

Newly Discovered Works of Ali Safi Kashifi Hirawi: “Sharh-i Masnavi”, “Ghazal-i Ali Safi”, “Tuhfatu-l-Hani”



Bahriddin S. Umurzoqov,

Doctor of Philological Sciences (PhD),

Senior Lecturer, Department of Source Studies and Hermeneutics of Sufism, Tashkent State University of Oriental Studies,

Senior researcher of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan

ORCID ID: 0000-0002-8870-156X

ABSTRACT: This article is dedicated to the works of Fakhruddin Ali Safi Hirawi ibn Husayn Waz Kashifi (d. 939 / 1532-1533), a representative of the Herat Scientific and Literary School. The study analyzes significant issues in the field of textual and literary sources, such as the scientific and literary heritage of Fakhruddin Ali Safi Kashifi Hirawi, the number of works he wrote and the separation of them from Ali Safi's pen, as well as clarifying the authorship of the works of father and son Kashifi.

The article also includes new works of the author from the Tashkent manuscripts – “Sharh-i Masnaviy-i ma'naviy” (“On the spiritual commentary of Masnaviy-”), “Tuhfa-i Honiy” (“Gift to Honiy”), “Ghazal-i Ali Safiy”. (“Ghazal of Ali Safi”). These works are manuscripts of works of Ali Safi Hirawi Kashifi, which are still unknown to science, and the article provides the first scientific information about these works and their manuscripts.

These findings show that the number of Fakhruddin Ali Safi's works is not limited to five or six, that the artist has a “Devon”, and that Ali Safi followed in the footsteps of his father, Mawlana Husayn Waz Kashifi.

KEYWORDS: Manuscripts, sources, “Sharh-i Masnavi” – “Lubb-i lubob”, “Kitab-i Ma'navi fi intihob-i al-Masnavi”, “Tuhfa-i Khaniy” (“Gift to Khaniy”), “Ghazal-i Ali Safiy”, “Devon” (Collection of Gazelles), faith, ethics, mysticism, gnosis.

INTRODUCTION

Mawlana Fakhruddin Ali Safi Kashifi Hirawi (d. 939 / 1532-1533), described as a mature *manoqibnavis*, “the narrator of the Naqshbandi-Ahroriyya leech of the Khojagon sect” [1. 353], is truly one of the rare creative writers of his time.

The work of Fakhruddin Ali Safi Kashifi Hirawi is significant in that it covers various fields of secular and religious sciences. Ali Safi's works, in particular, his work “Rashahot aynu-l-hayat” (Then in the form of “Rashahot”) (“Drops of the spring of life”) reflect the ideas of educating a person with high qualities through the scientific heritage of our ancestors, promoting healthy thinking and pure morals through the foundations of our religion.

Ali Safi mentioned his name in the introduction to all his works as follows: Known by the pseudonym “Safiy” - *Ali ibn Husayn Waz Kashifi* [2] (علي بن الحسين الواعظ الكاشفي المشتهر بالصفى) [3].

It is known that the artist's name is “Ali” (علي), and his father's name is “Hussein Waz Kashifi”. (الحسين الواعظ الكاشفي). Ali Safi's proud nickname (quality, title) is “Fakhruddin” (فخرالدين). We see that the manuscripts of some of the works of the artist were originally given the nickname “Safiyuddin” (صفى الدين) [4]. “Safiy” (صفى) is a pseudonym that he himself emphasizes in the preface of all his works, and the Arabic word means “pure, clean and chosen”.

THE MAIN FINDINGS AND RESULTS

The singular form of this word is “Safiy” (صفى), the plural is “Asfiyo” (أصفياء) [5]. For example, Ali Safi's “Rashahot” at the beginning of his nickname in both forms, that is, at the beginning of the sentence “al-mushtahar bi-s-Safiy” (المشتهر بالصفى) and at the end of the sentence “and sharrafahu bi-kamal-i mutaba'at-i asfiyoihi (أصفياه) [6] We see that he used the art of *tajahul-i orifona*, that is, “the one who knows makes himself ignorant.”

Ali Safi's father was Husayn Waz Kashifi. His full name was Mawlana Kamaluddin Husayn ibn Ali Waz Kashifi Sabzavari, so Ali Safi's grandfather's name was “Aliy”. We are accustomed to saying and writing the name “Aliy” (علي) in modern literary

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Uzbek as “Ali” both in speech and in writing. However, “Aliy” is the last letter of the name “y” and it is not correct to say “Ali”. This is typical of the dialect, which is customary in oral speech, but it is not allowed in literary, especially classical Uzbek[7].

