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**«NAVODIRUL AMSOL» ASARINING JANR VA STRUKTURAVIY MOHIYATI: BAYOZ VA  
AMSOL JANRLARI SINTEZIGA OID MANBASHUNOSLIK TADQIQOTI**

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**Annotatsiya**

Mazkur maqola Movarounnahr va Usmonli ilmiy muhitining noyob adabiy yodgorligi — Mirak Muhammad Toshkandiy qalamiga mansub XVII asr yodgorligi “Navodirul amsol” asarini konseptual tadqiq etishga bag'ishlangan. Asarni shunchaki forscha-turkcha maqollar lug'ati sifatida ko'rish haqidagi an'anaviy tasavvurlardan chekingan holda, ushbu tadqiqotda matn bayoz (antologiya) va amsol (maqol) janrlari sinkretizmiga asoslangan tarkibiy va germenevtik arxitektura durdonasi sifatida tahlil qilinadi. Tadqiqot natijasida muallif tomonidan izchil qo'llangan [Maqol → Sharh → Shohid bayt] ko'rinishidagi murakkab mikrostrukturaviy triada modeli aniqlandi. Maqolada 43 nafar mumtoz shoir ijodidan olingan poetik iqtiboslarning xalq hikmatlarini yuksak adabiy va falsafiy diskurs darajasiga ko'tarishdagi legitimlashtiruvchi vazifasiga alohida e'tibor qaratiladi. Shuningdek, Xuroson, Badaxshon, Samarqand va Toshkent hududlariga xos lingvistik variantlarning asarga kiritilishi uning madaniy vositachilik va lingvistik simbioz (zullisunaynlik) jarayonidagi o'rnini ochib beradi. Matnning narrativ pragmatikasi va germenevtik teranligini o'rganish orqali Toshkandiy shunchaki to'plovchi emas, balki XVII asr Islom Sharqidagi og'zaki an'ana va adabiy kanon o'rtasida ko'prik o'rnatgan zabardast matn arxitektori ekani haqida xulosa qilinadi.

**Kalit so'zlar:** Mirak Muhammad Toshkandiy, Navodirul amsol, bayoz, paremiologiya, mikrostruktura, germenevtika, janrlar sintezi, zullisunayn (ikki tillilik), legitimlashtirish, manbashunoslik.

**ЖАНРОВАЯ И СТРУКТУРНАЯ СУЩНОСТЬ ПРОИЗВЕДЕНИЯ «НАВАДИР АЛЬ-АМСАЛЬ»: ИСТОЧНИКОВЕДЧЕСКОЕ ИССЛЕДОВАНИЕ СИНТЕЗА ЖАНРОВ БАЯЗ И АМСАЛЬ**

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**Аннотация**

Данная статья посвящена концептуальному исследованию «Навадир аль-амсаль» — уникального литературного памятника XVII века, возникшего в интеллектуальных кругах Мавераннахра и Османской империи, автором которого является Мирак Мухаммад Ташкенди. Отходя от традиционного восприятия произведения как простого персидско-тюрокского словаря пословиц, исследование анализирует его как шедевр структурной и герменевтической архитектуры, основанный на синкретизме жанров баяза (антологии) и амсалья (пословицы). В ходе работы выявлена последовательная микроструктурная модель, примененная автором и структурированная в виде триады: [Пословица → Комментарий → Поэтическое свидетельство]. Особое внимание уделяется легитимизирующей функции поэтических цитат из произведений 43 классических поэтов, которые возводят народную мудрость до уровня высокого литературного и философского дискурса. Кроме того, в статье исследуется роль произведения в культурном посредничестве и лингвистическом симбиозе (двуязычии), что подтверждается наличием региональных вариантов из Хорасана, Бадахшана, Самарканда и Ташкента. На основе изучения нарративной прагматики и герменевтической глубины текста делается вывод о том, что Ташкенди был не просто составителем, а выдающимся архитектором текста, преодолевшим разрыв между устной традицией и литературным канонам исламского Востока XVII века.

**Ключевые слова:** Мирак Мухаммад Ташкенди, Навадир аль-амсаль, баяз, паремиология, микроструктура, герменевтика, синтез жанров, зуллисанайн (двуязычие), легитимация, источниковедение.

