydar Tilba", was the nephew of Navai. It is even mentioned that Navai loved him like a son and brought him up himself and sent him to Herat on an official assignment. It is shown that Heydar Tilba gave false information to Huseyn Baygara about Navai's poisoning in a meeting, Navai denied this information, but Navai wrote a letter of gratitude to the Sultan for pardoning Heydar Tilba, despite this, he was deeply shaken by his murder in 1498 (Navoiy, 2012: 714). However, Heydar Kharazmi, the author of "Makhzanul-asrar", lived at the end of the 14th century and at the beginning of the 15th century, so it is impossible that these authors are the same person. (By the way, let's note that Bilal Yujel rightly did not mention Heydar Kharazmi separately in his article

"Historical and literary figures of the Nevayi-Babur era" (Yujel, 2002): because Heydar Kharazmi lived and created in an earlier period.). Navai says that Heydar Tilba writes poems in riddles and other images under the pseudonym "Sabuhi" and that he is a filial relationship with him and he is good at shooting arrows and playing with a sword: "*Bu faqir`a shiddati qarobatdin farzandlig nisbati bor. Tufuliyatdin shabob ayyomig`acha ulum iktisobi qildi va tab`i she`r va muammo va soyir fazliyotda muloyimdur. Agarchi bot tark qildi, ammo sipohiylikda ham erdamlarkim bo`lur, o`q otmoqda jald va qilich chopmoqda chobuk va soyir jalodatlarda oncha borkim, asrining ahli pisand qilurlar*" (Navoiy, 2012: 397) (I have a filial relationship with this poor man due to kinship (closeness). He studied the sciences of his time from childhood to youth and is known for his poetry, riddles and other virtues. Although he died soon, he showed zeal in military service, was quick in shooting arrows and in playing sword and attracted the attention of his contemporaries with his other abilities). Apparently, not a single word is mentioned here about his masnavi writing, including the work he wrote in response to Sheikh Nizami. Navai concludes his story about Mir Heydar Tilba by including the first beyt of a ghazal written in Persian.

And Heydar Kharazmi is mentioned in one or two sentences in the seventh meeting of "Majalisul-nafais" when talking about the sons of Teymur and the poets around them and it is also interesting that he is mentioned with the nickname "Torki-guy". Speaking about Sultan Iskandar, the author says that Maulana Heydar praised him and gives a beyt from the masnavi ("Makhzanul-asrar"):

*"Himmat elidur yadi bayzo degan,  
Er nafasidur dami Iso degan"* (Navoiy, 2012: 412)

Yadi-beyza (the bright hand of Moses) is what they call the hand of himmat(zeal),  
Dami-İsa (the breath of Jesus) is what they call the breath of a skilled man.

As it can be seen, the period in which the author of "Makhzanul-asrar" Maulana Heydar (Kharazmi) and Heydar Tilba lived, the works they authored and the governors who ruled during their time are completely different. And in particular, the fact that this information was provided by Alishir Navai increases the trust in his authenticity and credibility. Because Alishir Navai was Heydar Tilba`s uncle and replaced him father.

Navai also writes in his work "*Muhakimatul-lughateyn*" that, "...from the time of Hulaki Khan, from the time of the sultan-sahibgiran Teymur Khagan (the owner of the happy convergence of the stars - T.B.), until the time of Teymur`s son Shahrukh Sultan, poets who knew the Turkish language appeared. And from the children and grandchildren of that Hazrat, good-natured poets appeared: Shakkaki, Heydar Kharazmi, Atayi, Mugumi, Yagini, Amiri and Gadai" (Navoiy, 2012: 527-528).

One of the reasons for confusing Heydar Tilba with Heydar Kharazmi was probably the use of the word "tilba" in "Makhzanul-asrar", which the researchers based on "Mır Haydar or *as in his work* (italics is ours - T.B) Haydar Tilbe" (Eraslan, 1993: 581) is clear from the statement. In the masnavi, in the section "The state of the book and the reason for its writing", the poet writes when talking about his grief and despair and finally his zeal came to the fore and advised him:

*Çün kim eşittim bu büzürgane söz  
Tüşti vücudum-ğa bir ot özdin öz.  
Tilbeligim tutti dimâğim yolin  
Tulğadı bu nağme kulağım yolin.<sup>1</sup>*

<sup>1</sup> Heydər Xarəzminin "Məxzənül-əsrar" əsərindən götürülən beytlər Goca Ayet Abdülaziz. Haydar Tilbe`nin Mahzenü'l esrâr mesnevisi (önsöz, giriş, mətin və tərcümə, dizin). Döktora tezi. İstanbul, İstanbul Üniversitesi, 2000. 280 seh. <https://www.altayli.net/nevayi-babur-caginin-tarihi-ve-edebi-sahsiyetleri.html> - dən götürülmüşdür.