It is known that Fakhruddin Ali Safi is the son of Mawlana Husayn Waz Kashifi, a leading representative of the scientific and literary school of Herat.

Alisher Navoi wrote about Mawlana Wazir Kashifi as “zu fununlik” (ذو الفنون), which means “scholar of the time”. Ali Safi was envious of his father’s lifelong creative career. For this reason, first of all, he had a positive scientific and creative competition with his father Mawlana Hussein Waz Kashifi, as well as with his contemporaries - the prolific and talented teachers of the Herat Scientific and Literary School Abdurahmon Jami and Alisher Navoi.

It is narrated that the poet was given the nickname “Safiy” (الصفى) by his teacher Mawlana Abdurahman Jami[8]. In fact, Fakhruddin Ali chose the nickname “Ziya (Uddin)” (ضياء) and when he told Abdurahman Jami about it, Jami responded as follows: “Give your nickname “Ziya” ضياء to my son (Yusuf - B.U.) - we will call him Ziyauddin Yusuf and give yourself the nickname “Safiy”.

In our opinion, Mawlana Jami chose this nickname from among the blessed names attributed to the Prophet Muhammad (peace and blessings of Allaah be upon him) in the intention and hope of “... and be blessed with him” (---و يتبرك به) [9]. This is because in Daloi-l-khayrat (Signs of Goodness) there are 203 “Asmou-l-husno” (اسماء محمد صلى الله عليه وسلم) of the Prophet Muhammad (peace and blessings of Allaah be upon him). that is, they are given beautiful names, and the 31st of these blessed names is “Safiy” (صَفِيّ) [10], which means “pure, clean.”

From this day on, Fakhruddin Ali began to give his works a nickname “Safiy’ (الصفى) (signature - B.U.), and the artist became known by this nickname [11].

We see only this pseudonym in all the poems of the artist - ghazals, epics, poems, pamphlets, manoqib and tazkira. Even in many of the rubai poems in “Rashahot”, one of Ali Safi’s largest works, this pseudonym is used.

The place where Ali Safi lived and worked, and where her dead and buried husband was also Herat, received the ratio “al-Hirawi” (الهروي). We preferred to mention the creator as ‘Kashifi Hirawi’ so that he could be easily distinguished from his father.

In some foreign descriptions, for example, in the “TÜRKIYE YAZMA ESERLARI TOPLU KATALOGU” (“Collection of Turkish Manuscripts”), Ali Safi mistakenly mentions “al-Bayhaqi” (البيهقي), “al-Wali” (الولي) [13].

Ali Safiy is a prolific creator. The following works have so far been recognized as belonging to the writings of Ali Safi: “Rashahot aynu-l-hayat” (“Drops from the spring of life”), “Latayifu-t-tawaiif” (“Wonderful words of grace”), “Anisu-l-arifin” (“Companion of the wise”), “Hirzu-l-amon min fitani-l-zamon” (“Measures of Survival to Get Rid of the Conspiracies of the Age”), “Farasnomia-i Safiy” (“Safiy’s Epic on the Horse”), “Odobu-l-ashob” (“Book of Etiquette of the Brotherhood or Etiquette for the Brothers”), “Lavoihu-l-Qamar” (“Views of the Moon”), “Manzuma-i Mahmud-u Ayoz” (“Poetic Epic of Mahmud and Ayaz”), “Asror-i Qasimiy”[14].

According to the Tajik researcher A. Saidmukarram, Ali Safi has the following works: “Mahmud and Ayaz”, “Rashahot ayn al-hayat”, “Latayif at-tawaiif”, “Anis al-Arifin”, “Hirz al-amon min fitan az –zaman”, “Asror-i Qasimiy”.

In his research, A. Saidmukarram listed only these six works of Ali Safi [15].

In the main fund of the Academy of Sciences of the Republic of Uzbekistan there is a manuscript “Asror-i Qasimiy” (“Secrets of Qasimiy”). We got acquainted with this work and it turned out that this work did not belong to Ali Safi, but to the father of the artist, Mawlana Husayn Waz Kashifi.

Tajik scientist M. In his research, Nematov provided information about another work of Ali Safiy, ie “Lugat-i Ali Safiy” (“Dictionary of Ali Safiy”) [16].

