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## THE AUTHOR'S PERSONAL VIEWS IN TAZKIRAS AND THEIR CORRESPONDENCE WITH HISTORICAL REALITY

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### Abstract:

This article analyzes the specific features of the "tazkira genre", which occupies a special place in the classical literary heritage of the East. It highlights how the author's personal views, aesthetic taste and philosophical worldview are combined with historical realities. The works of Davlatshah Samarkandiy "Tazkirat ush-shuaro", Alisher Navoiy's "Majolis un-nafois", "Nasoyim ul muhabbat" and Abdurakhmon Jamiy's "Bahoristan" are used as examples to show the subjective assessment in tazkiras, the interrelation of the literary environment of the period and historical reality.

**Keywords:** Tazkira, historical reality, author's views, literary environment, aesthetic worldview, classical Eastern literature.

### Introduction



#### TAZKIRALARDA MUALLIFNING SHAXSIY QARASHLARI VA TARIXIY VOQELIK BILAN UYG'UNLIGI

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### **Annotatsiya:**

Mazkur maqolada Sharq mumtoz adabiy merosida alohida o‘rin tutgan “tazkira janri”ning o‘ziga xos xususiyatlari tahlil qilinadi. Muallifning shaxsiy qarashlari, estetik didi va falsafiy dunyoqarashi qanday qilib tarixiy voqeliklar bilan uyg‘unlashgani yoritiladi. Davlatshoh Samarqandiyning “Tazkirat ush-shuaro”, Alisher Navoiyning “Majolis un-nafois”, “Nasoyim ul muhabbat” Abdurahmon Jomiyning “Bahoriston” kabi asarlari misolida tazkiralarda sub’ektiv baholash, davr adabiy muhiti va tarixiy haqiqatning o‘zaro bog‘liqligi ko‘rsatib berilgan.

**Kalit so‘zlar:** tazkira, tarixiy voqelik, muallif qarashlari, adabiy muhit, estetik dunyoqarash, Sharq mumtoz adabiyoti.

## **ЛИЧНЫЕ ВЗГЛЯДЫ АВТОРА В ТАЗКИРАХ И ИХ СООТВЕТСТВИЕ ИСТОРИЧЕСКИМ ДЕЙСТВИТЕЛЬНОСТЯМ**


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### **Аннотация:**

В статье анализируются особенности жанра «тазкира», занимающего особое место в классическом литературном наследии Востока. Показывается, как личные взгляды, эстетический вкус и философское мировоззрение автора сочетаются с историческими реалиями. На примере произведений Давлатшаха Самарканди “Тазкират уш-шуаро”, “Маджолис ун-нафоис” Алишера Навои, “Насоим ул мухаббат” и “Бахористан” Абдурахмона Джамии показана субъективная оценка тазкиратов, взаимосвязь литературной среды того времени и исторической действительности.

**Ключевые слова:** тазкираты, историческая реальность, авторские взгляды, литературная среда, эстетическое мировоззрение, классическая восточная литература.

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## Introduction

In the literary heritage of the East, the genre of *tazkira* occupies a special place. These works serve not only as sources providing biographical information about writers and poets, but also as reflections of the author's personal worldview and their attitude toward the socio-historical realities of their time. Tazkiras embody a harmonious depiction of the historical environment, the socio-spiritual context, and the literary life of the era.

Tazkiras are often devoted to the biographies of poets and writers, their creative legacy, and their moral and ethical qualities. However, they are not limited to simple life stories — the author's *subjective perspectives* and personal evaluations are also clearly visible. The harmony between the author's viewpoints and the realities of the time is thoroughly illuminated within these works.



<sup>1</sup> Every author of a *tazkira* expressed their ideas based on the *socio-political environment* of their time. For example, in Davlatshah Samarqandi's "*Tazkirat al-Shu'ara*", the literary life of the Timurid period, political patronage, and the author's own perspectives are reflected. In Alisher Navoi's "*Nasāyim al-Muhabbat*", Sufism and spiritual values are presented through the author's personal viewpoint, while in "*Majolis al-Nafā'is*" his artistic and aesthetic views are linked with the realities of his era.

Thus, a *tazkira* is not merely a historical document, but a literary interpretation of historical reality — filtered through the author's own perception and worldview.

## Literature Review and Methodology

The *tazkira* "*Majolis al-Nafā'is*" created by Alisher Navoi is not only a literary source but also a precise depiction of the author's personal views and the cultural-spiritual environment of 15th-century Movarounnahr and Khorasan. In this work, Navoi does not merely list poets — he evaluates their creative style, moral character, spiritual rank, and human virtues. In these evaluations, the author's literary-aesthetic taste, Sufi worldview, and humanistic principles are clearly reflected.