(when I heard these great words, my body felt a fire of its own. Being tilba (abdal, ozan, dervish, mad (in this sense, Majzub and Tilba have the same meaning and in the studies, it is specially noted that "Tilba" is the Turkish equivalent of "Majzub". For example, see: Arat, 1962: 126) I got in the way of my dimagh (spirit, mood), this song blocked my ears)

In our opinion, it would not be correct to say that the word "tilba" should be used as a pseudonym.

Summarizing the opinions and considerations surrounding the name and personality of Heydar Kharazmi, we come to the conclusion that Mir Heydar Majzub, Mir Heydar Tilba (Sabuhi) and Maulana Heydar Kharazmi were different personalities. Although the exact date of birth and death of Heydar Kharazmi is not known, it is known from his nisba (nickname indicating the place of born) that he was from Kharazm.

The 30-beyt gasida attributed to Mir Heydar Tilba in the sources, the only copy of which is in the National Library of Iran, is given in Ayshe Gul Sertkaya's research with the note "Mavlana Haydar aytur (says - T.B.)" (Sertkaya, 1999: 181). Whether the author of the gasida in question is Mir Heydar Tilba or Maulana Heydar is not part of our topic, so we do not open a discussion about it.

**"Makhzanul-asrar" or "Gulshanul-asrar"**. Heydar Kharazmi, who occupies an important place in the history of Chaghatay literature, is known for his epic work written to Nizami Ganjavi's masnavi "Makhzanul-asrar", which some researchers value as a translation and others as a nazira. Opinions about the title of the poet's work are also divided, as well as his personality.

Kazan University professor Iosif Fyodorovich Gotvald published the work under the name "Gulshahul-asrar" based on the Kazan and Vienna copies in 1858 (Goja, VII). Motabar Abduvahidova named her article "Heydar Kharazmi and his work 'Gulshahul-asrar'" (Abduvahidova, 1985: 56-61). In 1987, the work was published under the title of "Gulshanul-asrar" in the book "Mubarak letters" published at the Gafur Ghulam publishing house in Tashkent under the title "Bustan of Uzbek literature" series and in many other scientific and artistic magazines (for example, see: Муборак мактублар, 1987: 210-246; Jumanazarova, 2022: 13-19, etc.).

However, in the mentioned sources, the authors do not give any explanation why they used the name "Gulshanul-asrar" (or "Gulshahul-asrar").

Heydar Kharazmi himself calls his work "makhzan" in several places and in the works of medieval authors (Dovlatshah Samarkandi, Alishir Navai) it is also called "Makhzanul-asrar". When the author declares about his work and its writing, he says:

*Ülfet ilen yige ulandı elif  
Vakfe-sidin kafiye tapdı redif.  
Mahzen-i esrar bu remz erdi bil  
Natıka bu közgü-din öğrendi til.*

(Elif was connected to yey with ulfet, a rhyme found gafiye from its stop, know that the Treasure of mysteries has reached (this symbol), the speaker learned language from this mirror)

The poet says that he started and finished his work by saying "Alif (the first letter of the alphabet) was tied to yey (the last letter of the alphabet) with love" and that he stopped when he had already finished writing and explained the meaning of "Makhzanul-asrar" with symbols and signs. The poet compares his work to a mirror from which the speaker learns the language, that is, how to speak. These beyts remind us of what Ayet Abdulaziz Goja wrote about the idea and philosophical depth of his masnavi: *"This work called Mahzanul-asrar is a philosophical work that is very difficult to understand. Because the poet makes puns in some beyts, it has become more difficult to understand the text. In this respect, the work is a storage full of secrets like its name"* (Goja, 2000: I).

Therefore, we also think that this name "Makhzanul-asrar" is more appropriate to the original.

