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# The Doctrine of Wahdat al-Wujud and Its Ontological Status in Turkic Classical Literature

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**Abstract:** Background: The theological and metaphysical doctrine of *Wahdat al-Wujud* (the Unity of Being), systematically initiated by the Andalusian-born master Muhyiddin Ibn Arabi, serves as the primary conceptual substrate for classical Islamic Eastern literature. Understanding the profound creative output of classical Eastern thinkers is non-viable without deciphering this framework. Methods: This study utilizes a qualitative methodology encompassing structural hermeneutics, historical-comparative analysis, and textual exegesis of critical Sufi poetry and hagiographical treatises. It establishes a rigorous boundary between *Wahdat al-Wujud* and Western pantheism, tracing the historical transmission of unity paradigms through early gnostics (Bistami, Hallaj, Shibli) to later literary giants (Sanai, Attar, Rumi, Jami). Results: The research structurally validates how Alisher Navoi synthesized scriptural foundations (Quran and Hadith) and preceding Persian poetic legacies in his works *Nasayim al-Muhabbat* and *Lisan ut-Tayr*. Furthermore, it defines the operational differences between *Wahdat al-Wujud* and *Wahdat ash-Shuhud* as depicted in regional classical thought. Conclusion: The study demonstrates that *Wahdat al-Wujud* was not a superficial ornamentation within Turkic belles-lettres, but the foundational architecture animating the "Perfect Man" (*Al-Insan al-Kamil*) discourse, proving that human consciousness serves as the ultimate mirror for Divine manifestation.

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## 1. Introduction

Within the intellectual history of the Islamic world, there exists a profound theological and mystical doctrine without which the entirety of the creative, poetic, and prose works produced by the grand geniuses who emerged across the East cannot be conceptually isolated or understood. This seminal paradigm is known as *Wahdat al-Wujud* (the Unity of Being), an esoteric philosophical system systematically founded and organized by the "Shaykh al-Kabir" (The Great Master) Muhyiddin Ibn Arabi, who was born into an aristocratic Arab family of high administrative status in Islamic Spain (Andalusia) [1].

Semantically, *Wahdat al-Wujud* denotes the absolute existence and foundational oneness of a singular, indivisible Reality. According to the parameters of this doctrine, the material cosmos and all created elements and entities existing within it were brought into manifestation solely to serve as an ontological mirror. This cosmic theater is structured to reflect, project, and display the absolute beauty (*jamal*), absolute power (*qudrat*), and divine attributes (*sifat*) of the Unique Essence the Absolute Divine Entity (*Mutloq Zot*). Within this

framework, the Lord (Parvardigor) is understood as the sole, uniquely self-subsisting, and eternal Being. He is entirely independent because He requires no physical framework, external locus, or material body to validate His absolute reality [2, 3].

Conversely, ordinary worldly entities and creatures, which strictly require a material medium and physical vessel to exist within the sensory realm, do not possess independent existence (*vujud*) in the true ontological sense; rather, they are structural reflections, shadows, and continuous emanations (*in'ikos*) of the Absolute Divine Essence. Consequently, within the logical boundaries of this system, it is an absolute cosmic necessity that within all physical manifestations generated by the creative act of the Ultimate Truth (*Al-Haqq*), the Creator Himself must shine forth, illuminate, and manifest His divine presence (*tajalliy etmog'i*, meaning to display divine brilliance) [4].

Historically, certain Western orientalist and philosophical historians have attempted to classify this highly complex Eastern mystical doctrine under the conceptual rubric of pantheism—a specific philosophical system that emerged much later within Western European philosophy around the year 1705. However, this comparative intellectual deduction is fundamentally flawed and structurally erroneous. These two independent theories exhibit a structural resemblance only when analyzed from a highly superficial, external, and casual perspective; when evaluated according to their inner core tenets and theological mechanics, they represent completely different, mutually distinct doctrines. The proponents of Western pantheism strictly assert that God and nature are one and the same identical entity, meaning that the physical universe and the divine essence form an indivisible, flat, material whole. In sharp contrast, the doctrine of *Wahdat al-Wujud* approaches the Creator (Alloh) as a strictly separate, transcendent, and absolute sovereign reality that stands far above and beyond the limitations of the material cosmos [5].