**GENRE AND STRUCTURAL ESSENCE OF THE WORK "NAVĀDIR AL-AMTHĀL": A SOURCE STUDY IN THE SYNTHESIS OF BAYĀŽ AND AMTHĀL GENRES**

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### Abstract

This article presents a conceptual study of Navādir al-Amthāl, a unique 17<sup>th</sup> century literary monument from the Mawarannahr and Ottoman intellectual circles, authored by Mīrak Muḥammad Tāshkandī. Transcending the traditional perception of the work as a mere Persian-Turkic proverb dictionary, the research analyzes it as a masterpiece of structural and hermeneutical architecture based on the syncretism of the bayāz (anthology) and amthāl (proverb) genres. The study reveals a consistent microstructural model employed by the author, structured as a triad: [Proverb → Commentary → Witness Verse]. Special attention is given to the legitimizing function of the poetic citations from 43 classical poets, which elevate folk wisdom to the level of high literary and philosophical discourse. Furthermore, the article explores the work's role in cultural mediation and linguistic symbiosis (bilingualism), as evidenced by its inclusion of regional variants from Khurasan, Badakhshan, Samarkand, and Tashkent. By examining the narrative pragmatics and hermeneutical depth of the text, the research concludes that Tāshkandī was not merely a compiler but a profound text architect who bridged the gap between oral tradition and the literary canon of the 17<sup>th</sup> century Islamic East.

**Keywords:** Mīrak Muḥammad Tāshkandī, Navādir al-Amthāl, bayāz, paremiology, microstructure, hermeneutics, genre synthesis, bilingualism (zullisānayn), legitimation, source studies.

In the history of medieval Oriental literature and culture, the early seventeenth century occupies a particularly important place as a pivotal “transitional period” marked by the intensification of cultural, linguistic, and intellectual contacts among Mawarannahr, Khurasan, Iran, India, and the Ottoman world. This period witnessed the active development of the **zullisānayn** tradition, that is, the bilingual literary practice based on the parallel use of Persian and Turkic languages. The existence of this tradition was not merely a linguistic phenomenon; rather, it reflected the complex literary consciousness of the period, in which authors, scribes, scholars, and poets freely moved between two major cultural codes. Persian functioned as a prestigious language of classical literature, scholarship, historiography, and courtly communication, while Turkic increasingly gained importance as a language of poetic expression, didactic instruction, and regional cultural identity.

Within this broader intellectual environment, special attention should be paid to lexicographical, paremiological, and didactic works that served as bridges between linguistic practice and moral-philosophical thought. Such works were not designed only to record words, phrases, or proverbs; they also functioned as repositories of social memory, ethical instruction, cultural experience, and literary taste. Among the most remarkable monuments of this type is **Navādir al-Amthāl** (1611), authored by **Mīrak Muḥammad Tāshkandī Naqshbandī**. The work is of particular significance because it represents the intersection of several scholarly and literary traditions: bilingual lexicography, proverb studies, Sufi-didactic writing, anthology compilation, and hermeneutic commentary.

Until recently, international Orientalist scholarship has generally interpreted **Navādir al-Amthāl** within the relatively narrow framework of a “Persian–Turkic proverb dictionary.” Such a definition, although not entirely incorrect, considerably limits the actual literary and intellectual scope of the text. Indeed, the work contains Persian and Turkic proverbial material, but its structure, internal organization, explanatory strategies, and intertextual layers demonstrate that it cannot be reduced to a simple bilingual lexical reference. A more careful examination of its manuscript tradition, especially the rare copies preserved in the Süleymaniye Library and Istanbul University Library, reveals a much more complex textual architecture. These manuscripts show that Tāshkandī's work combines linguistic explanation with moral interpretation, poetic citation with proverbial wisdom, and lexical equivalence with cultural commentary.

