

Stylistic Functionalization of Words and Phrases Related to Sufi Mysticism in Alisher Navoi's "Nasoyim Al-Muhabbat"

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Abstract: This paper examines the stylistic and linguistic features of Alisher Navoi's *Nasoyim al-muhabbat*, with a focus on the functionalization of Sufi terminology and symbolic expressions. Inspired by Jami's *Nafahāt al-uns*, Navoi's work demonstrates a distinct narrative style, rich in mystical imagery and spiritual symbolism. The study analyzes how terms like *Mahbub* (Beloved), *Soqiy* (Cupbearer), *Lab* (Lips), *Qosh* (Eyebrows), *Bel* (Waist), and *Ko'z* (Eyes) are recontextualized to convey deeper Sufi meanings. A particular emphasis is placed on the use of parcellation—a stylistic device that separates syntactic units for expressive and communicative effect. The article argues that this technique enhances the poetic and aesthetic quality of the text, especially in dialogues. Through textual analysis, the study reveals how Navoi's language reflects a profound engagement with Naqshbandi teachings and Sufi thought, elevating his work beyond mere hagiography into the realm of spiritual philosophy and stylistic mastery.

Keywords: Alisher Navoi, *Nasoyim al-muhabbat*, Sufism, stylistic functionalization, parcellation, Naqshbandiyya, Jami, symbolic language, mysticism, linguistic expressiveness, Persianate tradition, dialogue in literature.

Introduction: The heritage of Islamic mysticism, particularly within the Naqshbandi tradition, has deeply shaped the cultural and spiritual landscape of Central Asia. Among the literary monuments that reflect this influence, Alisher Navoi's *Nasoyim al-muhabbat* holds a unique and distinguished place. This work, though composed under the inspiration of Abdurahman Jami's *Nafahāt al-uns min ḥaḍarāt al-quds*, transcends mere imitation by weaving together elements of Sufi doctrine, hagiographic narrative, poetic metaphor, and linguistic artistry. Written during a time when the Naqshbandi Sufi order had established deep roots in both Mawarannahr and Khorasan, *Nasoyim al-muhabbat* became not only a literary contribution but also a reflection of the author's deep spiritual engagement.

Alisher Navoi, as both a statesman and a thinker, was profoundly influenced by Jami, especially during his intellectual and spiritual formation in the 1470s. While

Jami's *tazkira* introduces 608 Sufi figures, Navoi expands this circle by including 770 personalities, notably Turkic and Indian sheikhs. This extension not only reflects Navoi's cultural vision but also his aim to integrate the Turkic-speaking spiritual legacy into the broader Persianate Sufi canon. It is precisely in this integration that Navoi's individuality and literary creativity become most evident.

What makes *Nasoyim al-muhabbat* remarkable is not merely its documentary function but the way it elevates hagiographic narrative into the realm of symbolic-poetic discourse. The work's language is densely layered with metaphysical and allegorical references. Terms such as *Mahbub* (Beloved), *Soqiy* (Cupbearer), *Lab* (Lips), *Qosh* (Eyebrows), *Bel* (Waist), and *Ko'z* (Eyes) serve as more than poetic ornaments; they function as semantic keys to the hidden architecture of mystical meaning. Each word, rooted in Sufi symbolic tradition, opens a path for multi-layered interpretation depending on the spiritual station of the

reader.

Navoi's engagement with Sufism was not superficial or opportunistic. He formally pledged allegiance to Jami and accepted the Naqshbandi path in 1476–77. However, his inclination towards Sufism dates back to his youth and is deeply connected to his mentor Sayid Hasan Ardasher. In his writings, Navoi reveals a consistent and evolving concern with the major doctrines of the Naqshbandi order—*fanā'* (annihilation), *baqā'* (subsistence), *sohbat* (companionship), *safar dar watan* (travel in homeland), and rejection of *khalwat* (seclusion). These concepts are not presented in an abstract manner but are subtly embedded in the textual fabric of his narratives and lyrical compositions.

