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NAVAI AND KALANDARIYA

Abstract: The article is devoted to appearing and formation Kalandariya in artistic literature, specific features of it, and finally, its artistic interpretation in the creativity of Alisher Navai, in this article the author gives a number of new facts and serious considerations about the theme.

Key words: Kalandar, Kalandariya, Navai, Dervish, tarikat.

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Introduction

From the beginning of the 11th century, the Kalandariya, which had a strong influence on the oral and written literature of the East people, began to appear under the influence of the “malomatiylik” sect (the sect of tarikat). Later, Jamoliddin Savaji (died in 1232) defined its principles and foundations and was regarded as the founder of this tarikat. There are different opinions in the science about the kalandariya which had undergone a very complex historical process.

Materials and Methods

As the prof. Abdurauf Fitrat writes: “The kalandariya is a branch of Muslim sufism. This sect lasted until recently in our country” [6.]. Indeed, when we look at our classic literature, we can see that the idea and imagination of kalandariya has a certain place in the artistic creation until the first half of the XX th century.

In this case, it should be mentioned the influence of the creativity of Persian literature representatives: Hakim Sanoyi, Fakhridin Irakiy, Farididdin Attor, Hafiz Sherozi and Jaloliddin Rumi in increasing the interest of the people to the ideology of the kalandariya, the promotion of kalandarian ghazals. Because they are artists who have a great respect for the kalandars, promote their idea and sense of the liberty, heroism and emotions.

Of course, knowing what the kalandarian is, begins with understanding the meaning of the term “kalandar”. Some people think it is a word from Arabic language, others are from Persian language, and others

are from Sanskrit language. But there is still not a definitive decision, conclusion about this.

It is unknown till today that firstly the word “kalandar” was used in which source. However, there is the suggestion in some researches that the first, mutasavvif (mystic) A. Ansari (died in 1089) could have used this word in his “Kalandarname”.

Scholars have not yet come to a conclusion about the etymology of the term “kalandar”. Indeed, according to the opinion of some scholars that the initial state of the kalandars and their views about appearing process of tarikat (sect) are relative. Even the root of the word “kalandar” and its origin from which language have been not clearly defined.

The word “qalandar” is derived from the combination of “kalan” and “andar” words. It means: “to carry the heavy load”, “under the heavy load”, or is derived from the combination of Arabic word “aqall” and Persian word “andar”, and it means “in a minor, insignificant, humble position”. This term may be nickname of majzubi solik (to have jazba) or “nickname” of soliki majzub (to have jazba) who achieved the jazba after the suluk (the way, the direction, the sect).

According to the Turkish scientist A. Ya. Uchak, the word “qalandar” has been used as the “kalantar” in Arabic, Persian and Turkish sources. Some scholars think that the word “qalandar” is derived from the Persian word “kalontar” – bigger, taller, clumsy man whose hair grew, a rugged, unbreakable wooden trunk which is propped behind the gate, or “kaletuz” or “kalet” words which mean “to invite”, “to propagandize” or from the Sanskrit word which means “out of law”, “to destroy the law”.

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According to the “G’iyosul lug’at”: “The qalandar was actually “kalandar” with an Arabic word “qaf”, in this case it means the unbreakable wooden trunk which is propped behind the gate in order to not open the door quickly. It became “kalandar” with Arabic word “qaf” in Arabic and Ajam (non-Arabic people) languages because of their disagreement. Some people called that the word “kalandar” was arabic word. It is true that it is an Arabic word. It was written in the “Xiyobon” and in the “Javohirul ulum” that the word “kalandar” was actually “g’alandar”. Kalandar, dervish (eremite) is the person who is not interested the world, lives in solitary life, mujarrad (naked), unmarried man. He sells the world for unworthy thing, and disbelief and religion are equal in his sect.

Qalandar and kallosh are called tajridand tarkahli (the anchorite).

Dictionary books such as “Haft kulzum” and “Bahori ajam”, which was commented the word “kalandar”, interpret this as a term. According to the “Haft kulzum”: the kalandar is the name of the people who are free from all official offers, records, separates from all kinds of religious practices and customs, abandons all material life contacts and distorts, destroys all worship and customs.

In the religious law and regulations of the Sankrit, the “qala” means a law, a regulation, a tradition: the “dri” means to squeeze, to cut, to be cleave. The word “dara” is derived from the verb “dri” and is used as the meaning “crack”. The word “dara” may also have entered our language through the Persian language. The compound word which was made the words “dara” and “qala”, has been using in the form of “qalandara” in the new Sankrit language. This word is used in the meaning the person who breaks the tradition and tears down the order. It is possible that this word has been translated from ancient Hindu language dravitchidato Sanskrit language.