**Traces of Nizami Ganjavi and his eponymous masnavi in Heydar Kharazmi's "Makhzanul-asrar".** Dovlatshah Samarkandi, one of the first authors to provide information about the poet, wrote in the sixth layer of "Tazkiratush-suara" "شیرازی اسحاق ابو مولانا الظرفا املح ذکر" (Zikri amlahul-zurafa Moulana Abu Ishak Shirazi) at the end of the story "About Maulana Abu Ishaq Shirazi, the most graceful of the nobles" (Dovlatshah, 1382: 366-371), when talking about the relationship between Shahrukh Sultan and Amirzade Iskander mentions the name of Heydar Kharazmi. He was one of the virtuous people who grew up in the time of the latter and states that he wrote elegant and meaningful poems in Persian and Turkish, wrote a reply to Sheikh Nizami's "Makhzanul-asrar" in Turkish and donated it to Amirzade Iskander)

... از فضلا و شعرا که بروزگار سلطان اسکندر در عراق عجم و فارس ظهور یافته اند از علما مولانا معین الدین نطنزی است که در علم سرآمد روزگار بوده است و مقامات و حالات اسکندری و تاریخ او در قید عبارت آوردی و از فضلا و شعرا مولانا حیدر بوده است که در ترکی و فارسی اشعار ملیح و پسندیده دارد و جواب مخزن الاسرار شیخ نظامی را بترکی بنام امیرزاده اسکندر پرداخته. (Dovlatshah, 1382: 371)

*(One of the fazils, poets and scholars who appeared in Irak-Ajam and Persia during the reign of Sultan Iskandar is Maulana Muinaddin Natanzi, who was a prominent scholar of the time and wrote about Alexander's status and circumstances and his history in his works. Among such poets is Maulana Heydar, who has elegant and salty poems in Turkish and Persian and he donated the answer to Sheikh Nizami's "Makhzanul-asrar" in Turkish in the name of Amirzade Iskandar)*

Heydar Kharazmi was the court poet of Iskandar bin Omar Sheikh Mirza (1409-1414). Iskandar bin Omar Sheikh Mirza (1409-1414), a representative of the Amir Teymur dynasty, who was interested in literature and wrote poems himself (Alishir Navai writes in "Majalisul-nafais" (تولون آی غه نسبت ایتیم یارومی) that the tuyugh beginning with the line "Tulun aygha nisbat ittim yarumi" - "I compared my sweetheart to the full moon" is attributed to him). Heydar Kharazmi wrote his famous masnavi in the name of his patron. It is known that there are copies of the work in the Uyghur and Arabic alphabets in the libraries of Turkiye, Paris, Vienna, Kazan, Uzbekistan, along with the manuscript kept in the British Museum in London.

Tahir Kahhar writes that *"the famous Uzbek scholar Hadi Zarif published the work in 1959 and said that the work was written between 1409-1414 and "Mahzenul-Asrar" was first published in the 19th century by the Russian Turkologist I.N.Beryazin in publishing-house "Turk Khrestomatiyasi" (Kazan, 1857)"* (Kahhar, 2000: 432).

Heydar Kharazmi's work, which begins with traditional titles (about tovhid, nat, words, the praise of Sultan Iskandar - the king of the time, the reason for writing the work) is written in the style of an archetypal work as Nizami's - "Makhzanul-asrar", in the sari bahr. Kamal Eraslan writes in the article "Chaghatay Poetry": "The work was written in the rajaz bahr of aruz (muftailun muftailun failun)" (Eraslan, 1986: 581). However, the "i" in the third division should be pronounced long in this tafila of rajaz bahr. Heydar Kharazmi's masnavi corresponds to the tefila "muftailun muftailun failun" of sari bahr (that is, Nizami Ganjavi's tafila of the same name).

The main part of the masnavi consists of articles and stories full of wisdom. However, unlike Nizami, Heydar Kharazmi gave 16 articles-stories. Also, in the work of the Uzbek poet, the article-narrative sequence is not systematic as in Nizami and often the story is first and then the conclusions drawn from it are given in the form of an article. Although some of these stories are directly influenced by the stories in Nizami's work, some are completely new or resonate with the stories in the works of other representatives of Nizami literary school. In general, the total volume of the work is much smaller compared to Nizami's work, according to the sources, according to different manuscripts of the masnavi, it sometimes consists of 559, or 623 and sometimes 635 beys.

The opening part of the work, "Minajat of Almighty God", begins with the recitation of the Quranic verse in accordance with the established tradition:

*Bismi`l-lahi`r rahmani`r rahim  
Feth ü zafer ayeti-dür, ay hakim..*

(O doctor, Bismillahir Rahmanir Rahim is a Fath(conquest) verse - verse of beginning and victory)

In Tovhid, we come across beyts and ideas that resonate with Nizami's work and we can even call them a direct translation.