The central research problem in this paper revolves around the stylistic functionalization of Sufi lexicon in *Nasoyim al-muhabbat*, and the syntactic-stylistic technique of parcellation as a marker of emotional and rhetorical emphasis. Contemporary linguistic approaches, particularly in the field of text linguistics and historical stylistics, allow us to reconsider classical texts not only as literary artefacts but as complex systems of coded communication. In this framework, the language of Sufi literature, particularly that of Navoi, must be analyzed as a structure where every lexical unit and syntactic arrangement contributes to both theological meaning and aesthetic experience.

Moreover, the rising interest in stylistics and linguopoetics in Uzbek philology opens a path to reevaluate Navoi's prose as more than narrative documentation. Rather, it becomes a highly conscious poetic act—an expression of inner spiritual realities through the most refined tools of literary language. The presence of parcelled syntactic units, the strategic use of dialogue, and the rhythmic separation of ideas all indicate an intentional deployment of stylistic devices to amplify the reader's emotional and cognitive engagement.

Given these considerations, this paper aims to (1) investigate the semantic and stylistic layers of Sufi terminology in *Nasoyim al-muhabbat*; (2) analyze the use of parcellation as a syntactic device in structuring mystical discourse; and (3) demonstrate how Navoi's text reflects both a personal spiritual vision and a broader Naqshbandi worldview. By doing so, we hope to contribute to the understanding of Navoi not only as a classical poet but as a linguistic innovator whose literary work functions as a spiritual and stylistic bridge between Turkic culture and Islamic mysticism.

Materials

The primary material for this study is Alisher Navoi's work *Nasoyim al-muhabbat*, a *tazkira* composed in

1497, which holds a central place in the Turkic-Islamic literary tradition. The text serves as a rich source for investigating the stylistic functionalization of mystical vocabulary and Sufi terminology, particularly within the context of the Naqshbandi order. The edition used for this research is the academic transliteration published in Cyrillic script, which standardizes the original manuscript and offers a textual basis for syntactic and stylistic analysis. The Cyrillic version facilitates access to punctuation marks and sentence structure, thus enabling the identification of parcellative constructions, though with due attention paid to the fact that punctuation was absent in the original Arabic-script manuscript.

In addition to *Nasoyim al-muhabbat*, this study draws on comparative textual material from:

Abdurahman Jami's *Nafahāt al-uns min ḥaḍarāt al-quḍs* — the foundational Persian *tazkira* that inspired Navoi's project, comprising 608 biographies of Sufi saints and masters. Jami's language and stylistic approach provide a reference point for evaluating Navoi's originality and divergence.

Fariduddin Attar's *Tazkirat al-awliya* — another classical Sufi *tazkira*, which Navoi cites and draws from, especially in his inclusion of over 100 Turkic and Persian saints.

Navoi's own poetic works, especially *Lison ut-Tayr* and the *Khamisa* collection. These provide valuable insights into the recurrence of specific Sufi terms and symbols, allowing for a comparison of their function in narrative prose and poetic genres.

The materials also include contemporary scholarly studies on Sufi literature, Uzbek stylistics, and linguopoetic analysis. These sources are essential for contextualizing Navoi's work within the broader tradition of Islamic mysticism and Turkic literary development, as well as for understanding the theoretical and terminological framework of stylistic analysis.

In examining *Nasoyim al-muhabbat*, particular attention is given to specific passages that contain stylistically charged constructions. Examples include instances where Navoi discusses saints from regions outside the Iranian cultural sphere, such as 36 Indian sheikhs, thus introducing new geographic and linguistic dimensions to the *tazkira* genre. These entries not only expand the literary canon but also showcase linguistic adaptation and stylistic localization.

Moreover, this study considers the lexical fields of key Sufi terms and their symbolic applications within the text. Special focus is placed on such recurring symbolic words as:

Mahbub (Beloved) – referring to multiple layers of divine, prophetic, spiritual, and earthly love.

Soqiy (Cupbearer) – denoting the spiritual guide or God as the source of divine intoxication.

Lab (Lips), Ko'z (Eyes), Qosh (Eyebrows), Bel (Waist) – bodily metaphors used to indicate stages or aspects of spiritual beauty, divine attraction, and inner realization.

These metaphors are treated not as literary flourishes but as theological semiotics—each word bearing theological, metaphysical, and poetic weight within the Sufi system of thought.

