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## **THE CONTENT AND PHILOSOPHICAL INTERPRETATION OF SUFISM AND ETHICS ON THE BASIS OF FARIDUDDIN ATTAR AND HIS WORK “TAZKIRAT UL-AVLIYA”**

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### **Abstract**

The article discusses the life path of Fariduddin Attar, analysis of his works, the height of his artistic creativity, the unique and famous work “Tazkirat ul-Awliya” written in prose, which deals with the lives of the sheikhs of Sufism, the lives of the saints, their revelations and miracles, and their views on various mystical terms such as Sharia, Tariqat, Enlightenment, Tawakkul, Riza, Sabr, and Shukr.

**Keywords:** “Tazkirat ul-Awliya”, Mutawakkul and tazkiranavis, sheikhs of Sufism, Sharia, Tariqat, Enlightenment, Tawakkul, Riza, Sabr, Shukr, poetry, parables and sayings, miracle, maqamat, unusual custom, revelation and mathematics, firka.

### **TASAVVUF VA AHLOQ ILMINING MAZMUNI VA FALSAFIY TALQINI FARIDUDDIN ATTOR VA UNING “TAZKIRAT UL-AVLIYO” ASARI ASOSIDA**

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### **Annotation:**

Maqolada Fariduddin Attorning hayot yo‘li, asarlari tahlili, badiiy ijodini yuksakligi, “Tazkirat ul-avliyo” ushbu asari nasrda bitilgan yagona va mashhur asar bo‘lib, unda tasavvuf shayxlari, avliyouollohlarning hayoti, kashfu karomatlari, turli tasavvufiy istilohlar shariat, tariqat, ma'rifat, tavakkul, rizo, sabr, shukr kabilarga ularning qarashlari haqida to‘xtalib o‘tilgan.

**Kalit so‘zlar:** “Tazkirat ul-avliyo”, mutavvakil va tazkiranavis, tasavvuf shayxlari, shariat, tariqat, ma'rifat, tavakkul, rizo, sabr, shukr, she’riyat, masal va naqllar, karomat, maqomat, holat horiqi odat, kashfu riyoziyot, firqa.

### **Аннотация:**

В статье рассматривается жизненный путь Фариуддина Аттара, его творчество, вершина его художественного творчества, а также уникальное и известное произведение “Тазкират ул-Аулийа”, написанное в прозе, в котором содержатся сведения о шейхах суфизма, жизни Обсуждаются святые, их откровения и чудеса, различные мистические термины, шариат, тарикат, их взгляды на просветление, доверие, удовлетворенность, терпение и благодарность.

**Ключевые слова:** “Тазкират уль-Аулийа”, мутавакиль и тазкиранави, шейхи суфизма, шариат, тарикат, просвещение, доверие, согласие, терпение, благодарность, поэзия, притчи и поговорки, карама, макамат, необычный обычай, наука, математика, фикх.

### **Introduction**

Sheikh Fariduddin Attar is a great figure of Eastern Sufi literature — a miraculous writer and a genius creator who could proudly carry such masters as Mawlana Jalaluddin Rumi on one shoulder and Mir Alisher Navoi on the other. It is well known what kind of spiritual state six-year-old Alisher Navoi experienced after reading “The Language of the Birds.” Remarkably, twelve-year-old Jalaluddin Rumi likewise read Attar’s “Asrarnama” and underwent the same transformative state, and he lived his entire life with the delight and inspiration of that book.



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The great poet, mystic and biographer F. Attar (Muhammad Abu Bakr ibn Ibrahim, 1145–1230) made significant contributions to Persian poetry, Sufi literature, and biographical writing. He was born and raised in Kadakan village of Nishapur, in the province of Iran, in a family of herbalists and physicians. His father was a pharmacist and shopkeeper who had connections with the most respected doctors of his time. Fariduddin studied in the madrasas of Mashhad and Nishapur. Along with the Qur'an, fiqh and hadith, he also mastered sciences such as astronomy, medicine, philosophy, and logic. Like his father, he showed great interest in pharmacy and perfumery. From a young age, Fariduddin was fascinated by the lives and spiritual practices of Sufis, and later he dedicated many masnavis to Sufi doctrine. He also actively practiced artistic creativity. His date of death is mentioned differently in various literary sources. According to the prominent Sufi scholar Knysh, his mausoleum was built by Alisher Navoi, and his death is recorded as 586 AH, corresponding to 1190 CE.

### **Literature Review**

Attar's works "Bulbulnama" and "Ushturnama" are written using symbolic-allegorical imagery. His poems such as "Jawhar al-Zat", "Khayloj", "Asrarnama", "Sharh al-Qalb", and "Musibatnama" are composed in the form of direct contemplation, intellectual-spiritual discourse and reflection. In addition, he also created a romantic-adventurous work celebrating metaphorical love, similar to "Khusrawnama." In his two-volume "Jawhar al-Zat", Attar describes the unity of the entire spiritual and material worlds.