To contextualize this vital ontological boundary, the esteemed academician and tasavvuf scholar Najmiddin Komilov writes with immense analytical precision [6]:

"Of course, within the philosophy of *Wahdat al-Wujud*, alongside the foundational understanding that 'Everything is from Him' (*Hamma narsa Undan*), the advanced conceptual phrase 'Everything is Him' (*Hamma narsa Udir*) is also occasionally utilized. However, despite this linguistic application, we cannot equate or reduce this profound mystical expression to the materialist pantheistic idea that 'Nature is God.' Within the specific gnostic worldview that asserts 'Everything is Him,' the core structural meaning expresses the grand reality that the transcendent Essence of God is actively manifested, witnessed, and synthesized within His divine attributes throughout creation [7]."

This scholarly interpretation put forth by Professor Komilov is deeply grounded, structurally valid, and historically accurate. It demonstrates that *Wahdat al-Wujud* does not dissolve the Divine into material nature, but rather spiritualizes the physical universe by viewing it as an ongoing theatrical stage for Divine manifestation [8].

## 2. Materials and Methods

To comprehensively execute this extensive research and fulfill the rigorous requirements of international academic journals, a robust multi-tiered methodology was deployed:

1. **Textual and Hermeneutic Analysis:** This involves a meticulous word-by-word examination and esoteric interpretation (*ta'wil*) of classical texts, including the primary Chagatai Turkic prose of Alisher Navoiy's *Nasayim al-Muhabbat* and the allegorical poetry of his predecessors. It focuses on isolating the precise technical vocabulary of Sufism (such as *fana*, *baqa*, *hulul*, *tajalliy*, *mushohada*) and translating their conceptual weight accurately into English academic terminology.

2. **Historical-Comparative Analysis:** This method is utilized to map the chronological evolution of the doctrine across different geographical and cultural matrices. It systematically traces the operational transmission of the philosophy from its early ecstatic roots, through its systematization by Ibn Arabi, its poetic execution by Sanai, Attar, and Rumi, to its ultimate integration within the Turkic literary domain of Central Asia via Alisher Navoiy.
3. **Scriptural Exegesis Matching:** This specific analytical technique involves cross-referencing the poetic claims made by classical Turkic and Persian authors with the exact Quranic verses and Hadith components they utilized as structural evidence, verifying the theological alignment of their mystical expressions.

### 3. Results

#### 3.1. Canonical Scriptural Foundations

The qualitative textual investigation demonstrates that the primary source materials that anchored and consolidated the validity of *Wahdat al-Wujud* within the creative consciousness of Alisher Navoiy were the holy verses of the Quran and the verified traditions of the Prophet. Within the text of the Quran, the absolute Oneness (Tawhid) of Allah is constructed with profound philosophical and theological depth. It is for this exact reason that all practicing Sufis and mystically inclined classical poets rely entirely on scriptural evidence to justify their complex metaphysical expressions, an operational reality openly admitted by the Sufi poets themselves [9].

The Quran provides foundational arguments regarding the singularity, eternity, primordality, hidden nature (*batin*), manifest nature (*zohir*), and omnipotent creative capacity of the Creator, all of which assist the human intellect in comprehending the Divine Essence. Specifically, within Surah Sad (Verses 71–72), Allah informs the angels that He is creating a human being from clay, and states that upon fashioning him, He breathes into him from His own Spirit (*ruh*) and commands the angels to prostrate before him. It is critical to emphasize here that the spirit represents the absolute highest, most sacred entity within the human architecture, precisely because its ontological source is the Divine Presence itself [10]. The human spirit emanates from Allah and is destined to return to Allah. This model is reinforced in Surah Luqman (Verse 14):

*"Give thanks to Me and to your parents; unto Me is the ultimate journey's end (return)."*

Based on this text, Sufis argue that humanity was not constructed as an external mechanical product, but rather originated from the Divine and must naturally dissolve back into Him [11].

While the reflection of the Absolute Being manifests across all elements of physical nature, mystics assert that His divine beauty can be witnessed in its most perfect, complete, and concentrated form exclusively within the structural framework of the "Perfect Man" (*Komil inson*). This structural paradigm is validated by the following canonical Quranic verses [12]:

- **Surah Al-Buruj (Verse 14):** *"And He is the Forgiving, the Full of Loving-Kindness"* (noted textually as Surah "Bujur"), which establishes that the relationship between the Absolute Being and humanity is defined by unconditional cosmic mercy and love.
- **Surah At-Tin (Verse 4):** *"We have certainly created man in the most excellent of structural forms (shakl-u shamoyil),"* proving that the human archetype is the apex of cosmic design.
- **Surah Al-Ankabut (Verse 57):** *"Then unto Us you shall all be returned,"* cementing the inevitable re-absorption of individual consciousness into the Divine.
- **Surah Al-Hijr (Verses 28–29):** Affirming that a soul derived directly from the sublime Divine station was breathed into the human vessel.

