



HAGIOGRAPHICAL ANTHOLOGIES: STYLISTIC FEATURES OF FARIDIDDIN ATTOR'S "TAZKIRAT UL-AVLIYO" AND ALISHER NAVOI'S "NASOYIM UL-MUHABBAT"

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ABSTRACT

This article analyzes the content, genre characteristics, and role of hagiographic works (about saints and Sufi sheikhs) in Uzbek literature. The manoqibs, which hold an important place in Uzbek Sufi literature, are examined, focusing on how they illuminate the lives of saints, sheikhs, and religious leaders, as well as the didactic and educational significance of these works. The article comparatively analyzes Alisher Navoi's "Nasoyim ul-Muhabbat" and Farididdin Attor's "Tazkirat ul-Avliyo" from ideological, stylistic, and artistic perspectives. Although both are Sufi tazkiras, they exhibit significant differences in style and content. Attor's work is philosophical, dramatic, and miracle-based, promoting the concept of vahdat ul-vujud. Navoi, on the other hand, writes in a narrative, moral, and reader-friendly style, imparting didactic lessons through the lives of saints. The analysis reveals that Attor's symbolic and complex philosophical narrative style contrasts with Navoi's simple and accessible narrative approach. The article also examines the treatment of miracles, artistic imagery, and moral teachings in these works. Furthermore, the genre features of hagiographic tazkiras and their distinctions from literary tazkiras are analyzed. Hagiographic tazkiras have a Sufi and religious orientation, illuminating the lives, miracles, and teachings of saints, sheikhs, and religious figures. In contrast, literary tazkiras provide information about the lives and works of poets and writers. The article highlights the differences between these genres in terms of content, style, purpose, and sources, emphasizing their historical and literary significance.

In Eastern Sufi literature, depicting the lives of saints and their spiritual experiences is considered one of the important genres. Hagiographic works constitute a significant part of Turkic written literature and encompass works portraying the lives, activities, and miracles of



religious figures. This genre, known as “manoqib” in the Islamic world, includes stories about Sufi leaders, saints, and sheikhs. In Uzbek literature, such works have played a crucial role in moral education and reinforcing religious and spiritual values. Hagiographic works possess distinct characteristics. The main features of hagiographic works are as follows:

1. The lives of holy individuals - religious leaders, sheikhs, and saints - are illuminated.
2. Miracles and wonders - their extraordinary abilities and miracles are described.
3. Moral and religious propagation - moral lessons are imparted through the wise words and teachings of scholars.
4. Sufi spirituality - the main ideas of Sufi teachings, including asceticism, perfection, and inner purity, are promoted in the works.
5. Historical-biographical approach - the lives of religious figures are enriched with historical facts and narratives.

In Uzbek literature, hagiographic works form a significant part of the Sufi literary heritage. Representatives of this genre wrote about the lives of religious leaders, and the following works are of particular importance: “Rashahot ayn al-hayot” (Manoqib about Xoja Ahror and his friends) - written by Fanoiy on the recommendation of Alisher Navoi, dedicated to the famous sheikhs of the Naqshbandi order. Alisher Navoi's “Nasoyim ul-muhabbat”, which provides information about more than 500 saints and Sufi figures, is considered a manoqib work that greatly influenced Uzbek literature. This work illuminates the lives and teachings of scholars and saints. “Manoqib ul-orifin” is a work written about the life and activities of Jalaliddin Rumi, which played a crucial role in the integration of Sufi philosophy into Uzbek literature. Through these works, information is provided about the activities of the leaders of the Naqshbandi and Yassavi orders, their respect among the people, and their religious and spiritual influence.

In Uzbek classical literature, the influence of hagiographic works on tazkiras has its own distinctive features. Hagiographic *tazkiras* differ from literary tazkiras in their didactic and religious-philosophical orientation. Notably, Alisher Navoi's work “Nasoyim ul-muhabbat” is the first *tazkira* written in the Turkic language about Sufi traditions. Ahmad Yassavi's work “Hikmatlar” (Wisdoms) is considered one of the earliest examples of Uzbek hagiographic traditions. These works have exerted a significant influence not only as religious heritage but also on fiction and continue to be reflected in the modern literary process.

Hagiographic tazkiras are works of Sufi and religious orientation, which depict the lives, miracles, and teachings of saints, sheikhs, and religious figures. The genre features of hagiographic tazkiras, their differences from literary tazkiras, and their significance in Turkic literature are analyzed.