Unfortunately, in the fund of the Academy of Sciences of the Republic of Uzbekistan, and in general in the Tashkent manuscripts, there are no manuscripts and lithographs, as well as a modern edition of this work, ie “Lugat-i Ali Safiy”. According to the catalog of Oriental Manuscripts of the Academy of Sciences of Tajikistan, this work - the manuscript “Lugat-i Aliy Safiy” is stored in the Fund of Oriental Manuscripts of the Academy of Sciences of Tajikistan and may be an original copy of the author. Since we have the signature of Ali Safi in our personal archive, we hope that in the future we will study this work carefully and clarify this issue.

Recently, we were able to identify two new manuscripts and a ghazal of Ali Safi Kashifi Hirawi that have been hitherto unknown. True, these findings are small-volume works. However, it is important for us that these new findings are still unknown to science and have not been studied at all in the field of source studies and textual studies. One of these manuscripts is the author’s “Sharh-i Masnavi” (Commentary on the Masnavi).

The full title of this work is Lubb-i lubob-i Masnavi (لب لباب مثنوى). Tajik researcher A. Saidmukarram said that the work was based on information provided by the Iranian scholar S. Nasifi, namely, the Tehran edition published by the scholar under the name “Lubb-i lubob”, and that “Lubb-i lubob” was the work of Hussein Waz Kashifi [17].

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However, in the records of the main fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, another work was attributed to Hussein Waz Kashifi – “Kitab-i Ma'naviy fiy intixob-i al-Masnaviy” (كتاب المعنوی فی) (انتخاب المثنوی). Based on these records in the card index, both works belong to the pen of Mawlana Hussein Waz Kashifi.

We got acquainted with about ten manuscripts of “Lubb-i lubob-i Masnaviy” (لب لباب مثنوی) available in the fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan. As a result, it became clear that a large part of this work actually belonged to the pen of Mawlana Husayn Waz Kashifi, but the last part of the work was written by the scholar's son Ali Safi Kashifi Hirawi. We assume that the author died without being able to complete this work, which was later completed by his son Ali Safi.

We intend to conduct a more in-depth study in this regard.

The second find in the pen of Ali Safi is the manuscript of the work “Tuhfa-i Honiy” (“Gift to Honiy”), the only manuscript copy of which is kept in the manuscript fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan H. Suleymanov № Q.2621 / XI inv[18].

In the preface of the work, there is a clear statement that the author is “Ali ibn Muhsin (Husayn - B.U.) al-Waz al-Kashifi al-mushtahar bi-s-Safiy” (علي بن محسن الواعظ الكاشفي المشتهر بالصفى).

“Tuhfatu-l-Hani” together with “Asror-i Qasimi” was written on a piece of paper in a simple Nasta'liq letter in 1253/1837. According to the manuscript, the secretary of the manuscript is *al-Raji Muhammad Bukhari Hijri* (الراجي محمد بخاري). The work consists of a total of 18 pages (109a-127b). The size of the manuscript was 25x16cm.

The work begins after “Basmala” as follows:

الحمد لوليه و الصلوة و السلام على نبيه و صحبه اما بعد جنين كويد فقير بى بضاعت و حقير خالى از استطاعت علي ابن محسن الواعظ الكاشفي المشتهر
---[19. 109]بالصفى أیده الله باللطف الخفى كه ---

(Translation: Praise be to Allaah, the True Lord of Praise. May blessings and peace be upon His Prophet Muhammad and his Companions. Then: Ali ibn Muhsin al-Waiz al-Kashifi, known as Safi, who was weak, and whose righteous deeds were few, may Allaah use him with His secret grace! - say,...)

According to the author's introduction in the introduction to the work, Mawlana Muhsin (Husayn - B.U.) preacher Kashifi hijr. In 910/1504 he finished writing his work “Asror-i Qasimiy” (اسرار قاسمى). An autographed copy of this work was in the hands of his son Ali Safi without being copied in white. After the death of his father, he wrote a new work as a continuation of the work and named it “Tuhfatu-l-Hani”.

“Tuhfatu-l-Hani” consists of 20 chapters. In each chapter, the author talked about different things, their properties, benefits and harms, healing properties, how to make ointments from them and how to use them.

The work concludes with these sentences:

تمام شد رسالهء تحفة الخاني باذن الملك الوهاب ، كاتبه الراجي محمد بخاري هجرى والله اعلم بالصواب [19.126]

(Translation: “Tuhfatu-l-Hani” ended with the permission of al-Malik (King), al-Wahhab (Allah, Who bestows many blessings on His servants). Secretary: ar-Raji Muhammad Bukhari is Hijri. Allah knows best!)