A further core material is the dialogic structure employed throughout the work. Dialogues between Sufi masters and their disciples, or between narrators and historical figures, are replete with stylistic features such as parcellation, rhetorical repetition, and elliptical construction. These dialogic fragments are selected for analysis to reveal how oral narrative traditions influenced Navoi's written prose and how parcellation serves to mimic real-time speech, spiritual emotion, or rhetorical emphasis.

Lastly, the original Arabic-script manuscript traditions of Nasoyim al-muhabbat are taken into consideration, particularly with regard to sentence segmentation and syntactic continuity. Since early manuscripts did not rely on punctuation, this research acknowledges the limitations of reading parcelled constructions solely through the lens of modern editions. Grammatical indicators, such as tense, mood, and personal suffixes, are therefore considered as primary indicators of syntactic boundaries.

Together, these materials offer a comprehensive basis for understanding the stylistic and linguistic features of Navoi's mystical discourse, both in terms of symbolic vocabulary and syntactic artistry. Through them, the study aims to bridge historical linguistics, literary criticism, and Islamic mysticism in a unified framework of analysis.

METHODS

The present study adopts a qualitative and descriptive approach grounded in stylistic analysis, historical linguistics, and text linguistics. The central aim is to investigate how Alisher Navoi utilizes specific lexical units—particularly Sufi terms and metaphors—and how he employs syntactic devices such as parcellation to enhance communicative expressiveness in Nasoyim al-muhabbat. In doing so, we examine both the semantic transformation of mystical terms and their functional stylistic roles within the structure of the text.

1. Linguo-stylistic Analysis

The foundation of the study rests upon the stylistic

functionalization of language units. This involves a detailed examination of words and phrases that hold specific meaning within the mystical tradition. By identifying how Navoi recontextualizes ordinary words into spiritual signifiers, we are able to uncover the hidden architecture of Sufi symbolism in his narrative. The analysis focuses on metaphorical language tied to Sufi doctrine, such as:

Mahbub (Beloved) – Divine essence, the Prophet, the Pir, and the earthly beloved.

Soqiy (Cupbearer) – Source of divine intoxication, usually representing the spiritual master.

Lab, Ko'z, Qosh, Bel – Each of which signifies complex ontological or epistemological concepts within the Sufi worldview.

These lexemes are studied in terms of their connotative value, semantic layering, and stylistic transformation when moved from literal to mystical usage.

2. Syntactic and Structural Analysis: Parcellation

A core methodological focus lies in the analysis of parcellation—a stylistic-syntactic device in which a single syntactic construction is broken into multiple intonational and communicative segments. These constructions are analyzed to reveal:

How emotional intensity or rhetorical focus is achieved.

How meaning shifts from the theme (main clause) to the rheme (parcellate).

The role of punctuation (comma, dash, period) in later editions vs. grammatical cues (tense, case, verb agreement) in the original Arabic-script manuscripts.

Examples such as:

“He had seen Sheikh Abu Abdullah Khafif. In Shiraz.”

are examined to show how spatial or temporal markers are given independent expressive weight.

This analysis draws upon expressive syntax theory, in which parcellated constructions are viewed as tools for emotional impact and rhythm, especially in dialogic structures. Dialogues are parsed with a focus on rhythm, intonation, and narrative voice to track Navoi's poetic manipulation of speech.

3. Comparative Textual Analysis

The research includes comparative study with earlier and contemporary tazkiras, especially Jami's Nafahāt al-uns and Attar's Tazkirat al-awliya, in order to:

identify borrowed structures and terms;

highlight navoi's innovations in terminology, narrative pacing, and symbolism;

distinguish navoi's voice in integrating turkic, indian, and local spiritual traditions;

through this comparative method, navoi's unique linguistic and cultural synthesis becomes evident.

4. Contextual Hermeneutics

Given the Sufi nature of the work, a hermeneutic method is also applied to interpret symbolic terms and references that function within specific spiritual frameworks. This method respects the multi-layered semantics typical of mystical texts, in which each term may carry one or more allegorical, doctrinal, or experiential meanings depending on the reader's understanding and spiritual station.