*Hakning atı birle ğafur u rahim,  
Başlasa her işni biliglik hakim.  
Başlasang her işni muni yahşı bil  
Tingri atı birle anı hatm kıl.*

(O learned doctor, begin every work in the name of the Gafur (forgiving) and Rahim (merciful) Hagg. Know this well, that everything you start, finish it in the name of God)

Heydar Kharazmi's use of the words "Hagg" and "Tengri" rather than "Allah" attracts attention.

The above beyts of the Uzbek poet are the Turkish (Uzbek) expression of the corresponding ideas in the first masnavi of Nizami Ganjavi's "Khamasa". Nizami writes:

*فاتحه فكرت و ختم سخن  
نام خدايست بر او ختم كن (گنجوی، 1960 :1)*

(The beginning of the thought and the end of the word is the name of God and it ends with it)

Heydar Kharazmi was inspired by the ideas of his predecessor and continued his ideas in the pieces he devoted to the definition of the word:

*Ol kişi kim tapmadı söz gencini  
Kıldı heba vü heder öz rencini.*

(The person who did not find the treasure of words, wasted all his work and effort)

Later, the poet wrote down how he came to the idea of writing the work, how his heart and mind guided him with figurative expressions: Although he is skeptical at first, the love in his heart saves him from this worry, his pleasure and enthusiasm gives fluidity to his language, spirit to his words, it lifts the veil of meaning and reveals itself to him. The poet also opens the table of pureness created from words, invites those who have an appetite to drink this clear water and advises those who cannot digest it not to eat too much. Then he says that the food he offers, that is, his work, is the essence of meaning hidden in the middle of the sea of mind and the mine of worry and is for chosen hearts. After saying that he dug this mine with his soul and dived into it, he shows the example of his master Nizami, says that he follows his path and calls both Nizami's work and his own as a "treasure":

*Ol kişi koyğay çü Nizami bu genc  
Kazğana bilge<y> güheri dest-renc.*

(Like Nizami, the man who creates this treasure can get the jewels through the labor of his hand).

The poet writes that the one who wants to find the way to this treasure must have a tool in his hand, that is, you must have tool from the beginning, this work is not only done by hard work. Only when the tree bears fruit, its fruit is eaten. If the farmer does not sweat, the people will not taste his fruit. The gardener must be diligent so that the people can eat fresh fruit. Later, Heydar

Kharazmi compares saying a new word to giving breath to a dead person, giving a new soul, like his master, he talks about the importance of the unity of words and meaning and how to start a poem with this rule and how his voice decorates the sky. Then comes the story "Looking at the fortune of the praised person, his praise and the powerlessness of the speaker", where Heydar Kharazmi describes his imaginary meeting with his master Nizami Ganjavi. Then comes the story of "fortune telling for the praised person, praising him and the powerlessness of the person who tells it." Here Heydar Kharazmi describes his imaginary meeting with his master Nizami Ganjavi. The poet calls him "a learned man sitting in inziva(seclusion) throne" and writes that when he began his work praying to the king, he came and gave advice. What Heydar Kharazmi said here in the language of Nizami is very instructive and is very valuable for shedding light on some issues that are still the subject of controversy. Heydar Kharazmi describes that when I heard his voice, I fell at his feet and he intoxicated my dimagh (mind) with a single drop. Nizami takes him by the arm and says:

*Türk zuhuri-dur acun-da bu kün  
Başla uluğ yır bile türka-ne ün.  
...türk südurımı tüzük birle tüz  
Yahşı ayalgu bile kög-le kopuz.*

(Today is the day when the Turk appeared in the world, start singing a great song with a voice befitting a Turk. ... sing the Turkish song in the proper way, play the gopuz with a beautiful melody).

These verses of an artist of words who lived in the late 14th and early 15th centuries, that is, Heydar Kharazmi, who is completely away from political "games" wrapped in literary veil, are the most consistent and fundamental answer to those who create fictitious and biased polemics about the nationality of Nizami Ganjavi.

Tahir Kahhar, explaining the above beyts of Heydar Kharazmi, says: "*Heydar Kharazmi's era, marking it as the Turkish age, glorifying the Turkish word, undoubtedly contributed a lot to the development of great Turkish poets like Navai after him*" (Kahhar, 2000: 431).

