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Article



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“MU’IN-UL-MURID” AS A HAGIOGRAPHIC WORK EXAMPLE

Abstract: The article focuses on the reasons for writing and genre features of the didactic work "Mu'in ul-murid" written in verse form, created in the 14th century in Eastern classical literature. A scientific attitude was expressed to the opinions about the author of the work. Also, the genre of wisdom in the works written in the hagiographic direction is defined and its characteristics are revealed [9].

Key words: Poem didactic work, genre, hagiography, hikmat, quatrain, narration, composition.

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Introduction

In this article, we aim to study the work "Mu'in ul-murid" on 14th-century Muslim hagiography, so let's familiarize ourselves with the literature of this period. B. Nazarov, who studied hagiographic works, considered it appropriate to study the formation and development of Muslim hagiographic literature in three periods: "The first period covers the 8th-9th centuries. The main feature of the hagiography of this period is that the narrated events are closer to the period covered... and religious beliefs prevailed... The second period begins in the 10th century and covers the first half of the 12th century. In Muslim hagiography of this period, firstly, works began to be created in different languages, and secondly, more attention was paid to the characteristic of artistic fiction and narration, that is, idealization, than to the historical nature... The third period corresponds to the 13th-15th centuries. During these periods, the Muslim world experienced the oppression of the Mongol invaders, and gradually, having freed itself from this oppression, cultural life revived, as a result of which a new need arose for hagiographic literature, and there was an increase in works narrating the lives of sheikhs and saints who lived in past centuries" (Nazarav, 2000, 23), therefore, the reason why we chose

hagiographic works of the XIII-XIV centuries as the object is that the signs of artistry in hagiographic works of this period are high, and the analysis from a literary and artistic point of view is justified.

During this period, the spread of Islam in Turkey continued. By the 13th-14th centuries, the involvement of the thinking of the working people in religious-legendary events, rather than dry preaching, began to intensify. In a certain sense, the development of religious works in the literature of the Golden Horde was a natural phenomenon. Because for a country that had just begun to embrace Islamic statehood, providing its population with works dedicated to pure faith was a necessary phenomenon. One of the important reasons for the emergence of prose works was the desire to artistically narrate various stories based on a specific plot. The task of spreading religion among the people was fulfilled by artistic and didactic works on religious themes.

Main part

One of the hagiographic works created in the literary environment of the Golden Horde is "Mu'in ul-murid." The work was created in Khorezm at the behest of the ruler Ersari Bey. "From the people of Khizr, from the people of Salur, there was a man

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named Arsaribay Tegan in Abulkhan, who lived a long life, was wealthy, and contributed to Islam. Arsaribay went to the aforementioned sheikh, offered him forty camels, and, considering his request, presented it to him: "We are Turkic people, and it is difficult to read and understand the meaning of Arabic books and act upon them." If you had graciously translated Arabic matters into Turkic, you would have shared in the reward" (Abulgoziy, 1995, 45). From the above, it is clear that the work was created as a necessary guide for non-Arab Muslims, specifically Turkmens (Oghuz people), to easily and comprehensibly study the pillars of religion and matters of fiqh. "Mu'inu-l-murid" was written in a language understandable to the Turks: in Khorezmian Turkish, which arose as a result of the mixing of Oghuz and Kipchak dialects of Karakhan Turkish. This work dates back to the 14th century. In the last quatrain of "Mu'in-ul-murid," the date of writing of the work is indicated:

Idi berdi tavfiq bu birkach kalom
Oruch oyi ichra bitildi tamom
Tarix yetti yuz on uch erdi yili
Selamun aleykum, aleykum selam.

This quatrain informs us that the work was completed in 713 Hijri, and in late 1313 and early 1314 CE in the month of Ramadan.

The work "Mu'in-ul-murid" was written by Sheikh Sharaf, a sheikh, writer, and jurist who lived in Khorezm in the 14th century. Information about this writer has hardly reached us. There are two different views on who the author of the work is (Kidir, 2018, 186). Uzbek scholars Abulg'oziy Bahodirxon, Abdurauf Fitrat, and Olim Sharafiddinov have expressed their views on the authorship of the work. Turkish scholars Ahmad Zaki Validi, Fuad Kuprulu, as well as the American scholar A.J.E. Bodrogligeti also expressed their opinions on the issue of authorship of the work. In the work "Mu'in-ul-murid," the poet barely provides information about himself. Only in the 349th chapter of the work "Explanation of the Heart and Soul" is the name of Sheikh Sharaf Khoja mentioned.