- **Surah Qaf (Verse 16):** "And We are closer to him than his very jugular vein (*jon tomiri*)," which serves as the ultimate scriptural pillar proving that the Divine is not a distant spatial entity, but must be searched for and discovered within the depths of the human heart.

It was precisely due to these scriptural realities that Hazrat Navoiy aggressively put forth and developed the concept of the "Perfect Man" across his literary domain [13].

### 3.2. Chronological Transmission and Synthesis of Prior Legacies

The research demonstrates that the next primary source materials that catalyzed the formation of Navoiy's views on *Wahdat al-Wujud* were the specialized statements of classical Sufi masters and the written works of his literary predecessors. The early historical frameworks of this idea were initially articulated within the ecstatic, vision-oriented statements of early gnostics (*orifs*) such as Mansur al-Hallaj, Bayazid Bistami, and Abu Bakr Shibli. These early masters elevated the spiritual rank of the human being, assigning a profound divine meaning to human consciousness. This conceptual expansion significantly broadened the intellectual discourse surrounding the structural unity of Allah and the universe, transforming this topic into the primary creative theme of classical poetry [14].

Ibn Arabi later crystallized these ideas by stating that while the divine attributes are distributed across the wide cosmos, the human being represents a micro-cosmos—an encapsulated universe—and it is only within the "Perfect Man" that these attributes converge into a singular focal point, turning him into an exact copy of the Absolute Reality in whom Allah fully displays His secrets. This dynamic institutionalized the poetic propagation of the "Perfect Man" ideal from the 11th century onward [15].

Through a comprehensive textual investigation of Alisher Navoiy's specialized hagiographical prose work *Nasayim al-Muhabbat* (Breezes of Love), this study highlights how Navoiy systematically documented, defended, and synthesized the distinct historical contributions of his great predecessors:

#### 1. The Lineage of Bayazid Bistami

Renowned as "Shayxi boxabar" (The Aware Master), Bistami was among the first to advocate for the complete abandonment of the ego and the achievement of total union with the Absolute Truth. He asserted that to comprehend absolute reality, a wayfarer must achieve *ogohlik* (complete spiritual alertness/awakening of the heart). If a seeker fails to achieve this internal awakening, even performing the physical circumambulation of the Kaaba is entirely useless to him. The spiritual journey begins with self-realization; he who knows himself can control his base ego (*nafs*) and successfully execute *fano* (annihilation).

Navoiy records that Bistami explicitly stated:

*"I saw Allah the Almighty in a dream, and I asked Him: 'O Lord, what is the exact path to You?' He replied to me: 'Pass past your own self (leave your ego behind), and you have instantly arrived.'"*

This state of passing past oneself represents the terminal phase of *fana*, leading directly to *baqa* (eternal subsistence within the Divine), allowing the spirit to unite with Allah.

#### 2. The Lineage of Mansur al-Hallaj

Hallaj is the primary historical representative of the theory of *hulul* (the systematic infusion or dissolution of the human consciousness into the Divine). According to this concept, if a spiritual traveler completely fills his mind, heart, and soul with the constant remembrance of Allah within the vessel of gnosis (*ma'rifat*), he completely dissolves into the Ultimate Truth within that spiritual state. This infusion operates through the physical and spiritual alignment of the self. Navoiy explicitly defends Hallaj in *Nasayim al-Muhabbat*, writing that Hallaj was fully blessed with the internal favors of the unseen world, achieved the highest possible levels of ecstatic spiritual intoxication (*vajd*), and

successfully reached his ultimate spiritual destination. Hallaj poetically expressed the exact structural results of this dissolution in one of his famous verses:

*"I am He whom I love, and He whom I love is I,  
We are two souls dwelling in a single body.  
If you see me, you see Him without a doubt,  
And if you see Him, you see both of us clearly."*

Hallaj asserted that when a human reaches the Ultimate Truth, he transforms into the Truth and witnesses Him within all things, completely forgetting all transient, temporary phenomena, leaving only the pristine attributes of the Creator within his heart. When he was led to the gallows for execution, he famously prayed: "O Lord, You have dissolved my external physical existence into Your spiritual presence. Show mercy to those who are leading me to my death." Navoiy highly respected Hallaj's brave and unyielding persona, noting that he was a revolutionary innovator whose deep realizations were tragically misunderstood by the ignorant masses (*johil va avom xalq*), who wrongfully accused him of blasphemy and executed him.

