

Artistic Interpretation of the Futuvvat Idea in Alisher Navoi's Works

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Keywords. Sufism, Futuvvat (Brave, bold, Nobility), Muruvvat (generosity), braveness, charity, purity, loyalty, lyric poem, epic poem, artistic interpretation.

Abstract: This article analyses the concept of "futuvvat" (bravery, nobility) and its significance in Alisher Navoi's works. The artistic interpretation of futuvvat is examined in Navoi's collection of lyrical poems and in his epics, which form part of "Khamsa". Navoi's views on futuvvat are also explored in "Nasoyim ul-Muhabbat". In the story of Akhiy from "Sabai Sayyor", futuvvat is distinctly revealed through the themes of generosity, purity, and loyalty as per Husain Vaiz Koshifi's "Futuvvatnomai Sultani". It's argued that Navoi not only explores futuvvat in his works but also embodies these principles in his life. Different scholarly views on this topic are considered.

1 INTRODUCTION

Futuvvat (brave nobility) is a foundational concept of Sufism. Given that Sufism has evolved into an ideal doctrine of human perfection, the significant influence of futuvvat on this development becomes evident. Literature mirrors significant societal events, and futuvvat is no exception. It can be suggested that while literature deepens the integration of futuvvat's principles into people's consciousness, futuvvat breathes life into fiction, supplying new images and unique interpretations.

In the works of Alisher Navoi, a distinguished poet and thinker of the Turkic peoples, the idea of futuvvat is interpreted through a harmonious blend of profound content and beautiful artistic form. The study of this subject through Navoi's works is also valuable as it leads to the scientific conclusion that mysticism and literature, human perfection, and aesthetic thinking are interdependent.

2 LITERATURE AND OBSERVATIONS

Without replicating the work of other Eastern thinkers, Alisher Navoi offered an original

interpretation of his views on futuvvat as one of the primary directions of Sufism in his lyrical and epic works. Navoi's conceptual views on this subject were significantly more advanced than those of his predecessors and have greatly influenced the work of subsequent poets and writers.

Firstly, regarding the essence of the term futuvvat. According to Husayn Voiz Koshifi's perspective, "Futuvvat, as a term representing human attributes, signifies gaining fame amongst the public due to exemplary morals and good qualities. Because of this honour, such a person continually serves as a classic model among his colleagues and peers with his morality. In a more specific definition, futuvvat consists of the light of human nature set against the darkness of greed and ignorance, breaking through this darkness" (Koshifi, Husayn Voiz. 2011).

Alisher Navoi emphasised the role of futuvvat in human perfection in his epic works "Hayrat ul-Abror" and "Layli and Majnun" from "Khamsa". In "Sabai Sayyor", the fourth epic in "Khamsa", he devised a special narrative about the poetic expression of the idea of futuvvat. In "Nasoyim ul-Muhabbat", he considers the role of futuvvat in the perfection of many mystics. He brings forth citations from their views on the essence of futuvvat. All of this indicates that this concept has always been at the centre of the great thinker's attention.

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It should be noted that in Navoi's works, the term futuvvat is almost always interpreted in association with muruvvat (generosity). This implies that generosity forms the foundation of futuvvat (nobility). Husayn Voiz's perspective also supports this view: "Futuvvat has three ranked positions: firstly, generosity, meaning the capacity to share what one has without greed. Secondly, purity, implying a heart free from arrogance, malice, revenge, and anger. Lastly, loyalty, meaning being continually in the service of others" (Koshifi, Husayn Voiz. 2011). The fact that all these three ranks relate to generosity (muruvvat) substantiates that the great poet's interpretation is grounded on a firm foundation.