We are currently working on a scholarly commentary on the text and translation of “Tuhfa-i Hani”.

Recently, while researching a collection of bayaz based on the poems of Herat poets, he came across a ghazal by Ali Safi [20. 118]. №1023 inv. A ghazal of the poet under the title “Ghazal-i Mawlana Fakhruddin Ali mutakhallas ba-Safiy” (غزل مولانا فخر) (الدين علي متلخص بصفي) is given in the margins of pages 140a-140b of “Majmu'a-i bayoz” (“Collection of bayoz (s)”) kept under the number it begins with the following verses:

Iloho, dar diyor-i mehnatam hashmat panohe deh,

Zi dardu dog'-i ishqam toj-u taxt podishohe deh!..

(Synopsis: O God, grant me glorious peace in my land of life,

Give a crown and a sultanate to my love, which is stained from my heart! ..)

The ghazal ends with the following verses:

Safiy-ro zer-i bor-i minnat-i mol hama mafkan,

Zi-mushkin tarra-i ba-hubb-i siyohshor xatm-i shohiy deh!

(Synopsis: O God! Do not leave Safi crushed under the burden of grief, have mercy on him, In honor of your mushkin (difficult) love, give the Royal Label!)

This gazelle consists of a total of eight bytes. In our opinion, it is taken from Ali Safi's “Devon”.

This poem is written in the style of prayer. is very meaningful. There are also hints of mystical symbolism in the ghazal. This ghazal proves that Ali Safi was indeed a talented poet. After all, Alisher Navoi in his work “Majlis an-nafois” acknowledged the poetic talent of Ali Safi and gave an example of a ghazal matla, ie the first verse of the author:

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مولانا صفي – بسر مولانا حسين واعظ است و بغایت جوانی درویش وش و دردمند و فانی صفت است و دو بار بجهت شرف خواجه عبید الله از هرات بدار الفتح سمرقند رفت، کوبند که نجا بشرف قبول ممتاز و سعادت ارشاد و تلقین سر افراز کشته بخراسان آمد، و طبعش خوبست، این مطلع ازوست: بال لب لعل و خط غالیه کون آمده یی عجب اراسته از خانه برون آمده یی

(Translation: “Mawlana Safi is the son of Mawlana Husayn Waz (Kashifi - B.U.). And he is a very dervish and fanatical, dardmandsheva young man. Tab'-i khubdur, this Matla is for him: «*Bo lab-i la'l va xatt-i g'oliya kavv omadaye, Ajab orasta az xona berun omadaye*»)[21].

According to “Rashahot”, Ali Safi conquered the following continent in honor of Mawlana Abdurahman Jami:

Continent. *Du kavkab-i sharaf az burj-i Sa'd millat-u din,
Tulu' kard-u bar omad basoni durri sadaf.
Az-on yake ba-ziyo gasht bayt-i orif-i Jom,
Az-in haziz va bol-i Safiy shud avj-i sharaf.*

(Synopsis: The two stars of honor shone from the happiness sign of the nation and religion, as if from the pearl of Dur.

One of them was the light of the house of Jam Arif,

From this portion, Safi's wing reached the pinnacle of honor)[22].

From these verses it is clear that the poet was satisfied with his destiny and proud of his success.

Here is a comment: did Ali Safi not compose “Devon” from his poems?! After all, if all the ghazals, poems, rubais, continents, and individuals of the artist are combined, it will be a perfect “Devon”!

Indeed, in our weak opinion and conjecture, it is impossible for a poet who has written so many poems not to compose Devon, that is, not to have Devon.

Unfortunately, Ali Safi's “Devon” is still missing. An important task for Gal is to find that rare Devon of the artist.

CONCLUSION

Fakhruddin Ali Safi Kashifi Hirawi, known in his time as a mature representative of the Herat scientific and literary school, is a creator who has left a rich scientific and literary heritage. Unfortunately, at the beginning of the last century, there was a misunderstanding of manuscripts. That is why so many manuscripts have been buried and burned, as a result of which the rare written heritage of our ancestors for a thousand years has disappeared. Fakhruddin Ali Safi's works are written in a unique style, with high literary skill, in the form of hundreds of manuscripts, and the fact that these copies have survived to the present day is one of the great blessings of God. One of the important tasks of our source studies is to convey the works of Fakhruddin Ali Safi Kashifi Hirawi to our people, who are thirsty for knowledge and enlightenment, by deeply studying the works that reflect the religious, moral, mystical and mystical views.

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