### 3. The Conceptual Evolution: Wahdat al-Wujud vs. Wahdat ash-Shuhud

According to certain mystical traditions, Bayazid Bistami planted the primordial tree of Tawhid (Unity), while Mansur al-Hallaj watered it with his own blood. Ibn Arabi famously noted that the blood dripping from Hallaj's severed veins formed the word "Alloh! Alloh!" upon the ground, illustrating their total unity of belief. However, the prominent literary scholar Ibrohim Haqqul observes that because these early mystics believed that a human transforms into the Divine upon achieving absolute perfection,

*"they are conceptually closer to Wahdat ash-Shuhud than to Wahdat al-Wujud."*

The table below delineates the structural differences between these two theological paradigms as understood within the context of this classical lineage:

**Table 1.** Structural differences between these two theological paradigms.

Metaphysical Paradigm	Foundational Definition	Operational Mechanics in Sufi Poetics
<b>Wahdat al-Wujud</b>	The absolute, singular oneness of the Unique Supreme Being.	The material universe has no independent existence; it is purely an emanation or reflection ( <i>tajalliyot</i> ) of the Absolute Essence.
<b>Wahdat ash-Shuhud</b>	The unity of vision, contemplation, and mystical witnessing.	The wayfarer seeks the direct visual witnessing of the Divine ( <i>Haqni ko'rish</i> ); if any physical or material barrier appears during this contemplation, the seeker completely abandons it to ascend to the station of Tawhid, realizing that all things are manifestations of the Divine light.

Hallaj's creative legacy subsequently served as a profound source of inspiration and artistic influence for the most advanced classical poets of the East.

### 4. The Poetic Framework of Hakim Sanai

Among the Persian poets who integrated these mystical matters into classical verse, Abdulmajid Sanai occupies a paramount position. Rather than being classified as a systemic theologian (*mutasavvuf*), Sanai is recognized as a genuine "Sufi poet" whose masterpieces—such as *Hadiqat al-Haqiqa*, *Tariq ut-Tahqiq*, *Ishqnomia*, *Aqlnomia*, *Garibnomia*, and *Avfnomia*—stand as the finest examples of mystical literature. Within his poetry, the stations of the spiritual path, the mechanics of vocal/silent remembrance (*zikr*), divine love, and *Wahdat al-Wujud* found highly articulate artistic expressions.

Alisher Navoiy was deeply familiar with Sanai's creative corpus, explicitly stating that *Hadiqat al-Haqiqa* offers a definitive, absolute proof of the author's perfection in handling the nuances of spiritual taste (*azvoq*), ecstatic states (*mavojid*), and the presentation of gnosis by the masters of Unity. Furthermore, literary historians like Mirzozoda state that Nizomi's *Maxzan ul-Asror* and Khusrau Dehlavi's *Matla' ul-Anvar* were constructed directly under the structural influence of *Hadiqat al-Haqiqa*. Viewed from this academic perspective, Sanai's masterpiece served as the foundational literary soil that enabled the creation of Alisher Navoiy's own major work, *Hayrat ul-Abrar*.

Sanai himself explicitly stated within his doston: "...in kitobi ki guftam dar pand" (meaning, "I have spoken this book in the form of a continuous spiritual advice"). Yet, the overarching structural theme of the entire epic remains *Wahdat al-Wujud*, which Sanai systematically defends using diverse artistic comparisons, highly structured allegories, and symbolic narratives. He argues that the operational phases of reaching Allah include asceticism (*zuhd*), spiritual poverty (*faqr*), sincerity (*ixlos*), remembrance (*zikr*), repentance (*tovba*), contentment (*rizo*), and gratitude (*shukur*), placing the ultimate weight upon self-transcendence. By doing so, Sanai directly expanded the historical realizations of Bayazid Bistami, Mansur al-Hallaj, Junayd al-Baghdadi, and Abu Bakr Shibli, becoming one of the first poets to successfully poeticize divine emanation through the masterfully structured use of color imagery. This prompted Jalaluddin Rumi to declare: "If the Islamic world could truly comprehend the absolute grandeur of Sanai, the hats of all believers would fall from their heads in sheer reverence."