Although the degree to which the idea of futuvvat is reflected in the works of Alisher Navoi hasn't been particularly researched, certain attitudes towards this issue have been expressed. For instance, Yaqubjon Iskhakov, in his research work "Teaching of Naqshbandiya and Uzbek Literature", stated that "although the great poet did not create a dedicated narrative and persona under the name of a young man, he sufficiently expressed his views on this matter through the realistic portrayal of young men such as Farhad, Mas'ud, Sa'd, Farrukh, Iskandar, Shapur, and Muqbil" (8,49). In this research, the scholar conducted an in-depth and reasoned study of the literary aspects of Naqshbandiya. However, the scholar sometimes voiced contradictory and controversial opinions. For example, he suggests that Hazrat Navoi "had created a special story about Akhiylik (the first story of Sab'ai Sayyor), which represents the concept of futuvvat in Minor Asia. Further on, he contemplates why the great poet "...did not create a dedicated narrative and persona under the name of Javonmard (Youthfulness)" (Ishakov Yo. 2002.).

The scholar connects bravery with the movements of the sarbadors (warriors against the Mongols) and draws the following conclusion: "Alisher Navoi's caution has serious grounds. It is known that the ideology of bravery was the principal idea behind the sarbadors' movement. Navoi was aware of the intense relationship between the Sarbadors (like the Hurufiys) and the Timurids. Therefore, it is logical for Navoi to tread carefully in a delicate matter like remaining loyal to his ancestors".

It's important to note that this view is contentious. Firstly, it's inaccurate to associate futuvvat directly with the sarbadors. Futuvvat, as the foundational element of Sufism, existed for several centuries even before the Sarbadors. Hence, regardless of the relationship between the sarbadors and the Timurids, this situation would not have impeded the creation of

a work about futuvvat. Otherwise, Husayn Voiz Koshifiy, a contemporary of Navoi who lived in the same land, would not have been able to author a specific work on futuvvat (Jabbarov, Nurboy. 2021). Additionally, in the commentary section of Abdurazzoq Samarkandi's work "Matlai sa'dayn va majmai bahrain", the following information is provided about the sarbadors: "Sarbadors are those who fought against the oppressive actions and orders of the Mongols in Khorasan in the first half of the 15th century.

Without repeating the work of other Eastern thinkers, Alisher Navoi presented his original interpretation of futuvvat as one of the main directions of Sufism in his lyrical and lyrical epic works. Navoi's conceptual views on this were much more advanced than those of his predecessors and greatly influenced the works of later poets and writers.

Firstly, concerning the essence of the term futuvvat. According to Husayn Voiz Koshifi's opinion: "Futuvvat as a human characteristic, means to be renowned among the public for good qualities and exemplary morals. Due to this honour, such a person will always be a model among his peers and classes with his morals. In terms of the specific definition, futuvvat comprises the light of human nature set against the darkness of greed and ignorance, breaking through these barriers" (Koshifi, Husayn Voiz. 2011).

Alisher Navoi elucidated the role of futuvvat in human perfection in his epic works "Hayrat ul-Abror", and "Layli and Majnun" from "Khamisa". In "Sabai Sayyor", the fourth epic in "Khamisa", he constructed a special story about the poetic expression of the idea of futuvvat. In "Nasoyim ul-Muhabbat", he contemplated the role of futuvvat in the perfection of most mystics. He incorporated quotations from their views on the essence of futuvvat. All this implies that this concept has consistently been at the centre of the great thinker's attention.

It should be highlighted that in Navoi's works, the term futuvvat is almost always interpreted in conjunction with muruvvat (generosity). It suggests that generosity lays the foundation of futuvvat (nobility). Husayn Voiz's perspective also substantiates this viewpoint: "Futuvvat has three rank positions: the first is generosity, meaning he who is not greedy and can share what he has with others. The second is purity, which refers to keeping the heart free from arrogance, malice, revenge, and anger. The third is loyalty, which means always being at the service of people" (Koshifi, Husayn Voiz. 2011). The fact that

all these three ranks are associated with generosity (*muruvvat*) confirms that the great poet's interpretation is grounded in a solid foundation.

