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Central Asia as Depicted in Sikander-Nama With Reference to Socio-Cultural and Political Condition of Central Asia and Iran

*Dr. Parvez Ahmad Pala

**Dr. Asghar Iqbal

***Raja Nazakat Ali (Ph. D)

Abstract:

History is witness to the fact that Central Asia and Iran have produced great personalities in different fields of life, be it Geography, History, Literature, Astronomy, Astrology, Mathematics, Medicine, and Ethics etc. Particularly, to through light into the literature it obviously stimulates our capabilities and thus can give us a path to make ourselves conscious about history and culture. So for as Sikandar-Nama is concerned, it is one of the poetical works of Nizami Ganjavi and has created distinct status in literary and intellectual circles. Thus, it happened to act as a basic and fundamental manuscript to disclose the circumstances of the people of Central Asia. The Sikandar-Nama is an important document of the period which pertains to the one of legendary of the period namely Sikandar and his conquests. It gives us understanding to the polity, religion, culture, and tradition and also picturises the condition of the people living in Central Asia and Iran at that time.

INTRODUCTION:

Following the Islamic conquest in the 7th Century, modern Persian gradually emerged as a literary language, incorporating an unlimited Arabic vocabulary and adopting Arabic script. Under the Samanids (9th to 10th century) a new literary period began and ancient traditions of Persia merged with the culture of Islam.

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- * Independent Scholar from Jammu and Kashmir Srinagar. He completed his PhD in Persian from Punjabi University Patiala (India)
- ** Assistant Professor, Department of Kashmir Studies, Oriental College University of the Punjab Lahore.
- *** Assistant Professor at the Institute of Kashmir Studies, University of Azad Jammu and Kashmir Muzaffarabad (AJ&K)

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fiction. It was pleasant to see hundreds of short story collections and novels by many a new writers who had made their mark in the field of truly 'modern' Persian fiction from 1970 onwards. Naturally, it was shocking for this author to note that hardly anyone of them was known to the academia teaching Persian literature in Pakistan what to speak of a common reader of Urdu literature interested to know latest from Iran regarding this genre! Hence this author bought scores of books on 'most modern' Persian fiction and, after returning home, started translating selected pieces from them. These translations were published in reputed literary journals over a period of next couple of years and were later compiled as *Parbat ke Uss Paar*.

10. See Sayyed, Muzafar Ali, *op-cit*.
11. See *ibid*.
12. See Qaiserani, Rashid Mehmood (tr.), *Iran-Jadeed Kahanian*, Multan 1995.
13. See Moeen Nizami (tr.), *Nai Irani Kahanian*, Lahore 1996.
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16. See Masood, Muhammad Athar (tr.), *Jamal Kahanian*, Lahore 2013.
17. See Masood, Dr. Muhammad Athar (ed.), *Dewaar*, Lahore 2013.
18. See Ajmal Kamal (tr.), *Bouf-e-Kour*, (3rd edition), Karachi 2012; Also by the same tr., *Shehzada Ehtejab*, Karachi 2009.
19. First volume of trilogy is a reprint of *Irani Kahanian* by Nayyer Masud with the addition of biographical sketches of the authors not given in the 2002 edition of the book. It also bears Nayyer Masud's name as translator whereas vols. 2&3 carry names of Wafa Yazdanmanash and Masouma Gholami besides Ajmal Kamal. See *Farsi Kahanian* (vol. 1, 2&3), Karachi 2013.
20. See Ambreen, Baseera Dr.(tr), *Zeb-e-Dastaan*, Lahore, 2014.
21. Almost every Pakistani scholar working on modern Persian literature has lamented this fact. For example see Ahmad, Zahur-ud-Din, Dr., *Nya Irani Adab*, Lahore 2000, p. 7 and the research papers and other local sources mentioned in bibliography of this book; also please see the opening paragraphs of the review on books titled *Parbat ke Uss Paar* and *Pas-e-Parda Gurrya* by Muzaffar Ali Sayyed in weekly *The Friday Times*, December 9-15, 1993, Vol. V, No. 40.