Texts are read through a lens sensitive to:

naqshbandi metaphysics (e.g., wahdat al-wujud, safar dar watan, sohbat);

sufi categories of knowledge (ilm, ma'rifa, haqiqah);

cultural-linguistic idioms from central asia and the persianate tradition.

5. Linguopoetic Analysis

To complement the linguistic and stylistic analysis, the study also applies tools from linguopoetics. This includes observing how Navoi's personal style aligns with national poetic traditions, how meaning is created through artistic arrangement, and how language becomes a reflection of metaphysical insight.

This approach evaluates:

the author's use of national language elements (turkic expressions, sufi idioms).

the stylistic range of genre forms (qit'a, ghazal, prose anecdotes).

the aesthetic harmony between syntax, metaphor, and spiritual content.

By combining these five methodological pillars—stylistic analysis, syntactic scrutiny, textual comparison, hermeneutics, and linguopoetics—the study seeks to provide a well-rounded understanding of Nasoyim al-muhabbat as both a literary and spiritual text. This framework enables an in-depth exploration of how Alisher Navoi transformed traditional Sufi concepts into a uniquely expressive and stylistically refined Turkic masterpiece.

RESULTS

The stylistic and linguistic analysis of Nasoyim al-muhabbat reveals several core results that illuminate Alisher Navoi's mastery in blending spiritual content with rhetorical form. His consistent application of Sufi lexicon in functionally expressive roles and his innovative use of parcellation contribute to the richness of the text on both a semantic and stylistic level. These results are grouped into two primary categories: (1) the functionalization of Sufi mystical

terms, and (2) the use and stylistic role of parcellated syntactic constructions.

1. Functionalization of Sufi Mystical Vocabulary

Navoi's deployment of Sufi terms is far from incidental; it is part of a broader strategy to encode deep metaphysical concepts within accessible poetic and narrative forms. The following symbolic terms were observed to function as carriers of spiritual meaning:

Mahbub (محبوب – Beloved): This term appears repeatedly throughout the text with shifting referents depending on context. In some cases, it clearly alludes to the Divine Essence (al-Haqq); in others, it may reference the Prophet Muhammad, the spiritual master (Pir), or even the abstract image of divine beauty. This fluidity allows the reader to experience the multiplicity of love as conceived in Sufism, from carnal longing to metaphysical annihilation.

Soqiy (ساقی – Cupbearer): Traditionally associated with wine in Persian poetry, the soqiy in Navoi's usage represents the distributor of spiritual knowledge. He is the one who pours the wine of divine gnosis (ma'rifa) into the cup of the heart, thus initiating the process of inner transformation.

Lab (لب – Lips): Symbolic of divine speech and the utterance of spiritual truth, the lab of the Pir functions as the medium through which divine grace (luṭf) is transmitted. It is not merely a physical feature but a metaphorical site of revelation.

Qosh (قوش – Eyebrows): These are interpreted as the boundary between two worlds—the divine and the material. In several verses and narrative contexts, qosh represents the thin veil that separates man's limited perception from the infinite.

Bel (Bel – Waist) and ingichka bel (slender waist): These expressions evoke the delicacy of spiritual beauty and the imagination of the Perfect Human (al-insān al-kāmil). The narrower the waist, the more refined the inner world, according to poetic convention.

Ko'z (Eyes): Frequently associated with spiritual vision, intuition, and the "inner eye." In Navoi's usage, ko'z is often the symbolic representation of the seeker who has reached a level of spiritual maturity and clarity.

Each of these lexical items gains multi-dimensional meaning in Navoi's text. Their denotative value is secondary to their connotative and spiritual function, which changes depending on the textual layer—narrative, lyrical, or doctrinal.

2. Stylistic Application of Parcellation

The study identified numerous instances of parcellated syntactic constructions, especially in narrative segments and dialogues. These parcellates perform

several rhetorical and stylistic functions:

a) Emphasis on Contextual Detail

Parcellation often isolates a circumstantial element of the sentence (time, place, manner) to give it greater emotional or symbolic weight. For example:

“He had seen Sheikh Abu Abdullah Khafif. In Shiraz.” (p. 404) Main clause: “He had seen Sheikh Abu Abdullah Khafif.” Parcellate: “In Shiraz.”