In ancient times, one of the Indian dervishes was called the kalandar, when he married to the woman who belonged to the another tribe. This condition was considered the insult for the person who commits lawlessness to the tradition of his tribe. It is possible that this word has special meaning such as to train the the passion, to avoid the insult of other people among Iranian and Indian dervishes, that’s why it is called qalandariya among the people.

The word “kalandar” is explained in the work of the Turkish scientist Vohidi who lived in XVI th century, “Khojayi Jahonva Natijayijon”. “You said that the qalandar is the sect, but you do not know it. With the blessing of Allah, I can explicitly write down the qalandariya and make clear the secrets of the letters. Indeed, the qalandar consists of five letters; it envelopes to the meaning of qalandar. The first letter is “qaf”. The goal from the qaf is contentment. When you fed up your passion with your hand labor, you will

be thankful to the God. You will avoid much from your desires if you are content with a small thing. You will wick in your own state; you don’t be ready in the wealth and state of the people. If you have an illusion of unbelief in your heart, you will drive it with istigfar (asking from God to excuse his/her faults). Then you will enter “Kuhioqof” of your body and find the treasury of the content, there is not frailty in it. Because the Sultan (Muhammad sallallaahualaihi wasallam) said: “The contentment is the unfinished treasury”. There are many words about contentment, and their features are unlimited. I edit from this sea and write it.

The second letter is “lom”. The purpose from “lom” is compassionate and gentle. It is considered to get accustomed the compassionate and gentle after abolishing the fear in the word, in the verb. It is to treat with kindness and gentleness to everyone according to his/her degree, giving share to them from your gentleness.

The third letter is “nun”. The purpose from “nun” is blame. Namely, forgiving sins every time, being court servant in front of the God, bending to the ground, spitting tears and cursing, demanding forgiveness from Allah Almighty.

The fourth letter is “dol”. The purpose from “dol” is a sign for good. It is to testify to the good passions of one’s self or of another person.

The fifth letter is “ro”. The purpose from “ro” isto see unusual things. Namely, if a person does something secretly, or evidently, he/she will do as he/she sees the Allah. He considers the Allah as the controller for every work and every action, do the shame”.

The work of Xatibi Farsi “Manokibi Jamoliddin Savi” is one of the most important works of poetry, which describes the principles of qalandariya, the rules of modesty, and pyres (the head of the religious sect). It also explains the word “kalandar” and is interpreted the “qaf” as contentment, “lom” as gentleness, “nun” as repentance, “dol” as honesty and “re” as difficulties. It also addresses the ayats and hadiths in order to interpret existing meanings. For example, the author interprets the first letter of the word “qaf” in the word “qalandar”: The first letter of the word is called “qaf” for the person who exaggerates from this meaning (from Qalandariya). The content is very necessary for that person; in the beginning this meaning is obligatory. Whoever does not know the contentment, should not exaggerate from the poverty. The contentment becomes rich the person, it is better than a treasure of pearl.

As we have seen above, the author points out the necessity of the contentment for the qalandars with the letter “qaf”. “Different attitudes and comments were given to the term “qalandar” at different times. There are similar and different aspects of interpretation and analysis, and it should be considered. In our modern dictionaries, the word

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“qalandar” is interpreted as follows: 1. Religion. The dervish, who reads religious ghazals and propagates the Muslim religion, is a wanderer of the world, lives in solitary life, dervish. 2. *In portable meaning*. A person who abandons the world, lives in solitary life, zahid. 3. It is the name of one of the Uzbek folklore musics. 4. Kalandar. (the name of the men).

The kalandar expresses a specific meaning in religious - educative poems:

1. The kalandar is the majzub who lives in solitary life, for the peace, can say the truth of Shariat, the truth of the word, and search God, the Allah and truth. He is the man who pretends God's truth over all things, and does not know who he is, although he seems to be incapable of religious worship;

2. The kalandar in the poetry of Sufism is a passionate believer of Allah. He is a drunken man who has been in a state of frailty and is burning in his love for Allah. This term is often used in Persian poetry in the works of A. Ansari, H. Sanoyi, F. Attor, in the Uzbek poetry in the works of Navai, Mashrab and Nodira;

3. The kalandar is a prominent member of the kalandariya, who is often in different to religious ceremonies except the responsibility, is often unmarried, travels alone and lives for the charity.

4. The armed dervishes who guard the caravan of pilgrim, are also referred as qalandars in certain period of time.

This word served a synonym for the term “dervish” and “devona” in India, Iran, and Central Asia.

Many opinions about the closeness and the distinctive features between kalandars (eremites) with sufi, dervish, malomatiy have been stated in the scientific publications.