NOTES & REFERENCES

1. See Kumersi, Mohammed, *Urdu mein Irani Afsanon ke Aham Trajim-Tehqiqi aur Tanqidi Jayeza*, Research Thesis for MA (Urdu) submitted to Punjab University, academic session 1997-99. (Unpublished)
2. Change in the title of the book has been recorded by Khalid Hassan Qadri son of Hamid Hassan Qadri (tr.) who managed reprinting of this book. See Qadri, Hamid Hassan (tr.), *Jadeed Irani Afsaney*, Lahore 2000, p. 3
3. See Mehmood, Bazl-e-Haq (tr.), *Sag-e-Awara*, Lahore 2001, p. 11-25. It needs to be mentioned that the book was first published by Islamic Book Service, Urdu Bazar, Lahore in 1978. The *op-cit.* edition, however, has no mention of the first one.
4. See excerpts from the reviews by eminent literati such as Ahmad Nadeem Qasimi, Intezar Hussain, Wazir-ul-Hassan Abidi, Meerza Adeeb, Dr. Syed Abdullah etc on *Sag-e-Awara* included in *Mehram-e-Raz* page 127-28; Kumersi also speaks high of the translation skills of Bazl-e-Haq Mehmood, see Kumersi *op-cit* page 90. After making a comparison of some of Hidayat's texts with Mehmood's translation, he again praises the translation for its fine quality, see Kumersi *op-cit* page 94, 99-101.
5. Son of an erudite scholar of Persian, Arabic, Punjabi and Urdu languages and literature Khansahib Professor Qazi Fazl-e-Haq P.E.S. (1887-1939), Bazl-e-Haq Mehmood is arguably one of the best translators of modern Persian fiction, Urdu literature has seen so far. For a rather incomplete introduction of his life and works see Mehmood, Bazl-e-Haq (tr.), *op-cit.*, p. 313-320
6. See Mehmood, Bazl-e-Haq (tr.), *Mehram-e-Raaz*, Lahore 1980.
7. See Yazdani, Dr. Kh. Hameed (tr.), *Pas-e-Parda Gurrya*, Lahore 1992.
8. See Sayyed, Muzafar Ali, weekly *The Friday Times*, December 9-15, 1993, Vol. V, No. 40.
9. See Masood, Muhammad Athar (tr.), *Parbat ke Uss Paar*, Lahore 1993. It is, however, pertinent to mention that following the Iranian Revolution of 1979, closure of Iranian Cultural Centers in Pakistan and elsewhere resulted in non availability of fresh publications from that country for many years. Consequently, literary and cultural activities at these centers revived partially in late 1980s have yet to touch the quality and level they once had been famous for. This gap was genuinely noticed by this author during my stay in Iran in 1990-91 when I visited bookshops in search of books on 'modern' Persian

Most recently, with the publication of *Zeb-e-Dastaan* in June 2014, a book by Dr. Baseera Ambreen, Urdu literature has been blessed with translation of short stories by some Iranian authors hitherto less heard off. [20] *Zeb-e-Dastaan* carries Urdu translation of the short stories by newer writers such as Beazon Najdi, Hassan Tehrani, Shehrnoosh Parsipour and Mahsheed Ameer Shahi besides older ones e.g. Sadiq Choubak, Ibrahim Gulistan, Simin Daneshwar and Jamal Mirsadiqi to name a few. It is pertinent to mention that Dr. Baseera is one of the very few scholars of Urdu language and literature who, out of their love for Persian and due to diligent efforts, have developed a reasonable command on modern Persian. One ardently hopes she would continue enriching Urdu literature by translating more Persian short stories in the years to come.