Although the extent of reflection of the idea of *futuvvat* in the works of Alisher Navoi was not extensively researched, certain attitudes towards this issue were expressed. For instance, Yaqubjon Iskhakov, in his research work "Teaching of Naqshbandiya and Uzbek Literature", stated that "even though the great poet did not create a special story and image under the name of a young man, he was able to sufficiently express his views on this issue through the depiction of real young men like Farhad, Mas'ud, Sa'd, Farrukh, Iskandar, Shapur, and Muqbil" (8,49). In this research, the scientist conducted a comprehensive and logical study of the literary aspects of Naqshbandiya. However, occasionally, the scholar articulated contradictory and contentious opinions. For example, just above, the scholar mentions that Hazrat Navoi "created a special story about Akhiylik (the first story of Sab'ai Sayyor)", which represents the appearance of *futuvvat* in Minor Asia. Later, he infers that for some reason, during his observations, the great poet "...did not create a special story and image under the name of Javonmard (Youthfulness), but why" (Ishakov Yo. 2002.).

The scholar connects bravery with the movements of *sarbadors* (warriors against the Mongols) and arrives at the following conclusion: "In this regard, there is a serious reason behind Alisher Navoi's caution. It is known that the ideology of bravery was the central idea of the *sarbadors'* movement. Navoi was aware of the grave relationship between the *Sarbadors* (like the *Hurufiys*) and the *Timurids*. Therefore, it is natural for Navoi to exercise caution in such a delicate matter, like his ancestors, in remaining loyal to this family". It's worth noting that this opinion is contentious. Firstly, it is incorrect to associate *futuvvat* with *sarbadors*. *Futuvvat*, as the fundamental link of Sufism, has a history that spans several centuries before the *Sarbadors*. Therefore, regardless of the relationship between the *sarbadors* and the *Timurids*, this situation could not have prevented the creation of a work about *futuvvat*. Otherwise, Husayn Voiz Koshifiy, a contemporary of Navoi, who lived in the same land as him, would not have been able to write a special work about *futuvvat* (Jabbarov, Nurboy. 2021). Moreover, in the commentary section of Abdurazzoq Samarkandi's work "Matlai sa'dayn va majmai bahrain" the following information is provided about *sarbadors*: "*Sarbadors* are fighters against the occupational actions and orders of the Mongols in Khorasan in the first half of the 15th century.

The reason why they were referred to as *Sarbadors* is that their motto was that they were prepared to sacrifice their heads to free the people from the tyranny of Mongolian officials. In 1339, the *Sarbadors* established the *Sarbadors* state with its centre in Sabzavor. The last ruler of this country, Ali Muayyad, voluntarily surrendered the government to Amir Temur in 1381. The information provided about the *sarbadors* in "Matlaa" (the first couplet) indicates that some of their representatives still existed in the *Timurid* period" (Samarkandi, 2008). This quote is offered as a conclusion: "The information provided about the *sarbadors* in *matlaa* implies that some of their representatives still existed during the *Timurids'* era", and the commentary stating "serious relationship between the *sarbadors* and the *Timurids*" casts doubt on this view.

Alisher Navoi highlighted the role of *futuvvat* in human perfection in the epics "Hayrat ul-Abror" and "Layli and Majnun" from "Khamasa". In "Sabai Sayyor", which is the fourth epic in "Khamasa", he crafted a special story about the poetic expression of the idea of *futuvvat*. In "Nasoyim ul-Muhabbat", many mystic scholars contemplate the role of *futuvvat* in the development of mysticism. He quotes their views on the nature of *futuvvat*. All of this indicates that this idea has consistently been at the core of the great thinker's attention.

Furthermore, if "the ideology of youthfulness formed the central idea of the *sarbadors'* movement", is there any historical evidence for this? What scholar's work on *futuvvat* has reached us, which supports the *sarbadors'* movement? Naturally, the answer to such questions remains open even now.

The great thinker poetically expressed the concept of *futuvvat* in the story of Akhiy in his work "Saba'i Sayyor", the fourth epic of "Khamasa". Analysing this story in terms of the three positions of *futuvvat*, which Hossein Voiz Koshifi highlighted, in our view, allows us to uncover the essence of the problem in a relatively deeper way.