The kalandar has the following spiritual figures as the lyrical hero in our classic literature: The first one is a beloved kalandars. These are real true lovers of Allah. They are mercy and compassionate owners, who do not give attention to the external devastation for the prosperity of inside. The second one is majzub (to have jazba) kalandars gravestones. They are the beneficiaries who have been described in narratives, manoqib, tazkira (antology), and in some poetic works. The third one is the qalandars who can not be cleansed of ujb (bragging) and hypocrite. Alisher Navai criticized by this group of kalandars, who do not conform the requirements of the modesty and only live for the beggary in his work “Mahbub ul-qulub” [5. 32.]. Babur wrote in the “Baburname” that he had stumbled over the grave of Shahboz kalandar who tried to distract the people from the religion [2. 202.]. Abdurakhman Jami called them as “the false qalandars who take off the responsibilities of Islam” [4. 7.], an Iranian scientist, Dr. Ali Asg'ar accused them the Halabi drunkenness and the consumption of marijuana [1. 53.].

However, described kalandars in the Uzbek

folklore and in written literature, are exemplary people in many aspects. For example, the kalandars in the works “Alpomish”, “Shirin and Shakar”, “Rustamkhon”, “Orzigul” and “Malikai ayyor” (“Cunning princess”), are embodied as the heroes who are faithful for the goodness and nobility, as well as can realize the ideal dreams of the people.

Even though the influence of the qalandarian was not in large scale in the creativity of the representatives of the Turkic literature, who lived before Navai, it existed. The bytes which have kalandarian (eremiterian) spirit and melody, are many in the works of poets such as Hafiz Kharezmiy, Khujandiy, Yusuf Amiri, Sayyid Ahmad, Sayyid Qosimi, Khaydar Kharazmiy, Lutfi, Gadoi, Atoyi. Although they did not directly propagandize the truths of the tarikat (sect) of kalandariya, they described in kalandarian way the excitement views of the liberty of the spirits, frailty, the truth, love distresses. Hafiz Kharezmiy wrote in one of the ghazals:

*Hofizo, rindu qalandarvashu qallosh o'lg'il,
Chun bu atvorda yo'q mansabsanji islom.
(Be eremiterian and kallosh, because there is not any grade)*

Alisher Navai also gave great importance to the eremiterian reality and symbols. The great poet deeply impressed the demands of the kalandarian principles, he gave a special attention to its conditions of modesty. The ghazal, which begins with the rows and was entered divan “Badoeul-vasat” of Navai, “Qirqiberdi koshin ul bodaparast xudroy” was written on the basis of the conquest and conceptions of kalandarian from the beginning to end. The person who does not know the doctrine of Sufism, the modesties of the kalandarian, can not grasp the subtle meanings and gestures in the ghazal. It is not surprise that the poet discusses about the kalandarian at the definition of love:

*Ishq aro poku qalandarlik kerak,
Shu'la baxrida samandarlik kerak.
(The pure kalandarian needs for love)*

The attentive poet also saw and watched a lot of majzub kalandars (to have jazba), trouble some poor people who called themselves as kalandar, greedy, dissolute person who sells own sect, in the life of the poet. That is why he divides the kalandars into two categories and mercilessly criticizes the false kalandars.

As you know, the appearance and apparel of the kalandars were unusual. They also shaved their hair, beard and mustache, eyebrows. Because shaving hair, eyebrows and hair was the tradition of the earlier method of the teachings of the qalandariya. They used to wear special to'ns (chapans), rag, kuloh (cone cap of dervishes) with the flannel wool, and various brassy decorations - rings, bracelets. They read the ghazals in the theme about the kalandarian with their hands on the crook, kachkul (the dish of dervishes) in their shovel.

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Sometimes, they wore “cunning” and “sarbaz” (private soldier) dresses, sometimes covered with fur, woolen clothes, and even the leopard and tiger skins.

Navai depicts the kalandars with their particular action and appearance. He wrote about the poet Mir Lavand in “Majolis un-nafois”: “He is worldly person. He was kalandar”, he wrote about Khoja Abdulkadir who was one of the officials of Mironshah Mirza, who escaped from the wrath of Amir Temur: “He was the qalandar, panhandled him self and used to move from one place to another”. Navai makes with this word “One day the community of kalandars come to Hamadon, and there is a brilliant guy among them, and he has love...” words which have different meanings, such as kalandarpesha (generous eremite), kalandar mashrab (eremite like a demented), kalandarvash, kalandarsifat (like a eremite), kalandarxona (eremiter’s place)

The image of Haydar qalandar was figured in 37th qit’ain “Favouid ul-kibar” of the poet. He wears the tiger skin like the kalandars, has crookin his hands and walks in the markets. Hasanhoja Nisari gives information about his kalandarian in his tazkira (antology) “Muzakkiri ahbob” that Amir Haydar is one of the relatives of Navai and he “...chooses way of loneliness and singleness, and walks in “kalandarian way”, puts on the frailty dress, becomes a “flag” in thepoverty and the poorness, plays the poorness “kettledrum” under turning verandah.

