

“Nasoyim Ul-Muhabbat” And “Nafohat Ul-Uns” In The Literary Parallel Genre: Comparative Analysis And The Issue Of Creative Relationship

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Annotation

This article analyses the creative connections between Alisher Navoi and Abdurakhmon Jomi through the lens of the literary parallel genre. Based on the scientific views put forward in the article “The Bright Pages of Kinship” (“Qarindoshlikning nurli sahifalari”) by Professor Rahim Vohidov, the structural, substantive, and methodological similarities and differences of the works “Nasoyim ul-muhabbat” and “Nafohat ul-uns” are discussed in detail. The essence of Navoi’s work as an independent creative work, not as a translation, is scientifically substantiated.

Keywords: literary parallelism, Sufi biographical tradition, comparative analysis, tazkira genre, creative relationship, Alisher Navoi and Jomi, textual adaptation and originality.

Introduction. The Tazkira genre in Eastern classical literature collects historical and biographical information, shares the activities of Sufi figures, and organizes details about the order’s leaders for posterity. This tradition, with ancient roots, reached a highly developed form in works like Khoja Abdullah Ansari’s “Tabaqati mashoyihi sufiya”, Fariduddin Attar’s “Tazkiratul-avliyo”, and Sheikh Abu Abdurahman Sullami’s “Tabaqati Sullami”. In the 15th century, the literary and cultural setting of Maverannahr and Khorasan propelled the genre forward. Notably, the scientific and artistic contributions of Jami and Navoi began a new stage in tazkira writing. Their mutual creative connections and shared spiritual, artistic, and ideological values established a model of literary parallelism. This concept describes interconnected works that develop independently in content and style, despite sharing sources or structure. Both Navoi and Jami’s tazkiras are prime examples. Professor Rahim Vohidov’s research provides a scientific foundation for understanding their relationship, which was not just based on teacher-disciple bonds but

also on shared creative, aesthetic, religious, and mystical perspectives. Jami, a noted mystic and scholar, refined the tazkira, while Navoi adapted and elevated it in Turkic literature. “Nafohat ul-uns” notably influenced Uzbek literature, and while “Nasoyim ul-muhabbat” used it as a foundation, it should not be seen as a simple translation. Rahim Vohidov’s analyses address this point directly. When it comes to the long friendship between the Uzbek and Tajik peoples, the names of two great allomas – Abdurahman Jami and Alisher Navoi – are definitely mentioned. The factor that unites them is not only historical closeness, but also the harmony of artistic and aesthetic thinking, the commonality of the worldview, and the focus on one direction of their goals in science and literature. It comes to the long friendship of the Uzbek and Tajik peoples, the name of two great allomas – Abdurahman Jami and Alisher Navoi-is definitely mentioned. The factor that unites them is not only historical closeness, but also the harmony of artistic and aesthetic thinking, the commonality of the worldview, and the focus on one direction of their goals

in science and literature. The essence of the literary parallel genre is precisely the scientific study of this commonality, creative influence, and influence. The creative relationship between Navoi and Jami is more vividly manifested, especially in the example of the works “Nafohotul-uns” and “Nasoyim ul-muhabbat”. These two works are considered one of the most important sources of Eastern mysticism-logical heritage. Therefore, the analysis of their interaction on the basis of the literary parallel genre is both scientifically relevant and significant.

Materials and methods. The closeness between Jami and Navoi was not limited to personal friendship, but was based on deep scientific-creative communication, mutual exchange of ideas. They took the same view of the importance of mysticism in spiritual education as the place of literature in society. For Navoi, Jami was not only a teacher but also a spiritual guide. A significant part of the creative program of Navoi was organized by bringing the eastern literary heritage closer to the Turkic reader, moving it to the Uzbek literary language. This process expresses precisely the essence of the literary parallel genre – the principles of creating a new, independent, and improved work on the basis of the previous one. It was Alisher Navoi who was his first student and advisor when Jami was writing “Nafohotul-uns”. From the testimonies in the “Xamsatul-mutahayyirin”, it is known that when every chapter was written, Jami held it in the hands of the Navoi, receiving advice. His process expresses precisely the essence of the literary parallel genre – the principles of creating a new, independent, and improved work on the basis of the previous one. It was Alisher Navoi who was his first student and advisor when Jami was writing “Nafohotul-uns”. From the testimonies in the “Xamsatul-mutahayyirin”, it is known that when every chapter was written, Jami held