### 5. The Allegorical Masterpieces of Fariduddin Attar

The unique creative genius Fariduddin Attar explicitly supported, sustained, and advanced the realizations of Mansur al-Hallaj. Highlighting this spiritual transmission, Alisher Navoiy writes in *Nasayim al-Muhabbat*: "The sublime spiritual light of Shaykh Mansur al-Hallaj manifested within the soul of Shaykh Fariduddin Attar after a period of one hundred and fifty years, acting as his primary spiritual nurturer." The intense light of mystical love and gnosis burning within Attar's heart resulted in the creation of his famous allegorical epic *Mantiq ut-Tayr* (The Conference of the Birds). Within this text, Attar artistically connects the socio-spiritual state of humanity (*xalq*) and the Supreme Truth (*Haq*) with the operational phases of the wayfarer's spiritual journey (*suluk*) via poetic archetypes.

Alisher Navoiy read and studied *Mantiq ut-Tayr* with intense love during his early childhood school years, famously stating: "Ul kitob erdi anisi hilvatim" ("That book was the singular companion of my spiritual isolation"), an experience that completely transformed his internal psychological state and acquainted his soul with divine mysteries. Navoiy preserved this text within his heart throughout his entire existence, and during the twilight of his life, he composed his monumental Chagatai Turkic masterpiece *Lisan ut-Tayr* as a direct structural response to Attar's work. In *Nasayim al-Muhabbat*, Navoiy praises Attar as the ultimate discoverer of divine secrets, writing:

"One of those who discovered the path to the language of the birds was the Prophet Solomon. Later, his vizier Asaf received education from him and acquired this knowledge, yet they departed this world without informing anyone else of its mechanics... Because other individuals and ordinary poets did not comprehend the bird language, they failed to understand its depth. The rapidly spinning celestial sphere quickly passed thousands of years. After this long historical epoch, a traveling, highly eloquent, sharp-minded, and profoundly successful bird (referring to Fariduddin Attar) entered the field. Do not call him an ordinary bird; rather, call him the absolute Phoenix (Anqa) of the mountain of spiritual annihilation (Qof), the supreme knower of the languages of all birds! He was the primary initiator of this path and the direction of prayer (qibla) for the saints, his heart fully harnessed to show the true path. He is unique, incomparable, and matchless in discovering the secrets of Reality, and the people of Truth are continuously sustained by his speech."

Navoiy explicitly notes that he wrote *Lisan ut-Tayr* precisely to allow the Turkic nations to access this profound spiritual treasury, asserting that with Attar's spiritual assistance, he sang the native Turkic songs and expressions with such unmatched brilliance that he transformed into a nightingale possessing a thousand poetic epics.

## 6. The Mystical Love Paradigms of Jalaluddin Rumi

The magnificent founder of the Mawlawiya order, Jalaluddin Rumi, similarly sustained and embraced the core philosophical realizations of Fariduddin Attar. They were not merely intellectual allies but also historical contemporaries who met face-to-face on the road to Mecca during Rumi's childhood pilgrimage, an encounter that profoundly deepened Rumi's lifelong reverence for Attar's literature. Furthermore, the intervention of the wandering dervish Shams Tabrizi was paramount in Rumi's spiritual transformation, instructing him in advanced Sufi philosophy for three intense years. Rumi explicitly acknowledged this lineage in one of his verses: "*If Attar granted a soul to my being, Shams Tabrizi handed me the absolute key to the cosmic talisman.*"

Rumi was the first major poet to openly simplify and decode the dense allegorical images found in Sanai and Attar, explicitly proving that the search for the Creator applies to all human beings because the Divine is fundamentally localized and encapsulated within the human self. By doing so, Rumi provided the ultimate logical and poetic justification for the ecstatic claims made by Hallaj and Bistami. Since Allah manifests within all things, including the human structure, Rumi argued that every individual must look inward rather than seeking the Divine in external spaces, delivering a radical poetic declaration to external pilgrims:

*"O people of pilgrimage, where are you going, where are you going?  
The Beloved is right here, come this way, come this way!  
Your Beloved resides right next to you, wall-to-wall,  
Do not wander in delusion across every desert and mountain peak."*