Foregoing in view, one may conclude that in response to the ever prevalent demand for Urdu translations of modern Persian short story among readers of Urdu literature, publication of a little over one dozen books during past seventy years is highly insufficient. One big hurdle in this way is the non availability of fresh publications from Iran. [21] It shall be a great cultural service if fresh publications pertaining to modern Persian fiction are made available for introduction and promotion of this valuable asset of Persian literature.

in view either some academic requirement or it was done on the basis of personal liking. However, except for *Jadeed Irani Kahanian* by Hamid Hassan Qadiri and *Sag-e-Awara* by Bazl-e-Haq Mehmood, no other collection introducing an Iranian author in an appropriate manner was available. Feeling a genuine need to make up such a deficiency, this author published *Jamal Kahanian* in 2013, which, in addition to the translation of eleven short stories by Jamal Mirsadeqi, also contained a comprehensive article on the life and works of this icon of contemporary Persian fiction. [16] Almost simultaneously was compiled by this author another collection of seventeen short stories by Jamal Mirsadeqi titled *Dewaar* rendered in to Urdu by different translators from India and Pakistan namely Baseera Ambreen, Moeen Nizami, Uzma Aziz Khan, Shoib Ahmed, Faleeha Zahra Kazmi, Rashid Qaiserani and Nayyer Masud. (17) Many of the translations included in this volume had appeared in literary journals of high repute or were a part of the individual books previously published by the aforementioned translators. It is extremely pleasant to note that a glance at the total number of short stories by Jamal Mirsadeqi rendered in to Urdu is thirty eight which is the highest number of short stories by any Iranian author ever translated into Urdu.

As discussed earlier, Urdu literary journals have always been encouraging translations from modern Persian fiction. A commendable effort in this regard was made by quarterly Aaj, already famous for publishing translations from many a great writer around the globe. It published Urdu translation of two masterpieces of modern Persian fiction *Bouf-i-Kour* and *Shehzada Ehtejab* in 1984 and 2009 respectively. The former was reprinted twice in 1997 and 2012 which shows its popularity among the Pakistani readers of Urdu literature. (18) Aaj also brought out a trilogy titled *Farsi Kahanian* in 2013 which, arguably, is the finest source of introduction to modern Persian short story published in Urdu so far. (19) It includes a reasonable number of short stories by almost all great names of modern Persian fiction from Sadiq Hidayat to Amin Faqiri. Biographical sketches of all the authors are also a part of the respective volume of trilogy making it convenient for the reader to have reasonably fair idea of the socio-political atmosphere there writers have been living in.

coming subsequently contained at least one or two pieces by the writers that were introduced for the first time through *Parbat ke Uss Paar*. [9] This freshness was duly noticed by Muzaffar Ali Sayyed who, while reviewing this book for a local weekly mentioned that

“. . . a younger scholar Athar Masud . . . tries to make up some of the deficiency by including lesser known writers of a more recent generation. There is even an item belonging to post revolution Iran delicately portraying a widow of the war.” [10]

Commenting upon the quality of translation included in *Parbat ke Uss Paar* he writes,

“Athar Masud’s compilation is translated in a less cumbersome style. Here we have some interesting, although not very profound stories, rendered with relative competence and flexibility.” [11]

In 1995, a relatively thin volume titled *Iran-Jadeed Kahanian* containing Urdu translation of seven short stories by Rajab Ali Labaf Khaneki, Zohra Hatemi, Jamal Mirsadeqi, Raza Rahimi and Houshang Ashurzada was published by Rashid Ahmad Qaisarani. [12] Less than a year later, another volume titled *Nai Irani Kahanian* was published by Moeen Nizami which comprised translation of short stories by Tahira Riasti, Gholamhossein Nazari, Razia Tajjar, Abbas Hakeem and Amin Faqiri to name a few. [13]

Nayyer Masud, hitherto famous as a fine short story writer of Urdu, came up with *Irani Kahanian* in 2002 which, among others, contained translation of stories by Ismail Fasih, Baba Muqaddam, Jamal Mirsadeqi and Gholamhossein Saedi etc. [14] Some of these translations had been appearing occasionally in literary journals such as *Shabkhood* (India) and *Aaj* (Pakistan).