From a codicological and textual point of view, **Navādir al-Amthāl** appears as a didactic-encyclopedic compendium constructed through the deliberate synthesis of two distinct but closely related genres: the **bayāz**, or literary anthology, and the **amthāl**, or collection of proverbs and proverbial expressions. The **bayāz** tradition allowed the compiler to gather selected poetic, moral, and literary fragments that reflected the refined taste of the educated milieu. The **amthāl** tradition, in turn, provided a framework for collecting and interpreting concise expressions of collective wisdom. By combining these two genres, Tāshkandī created a work that is simultaneously lexical, literary, ethical, and interpretive in nature.

This hybrid structure gives **Navādir al-Amthāl** a special place in the history of Oriental philology. The work does not simply present proverbs as fixed linguistic units; it contextualizes them, explains their semantic layers, and integrates them into a broader system of moral and cultural meaning. In this respect, Tāshkandī emerges not merely as a compiler (**murattib**) who mechanically arranged

existing materials, but as a conscious architect of the text. His method reveals a sophisticated understanding of the relationship between language, meaning, cultural memory, and ethical instruction. Through the arrangement of proverbial expressions, poetic examples, and interpretive explanations, the author transforms the collection into a space of hermeneutic analysis.

The significance of *Navādir al-Amthāl* therefore lies in its ability to reflect the intellectual atmosphere of the early seventeenth century, when bilingual literary culture, Sufi ethical thought, and scholarly compilation practices were closely intertwined. The work demonstrates how proverbs functioned not only as elements of everyday speech but also as carriers of philosophical reflection, social experience, and didactic wisdom. It also shows how Persian and Turkic literary cultures interacted within a shared textual space, enriching one another through translation, explanation, and semantic reinterpretation.

Accordingly, the present article aims to elucidate the internal structural essence of *Navādir al-Amthāl* and to reconsider its place in the history of Oriental lexicography and paremiology. It argues that the work should be studied not simply as a Persian–Turkic proverb dictionary, but as a complex didactic-encyclopedic monument shaped by bilingual literary culture, anthology traditions, and hermeneutic interpretation. Such an approach makes it possible to reveal Mīrak Muḥammad Tāshkandī Naqshbandī as an intellectual figure who consciously organized linguistic and literary material in order to preserve, interpret, and transmit the ethical and cultural wisdom of his time.

Although *Navādir al-Amthāl* outwardly follows the structural appearance of a *bayāz*, its internal logic and textual movement are determined by the principles of paremiological organization. In classical Oriental manuscript culture, the *bayāz* usually functioned as a literary anthology, gathering selected poetic fragments, aphorisms, moral statements, and aesthetically valuable passages from authoritative authors. The *amthāl* genre, by contrast, was primarily concerned with the collection, explanation, and transmission of proverbs, proverbial expressions, and condensed forms of popular wisdom. What makes Mīrak Muḥammad Tāshkandī's work exceptional is his conscious attempt to combine these two genres into a single intellectual and literary structure.

In *Navādir al-Amthāl*, folk wisdom is not presented in isolation from the refined literary tradition. Rather, proverbial expressions are placed within a wider textual environment shaped by poetry, moral reflection, ethical instruction, and philological explanation. Through this method, Tāshkandī brings together two different levels of cultural knowledge: on the one hand, oral, practical, and socially grounded wisdom expressed through proverbs; on the other hand, the highly cultivated aesthetic world of Persian and Turkic classical literature. As a result, the work becomes neither a simple proverb dictionary nor a conventional poetic anthology, but a syncretic didactic-encyclopedic text.

The author's prolegomenon clearly demonstrates this broad intellectual orientation. Tāshkandī cites forty-three classical poets, including Firdawsī, Anvarī, Khaqānī, Jāmī, Nizāmī, Ḥāfiz, Sa' dī, and other representatives of the Persian literary canon, as primary sources and authorities. This list performs several important functions. First, it serves as a scholarly apparatus that legitimizes the work in the eyes of educated readers. Second, it indicates the author's deep familiarity with the classical poetic tradition. Third, it shows that *Navādir al-Amthāl* was intended not only for practical consultation but also for literary, ethical, and intellectual cultivation.