Here, the location Shiraz is separated and emphasized, suggesting that the spiritual significance of place plays a role in the narrative. The isolation of the place from the action allows the reader to pause, reflect, and absorb the spiritual context of the encounter.

b) Dramatic Narration in Dialogues

In recorded dialogues, parcellation is used to reflect oral rhythm and emotional cadence, as in:

“When passing by, he said: Oh God, I guided people to You with determination and inflicted as much suffering as I could on myself. For You.” (p. 100)

The parcellate “For You” functions as a final rhematic climax—a spiritual offering that concludes the speech with emotional intensity. Though syntactically minor, this phrase carries the theological center of the speaker’s intent.

c) Evocation of Real-Time Storytelling

Navoi employs parcellation to mimic oral storytelling techniques in the *tazkira* tradition. It creates a sense of immediacy and realism, where narrators break their own flow to insert background information or make evaluative judgments.

Example:

“There is a large pit for him in Herat. How many Hajj pilgrimages he performed with trust.” (p. 28)

The exclamatory parcellate here (How many Hajj...) adds admiration and awe, effectively dramatizing a biographical detail.

3. Relationship Between Manuscript and Modern Punctuation

A cross-examination between the original Arabic-script manuscript conventions and the modern Cyrillic transliteration shows that modern punctuation imposes limits on identifying true parcellation. In the original, sentence boundaries were determined by grammatical endings (verbs, pronouns, particles), not punctuation.

For instance:

Modern edition uses commas between main sentence and parcellate.

Periods appear sparingly.

Manuscript relies on conjunctions, verb tenses, and rhetorical closure to signal segmentation.

Despite this, the intonational detachment of certain sentence parts is still traceable. It confirms that Navoi’s stylistic mastery is not an artifact of modern editorial conventions but embedded in his narrative structuring itself.

4. Integration with Sufi Doctrinal Themes

Parcellated constructions often coincide with key mystical themes—such as annihilation (*fanāʾ*), companionship (*sohbat*), and inner awakening. They serve as rhematic markers that draw attention to these doctrines not through overt exposition, but via rhythmic placement and syntactic emphasis.

For example, in passages discussing *futuvvat* (chivalry) and *javonmardlik*, Navoi separates ethical maxims from surrounding prose, giving them aphoristic force:

“Muruvvat is giving all, not taking. Futuvvat is doing all, not saying.”

Here, parcellation emphasizes contrast, rhythm, and the transmission of a value system through poetic language.

Navoi applies mystical vocabulary with deep semantic fluidity and symbolic resonance.

Parcellation emerges as a conscious stylistic device to isolate, elevate, or dramatize spiritual meaning.

The structure of the text mirrors the rhythm of mystical experience—layered, delayed, detached, and elliptical.

Navoi’s stylistic techniques support his broader Naqshbandi worldview and reflect a high level of rhetorical sophistication rooted in both oral tradition and poetic abstraction.

DISCUSSION

The results of this study highlight Alisher Navoi’s profound engagement with the mystical traditions of Islamic thought, particularly as channeled through the Naqshbandi Sufi order. What distinguishes Nasoyim al-muhabbat from its predecessors is not simply its expanded scope or biographical richness, but the stylistic and rhetorical mechanisms through which Navoi communicates spiritual reality. These mechanisms are intimately tied to both Sufi symbolism and linguistic creativity, situating Navoi at the intersection of mystical theology, poetics, and rhetorical science.

1. Navoi’s Linguistic Philosophy and Sufi Thought

In Nasoyim al-muhabbat, language is not just a medium of information—it is a spiritual tool. Navoi demonstrates that mystical concepts cannot be transmitted through straightforward prose alone;

rather, they demand a layered linguistic approach, wherein symbolism and structure convey what literal meaning cannot.

The symbolic terms used by Navoi are not isolated lexical items; they are nodes within a larger metaphysical system. For instance:

The term *Mahbub* does not function merely as an object of affection, but encapsulates the Sufi doctrine of divine unity (*tawhīd*)—where all forms of love ultimately point toward the Absolute.