In Heydar Kharazmi's masnavi, Nizami continues with his words and talks about the pleasantness of his style, the sweetness of his language and the right path and calls the poet, who has started writing a new work, to follow him and blesses him:

*Na` t sening-dür ki sezavarsen  
Genc-ni sen sakla ki bidarsen  
`arşa-da sensen bu kün iy huşyar  
Kim sanga birdük barı-mız ihtiyar.*

(Praise is yours because you deserve it, protect the treasure because you are awake, O vigilant one, you are in the spotlight today, so we have given you full authority).

As we have seen, in accordance with the requirements of works written in the form of nazira (or response), Heydar Kharazmi in his masnavi commemorated the genius Nizami Ganjavi with great respect and expressed his admiration for his art and the power of his words. The following verses are the most famous and often quoted part of the masnavi:

*Şeyh Nizami demi-din can tapıp  
Ma`nisi-din yarlıg u ferman tapıp.  
Min ki bişürdüm bu leziz aşni  
Şeyh-i Nizāmi`din alup çāşni.*

(Having found life from the spirituality of Sheikh Nizami and found orders and decrees from its meaning, while I was preparing this delicious dish, I got a taste and pleasure from Sheikh Nizami (I tasted his food))



The next chapter in Heydar Kharazmi's masnavi is called "Dar martabeye-insan" ("About the human level") and here the poet talks about the creation of the world and man. Then comes the first article. The first article is devoted to the explanation and interpretation of the positive and negative aspects of a person's character. Another article is followed by a story and the masnavi is generally continued in this order.

The stories in masnavi are original, interesting and instructive: "Hekayati-Sultan Mahmud alayhir-rahmat fel gufran" (although the motifs of many stories in Nizami Ganjavi's work ("The Story of Suleyman and the Old Farmer") can be noticed in the story, the direct influence of "The Epic of the Bricklayer" is mostly evident), "Mirza Iskandari husni-takhallusu", "The story of Hazrat Yagub the Prophet", "This is one of the stories told to make takrip (closer) to Sultan Teymur Bey" (in the story, it is mentioned that Teymur, who had one arm and one leg lame, took the example of an ant who showed courage and zeal and became the ruler of the world and at the end it is concluded that: *Kimge ki himmet nazari bolsa tuş / Kökni talaşkuçi bolur uçar kuş*– Whoever is struck by the idea of grace becomes a flying bird ruling in the sky), "The story of an old man with a divine secret in the city of Kufa and a bazzaz (cloth seller) hoja and that helpless old woman" (In the city of Kufa, an old man who had learned the knowledge of God, was rich in knowledge, but "alidar" (poor) while walking in the market, came to a bazzaz shop and sat down. At this time, an old woman, who is known to be poor in clothes, comes and wants to sell the fabric she has woven to bazzaz. The shopkeeper criticizes the fabric, saying that it is rough and unusable. The old woman says that I am a widow, I have children at home, I gathered all my strength and knitted this for two weeks, my only hope is this fabric. Bazzaz measured the cloth a little less, gave the old woman a few akhchas and sent her away. At this time, a buyer comes to the shop and asks for a fine linen. He says, give me such a linen that there is no better one in this world and there is no flaw in its thread. Bazzaz praises the fabric he bought from the old woman and sells it at the price of silk. Seeing this, the old man came to the seller and said that I have never seen anything like this in the world. You turned coarse fabric into fine silk with one glance. I have visited so many places of worship, I have not come across such a miracle. And I didn't get any profit from my knowledge. Let me get into a box and stay here. Maybe the value of my knowledge will increase from your views. Bazzaz is ashamed of these words of the old man, he is distraught and abandons this act). "The story of Hatam from the Tayy tribe and the gentleman who talked a lot in the caravan." By the way, academician Yevgeniy Eduardovich Bertels wrote about the last-mentioned story, "Этот рассказ хотя и не перевод, но весьма точная передача ...четырнадцатого рассказа из «Паузат ал-анвар» Хваджу Курмани" (This story is the fourteenth in "Rovzatul-anvar" by Khvaju Kirmani although it is not a translation of the story, it is a very accurate narration of it) (E.E. Bertels, 1962: 213). Based on this, he says that Heydar Kharazmi benefited not only from Nizami's poem, but also from the vows and responses written in the well-known masnavi.

Later in the masnavi, the sections "Telling the benefits of generosity and condemning greed", "The story of Prophet Suleyman" (in this story, the influence of Omar Khayyam's rubai, especially the motifs of the rubai that talks about the dialogue with the clay water pot, is clearly felt), "The story of Harun al-Rashid and Divana Bahlul in the form of munazira (debate)" were also included.