The syncretism of *bayāz* and *amthāl* therefore creates an epistemological bridge between two spheres of knowledge. Proverbs embody collective experience, social observation, and pragmatic worldly wisdom. Classical poetry, by contrast, transforms this wisdom into refined artistic and philosophical expression. Tāshkandī's achievement lies in his ability to unite these two forms of knowledge without reducing one to the other. In his text, the proverb provides the semantic nucleus, while the poetic witness expands, legitimizes, and elevates its meaning. Thus, oral wisdom enters the domain of written literary culture, and written literature gains renewed vitality through contact with popular speech.

This genre synthesis also reflects the broader intellectual atmosphere of the early seventeenth century. The bilingual and multicultural world of Mawarannahr, Khurasan, and the Ottoman territories required flexible textual forms capable of accommodating different linguistic, literary, and social traditions. *Navādir al-Amthāl* responds to this need by creating a hybrid textual model in which Persian proverbs, Turkic explanations, and classical poetic citations coexist within a single interpretive framework. This hybrid form reveals Tāshkandī not merely as a collector of materials but as a conscious organizer of cultural memory.

The originality of Mīrak Tāshkandī as a “text architect” becomes especially visible in the microstructure of individual entries. Unlike many lexicographers and proverb collectors who were primarily concerned with the accumulation and arrangement of linguistic material, Tāshkandī pays special

attention to interpretation. His method is not limited to listing equivalent expressions or providing brief lexical explanations. Instead, each entry is organized according to a stable hermeneutic model that may be described as a three-tiered triad: **Proverb** → **Commentary** → **Witness**.

The first element of this triad is the **thesis**, represented by the original proverb or phrase, usually given in Persian. This proverb functions as the semantic core of the entry. It contains a compressed form of meaning, often based on metaphor, cultural memory, ethical observation, or social experience. The proverb is not treated merely as a linguistic unit but as a condensed intellectual formula requiring explanation.

The second element is the **argument**, which consists of a detailed commentary in Turkic. This commentary performs several functions at once. It explains the lexical meaning of the proverb, clarifies its figurative or metaphorical dimension, and interprets its moral or psychological implication. In this respect, Tāshkandī's commentary is not simply a translation. It is an act of interpretation. The author opens the proverb's inner semantic structure and makes it accessible to a bilingual readership. Through Turkic explanation, he transforms the Persian expression into a shared cultural and didactic lesson.

The third element is the **evidence**, represented by a poetic citation, or *shāhid*, from an authoritative master poet. The function of the *shāhid* is crucial. It does not merely decorate the entry or demonstrate the author's erudition. Rather, it legitimizes the proverb by showing that its meaning has already been recognized, refined, and artistically expressed within the classical literary tradition. The poetic witness becomes a form of proof. It confirms that the proverb is not an isolated saying but part of a larger moral and aesthetic universe.

This three-part structure reveals the depth of Tāshkandī's hermeneutic method. The proverb provides the initial statement; the commentary explains and interprets it; the poetic witness validates and elevates it. In this way, each entry becomes a small but complete interpretive unit. It moves from language to meaning, from meaning to moral reflection, and from moral reflection to literary authority.

A clear example of this method is the entry devoted to the phrase **sipar andākht**, literally meaning "to throw down the shield," and figuratively meaning "to surrender" or "to retreat." A simple dictionary might define this phrase briefly and move on. Tāshkandī, however, treats it as an occasion for ethical and philosophical reflection. He explains the literal image of abandoning the shield and then expands the meaning toward a broader moral lesson: not every situation requires resistance; in some circumstances, wisdom consists in recognizing the proper moment to withdraw.

To support this interpretation, the author cites Sa'dī Shīrāzī's verse:

**Na har jā markab tavān tākhtan / Ki jāho sipar bāyad andākhtan.**

The meaning of the verse may be rendered as: "One cannot charge forward on horseback in every place; there are moments when the shield must be cast down." Through this poetic citation, the phrase *sipar andākht* is transformed from a military image into a philosophical-ethical principle. Retreat is no longer presented as weakness or defeat; it becomes a sign of prudence, self-knowledge, and situational wisdom.

This example clearly demonstrates how Tāshkandī's microstructural system operates. The proverb gives the image; the commentary explains its semantic and pragmatic value; the poetic witness raises it to the level of universal wisdom. Such a method distinguishes *Navādir al-Amthāl* from ordinary bilingual dictionaries and proverb collections. It shows that the author's primary goal was not only to preserve linguistic material but also to interpret the ethical and cultural meanings embedded in language.