<sup>1</sup> <https://n.ziyouz.com/portal-haqida/xarita/yangi-kitoblar/farididdin-attor-tazkiratul-avliyo>

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Historical reality is revealed through accounts of poets' lives, their relations with rulers, their roles in literary gatherings, and their status in society. Navoi also directly discloses the socio-political climate of his time: information about some poets' closeness to the court or popularity among the people serves as vivid evidence of this.

Thus, in Navoi's tazkira, the author's personal perspectives — his literary ideals and criteria — and historical reality, represented through the literary and cultural life of that period, are harmoniously combined. As a result, the work rises to the level of an invaluable source that not only presents a collection of poets but also reflects the social-historical panorama of the 15th century.

Literature is a fundamental source shaping human spirituality, and its role in nurturing the younger generation into morally and intellectually mature individuals is invaluable. A literary work brings order and meaning to the swirling and intricate events occurring before our eyes, helping the reader extract deeper understanding and insight. Artistic writing is comprehensible to everyone — from the age of seven to seventy — and each reader derives a share of meaning proportionate to their own perception and intellect. Therefore, literature is a school of moral example and a nurturing force of compassion.



Classical literature possesses the unique ability to express the inner essence of the truth of existence through outward symbolic imagery. Precisely for this reason, it serves as one of the essential means of harmonizing the human soul with the reality of existence.<sup>2</sup>

Considering these aspects, it is appropriate to view the development of the literature of any nation or region in close connection with the spiritual maturity of the peoples belonging to that nation or region. When periodizing the process of spiritual development of the peoples within the cultural sphere of the Islamic region, the following three major stages are distinguished:

### **1. Formation of the spirituality of various peoples before Islam**

(from ancient times to the beginning of the 7th or 8th century)

<sup>2</sup>Исламов Х. И. “Насойимул мухаббат” Алишера Навои и его науч-но-критический текст: Дисс. на соискание канд филол. наук . – Т., 1990. –В.87.

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## 2. Development of the spirituality of various peoples within the Islamic cultural sphere

(8th–15th centuries)

## 3. State of national spiritualities in the context of modern world civilization (16th–20th centuries) <sup>3</sup>

With the revelation of the verses of the Holy Qur'an beginning in the 7th century, a community of human brotherhood based on the belief in Divine Unity — the concept of the “*Ummah*” — was formed. From the second half of the 8th century to the beginning of the 9th century, a balanced state of political power emerged among the three major peoples of the region — Arabs, Persians, and Turkic nations. In other words, the primary idea of Islam — the equality of the Muslim Ummah — found a real opportunity to be implemented. As a result, within a vast territory where Islam had widely spread, a unified cultural region was established under a single ideology, and it continued to develop spiritually without interruption throughout the 8th–11th centuries.



Through extensive reflection on Islam and the growing influence of the dervish movements, a more structured doctrine of Sufism began to take shape. One of the earliest attempts of this kind (in Basra–Baghdad, 857) can be observed in the book titled “*Fi al-Tawhid wa al-‘Adl*” (“On Divine Unity and Justice”). This book consists of 61 chapters.

Al-Muhasibi addressed the issue of the relationship between a person's outward behavior and the commands of the heart. He also introduced the concept of *ḥāl* (spiritual state). In the 9th century, in Baghdad, as a response to the misuse of piety (religious demagogy), a doctrine concerning *riyā* (hypocritical ostentation) emerged. From this movement, the *Malāmatiyya* (“those who blame themselves”) order later developed in Nishapur. Among these influential figures, Junayd al-Baghdadi (d. 911) earned the distinguished title “*Sayyid al-Ta’ifa*” (“Master of the [Sufi] Community”) <sup>4</sup>

<sup>3</sup> Жузжоний М. Тасаввуф ва инсон. — Тошкент: Адолат, 2001.- В. 45.

<sup>4</sup> М.Қодиров. “Марказий Осиё, Яқин ва ўрта шарқнинг фалсафий тафаккури: ўқув қўлланма. — Тошкент: 2010, (5-60б, 150–151)



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Followers of this movement were required to strive for spiritual purification while strictly adhering to the Sunnah. However, the process of inner purification was considered a personal matter — others were not supposed to know about it. Everything occurring within one’s heart belonged solely to God. Outwardly, such a person should not be distinguishable from others. On the contrary, if people regarded him as sinful, humiliated him, or insulted him, he should remain pleased — for this was a sign that he was on the right path. Indeed, all Prophets and Saints experienced such trials and humiliations. To intentionally put oneself through hardship in expectation of future reward was considered equivalent to “putting piety up for sale,” and thus strongly discouraged.



## Discussion

Sufi masters clearly understood that one of the most effective ways to instill the principles, etiquette, and values of the spiritual path, grounded in Islamic law, into human consciousness and heart was through *literature* — specifically, through artistic and poetic works. Consequently, among these saints and scholars emerged great philosopher-poets who not only practiced Sufism but also enriched the world of literary creation.