Abulgazi Bahadurkhan, in the chapter "Records of the Peoples Who Later Became Turkmens and Joined the Turkmens" of his work "Shajarayi Tarokima," identifies the author of the work "Mu'in-ul-murid" as Sharif from Urgench.

Expressing our opinion on this issue, we designated the author of the work as Sheikh Sharif Khoja, because the following quatrain is given in the heart and soul section of the work:

Ko'ngil nafs u ruh din natija erur
G'olib bo'lsa biri angari yuz urur
Biling bu bayon Shayx Sharif Xo'janing
Mabozi sulukda bitiglik turur (Xoja, 2008, 53).

From the content of this quatrain, the author of the work is revealed.

"Mu'in-ul-murid" is a work dedicated to Islamic jurisprudence. This work also includes sections with a mystical spirit. In general, this work is devoted to Islam from beginning to end. From each verse, it is clear that the main theme of the work is Islam. In particular, this is clearly seen in the 402-quatrain of this work:

Bu kach so'z ayitgan oti islom ul
Tilaki oxir vaqt imon islom ul
Otam bobo islom valiyyu'l-vara
O'zi zikri tilda tuman aslam ul.

The work was created with the aim of educating people in the spirit of honesty and spreading Islamic beliefs. The only known copy of the work is kept in the library of written and printed old works in the city of Bursa. It is located between pages 177a-202b of the manuscript entitled "Mecmuatur r-Resail," recorded under the general number 1605/18, and the classification number 297.3. However, in sources from Ahmad Zaki Validi to the present day, it is written that "Mu'in-ul-murid" was found among pages 186-211. It can be concluded that it arose as a result of two separate numbering. The manuscript copy of "Mu'in-ul-murid" consists of 26 pages (Rajap, 1988). This work had previously been copied from the Harachchioglu Library to the Orhan Library. Photographs of this manuscript were donated by Ogoh Sirri Levand to the Turkish Language Society, and a facsimile copy was prepared and published by Ali Ulvi Elo'v by this society. However, due to disagreements between Elowe and the institution, it was not compiled into a book and distributed (Aisu, 2002, 35). Although each page in "Mu'in-ul-murid" usually contains 16-17 lines, in some places the number of lines is reduced to 14-15 lines. 17.5 x 12.8 and 12.8 x 9.8. It consists of 407 quatrains. Written in Nastaliq script, the margins of the work contain Turkic quatrains, couplets, and prose narratives. Although this text, written in old Uzbek script, is expressed without movements, in order to make it easier for the reader, in some places the words are written with movements. But it is difficult to talk about stability in this regard.

Ahmad Zaki Validi Togan was one of the first to conduct extensive research on the work "Mu'in-ul-murid." This work was carried out at Istanbul University together with the work "Nahjul-farodis" in the project prepared for the identification of valuable manuscripts in the libraries of Anatolia in the first years of independence. A. Zaki Validi was a teacher of Turkish history at this university, and the manuscript was sent to Validi by the then head librarian Hasan Fahmi Bey. According to A. Zaki Validi's statement, the manuscript was kept in the Hars department of the Ministry of Education at that time. The volume containing "Mu'in-ul-murid" contained 18 works, and most of them belonged to Khoja Muhammad Parsa, who died in 822 AH. Other

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works besides "Mu'in-ul-murid" were in Arabic and Persian.

There are various controversial opinions about the copying of the work "Mu'in-ul-murid." According to A. Zaki Validi, the method of copying a copy of this work is the same as copying some treatises in the volume in which it is located. Because the works recorded in the script as written in 900 Hijri were also written in the same script, page numbers are given separately. The works in the volume (with the exception of "Kitab ul-arbain") were written between the years when Sheikh Zaynal Hawafi was alive (838/1434-1435) and 890/1485. According to the conclusion, Ahmad Zaki Validi believes that the work was copied here between 1430 and 1485. Eckmann suggests that this work was copied in the first half of the 15th century.

It should be noted that during the examination of the manuscript, the incompetence of the scribe who wrote this work becomes apparent. When writing, the scribe sometimes omitted verses, sometimes couplets, and even quatrains, and the omitted sentences were written around the work. Moreover, the copy was corrected, various variants were written on the edge, punctuation marks were placed next to some words, and "sahh" was placed in the corrected places. As can be seen from the manuscript of the work, these corrections were mainly correct, the words used were chosen correctly, and corresponded to the weight of the work. Only in some places are there cases of distortion of the work's meter.

In our opinion, these amendments were made by the secretary due to the uniformity of the text and the reasons listed below.