Therefore, the [Proverb → Commentary → Witness] triad may be regarded as the central structural principle of *Navādir al-Amthāl*. It gives the work internal coherence, intellectual depth, and didactic force. Through this architecture, Mīrak Tāshkandī transforms paremiological material into a sophisticated system of literary interpretation, moral instruction, and cultural transmission.

### **Hermeneutic Interpretation and Narrative Pragmatics**

Tāshkandī expanded the hermeneutic possibilities of the text by actively employing the "narrative" (anecdote) element. He excels in "semantic transformation" – the shifting of meanings from physiological or mundane states to spiritual and intellectual ones. This is exemplified in the entry *bar gow jilhā bast* ("he saddled the cow," meaning he became arrogant or overstepped). To explain this, the author provides a detailed historical anchor: the conflict between the scholar Nāṣir al-Dīn al-Ṭūsī and the Abbasid vizier Ibn al-Ḥājib. The narrative structure serves as a medium to convey the seventeenth-century intellectual's views on the value of knowledge, the perils of envy, and the inexorability of history.

### **Linguo-Cultural Mediation: Symbiosis and Regional Variation**

*Navādir al-Amthāl* functions not merely as a translator but as a cultural mediator between two civilizations. This is reflected in the systematic documentation of regional dialects and Turkic equivalents. Rather than a literal translation of the Persian *zīra ba Kirmān mēbarad* ("taking cumin to Kerman"), the

author employs cultural adaptation, offering the Turkic equivalent *bostānciya tarhun iletđi* ("taking tarragon to the gardener").

Furthermore, the work provides invaluable ethno-linguistic data. Tāshkandī utilizes regional locators such as "in Khurasan," "among the Samarkandians," and "in the Land of Rūm" to differentiate usage. For example, he compares the Khurasanian variant of "you are not the man for this fig" (*merđ-i in anjīr nīstī*) with the Samarkandian version, "you are not the bird for this fig" (*murgh-i in anjīr nīstī*). Such comparative analysis positions the work as a precursor to modern linguistic geography.

### Conclusion

The comprehensive source-based and textual research conducted on *Navādir al-Amthāl* by Mīrak Muḥammad Tāshkandī unequivocally demonstrates that this literary monument transcends the boundaries of a conventional lexicographical dictionary. It represents a profound product of the author's exceptional intellectual capacity—a conceptual scholarly model that uniquely harmonizes the artistic traditions of the *bayāz* with the structural requirements of the *amthāl* genre.

• **Textual Architecture:** The work's microstructure, meticulously organized around the triad [*Proverb* → *Commentary* → *Witness*], represents one of the most refined and pedagogically effective models of information transmission in seventeenth-century Oriental lexicography. This systematic approach ensures that linguistic material is not merely recorded but also effectively interpreted, communicated, and preserved.

• **Hermeneutic Depth:** By aestheticizing folk proverbs and enriching them with mystical (*irfānī*), philosophical, and social meanings through the integration of historical narratives (*hikāyāt*) and classical poetry, Tāshkandī established a distinctive example of medieval hermeneutics. He transformed everyday expressions into profound vessels of spiritual and cultural wisdom.

• **Global Cultural Bridge:** The strategic incorporation of the poetic legacies of forty-three master poets, combined with sophisticated Persian–Turkic linguistic and cultural mediation and the comparative analysis of regional variants from Khurasan, Badakhshan, Samarkand, Tashkent, and the Land of Rūm, transformed this work into a significant intellectual bridge linking two great civilizations.

In conclusion, Mīrak Tāshkandī should be recognized as a distinguished architect of textual scholarship and a philosopher-scholar who successfully addressed the scholarly gaps left by his predecessors, including Mawlānā Surūrī, Ni'matullāh, and Ḥalīmī. By exploring the broader cultural universe embedded within words rather than merely cataloguing lexical items, he redefined the scope and purpose of lexicography. Consequently, his contribution necessitates a fundamentally new conceptual reassessment of seventeenth-century lexicographical history within both Uzbek and global traditions of textual scholarship.

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