The essence and traditional theme of hagiographic tazkiras have been shaped in Eastern literature as mystical and religious-spiritual heritage. They primarily focus on the lives of saints and mystic individuals, their spiritual experiences, and miracles. One of the earliest examples of such works, Fariduddin Attor's “Tazkirat ul-avliyo”, was written in the 12th century and had a profound influence on Turkic tazkira writing.

From the 10th-12th centuries onwards, hagiographic tazkiras became widespread in the regions of Movarounnahr and Khorasan. They were written with the aim of strengthening



religious values among the people, disseminating Sufi teachings, and presenting the lives of saints as exemplars.

The genre features of hagiographic *tazkiras* possesses distinctive characteristics. Hagiographic *tazkiras* are distinguished by the following aspects:

1. Sufi-religious content - the main emphasis is placed on the lives and miracles of saints. For instance, Fariddin Attor's "Tazkirat ul-avliyo" describes the poet Abu Muhammad Jafari Sodiq as follows: "He is the sultan of the prophetic nation, the proof of the sign of prophethood, a faithful scholar, the fruit of the hearts of saints, the beloved of the master of prophets, the grandson of Hazrat Ali, the foremost among the heirs of the prophets". [F.Attor "Tazkirat ul-Avliyo", page 19].
2. Description of miracles and wonders - miracles performed by saints are described.
3. Moral and religious exemplification - the main goal is to encourage the reader towards moral purity and the Sufi path;
4. Connection with the genre of *manoqib* - some *tazkiras* were written directly in the *manoqib* (virtues of saints) genre;
5. Popular style - works are written in simple language for easy understanding by the general public.

In Uzbek literature, there are two types of *tazkiras*: hagiographic *tazkiras* and literary *tazkiras*. There are also famous hagiographic *tazkiras* in Turkic literature. The most notable sources include: Fariduddin Attor's "Tazkirat ul-Avliyo", Abdurrahman Jami's "Nafahat ul-Uns", Alisher Navoi's "Nasoyim ul-Muhabbat", and Muhammad Rushdi's "Tazkirat ul-Avliyo".

Although hagiographic *tazkiras* and literary *tazkiras* share common aspects, their main differences are as follows:

Hagiographic *tazkiras* have a religious and Sufi orientation, primarily focusing on the lives, miracles, and teachings of saints, sheikhs, and Sufis. Their main sources are the Quran, hadiths, and Sufi works. Stylistically, they are narrated based on miracles and wonders. The purpose is to provide moral and religious education and promote Sufi teachings. If we analyze Fariddin Attor's work "Tazkirat ul-Avliyo": The artistic style of Fariddin Attor's "Tazkirat ul-Avliyo" is Sufi, artistic, and impactful, combining simplicity and deep spirituality in narrating the lives of saints. The author uses a biographical method to provide information about each of the saints mentioned in "Tazkirat ul-Avliyo". In the work, after presenting the names and genealogies of Sufi figures, stories related to them are given, effectively utilizing the story genre. Attor narrates the life of each saint in the form of a story, not limiting himself to a simple biography. Each story is enriched with moral and spiritual lessons. Example: Junayd Baghdadi says, "The best of deeds is to preserve the soul, and if the soul is preserved, religion is preserved" [Fariddin Attor's "Tazkirat ul-Avliyo" page 352]. In this example, a symbolic and philosophical style is used, offering a deeply meaningful lesson by comparing a person's trials on the Sufi path to the sea. An aspect that attracts the reader's attention in "Tazkirat ush-Shuaro" is the use of didactic and wise words, departing from the traditional style of hagiographic works. Attor's artistic skill is so impressive that he often imparts moral and spiritual lessons through wise sayings and instructive stories. Alisher Navoi's work "Nasoyim ul-Muhabbat" is considered a Sufi-biographical *tazkira*. Navoi continued the tradition of "Tazkirat ul-Avliyo" (Fariddin Attor) and followed the same direction.



In the works “Tazkira ul-avliyo” and “Nasoyim ul-muhabbat”, the Sufi-symbolic style predominates. These works often express Sufi ideas through symbolic images and philosophical symbols. The author conceals deep meanings behind the words.