Stories and articles are decorated with instructive verses, wise words, advices and aphorisms. For example, *Bolma ucuz alıp ağır satkuçi / Unga kepek sirkege su katkuçi* - don't buy cheap and sell expensive, don't add water to vinegar; *Tüz bölüb tilingni tüzlükte aç / Tüşse dağı tişe yimes tüz yığac* - be truthful and open your tongue with truth, even if a straight tree falls, an ax will not touch it) etc.

Speaking about the role of Heydar Kharazmi in the development of Uzbek literature and literary language, Natan Mallayev specifically notes, that "Ҳайдар Хоразмий ўз олдиға икки катта вазифа қўйган эди: Низомий достонига жавобан достон ёзиши ва уни туркий – эски ўзбек тилида яратиши. У бу икки вазифани ҳам муваффақият билан адо этди" (Heydar Kharazmi set himself two great tasks: to write a dastan (an epic) in response to Nizami's dastan and

to create it in the Turkish-old Uzbek language. He successfully fulfilled these two tasks) (Mallae, 1976: 290).

## Conclusion

Chaghatay-Uzbek poet Heydar Kharazmi, who lived and created at the end of the 14th century and the beginning of the 15th century, by writing a nazira of the same name to Nizami Ganjavi's "Makhzanul-asrar" continued and developed the traditions of the literary school founded by his genius predecessor, which has unique themes and ideas, genre and composition characteristics and wrote in his work that the Turkish language is a language that has enough opportunities to create a rich and artistic work. Heydar Kharazmi had a great influence on the creation of a literature that was distinguished by its Turkish fanaticism after him.

Heydar Kharazmi's masnavi "Makhzanul-asrar" became very popular and his contemporary, the poet Said Gasimi, responded to his masnavi, in 1459 he wrote a work consisting of 18 verse stories called "Majmuatul-akhbar" and presented it to Abu Said Mirza (Teymuri) (Yucel, 2002: 807).

The study of Heydar Kharazmi's "Makhzanul-asrar" is important in terms of studying the traditions of the Nizami Ganjavi literary school in Uzbek literature.

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### **Təhminə Bədəlova**

## **NİZAMİ ƏNƏNƏLƏRİ XIV-XV ƏSRLƏR ÖZBƏK ƏDƏBİYYATINDA (HEYDƏR XARƏZMİNİN "MƏXZƏNÜL-ƏSRAR" MƏSNƏVİSİ ƏSASINDA)**

### *Xülasə*

XII əsr Azərbaycan şairi Nizami Gəncəvi poeziyası bütün Şərq ədəbiyyatının nadir və qiymətli faktı olaraq uzun əsrlər boyu çox geniş coğrafiyada fərqli milli-mədəni dəyərlər mühitində yayılıb inkişaf etmiş bədii söz sənəti yaradıcılığını özünün füsunkar təsiri altında saxlamışdır. Demək olar ki, bütün Şərq xalqları ədəbiyyatlarında Nizami ədəbi məktəbinin görkəmli davamçı nümayəndələri yetişmiş, yaratdıqları əsərlərlə öz milli ədəbiyyatlarının zənginləşməsinə, adlarını dünya bədii fikir xəzinəsi tarixinə həkk etməyə nail olmuşlar. Bu baxımdan Azərbaycan şairinin poeziya və sənətdəki yeniliklərinin davam etdirilməsində və gələcək nəsillərə çatdırılmasında özbək ədəbiyyatının da xüsusi rolu vardır. Nizami ənənələrinin özbək ədəbiyyatında möhkəmlənməsində XIV əsrin ikinci yarısı və XV əsrin birinci yarısında yaşayıb-yaratmış Heydər Xarəzminin də özünəməxsus xidmətləri olmuşdur.

Çağatay ədəbiyyatı tarixində mühüm yer tutan Heydər Xarəzmi əsasən "Məxzənül-əsrar" əsəri ilə tanınır. Mənbələrdə həm də "Gülşənül-əsrar" adı ilə təqdim olunan əsəri bəzi tədqiqatçılar tərcümə, bəziləri isə səlfi Nizami Gəncəvinin məsnəvisinə nəzirə kimi qəbul edirlər.

Tədqiqatda əsərin təhlili ilə yanaşı, müqayisə, o cümlədən hermenevtika metodlarından istifadə edilmiş və bu kimi məsələlərə aydınlıq gətirilmişdir.

*Açar sözlər:* Nizami Gəncəvi, Heydər Xarəzmi, "Məxzənül-əsrar", ənənə, nəzirə, tərcümə

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