Generosity, i.e. to share with others what you have, is the first rank of *futuvvat's* position. In the first story of the alien in "Saba'i Sayyor", although the story begins with the image of Jasrat, the shah of the Indian Kingdom, and the image of his son Farrukh, who is "a master of all available knowledge, a hundred times more perfect than his predecessors", the character who initiates the plot is Akhiy. This image forms the basis of the idea of *futuvvat*, which sets the groundwork for Hazrat Navoi's story. The great poet describes Akhiy as the most perfect man in Hallab in terms of the science and practice of hospitality.

Akhiy's humane character and lifestyle are artistically depicted with such adjectives as stranger, oppressed, poor, luckless, deprived, that is, whom he sympathised with and how he treated the wounded hearts with the balm of human feeling. According to Hazrat Navoi's interpretation, futuvvat is not a character that developed later in the course of experience in Akhiy, but it is inherent to him by nature. That is, generosity (*muruvvat*), which is one of the basic conditions of futuvvat, exists in his original nature. While listening to the story of Farrukh, who was saddened by May's conversation, Akhiy feels pain in his body and heart. Because the mistress about whom the guest was talking was faithful to her harem's honour, that is, she is his honest, loyal better half. Nevertheless, when he sees that this quality of loyalty is peculiar to Farrukh's loving behaviour, he arrives at such an unexpected decision.

As a result, he tries his best to divorce his beloved, to convince her to agree to this, and to get her married to Akhiy. Here arises a question? Consider the level of futuvvat – brave nobility worthy of its name in Akhiy – that along the path of love and compassion, a faithful stranger takes pity on the plight of each lover and even gives up his own beloved. What made him take this step? We think that it is necessary to look for the answer to this question from the roots of Sufism, from the sources which form the basis for Hazrat Navoi's worldview.

The fact that the great poet's philosophical views are based on the teachings of the Holy Qur'an does not require any proof. It is said in the 14th verse of Surah Al-Imran: "People were adorned with lustful love consisting of women, children, files of gold and silver, beautiful horses, cattle, and crops." They are the material wealth of worldly life. And, in the presence of God, there is a promise of good return. Sheikh Muhammad Sadiq Muhammad Yusuf interpreted this verse as follows: "In this verse, it is said that the love of these things has been embellished... As long as these incentives exist in human nature, as God created man with this nature, these things should serve to protect human life and make it beautiful and enjoyable. That is why the religion of Islam does not prohibit these things, but regulates them. Islam educates people and calls them not to perish in the river of lust. Man should not become a slave of these lusts. Perhaps, he must be their master and should take control of them" (Sheikh Muhammad Sadiq Muhammad Yusuf. *Tafsir Hilal*. 2008).

In the poems of the great poet, the symbol of "the world" is often depicted through the image of

"woman". It is known that "dunya", which is an Arabic word, belongs to the feminine gender. In the verse above, while talking about the lusts that adorn people, first of all, "women" are mentioned. Hazrat Navoi interprets the divorce of the bride of the world as an important condition of husbandry. As soon as she appears in the image of a beautified bride, she says that she is, in fact, a "wicked trickster" - an old woman who used a cunning trick in her life, and urges him not to be tongue-tied in front of her. The word "dunya" (world), which has the root "dun", also means "bottom", "down". That is, in the eyes of the great thinker, the world is an obstacle on the way to the perfection of a person, a vice that brings him to the bottom, down. This level of harmony in terms of both the lexical meaning, the gender, the original essence, and the artistic interpretation is the result of high effect, maturity and eloquence. Such a balance, firstly, shows how deeply and harmoniously Hazrat Navoi's philosophical and poetic thinking is, and secondly, it is the result of the ideas in the great poet's works nourished by the reliable sources - the Holy Qur'an and Hadiths.

If assessed based on this worldview, the "woman" in Akhiy's story becomes a symbol of the world. In his image, Akhiy is not divorcing his beloved, but the world. In turn, Farrukh is also an embodiment of futuvvat. Farrukh, who feels joyful in his tryst with his beloved, becomes saddened when he sees tears in her eyes and inquires about the cause. As soon as he uncovers the truth, he reaches a decision.