God is present in every particle, yet He cannot be seen with the ordinary eye. God is both hidden and manifest in His existence; all beings originate from the One Essence. This idea is expressed even more clearly in Asrarnama. In his works, Attar made extensive use of folk oral traditions. His famous work "Mantiq al-Tayr" (1175, also known as "Maqāmāt al-Ṭuyūr") gained worldwide recognition. It is well known that, in his childhood, Navoi memorized this epic and under its influence wrote his own poem "The Language of the Birds." This work is considered Attar's greatest literary monument. Besides this, Attar is the author of "Pandnama", "Besarnama", "Divan", "Vuslatnama", and "Tazkirat al-Awliya." His work "Ilahinama" is also a masnavi — a poetic-philosophical and moral-



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educational epic based on the concept of love. The masnavi consists of 282 stories and narratives.

Indeed, the essence of tawhid — divine unity — and absolute truth is ultimately explained through the essence and truth of human existence. The poet's "Tazkirat al-Awliya", consisting of 96 chapters, is his only and most famous work written in prose. It narrates the lives, spiritual unveilings, and miracles of Sufi sheikhs and saints.

Among Fariduddin Attar's works and his writings about the representatives of Sufism, "Tazkirat al-Awliya" undoubtedly holds a special and central place. In its first edition, the work includes concise biographies of seventy-two major Sufi scholars, while the complete second edition consists of the lives and thoughts of ninety-five prominent spiritual masters, detailing their reflections on various theological and mystical matters. [1; p. 6]

This book was recommended for publication by Letter No.1741 of the Committee on Religious Affairs under the Cabinet of Ministers of the Republic of Uzbekistan dated July 27, 2012, based on the "State Program for the Protection, Preservation, Promotion and Use of Intangible Cultural Heritage Objects for 2010–2020" approved by the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan on October 7, 2010. [3; p. 2]

The main part of "Tazkirat al-Awliya", dedicated to the biographies and spiritual ranks of Sufi masters, begins with the biography of Abu Muhammad Ja'far al-Sadiq and concludes with the biography of Mansur al-Hallaj, along with the epilogue of the work.

In presenting the spiritual ranks (karāmāt, maqāmāt, extraordinary states, unveilings, ascetic practices) of the Sufi masters mentioned in the book, the author displays a profound reverence for their greatness and sanctity.

It is emphasized that "Tazkirat al-Awliya" has been supplemented with certain Sufi masters, enriching the content beyond what Jami included in his "Nafahat al-UNS." In particular, Alisher Navoi enriched the work by adding Turkic and Indian Sufi saints who were not included in Jami's text. The most noteworthy aspect is that Navoi not only added Turkic scholars absent in "Nafahat al-UNS," but he also highlighted their qualities such as heroism, patriotism, bravery,



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courage, justice, and their bold resistance against oppression and injustice — providing concrete evidence for these facts.

### **Analysis and Results**

Researchers have expressed different opinions about the sources used in writing “Tazkirat al-Awliya.” For instance, the Iranian scholar Badiuzzaman Foruzanfarr noted that Isfahani’s “Hilyat al-Awliya” and Hujviri’s “Kashf al-Mahjub” were among the primary sources [4; pp. 87–88]. Muhammad Istiyālami also stated that Sulami’s “Tabaqat al-Sufiyya”, Isfahani’s “Hilyat al-Awliya”, Qushayri’s “al-Risala al-Qushayriyya” and Hujviri’s “Kashf al-Mahjub” all played an important role in shaping “Tazkirat al-Awliya” [5; pp. 233–234]. According to Mahmud Obidiy, however, a significant portion of “Tazkirat al-Awliya” was taken from “Kashf al-Mahjub” [6; pp. 12, 30].

Alisher Navoi writes the following about Fariduddin Attar in his work “Nasāyim al-Muhabbat” (“Breezes of Love”):

“They were disciples of Shaykh Majduddin Baghdadi, and Tazkirat al-Awliya is one of their authored books. In its preface, Attar expresses his devotion to Shaykh Majduddin. Some have said that he was among the Uvaysis, and it is mentioned in the words of Mawlana Jalaluddin Rumi that the spiritual light of Shaykh Mansur Hallaj, after one hundred and fifty years, manifested itself in the soul of Shaykh Fariduddin Attar and became his spiritual mentor.”

Alisher Navoi highly praises both the poems and masnavis of Fariduddin Attar, acknowledging that they reflect the secret of divine unity and profound spiritual truths.

In conclusion, the works of Shaykh Attar are eternal and vibrant hymns of Truth and Reality. The reason they continue to captivate hearts, be cherished and lovingly read throughout the centuries lies in this fact. Therefore, a historical-synergetic approach to analyzing the evolution of the poet’s creative activity makes it possible to discover the aspects of his legacy that remain unknown to us.



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