The poet criticizes the hypocrite zahid (praises to Allah and lives alone) on the 14th qit’a of the “G’aroyib us-sig’ar”, shows the ways to get rid of the blame and to recover:

*Ko’rsang, ey zohid, muqomirvash
qalandarpeshae,
Bo’lma ko’p mashg’ulu dunyo shug’lidan qil
ijtinob.*

*Dona o’ynab vajhin isor etsang andin
yaxshikim,*

Evurub tasbihu yormoq sudin etkaysen hisob.

(Zahid, if you see generous kalandar, do not want more wealth of the world, if you play gambling and share profit from it, this will be better than the coins with praying.)

While we are reading the qit’a, the image of the two men embodies in front of our eyes against each other: one of them is the hypocrite zahid who praises; the second of them is the kalandar who is apathyfor the grief of the world. The poet shows magnificent nature of kalandar to the zahid as the sample. Although the gambler kalandardoes pus, there is not hypocrite on him. He pours out everything. Zahid (praises to Allah and lives alone) is a hypocrite. Although he praises, he wants to gather the “world”. For this reason, the poet says to the zahid (praises to Allah and lives alone): “when you see the gambler kalandars, be edify them, not give attention to the wealth of the world, it is better to play gambling, and

share the profits to the people than to count the profits from the coins with praying”.

It is understood from the meaning of the two qit’as that Navai knew well the lifestyle of the qalandars in his period and clearly illustrated it.

The great poet deeply understood and comprehended the requirements of the qalandarian principles, he also took a special attention its conditions of modesty. The following ghazal from his divan “Badoe’ul-vasat” gives particular concepts and imaginations about the qalandar and the qalandarian.

*Qirqib erdi qoshin ul bodaparasti xudroy,
Toza chiqmish, ne ajab, gar desam oni yangi oy.*

*Qirqqandin iki-uch kun o’tubon bo’lmish edi.
Uylakim jangi pay etkaylar ikki dilkash yoy.*

*Yopti g’avvosi qazo har biriga mushkin qavs,
Otg’ali kirpik o’qin jon bilan ko’nglum sari, voy.*

*Koshki xattig’a etkurmagay erdi poki
Kim, bu to’ti bo’lur ul ko’zgu bila bolqushoy.*

*Lo’li o’lmoq tong emas, bor esa shahlarg’a
havas,
Gar bu yuz ko’zqusiga ilgi bo’lur oyinasoy.*

*Ne ajab, bo’lsa erim kunji qalandarxona,
Kim, qalandarvash erur ul sanami beparvoy.*

*Ey Navoiy, etilib qoshi aning, shukur deykim,
Husni qasrig’a ayon bo’ldi yana toqi namoy.*

(The kalandars shaved their beards, hairs and they like as new moon, ifyou see the place of kalandars, like a kalandar who iscareless to the wealth of the world lives here. Their face is wish for shahs (kings))

The poet pointed to shaving eyebrows tendency of the kalandars in the ghazal, expressed his poetic relations to the feelings with “kalandarvash”, “sanami beparvoy” with helping them. In kalandaria, shaving the beard and eyebrows was a specific habit. But shaving the beard and eyebrows was also used as a symbolic habit. In this case, every qalandar was not obliged to shave his beard and mustache and eyebrows. It also was mentioned about itin the book belonged to the Jaloli dervishes.

Navai describes the image of addict kalandar in a negative way in above mentioned story, he described love when he talked about “the quality of the love valley”. He mentioned that the purity and kalandarian would be one of the qualities of lover:

*Ishq aro poku qalandarlik kerak,
Shu’la bag’rida samandarlik kerak.
(The pure kalandarian needs for love) [5. 194.]*

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Conclusion

In the period of Navai, there were mahallas, places and streets which the kalandars lived, in Herat. Xondamir informed in his work "Makorimul-axloq" that he was constructed the pool in the makhalla of qalandars and the Qalandaron bridge, as well as them asjidi qalandaron mosque in the "Bogi Zog'on".

These historical reasons confirm that the poet knew well the life of qalandars, their traditions and modesty of tarikat, sect. In conclusion, the idea, image and opinions linked with kalandarian are existed in the creative works of Navai, knowing them helps to us to deeply understand the outlook of the poet.

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