Soghat, a collection of twelve Persian short stories rendered into Urdu by Shoib Ahmad came up in 2006. It comprised of the stories by relatively newer generation of Iranian writers namely Rehmat Haqqipour, Houshang Pakravan, Hassan Qasimi and Maryam Tahiri Amjadi besides those by senior ones such as Jamal Mirsadeqi, Farugh Farrukhzad, Siroos Shamisa and Baba Muqaddam. [15]

It has been mentioned earlier that selection of a text for translation appears to have been made by a translator keeping

Pertau, Sadiq Hidayat, Muhammad Ali Jamalzada, Mansura Sharifzada, Fareeda Razi and Ahmed Allami.[7] Himself a teacher of Persian at college and at University level, Dr. Yazdani appears to have preferred doing most of these translations more to facilitate his students rather than to quench his thirst for quality literature. Noted critic Muzaffar Ali Sayyed, while reviewing the book was opinion that

“ . . . (Dr. Yazdani) has tried to furnish Urdu equivalents wherever possible. Still, quite a lot has been left out or taken verbatim, while quite a few of the equivalents offered do not seem appropriate in the situation. ” [8]

A little digression, it seems appropriate, is necessary before proceeding further with the subject. A glance at the contents of the volumes published so far shows that, barring a few exceptions, most of the Persian short stories selected for translation into Urdu pertained to the corpus available almost fifty years ago. Persian fiction had evolved considerably after Jamalzadah, Mir Muhammad Hejazi, Sadiq Hidayat, Jalal Ale-Ahmad, Bozorg Alvi and Saeed Nafisi etc giving prominence to a whole generation of new writers during the last quarter of twentieth century which, among many others, included Simin Daneshwar (1921-2012), Gholamhossein Saedi (1937-1985) and Ibrahim Golistan (b.1922) besides those by Jamal Mirsadeqi (b.1933), Mehmood Daulatabadi (b.1940), Fareedun Tonekaboni (b.1937), Ismail Fasih (b.1935), Muniroo Ravanipour (b.1954), Houshang Ashurzada, Abbas Hakeem and Farida Razi to name a few who had made their mark in the field of truly ‘modern’ Persian fiction from 1970 onwards. Ironically, works by these new and upcoming authors had been translated more into English language by the westerners than into Urdu owing to the diminishing trend of Persian language in Pakistan.

Parbat ke Uss Paar published in 1993 by this author comprised Urdu translation of short stories by Jamal Mirsadeqi, Fareedun Tonekaboni, Amin Faqiri and Muneeru Ravanipour etc which hitherto were little known to the readers of Urdu literature. Stories included in this volume had been selected out of scores of books that this author had brought from Iran after a few months stay in that country during 1990-91. Significant is to mention that almost all collections of Urdu translations of Persian short stories

partition of subcontinent, yet it was satisfactory to see sporadic publication of such translations both in literary magazines such as Makhzan, Humayun, Adab-e-Lateef, Sayyara, Saheefa, Al-hamra, Funoon, Sawera, Mah-e-Nau, Saqi and in weekly or fortnightly literary supplements of newspapers such as Imroz, Afaq and Ehsan etc. during this period. Some of the persons whose translations appeared in these magazines or newspapers are Abdul Aleem Hashimi, Husnain Kazimi, Bazl-e-Haq Mehmood, Muzaffar Ali Sayyed, Dr. Aftab Asghar, Muhammad Hayat Khan Sayyal and Shabbir Afzal Chaudary etc.