Similarly, *Soqiy* represents the agent of divine intoxication—not with wine, but with *ḥaqīqa* (truth) and *maʿrifa* (gnosis). This interpretation aligns with classical Sufi metaphors employed by Rumi, Hafez, and Jami, yet Navoi reconfigures them within the Turkic linguistic tradition.

By employing such terms with semantic elasticity, Navoi allows different audiences—Sufis, poets, readers of *tazkiras*—to access multiple layers of meaning based on their spiritual preparedness. This approach corresponds with the Sufi notion of *maqāmāt* (spiritual stations), where each seeker perceives truth according to their inner development.

2. Parcellation as a Mystical Stylistic Device

The widespread use of parcellation in *Nasoyim al-muhabbat* serves as a stylistic analogue to the fragmented nature of mystical insight. In Sufism, spiritual realization often comes in flashes, through intuition, epiphany, or silence. Parcellation mimics this rhythm by detaching key ideas from narrative continuity, thereby giving them meditative emphasis.

For example: “For You.” This two-word parcellate concludes a long prayer, standing alone as the distilled essence of the speaker’s spiritual state.

Such construction mirrors the mystic’s experience: the clarity of surrender cannot be narrated—it must be pointed to, isolated, and emotionally intuited by the reader. Thus, parcellation operates both structurally and spiritually, echoing the fragmented but potent nature of Sufi awareness (*kashf*, *ḥāl*).

Moreover, this rhetorical technique has parallels in Qur’anic discourse, where sudden tonal shifts and syntactic breaks create dramatic spiritual emphasis. Navoi, as a student of classical Islamic literature, likely drew upon these models to shape his prose style.

3. Comparative Position with Jami and Attar

While *Nafahāt al-uns* by Jami served as a template, Navoi’s *Nasoyim al-muhabbat* diverges through linguistic innovation and cultural expansion. Jami’s work is more didactic and formal; his biographies follow a uniform pattern and emphasize Persian Sufi

circles.

In contrast, Navoi:

Includes over 100 Turkic and Indian saints, thereby localizing the text for a Turkic-speaking audience.

Embeds verses and aphorisms into the narrative, creating a hybrid structure between hagiography and poetic reflection.

Makes visible his own voice through frequent authorial interjections, adding subjective depth and moral commentary.

This blend of biography and introspection is also found in Attar’s *Tazkirat al-awliya*, yet Navoi avoids Attar’s intense dramatic stylization. Instead, he adopts a more measured, introspective tone, consistent with *Naqshbandi* emphasis on sobriety and inwardness (*khafiy dhikr* vs. *jahrī dhikr*).

Thus, while drawing from both Persian predecessors, Navoi carves a distinct path—a Turkic Sufi stylistic model that balances formality with emotional resonance.

4. Dialogue, Orality, and Emotional Rhythm

Navoi’s frequent use of dialogue in the *tazkira* is a deliberate strategy. Dialogic structure allows for multiple levels of voice—the sheikh, the narrator, the disciple, the audience—and reflects the oral pedagogical tradition of Sufi gatherings (*sohbat*). Through this technique:

Parcellation becomes naturalized, echoing real human speech.

The narrative acquires dramatic immediacy, turning hagiographic prose into a vivid performance.

Readers are emotionally drawn into the *majlis*, as if present in the saint’s company.

This orality also supports the pedagogical function of *Nasoyim al-muhabbat*: it is not merely a record, but a living teaching tool that invites reflection and moral transformation.

5. Ethical Dimensions: Futuvvat and Javonmardlik

One of the more distinctive contributions of Navoi’s text is the way he integrates ethical ideals like *futuvvat* (chivalry) and *javonmardlik* (youthful generosity) into the fabric of Sufi virtue. These are not peripheral concepts; they form a crucial part of Navoi’s *insān al-kāmil* (Perfect Human) model.

Through parcellation, he delivers aphoristic wisdom in succinct, impactful phrases:

“Muruvvat is giving all, not taking. Futuvvat is doing all, not saying.”

Such constructions are rhythmic, memorable, and pedagogically effective. They condense complex moral

teachings into bite-sized spiritual principles, much like prophetic ḥadīths or Sufi maxims (kalimāt). The stylistic presentation thus serves the didactic purpose, reinforcing Sufi ethics through form as well as content.