Fariduddin Attar and Alisher Navoi are among such philosopher-saints. Their works — especially Attar’s “*Tazkirat al-Awliya*” and Navoi’s “*Nasāyim al-Muhabbat*” — serve as vivid examples demonstrating this profound connection between literature and spiritual enlightenment.

It is well known that in literary studies, the poetic (verse) and prose forms of artistic expression differ sharply from one another. A writer who excels at a high level in poetry may not necessarily demonstrate the same mastery in prose — and likewise, a celebrated prose author may not always be able to express a certain idea (or their attitude toward an event) in poetic form.

From this, it follows that achieving equal excellence in both poetry and prose is not something granted to everyone. One of the reasons for the greatness of Attar and Navoi — and the similarity between their works — is that both possessed the exceptional ability to create unmatched works in both literary forms. Secondly,

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both authors were not only poets and writers but also well-versed Sufi thinkers who deeply mastered the spiritual teachings of Sufism.

We know Attar primarily as a poet in Persian literature, while Navoi is recognized as the poet who brought about a fundamental transformation in the development of Uzbek literature. However, the prose works of both Attar and Navoi are no less significant in their value and influence. In particular, in the context of our research topic, what interests us most is that both authors — who can be described as great Sufi masters and outstanding poets — also possessed a high level of writing craftsmanship. This is evident from their works such as Attar’s “*Mantiq al-Tayr*,” “*Ilahinama*,” “*Khusrawnama*,” and Navoi’s “*Layli va Majnun*,” “*Farhod va Shirin*,” “*Lison al-Tayr*,” where they elevate symbolic storytelling to its finest artistic expression.

In “*Tazkirat al-Awliya*” and “*Nasāyim al-Muhabbat*,” Attar and Navoi take an entirely different approach in portraying the figures of Sufi saints. In depicting these spiritual masters, they refrain as much as possible from excessive ornamentation, exaggerated expressions, or overly embellished language. The authors relied on authentic sources when compiling biographies of earlier saints, whereas when describing events they personally witnessed or experienced with contemporaries, they strived for utmost accuracy. Most importantly, they avoided confusing or distracting the reader in any way.

Typically, the artistic description of a Sufi saint is presented at the beginning of each biography. Additionally, throughout these works, agiographic information, anecdotes, transmitted stories, wise sayings, and poetic excerpts are expressed with literary beauty.

Indeed, the prose language of Attar and Navoi is highly distinctive. The language used in “*Tazkirat al-Awliya*” and “*Nasāyim al-Muhabbat*” differs sharply from that in their other works. In these two texts, the artistic skill of portraying real human characters becomes especially evident. For this reason, literary and linguistic scholars must undertake extensive study of their prose language. The language of the 15th century is, of course, not the language of today. Navoi’s prose, in particular, is very complex for the modern reader. Therefore, all of Navoi’s prose works need to be accompanied by modern transliterations. This, in

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turn, will ensure the widespread study of Navoi's works and allow the general public to fully benefit from them.

Scholars of literature study this work as an artistic creation. In "*Nasāyim al-Muhabbat*," it is stated that divine mysteries and spiritual ecstasies are embodied in the poetry of Shaykh Fariduddin Attar; that Shaykh Sa'di Shirazi "possessed complete mastery of sciences and perfect share of ethics," and that his works "*Bustan*" and "*Gulistan*" gained great renown; that Shaykh Nizami lived in piety, seclusion and asceticism, and "unlike other poets, never turned to worldly rulers out of ambition or desire"; and that Shaykh Mahmud Shabustari, in his "*Gulshan-i Raz*," revealed the true secrets of gnosis and reality.

It is worth emphasizing that the sovereigns of the realm of words described the subtle matters of Sufi doctrine and tawhid — spiritual knowledge, stations of the spiritual path, purification of the self, and levels of inner perfection — through symbolic narratives and emotionally powerful yet brilliant poetic imagery. This contributed both to a deep understanding of Sufi theological concepts and to the popularization of Sufi ideas among society.



## Conclusion

Tazkiras are not merely sources that compile literary heritage; they are unique works reflecting the author's personal worldview, spiritual-intellectual universe, and the historical realities of their time in a harmonious manner. Authors of tazkiras were never indifferent to the socio-political, spiritual, and cultural processes of their era; they integrated their personal observations, attitudes, and philosophical reflections into their narratives.

Therefore, tazkiras enable us to understand not only the lives and works of individual figures but also the broader social atmosphere of the period.

The author's personal views become clearly visible in the artistic style, choice of subjects, and evaluative criteria of the tazkira. Historical reality, meanwhile, manifests itself in the sequence of events, interpersonal relationships, and the spiritual atmosphere of the era. The harmony of these two elements renders tazkiras invaluable not only as literary works but also as historical-philosophical sources.



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Thus, by combining the author's personal perspectives with historical truth, tazkira works play an important role in preserving the historical memory of national literary heritage and in studying the intellectual trends of the era.

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