Sag-e-Awara by Bazl-e-Haq Mehmood (1929-1979), comprising Urdu translation of seventeen short stories by Sadiq Hidayat (1903-1951), was first serious attempt to introduce this icon of modern Persian fiction to the readers of Urdu literature. Published in 1978, this book, in addition to the translations of short stories, also contains a detailed write up on the life and works of this great Iranian author. [3] Almost all translations included in this volume had already won lot of appreciation both for the quality of style and choice of selection when published in literary journals across the country during past more than two decades. The book was also received well by the Urdu world as dozens of reviews published in literary journals and newspapers spoke highly of the quality of translation and capability of the person rendering them from Persian into Urdu. [4] Sadiq Hidayat, one may say, was fortunate to have a translator like Bazl-e-Haq who introduced the first Iranian short story writer of international repute to the readers of Urdu literature in a befitting manner. [5] He died in 1979, hardly a year after the publication of his first book. His second book titled *Mehram-e-Raaz* was published posthumously in 1980 which comprised of the translations of twelve short stories by writers namely Saeed Nafisi, Jalal Al-e-Ahmad, Abdur Rehman Faramurzi, Mir Muhammad Hejazi, Fakhruddin Shadravan and Jahangir Jalili, not to forget his favourite Sadiq Hidayat who again appeared in this volume with translation of just one short story. [6]

It took more than a decade, twelve years to be exact, to publish another volume on this subject. *Pas-e-Parda Gurrya*, a collection of Urdu translation of nineteen short stories by Dr. Kh. Hameed Yazdani published in 1992 comprised of the short stories by Mir Muhammad Hejazi, Bozorg Alvi, Jalal Ale Ahmed, Sheen

Urdu translation of modern Persian short stories started almost simultaneously with its introduction to the subcontinent. Continual appearing of a book or two comprising such translations, albeit with long intervals over past seventy years, signifies two important points: one that there is a constant demand for such translations among the readers of Urdu literature and, secondly, there have always been people around, although very few, with the capability to translate directly from Persian language.

While discussing Urdu translations of modern Persian short stories, it seems pertinent to mention that selections from modern Persian literature have always been a part of curricula in Pakistan right from secondary school level up to post graduation. Obviously thus, translations were done as a support material for the selections included in the text books and also as a literary endeavour by scholars of Persian literature simultaneously interested in Urdu literature. It would also be significant to record that, except for a very few books, hardly an attempt was ever made to introduce an Iranian writer to the readers of Urdu literature in an appropriate manner. Browsing through the books comprising Urdu translations of Persian stories indicates that selection of a short story for translation into Urdu was either made to fulfill some 'academic requirement' or it was personal desire of a translator to make that piece of Persian prose available to the readers of Urdu literature. Probably thus, it is due to their small number that the books published so far could rarely attract the attention of any critic or a researcher of Urdu language except for an effort, though imperfect in many ways, made in 1999 by an Iranian student studying Urdu literature at Punjab University when he ventured to write his dissertation for MA (Urdu) titled *Urdu mein Irani Afsanon ke Aham Trajim-Tehqiqi aur Tanqidi Jayeza*. [1]

Information available so far suggests that the first book comprising Urdu translations of modern Persian short stories was *Irani Afsaney* published in March 1944 from Agra. It was a compilation of nineteen short stories by Saeed Nafisi (1898-1966) translated by Hamid Hassan Qadiri (1887-1964). It was reprinted from Lahore in 2000 as *Jadeed Irani Afsaney*. [2]

Although no collection of Urdu translation of modern Persian short stories was published till almost thirty years after

Majallah Tahqiq
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مجله تحقیق
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An Overview of the Urdu Translations of Modern Persian Short Story

*Dr. Muhammad Athar Masood

Abstract:

. Owing to very close linguistic, cultural and historical ties between Persian and Urdu literatures, translations of Persian short stories into Urdu started not much later than the start of this genre in modern Persian literature. However, despite an ever persistent demand by the readers of Urdu literature, not more than a few dozens of Persian shorts stories, say a little above hundred, are reported to have been translated into Urdu language during the past more than eighty years. Obviously thus, we have only thirteen collections of such translations published so far. This article reviews in the detail all such books besides comments on the quality of translations that came up ever since the publication of first book in 1940 up to the latest published most recently in 2014.