Consequently, Farrukh, although this detail is not mentioned in the story, divorces his wife and says, "Do become my sister in both worlds," thereby they become siblings. He reciprocates futuvvat with futuvvat (nobility with nobility). In Dekhudo's "Dictionary" on Sufism, the concept of the word "world" is explained as "mean, miserly woman" (Dekhudo, Aliakbar.). Sufologist Sayyid Sajjadiy observes: "Another trick of the world is that it appears to be your friend." This illusion continues until you fall in love with it. Suddenly, its hostility towards you will become apparent. It is akin to a cunning woman who lures a man into her room by showcasing her attractiveness, where she ultimately kills him" (Sajjadi, Sayyid. 1992).

These interpretations confirm that there is a profound mystical-philosophical meaning behind the divorces of Akhiy and Farrukh. Had they been of worldly desire, they would not have been able to divorce the world in the guise of a woman.

Husayn Voiz Koshifi proposed that the second rank of futuvvat is purity, i.e., to keep the soul free from arrogance, malice, revenge, and anger. This

attribute is amply exemplified in the characters of the story.

For them, prayer and piety have become vital acts. As such, they are protected by a shield of purity. Shah Jasrat takes pride in bequeathing all his possessions, the crown of the throne, Indian treasure, and Khirojinb of Khito to his son. Yet, the pure-hearted Farrukh harbours disdain for worldly material wealth. The eminent poet emphasises that Farrukh's heart is inherently inclined towards purity. The condition of this pure-hearted individual is reflected in the following poem when he arrives in Jerusalem seeking love.

In this case, it is unsurprising that Navoi emphasises the adjective "pure". Because Farrukh's soul is devoid of arrogance, malice, revenge, and anger. He possesses no anger; his pure heart brims with love. His tearful prostration on the soil of Kudus reflects his innermost feelings, like the flame of a candle. He arrives there with a formidable contingent. His decision to dismiss everyone, remain solitary, discard his royal attire, and don a black-striped dress stems from his pure intent. Farrukh's sustenance is love, his strength is also love, he is afflicted with love, he is a symbol of pure love.

His heart is so pure that when Akhiy, another hero of the story, asks for assistance, he does not decline, regardless of the difficulty of the situation. On the contrary, he insists that Akhiy depart from him, so that his own sorrow does not affect Akhiy, so that the sparks of his heartache do not ignite Akhiy's soul. Naturally, Akhiy, who is described as kind-hearted and generous, does not alter his decision and accompanies him.

Regardless of how much this contradicts his inner desires, his decision to renounce his beloved and marry her to a pure-hearted suitor affirms the purity of Akhiy's heart from the love for the world. Due to his pure heart, Farrukh, who ascends to his father's throne in Hind's estate, establishes conditions mirroring those he had observed in Akhiy's palace in Hallab. He treats him kindly, like a sincere brother.

It can be said that in the story, Akhiy represents a *pir* (spiritual teacher). He strictly adheres to all rules of *futuvvat*. He never mentions his acts of generosity towards Farrukh. Through this deed, he imparts a lesson to Farrukh. Farrukh, having ascended to the rank of the Shah of India's state, follows the path of generosity shown by Akhiy. Akhiy's sense of *futuvvat* is so strong that he manages to find patience and perseverance even when his crops are destroyed, his trade is damaged, he loses everything, or when he is imprisoned, he still discovers means to escape. He remains faithful to his beliefs even when he comes to

the Indian estate, dons the black robe inherited from Farrukh, and lives there as a stranger. Farrukh, accustomed to visiting ruins and hearing news from the poor, finds him in the ruins and assists him in realising his goal.

It should be noted that the third rank of *futuvvat* is loyalty, i.e., being consistently in service to people, which is inherent to the story's protagonists. The primary characters of the story, Farrukh, Akhiy, and his wife, all exemplify unequalled loyalty. Specifically, Akhiy perceives the wealth of the world as a trust from the Almighty. What he earns, he uses for the benefit of the people. He possesses all the qualities of a perfect individual. Notably, loyalty is the defining feature of his character. According to the principle of *futuvvat*, when he resolved to leave his wife, he spoke words to his beloved wife that held the same weight as ancient oaths of loyalty to God, and he accepted his fate as it was.