6. Broader Implications for Sufi Linguistics

The results of this study contribute to the growing field of Sufi linguistics, which explores how mystics deploy language not just to describe divine realities but to invoke and embody them. Navoi's text demonstrates that:

Language can be both the veil and the vehicle of truth.

Syntax can mimic mystical rhythm.

Lexicon can function as symbol, key, and mirror.

By analyzing Nasoyim al-muhabbat through this lens, we move beyond surface-level interpretation toward a more profound engagement with how form expresses vision in the mystical tradition.

CONCLUSION

The present study demonstrates that Alisher Navoi's Nasoyim al-muhabbat is far more than a biographical compendium of Sufi saints. It is a stylistically sophisticated and theologically rich text that showcases the convergence of mystical symbolism, rhetorical artistry, and ethical teaching. Through a close reading of its language and structure, this paper has revealed how Navoi functionally transforms Sufi terminology into poetic and conceptual instruments that serve both artistic and spiritual goals.

One of the most significant findings concerns Navoi's stylistic functionalization of mystical vocabulary. Terms such as Mahbub, Soqiy, Lab, Ko'z, and Bel are not simply decorative; they operate as semantic keys that open access to deeper layers of meaning. Their shifting referents—sometimes God, sometimes the Prophet, sometimes the spiritual master or the seeker—exemplify the Sufi understanding that truth is both absolute and relational. Navoi's use of these words in both poetic and narrative contexts underlines their versatility and spiritual charge.

Additionally, the analysis of parcellation—the syntactic segmentation of sentences—uncovers Navoi's mastery in controlling narrative rhythm and emotional resonance. Parcellated constructions appear not only as stylistic devices but also as tools of spiritual dramatization. By isolating key phrases or circumstantial details, Navoi creates space for contemplation, emphasis, and aesthetic impact. The spiritual truths he conveys are often encapsulated in brief, isolated clauses, echoing the Sufi preference for concise, impactful expression. These parcels frequently serve as rhematic centers, emphasizing key ethical or metaphysical ideas.

Navoi's stylistic approach aligns with and at times extends the traditions of his predecessors, notably Jami and Attar. While Jami's Nafahāt al-uns provided the model, Navoi expands upon it by incorporating Turkic and Indian Sufi figures, embedding poetic fragments within the prose, and employing parcellation and dialogic rhythm to animate the text. In doing so, he elevates the tazkira genre beyond hagiography into the domain of linguistic mysticism, where form mirrors spiritual function.

The inclusion of concepts such as futuvvat and javonmardlik also adds a distinctly ethical dimension to the text. Navoi does not merely record lives; he constructs a model of ideal human conduct grounded in generosity, restraint, sincerity, and service. These ideals are not abstract; they are embodied in vivid, emotionally charged syntax that enables the reader to engage not just intellectually, but morally and spiritually.

Furthermore, the study suggests that Navoi's use of dialogue and orality is integral to his stylistic system. The dynamic interplay of voices, the cadence of spiritual discourse, and the natural rhythm of parcellated speech collectively work to re-create the atmosphere of the Sufi gathering (majlis) within the written page. This technique ensures that the reader does not remain a passive observer, but is drawn into the living memory of the saints.

From a broader perspective, this research contributes to the fields of Sufi linguistics, historical stylistics, and Turkic literary studies by demonstrating how deeply theological and poetic objectives are embedded in linguistic structure. Nasoyim al-muhabbat stands as a key example of how mystical worldviews are not only reflected in content, but are constructed and conveyed through deliberate stylistic strategies.

In conclusion, Alisher Navoi's Nasoyim al-muhabbat is a masterwork of spiritual literature in which language becomes an instrument of illumination. Through symbolic vocabulary, syntactic innovation, and stylistic subtlety, Navoi expresses complex mystical truths in a form accessible to both novice and adept. His approach not only reflects his own spiritual station within the Naqshbandi order but also secures his place as a pioneering stylist in Turkic Islamic prose. Future studies can further explore how Navoi's linguistic philosophy influenced later Turkic Sufi literature and how his use of parcellation anticipates modern literary techniques of fragmentation, emphasis, and rhythmic stylization.

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