Key words:

Persian short story, Urdu translations, Iran, Indo-Pak Subcontinent, Culture, Urdu literary journals, Modern fiction.

Contrary to the centuries old rich tradition of many a literary genre of Persian literature, the tradition of short story writing in Persian is hardly a little above hundred years old. This genre was, however, fortunate to have brilliant writers such as Mohammad Ali Jamalzada (1892-1997), Sadiq Hidayat (1903-1951) and Jalal Ale Ahmad.(1923-1969), to name a few, who, on the basis of translations of their writings into English and French languages, instantly shot to fame outside Iran as well.

* Assistant Professor, Department of Persian, University of the Punjab, Lhr.

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Jami(34), Asifi(58- 9), Abd Allah Hatifi(62-3), Halaki Heravi(76-7), Sultan Ali Qayini(101), Maulana Haji(104), Maulana Jalal al-Din(104-5) and Sultan Ali(151). It shows his personal affiliation and extra ordinary care for those who were close to Jami. Some historians also record that Nawai used to give a special weight age to the poets who were inspired by Jami and used to respect and honor Jami's personal and literary characteristics.(Wasifi,1/451).

This was an introductory study regarding the association of Nawai and Jami. Obviously it was blessing for their times since this affiliation became very fruitful.

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one of Nawai's letters. Another letter of Jami to Nawai contains a Persian ghazal of Jami (Jami, 2000, 99-100) and it is reported that Nawai immediately composed a Persian ghazal, following the same meter, qafiya and radif and it was sent to Jami.(Mirzayof,11).

They both maintained their intimate contact and had regular corresponding during Jami's travel for Hajj (Jami,2000,98-99).Jami left Hirat for Hajj on August 21, 1472 and returned on January 7, 1474. He appointed nawai as his deputy during his absence (Bakharzi, 160). Is reported that Sultan Husain and Nawai helped Jami a lot in different ways for his travel (Bakharzi, 160). Jami's personal and literary letters to Nawai are very important (Jami,2000,114,128,134,139,141,191,193,194,195,203,232).

Jami's formal letters, requesting Nawai to help some needy people show the positive social results of their contact (Jami, 2000, 113, 115, 116, 117, 119). In a letter Jami thanks Nawai for his generous help to a poor student of religious studies(Jami,2000,101-102) and in another letter he requests Nawai to help a pious man named Khwaja Sultan Beg(Jami,2000,103). Here, an important point must be mentioned that there is not even a single letter of Jami seeking any kind of help or favour for him or his family. It indicates the strength of Jami's character, the high standards of his moral ethics and his care for the poor and helpless people.

Some of Jami's letters to Nawai contain some straight forward comments on different political, social and religious matters (Jami, 2000, 97, 98, 106,111, 114). For example, in one of such letters Jami requested Nawai to inform Sultan Husain that the situation of law and order in Hirat was not satisfactory and the traders were facing to many difficulties by concerned authorities, and Sultan must take some action against this injustice (Jami, 2000, 97-98). These letters are very important for historians and research scholars of Sufi studies.

Nawai praised Jami and his poetry in a manner full of love and respect, in third chapter of his known Tazkira-ye Majalis al-Nafaes. According to the author, Jami is at the top of the poets that are being mentioned in the book (Nawai, 1986, 56). Nawai especially mentions some poets at different places of the Tazkira, who possessed good creative abilities and were closely associated with Jami like Mohammad Jami, brother of Jami (23), Hafez Ali

Jami's grave.(Nawai,2002,40-43). These facts are also recorded in most of contemporary books (Lari,42-43; Khandmir, 1974,4/338; 1993, 205-6).

In this book Nawai carefully attempted to be concise. It is a work of distinct quality being an important primary source for Jami's life, art and thought. It covers different aspects of Jami's character, achievements and services. Despite its shortness, it remains one of Nawai's valuable contributions.