For the sake of the Almighty, Akhiy does not hesitate to go against his desires. Under any circumstances, he is grateful to Allah, both in his heart and in his speech. When he is joyful and grateful at the moment of a tryst, he also feels glad and grateful in times of sorrow.

He experiences the same emotions during separation. Loyalty to the love of God Almighty, loyalty to a friend, dedication to serving the people - in general, both his internal and external image and character are founded on the principle of loyalty.

We gradually learn in the story that if Akhiy appears as a patron of the poor and needy in his adulthood, Farrukh demonstrates a strong desire for knowledge and enlightenment from childhood, and he is in love with the spiritual wealth of the world, not with a crown. Even when he was a prince who could attain anything he desired, when he was accompanied by a large army on campaigns, and when he fell ill because he couldn't find his dream beloved, Farrukh remained true to his promise as a pure-hearted, sincere, and loyal friend. He is not a slave to desires, he is a person filled with loyalty both inside and out. According to the rules of *futuvvat*, as soon as Akhiy discovers that his beloved wife has been wedded to his friend, he acknowledges that this beauty does not belong to him, but to his friend. Without betraying his friend, from that moment, he regards her not as his beloved, but as his sister. He looks after her for Akhiy, and as soon as he finds her, he arranges her marriage to his friend.

In most cases, desire is what ensnares a person. A person who follows desire's guidance, and when he acquires worldly wealth, he begins to consider himself superior to others. He loses touch with the

ground. He sinks into the quagmire of pride and arrogance. Farrukh, by nature, belongs to a different class of individuals. For him, the material wealth of the world holds no value. Therefore, even when he reaches the position of a ruler, he remains loyal to his friend Akhiy, who is in a state of humiliation and silenced. He supports him. In the story, the loyalty, considered the third rank of futuvvat, is vital for both friends, perfectly demonstrated in their every action, through their words and deeds.

The woman - her name is not mentioned in the story - is a symbol of both the world and loyalty. Despite her husband Akhiy consenting to her marriage to Farrukh, this beautiful woman shows that she is loyal to her lover. She reveals the truth to Farrukh, who asks the reason for her sorrow. Through this image, Alisher Navoi perfectly and poetically conveys that even the world, inherently fickle, can demonstrate loyalty to loyal individuals. He conceptually and artistically suggests that the only way to master the world is not to love it, but to live according to the rules of futuvvat.

The main characters of the story, Akhiy and Farrukh, are always ready to serve people. Miskinu has a habit of bringing joy to impoverished strangers, showing them mercy. In particular, it is said that Akhiy, who possessed incalculable wealth, captivated everyone with his generosity. He spent all his wealth to treat Farrukh, whose body was bent with sorrow and heartache. Farrukh, who learned futuvvat from Akhiy, created the same conditions for his beloved in Hallab, caring for her as his own sister. He got used to making strangers happy by regularly walking around the city.

The story notes that before the heir, Prince Farrukh, came to the Hind state, his father Shah Jasrat had passed away. Farrukh, having become a brave, bold man under Akhiy's tutelage, ascends as the ruler of the country and governs in accordance with the principles of futuvvat. Hazrat Navoi subtly emphasises what qualities a shah should possess. That is, through the depiction of Farrukh's image, Navoi paints his dream of an ideal shah - a perfect individual who embodies all three ranks of futuvvat: generosity, purity, and loyalty. This technique in Akhiy's story proves that a truly great artist can convey profound truths subtly within a work of art. After all, the artistic expression of the writer's concept is more significant than a plain statement in the context of high art. A real thinker-poet can express profound meaning even with a minor gesture. To grasp this, it is necessary to interpret the layers of meaning reflected beneath the iceberg of the text.

The analysed features confirm that the idea of futuvvat is deeply and artistically interpreted in the story. In general, in the epic "Sabai Sayyor", the story of Akhiy has unique artistic and aesthetic value as it expresses the essence of Alisher Navoi's creative concept and worldview as a great thinker.