Example: When Mansur Hallaj said “Ana al-Haqq” (I am the Alloh), people accused him of blasphemy. He responded: “I have lost myself, therefore I see nothing but the Alloh” [Same book, p.452]. In this example, the philosophy of vahdat ul-vujud is explained through symbols: when a person loses their sense of self, they realize the ultimate truth.

1. Hagiographical *tazkiras*, like literary *tazkiras*, employ poetic and artistic means of depiction in their creative expression. Although “Tazkirat ul-Avliyo” is a prose work, Attor occasionally enlivens the text with poetic fragments or figurative expressions. He aims to have a psychological impact on the reader through his artistic style. Example: “Love is an ocean, and you are but a drop. If you do not forget yourself, you will never be immersed in this ocean.” In this example, by comparing love to an ocean, the infinity of Sufi love and the necessity for a person to forget themselves are expressed. Navoi uses poetic excerpts in his work “Nasoyim ul-muhabbat”, and it is in this line that the similarity with Attor's artistic approach is evident: “The love of Allah is like a river; whoever drinks from it becomes thirsty again”. In this verse, Navoi portrays the boundlessness of love for Allah and humanity's striving for it, promoting the ideas of divine love, self-discipline, and renunciation of worldly passions.

2. Literary *tazkiras* aim to illuminate the lives, works, and literary activities of poets and writers. These *tazkiras* are primarily based on literary criticism and historical documents. Methodologically, they employ biographical and critical analysis approaches. Their purpose is to study literary heritage and determine the role of creators in society.

Literary *tazkiras* typically focus on providing information about the lives and creative activities of poets and writers, and are mainly written based on biographical and critical analysis. Hagiographic *tazkiras*, on the other hand, deal with religious figures and give significant importance to mystical-Sufi phenomena.

Additionally, hagiographic *tazkiras* hold literary and historical significance.

In conclusion, it should be noted that hagiographic *tazkiras* serve as an important means of religious and moral education, and through them, Sufi traditions have been passed down from generation to generation, contributing to the development of Sufi knowledge. With the strengthening of religious values, they have served to reinforce Islamic morality and faith among the people. The *tazkira* “Tazkirat ul-Avliyo” is based on dramatic and philosophical stories. Events are sometimes depicted tragically (for example, the execution of Mansur Halloj).

The biographical dictionary “Nasoyim ul-Muhabbat” provides moral lessons through simple and understandable stories. It contains more real-life events that are closer to the reader.

The works “Tazkirat ul-Avliyo” by Farididdin Attor and “Nasoyim ul-Muhabbat” by Alisher Navoi are vivid examples of the Sufi *tazkira* genre, both of which aim to illuminate the lives of saints and their experiences on the path of divine love. However, they have significant differences in content and style.



The work “Tazkirat ul-Avliyo” is rich in philosophical, dramatic, and miraculous imagery, in which the idea of vahdat ul-vujud (unity of existence) occupies a central place. “Nasoyim ul-Muhabbat” focuses on simple, narrative, and moral lessons, aiming to guide people towards spiritual perfection through the lives of saints. The analysis revealed that Attor’s symbolic, dense philosophical language differs from Navoi’s didactic style, which is more accessible to the reader. While Attor paid more attention to miracles, Navoi emphasized real-life experiences. These two works reflect different directions of Sufi literature, and each of them, with its unique style, occupies an important place in the literary heritage of the East. As historical sources, these *tazkiras* are valuable for preserving important information about the lives and activities of historical figures.

Hagiographic *tazkiras* hold a significant place in Uzbek written culture. Through this genre, the lives of saints and sheikhs and their religious-spiritual activities were portrayed, contributing to the reinforcement of moral values in society. These works have established a firm position in the religious and spiritual life of the people and continue to be reflected in the modern Uzbek literary process. Hagiographic *tazkiras* are exemplary specimens of religious and Sufi thought, occupying a distinct place in Eastern literature and history. Their primary distinction from literary *tazkiras* lies in their focus on the lives of saints and Sufi traditions, whereas literary *tazkiras* depict the lives of poets and writers. These *tazkiras* serve as crucial sources for studying the social, religious, and cultural life of their respective eras.

Today, hagiographic works and *tazkiras* continue to be investigated by literary scholars. These works represent a valuable historical-biographical, religious-mystical, and literary heritage, the study of which enables a profound understanding of the developmental processes in Uzbek literature. Furthermore, contemporary literary research continues to illuminate the role of hagiographic works in propagating Sufi ideas.

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