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“Nafohat ul-uns” and “Nasoyim ul-muhabbat”: similarities and differences

1. Similarities in content and composition. The Jami tazkira describes the biographies of Sufis, their status in the tariqat, their prophecies, and their scientific heritage, and Navoi’s work “Nasoyim ul-muhabbat” also relies on “Nafohat” in its main compositional principles. However, these similarities are not a complete translation, but a natural manifestation of a literary parallel.

2. The difference in the number of characters. According to the important evidence provided by Vahidov:

- “Nafohat ul-uns” - more than 600 characters

- “Nasoyim ul-muhabbat” - more than 750 characters

This fact alone indicates that Navoi’s work is an independent work of art. Navoi also included new information about his time and additional sources in the tazkira.

3. Expansion of the source range. Navoi used not only “Nafohat”, but also other sources of Sufism, historical and moral treatises, and examples of poetry. This is a sign of scientific research and independent research.

4. Stylistic originality. While Jami’s commentary is a classic example of Persian prose, Navoi chose in his work simple and fluent Turkish prose, an educational tone, extensive use of artistic and visual means, a clear and concise style of information and expression.

Navoi writes in this regard: “...can I translate this book into Turkish? I can solve its difficult problem with clearer words and more expressive language...” This quote expresses the fine line between creative processing, translation, and original creation. Vohidov's article “The Bright Pages of Kinship” identifies the parallels between these two works as follows:

1. “Nasoyim ul-muhabbat” is not an exact translation of “Nafohat ul-uns”, but an expanded, enriched, and adapted creative version for the Turkish language.
2. Navoi reworked the information in “Nafohat ul-uns”, adding new characters and stories to it.
3. Style simplicity, scientific accuracy, and spiritual-operationalism are the distinctive features of “Nasoyim ul-muhabbat”.
4. The work is the largest monument of Sufi tazkira in Turkic literature.

The connection between these two works is an important source in studying the stages of development of the tazkira genre in Eastern literature. In conclusion, although Alisher Navoi’s work “Nasoyim ul-muhabbat” was created based on Abdurakhmon Jami’s “Nafohat ul-uns”, this work should be evaluated as an independent scientific and artistic monument. The arguments put forward by Professor Rahim Vohidov fully confirm this idea. The similarities between the works are a natural result of creative parallels, and the differences are the product of Navoi’s unique scientific approach and artistic skill. Therefore, it would be a fair scientific conclusion to evaluate “Nasoyim ul-muhabbat” not as a Turkish translation of “Nafohat ul-uns”, but as a new, expanded, scientifically based, and literary independent version. As a result of the creative cooperation between these two allomas, rare information about mysticism and historical figures was formed. In many cases, “Nasoyim ul-muhabbat” is seen as a translation of the “Nafohat ul-uns” of the Jami.

Conclusion. The scientific and educational significance of the work “Nasoyim ul-muhabbat” is not only a mystical source, but also an encyclopedic work, in which biographies of scientists, scribes, and scholars in Eastern literature are given. In this, the focus of Jami and Navoi is on one common goal perpetuation

of spiritual heritage. Creative ties between Jami and Navoi form one of the most striking examples of the literary parallel genre. The relationship between “Nafohotul-uns” and “Nasoyim ul-muhabbat” suggests that Navoi did not translate Jami’s work, but filled and expanded it scientifically, creating a new stage for Turkic literature, the main principles of the literary parallel – joint worldview, creative influence, independent processing, additional scientific research – are fully manifested, the work of the two allomas is appreciated as a high example of cultural and spiritual. Therefore, it is correct to evaluate “Nasoyim ul-muhabbat” as an edited, enriched, scientifically based new variant of “Nafohotul-uns” in Uzbek.

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