As stated above, the great poet equates futuvvat (nobility) and muruvvat (generosity) as twins. By doing this, he firstly implies that one of these two concepts necessitates the other, and secondly, he emphasises that the basis of all good deeds depends on these two humane qualities. Another critical aspect is that futuvvat evolves out of muruvvat. Husayn Voiz also highlights this feature: "If asked what muruvvat is, the response is: muruvvat is a part of futuvvat, just like futuvvat is a part of mysticism" (Koshifi, Husayn Voiz. 2011).

The heroes of Navoi's works manage to ascend to the level of perfection by making these two qualities their life habits and conduct.

The following words were spoken to persuade Majnun to marry Navfal's daughter. His father says: "If you seek my consent - accept it, accept whatever fate dictates", that is, if you wish to gain your father's approval and act according to the requirements of Sharia, then accept my proposal. According to Hazrat Navoi's interpretation, Majnun accepts this proposal, even if it goes against his will, because Majnun embodies futuvvat (nobility) and muruvvat (generosity). It is impossible for individuals of this calibre to adopt manners alien to these categories. After all, a bearer of futuvvat does not show generosity, kindness, and charity solely to people close to their heart. Futuvvat is about showing kindness to everyone, being able to help even enemies without choosing persons if the situation calls for it. Even if it goes against his desire, for God's sake, he should serve his parents, friends, and the interests of people well.

The goal of Sufism and its integral part, futuvvat, is for an individual to achieve perfection and get as close to the Almighty God's truth as possible. As Shaykh Fariduddin Attar stated, Futuvvat has 72 requirements, as well as three ranks, two qualities, twelve pillars (rukun) and 71 conditions and terms as mentioned in Husayn Voiz's work, all of which serve this purpose.

This verse encapsulates the qualities of Usman (r.a.), a righteous successor of the Rashidun's caliphate and bearer of the elements of "futuvvat" and muruvvat – goodness, kindness, and the blessing of nobility.

Writing about Abu Abdullah Sijzi in "Nasayim ul-Muhabbat", Navoi delves deeper into the essence

of this futuvvat (nobility): "Then they asked, 'What is nobility?' I replied, 'To please the people.' This carries them to great lengths to see their leaders and to treat folks mercifully. What peace, what a fate it is. The epitome of futuvvat is that it can't separate a person from his people or from God" (6,155). Imagine the elevated level of maturity and perfection a person must have reached to achieve such a state. It is not an easy task to forgive others and consider oneself guilty in any communication relation, and not to be distracted by anything other than by God's permission. The people of futuvvat, in particular, Alisher Navoi were able to achieve this lofty status of perfection and interpreted this concept at a high artistic level in his works.

Husayn Voiz maintains that the state of proximity to God is the sixth of the internal pillars of futuvvat (nobility). In his view, the brave should "...strive for the status of achieving union (vuslat) with all their body and soul, that is, to clean the house of the soul from dust and waste with the broom of persistence. So that the heart should become a throne upon which the sultan of love sits... As long as the heart does not rid itself of worldly attachments - troubles and worries, it will not transform into a dwelling for the love of a friend" (Koshifi, Husayn Voiz. 2011).

Navoi writes about Abu Turab Nakhbiy in "Nasayim ul-Muhabbat" and describes that "he had a conversation with Abu Hotam Attar Basriy and Hotam Asam Balkhi about taking the risk to abandon the material world for the divine world in futuvvat (nobility)" (Alisher Navoi. Nasayim ul-muhabbat. 2011). While mentioning Abu Hafis Haddad's virtues, he defines an important characteristic of futuvvat: "Futuvvat (Nobility) is doing goodness and justice, but not demanding them" (Alisher Navoi. Nasayim ul-muhabbat. 2011). To achieve this, a person needs to completely annihilate his selfish desires, to dispel the feeling of "I"-ness, and to think about caring only for the people and country, doing so only with God's consent. The great poet wishes to convey: "If he hurts me a hundred times, I won't cry even once, If he hurts people, I will cry a hundred times". It should be specially noted that Alisher Navoi not only artistically interpreted the concept of futuvvat (nobility) in his works but also fully adhered to its rules in life. In this regard, the great thinker was not only a propagator of futuvvat, but also a valiant champion of futuvvat. In other words, Navoi wrote only of the emotions that he had experienced in his body and felt in his soul. Because he was able to bask in the divine flame of God, the warm words of the great poet could melt a stone like lava. It completely captivates the hearts of readers, stirring a strong impulse for goodness. Now

let's move on to the analysis of historical data on how the great mystic scholar followed the idea of futuvvat in his life.