Jami's letters are another authentic source for Nawai and Jami's association. There are so many live traces of this affiliation in these letters which prove and authenticate all the statements recorded by Nawai in *Khamsat al-Motahayyirin*. Jami's letters to Nawai indicate their close friendship and the nature of multi dimensional help and services they used to provide each other. The content of these historical letters is very informative and at the same time very reliable. It facilitates the readers' understanding of the socio-political climate of that age. This material is also one of the basic sources for Jami and Nawai's life, works and their social and cultural activities.

Jami's letters to Nawai could be divided into three major groups: personal and literary letters; formal letters written in favour of some needy people, requesting Nawai to help them; letters containing critical comments on some political, social and religious issues and Jami's advices and suggestions.

For example, some of Jami's letters endorse Nawai's statements that Jami's famous Persian work *Nafahat al-ons* was written on Nawai's request (Jami, 2000, 96, 127,156). Jami started on this great task in 1477 and it was completed in 1479. Jami used to send its first draft to Nawai for his opinion and the author finalized his book after the due satisfaction and approval of Nawai. Later on, in 1495, Nawai wrote his Turkish book *Nasayem al Mahabbat Min Shamayem al- Futuwat* which is a good supplement to Jami's *Nafahat* and an important Turkish reference book regarding Sufi literature (Shagufta,219).

In a letter to Nawai, Jami expressed his attachment to Nawai in a refined intellectual style (Jami,2000,99). Again in a letter written in 1475, Jami writes some encouraging sentences, praising Nawai's Persian poetry (Jami,2000,105). It was a reply to

and common people and Nawai's touching Persian poetry in the sorrow of Jami's death.

This is an important and interesting book on the topic. It shows depth of the strong affiliation that Jami and Nawai had. Nawai records that the attachment, care and guidance he received by his master Jami was a great honor for him (Nawai, 2002, 8). He praises Jami's intellectual and spiritual activities, his command on different branches of worldly knowledge and his extra ordinary power of spiritual guidance (Nawai, 2002, 11). Nawai narrates some of Jami's literary jokes, details of some social events and some of Jami's discourses. It all shows Jami's brilliance and his high rank both as an intellectual and a Sufi (Nawai, 2002, 15-20).

The record of letters of Jami and Nawai, in the second chapter of the book, makes clear some important dates and details of their journeys and some other historical events of their lives (Nawai, 2002, 20-29). In third chapter, Nawai tells that Jami authored his *Nafahat al-Ons*, *Shawahid al-Nabowwat*, *Arbaeen*, *Ashiat al-Lamaat*, *Risala-e Moamma* and *Risala-e Musiqi* on Nawai's request. Nawai translated *Arbaeen* into Turkish and wrote his Persian work *Mufridat* in response to Jami's *Risala-e Moamma*. Nawai says that Jami praised his poetic art and thought in *Baharistan* and Nawai also duly praised Jami's great literary contribution in his *Tazkera-ye Majalis al-Nafaes*. Jami mentioned Nawai in his Persian *masnavis* and Nawai praised him in his Turkish *masnavis*. Jami mentioned in the preface of his collective Persian poetic works that it was compiled on Nawai's request and also different names were given to three Persian poetry collections on Nawai's desire. Nawai recorded that he did the same regarding his collection of Turkish poetry on Jami's advice (Nawai, 2002, 29-37). In the closing note, Nawai tells that he studied most of Jami's prose and poetic works by the author himself and it was an honor for him to take some lessons from Jami on *Lamaat* by *Fakhr al-Din Iraqi*, *Qudsiyya* by *Khwaja Mohammad Parsa*, *Ilahi Nama* by *Khwaja Abd Allah Ansari* and some other books. These lectures made most of his mystic and literary concepts clear (Nawai, 2002, 37-38). Then Nawai narrates the detail of Jami's death. He says that he composed a Persian *Marsiyya*, containing seven sections and seventy lines, on Jami's death and built a grand building on