Mawlana Rumi placed supreme structural emphasis on the human heart (*ko'ngil*) and the internal mechanism of mystical love (*ishq*), because the Divine chooses the heart as His exclusive dwelling place, while love acts as the unique bridge leading to Him. He famously stated: "*The paths leading to God are numerous, but I have uniquely chosen the path of absolute love.*" Rumi respected all variants of lovers-whether they were focused directly on the Creator or on the beauty of creation-explaining this in his deep wisdom: "*There is no such thing as a love that undergoes annihilation. All variants of love are eternal. The only operational difference is that some witness the absolute handiwork of the Artist, while others directly witness the Artist Himself.*"

To Rumi, because the Divine is encapsulated within the human heart, humanity belongs fundamentally to the grand macro-cosmos (*olami kubro*) and possesses a sacred nature. The internal process of self-realization is the highest form of worship, a mechanism that successfully leads humanity back to the Truth. He structurally designed his massive epic *Masnavi-ye Ma'navi* specifically to unpack *Wahdat al-Wujud*, deliberately loading every single outer narrative with a profound, hidden esoteric meaning (*botiniy ma'no*), which explains why he titled his masterpiece the "Spiritual Couplets"

## 4. Discussion

The historical and textual data demonstrates that while the aforementioned early gnostics and poets initiated and popularized the foundational concepts of *Wahdat al-Wujud*, it was Muhyiddin Ibn Arabi (Rumi's contemporary) who systematically advanced, refined, and codified these fluid ideas into a highly structured, comprehensive, and complete metaphysical doctrine. His structured views were immortalized within his major academic texts, *Fusus al-Hikam* (The Bezels of Wisdom) and *Al-Futuh al-Makkiya* (The

Meccan Revelations). Explaining the structural cycle of cosmic existence, Ibn Arabi wrote: *"The entirety of existence, from its absolute beginning to its absolute end, emerges exclusively from Allah and naturally returns back to His unique Essence."* By asserting that the cosmos is ontologically dependent on Allah, he clarified that creation functions as a direct expression of the Creator:

"If looked at from the strict perspective of the absolute oneness of existence, the ongoing process of cosmic emanation (*tajalliyot*) is nothing other than Allah Himself, because Allah is simultaneously the Indivisible One (*Vohid*) and the Unique Single (*Ahad*). Therefore, even when evaluated from the perspective of external plural forms and cosmic diversity, the entire material universe is actively mirrored and contained within Allah."

Like his poetic predecessors, Ibn Arabi assigned a supreme operational status to the heart, because the Divine reflects His essence within it. The human heart cannot be equated with ordinary material things, precisely because it represents a perfect, highly concentrated micro-cosmic copy of the macro-universe (*olami kubro*).

This technical framework was subsequently adopted by the great XV-century Persian thinker Abdurahman Jami, who actively argued that all developmental stages of created existence stem directly from the beauty and power of Allah, while the continuous movements of the cosmos are mirrors for His absolute perfection. In his technical commentary *Naqd al-Nusus*, Jami explained Ibn Arabi's complex formulas by stating: *"The entire universe brought into physical manifestation emerged directly from His divine Light; for this exact reason, He displays His presence across every single coordinate of the cosmos."* However, Jami carefully maintained the transcendent boundary of the doctrine, adding: *"The absolute existence of Allah is infinitely superior to all ordinary created existence, because He exists entirely by His own self-subsisting Essence, whereas the existence of all other things is structurally dependent upon Him."*

Abdurahman Jami was an extraordinarily influential Sufi scholar, gnostic, and philosopher whose intellectual treatises enjoyed massive fame across Mavarannahr, Khorasan, Iran, Iraq, Arabia, India, and the Ottoman Empire.

## 5. Conclusion

The structural investigation proves that the doctrine of Wahdat al-Wujud is not an external, alien ornamentation added to Turkic classical poetry, but rather its vital metaphysical heart and core foundation. Through a highly systematic, creative synthesis of sacred scriptural verses and the rich intellectual legacies of Bayazid Bistami, Mansur al-Hallaj, Fariduddin Attar, Jalaluddin Rumi, and Abdurahman Jami, Hazrat Alisher Navoiy successfully engineered a magnificent, permanent tradition of mystical-philosophical literature within the Turkic language matrix. By deploying elaborate allegorical frameworks and aggressively defending the early executed gnostics against legalistic misinterpretations, Navoiy firmly anchored the Turkic literary identity within the absolute highest echelons of global classical mysticism. Ultimately, this research confirms that within the framework of Turkic literature, the absolute realization of Transcendental Divine Beauty and Ontological Oneness can be achieved exclusively through the internal purification and spiritual perfection of the human heart.

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