According to Khondamir, who writes in his work "Makorim ul-Akhlaq", "...the boundless good deeds of the lauded Amir (i.e., Navoi - N.J.) were not performed to gain renown in this world or to attain a great divine reward in the eternal world. This world and the material things within it were not worth a straw in the eyes of His Highness. But despite his limitless nobility and generosity, he never mentioned even a grain of his goodness to anyone" (Ghiyasiddin Khondamir. Makarim ul-akhlaq 2018). This is a singular proof. As per this historical source, in 908 Hijri (1500 AD), Sultan Husayn Boyqaro issued a supreme decree to the governor of the Mozandaran region, Muhammad Valibek, to collect a tax of one hundred thousand dinars from the inhabitants of Herat city and from surrounding villages for necessary expenditures. The governor (hokim) collected fifty thousand (50,000) dinars from the large landowners and the rich. The rest of the tax he planned to collect from the people of Herat. However, he could not execute this plan without consulting Amir Navoi. When he expounded this scheme, Navoi voiced that he did not see the unnecessary taxation of the people as honourable for the state, and he himself paid off this amount from his personal property. This deed of kindness by the Great Navoi is just the same as the status described by Salman Farsi (r.a.) in futuvvat (nobility): "... showing generosity to everyone and not demanding anything in return" (Koshifi, Husayn Voiz. 2011).

Alisher Navoi devoted all his wealth to the benefit of the nation, funding the construction of over 60 buildings, approximately 20 pools, 16 bridges, 9 bathhouses, 20 mosques and numerous madrasas, as well as houses for strangers (these facilities were itemised in "Makorimu-l-akhloq" - N.J.). This perspective is also corroborated by the fact that he bequeathed all his property as a waqf (endowment) to his people at the end of his life.

3 CONCLUSION

In the works of Alisher Navoi, futuvvat is interpreted as a necessary condition for human perfection. The collection of the Great poet's lyric poems, "Khazayin ul-maani", includes a comprehensive work on the attributes of futuvvat (nobility). These attributes are expressed clearly and succinctly, harmoniously blending profound content with beautiful artistry. However, the treatises of "Nasoyim ul-Muhabbat",

dedicated to the nuances and state of Sufism, speak about the role of futuvsat in the perfection of many people, particularly, the mystic scholars. The epic poems included in "Khamasa", such as "Hayrat ul-Abror", "Layli and Majnun", "Saba'i Sayyor", comment on the idea of futuvsat relatively expansively and thoroughly. In the story of Akhiy within the epic "Saba'i Sayyor", the idea of futuvsat is specifically interpreted. This story recounts the three distinguished ranks of futuvsat elucidated in the work "Futuvsatnomai Sultani" by Husain Voiz Koshifi: firstly, generosity, meaning not harbouring resentment towards anyone for what they possess; secondly, purity, entailing keeping the heart free from arrogance, vengeance, and hatred; and thirdly, loyalty, which involves consistently serving people. These ranks are characterised by their exquisite poetic descriptions. In all these works, irrespective of their genre, Navoi's views are underscored, grounded in the essence of the verses of the Holy Qur'an and hadiths. Navoi's conceptual perspectives on this issue surpass those of his predecessors and have significantly influenced the works of later poets and writers.

In conclusion, it can be stated that Alisher Navoi not only offers a unique artistic interpretation of the idea of futuvsat in his lyric poems and epics, but also embodies these principles throughout his life. In other words, while being a propagator of the concept of futuvsat, he is also a notable brave (fati). This substantiates that Alisher Navoi fully embraced the universal ideas in his life that were distinctly interpreted in his works. This study proves that Navoi, as a distinguished poet, left a rich legacy and as a remarkable individual, he continues to serve as a role model for people of all epochs and societies.

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