Fuad Kuprulu compared "Mu'in-ul-murid" with other manuscripts in the volume containing this work and noted that there are differences in the compared manuscripts: "It is known from some inscriptions on the edges of the copy that this copy of "Mu'in-ul-murid" was compared with another copy and differences were found, which is very surprising." In our opinion, the work was corrected not by the copyist, but by the author. Because, due to the addition of omitted quatrains, sometimes two omitted lines of the quatrain (for example, 180b, 184b), sometimes one line (for example, 182a) were noticed later and added to the side by the scribe. For example, it is evident that the lateral corrections in 186a were made by the author. When the secretary reaches the end of the page, he realizes he missed. Quatrains 141, 142, 143, 144 are written on all four sides of the page. The last two lines of the 144th quatrain are placed at the bottom of the blank page. The uniformity of the font reinforces our idea. Again, in verse 176 in 188a, the last line of the verse ends in the first column, as it later became known that the second line was omitted. The first row of the 177th quatrain is placed in the second row. This situation is observed in many places in the manuscript of the work.

Scholars such as Z.U.Togan, F.Koprulu, J.Ekman, A.Bodrogleti, A.Karamanoglu, N.Khalimov, Ch.Guklenov, R.Toparli, M.Argunshoh studied the work in different years and expressed their opinions. The book consists of 407 quatrains written in religious-mystical content, in the muta'arib meter (faulun faulun faulun faul). This work was re-examined and published in Turkey in 2008 by Recap Toparli and Mustafa Argunşah (Hoja, 2008,53). Although the work "Mu'in ul-murid" is written in the form of a poetic quatrain, it is divided into separate sections, and each section is given a title. Of course, the chosen title for the book also serves to reveal the general content of the work. The term murid is widespread in the Muslim East and is actively used in Sufi literature, serving to express several meanings. Murid (Arabic: murid, wishing) - a person who enters the Sufi path by joining the hands of a pir or eshon (murshid). In Sufism, it is used in the sense of a student who learns from the murshids of the tariqat. Murid-murshid relations required the murid's unconditional obedience, service, and following in his footsteps. In general, the term murid means a Sufi and even an ordinary Muslim (Islamic Encyclopedia, 2004).

Indeed, a murid is a person on the path of Sufism. When a murid chooses this path, it naturally requires that the murid possess willpower. The term "Mu'in" means "supporting, assisting." This word is one of Allah's attributes and is sometimes interpreted as one of Allah's 99 names. Therefore, the word "Mu'in-ul-murid" can be briefly pronounced as "helper of the disciples." Indeed, this work emerged as a textbook for disciples. Murid is murad, meaning a person striving for a goal; murad is union with Allah the Almighty. The main quality of a murid is niyozmandlik, that is, being a seeker, holding onto the hem of the perfect murshid, and unconditionally following what he says. Without a pir, a tax collector cannot reach their destination. Because it's difficult for a person to control themselves, and unless someone guides and shows the way, their difficulties won't be easy. (This is well illustrated by Alisher Navoi in the epic "Lison ut-tayr" using the example of hoopoe and birds of prey). Without a guide, even the best intentions can fail, the joy and passion in the heart can be spent in the wrong way, and love can turn into rebellion. As Zahiriddin Muhammad Babur said: "How can one find the way without a guide?"

Taking this into account, they shook hands with the murshid and entrusted the will to him. In this sense, tariqa is also called iroda. That is, to align the will with the sheikh's will, to consider the sheikh's will as one's own. On the other hand, this also means testing the will, courage, and determination of the murid (the words murid, murad, and iroda share the same root), for renouncing the world and dedicating oneself to the path of God is a great act of courage.

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The mentor who guides the disciple must be a wise person who has safely traversed the path of agony and suffering - the stages of tariqa, whose heart is full of divine enlightenment. The spiritual guide should be an example to the disciple in every way: he should be distinguished by the depth of his knowledge, his good knowledge of the Sufi path, the purity of his heart, the ability to control his desires, and so on; he should influence the disciple with his authority, words, and actions, his conversation and gaze, his measures and protection. Sheikh Sharaf, possessing these very qualities, dedicated his work to his disciples.

In this work, the most important tasks of religion are reflected. The author, who knew and understood the main Islamic sciences such as Islamic theology, syra, Islamic history, fiqh, tafsir, and tasawwuf, divided his work into a total of 12 chapters, and some chapters include several more sections. From the titles of the chapters, the main content is also understood. The work begins with a traditional hamd and na't:

Shukur hamd iloho tuman ming sanga
Musulmon muvahhid yarattang manga
Elig tutg'uchi sen arig' bir-u bor
Tutulmishda qayu qatig' bir munga.

That is, it began with "Thank Allah a thousand times that You created me as a Muslim who believes in the oneness of Allah." Subsequent sections: Department of Faith

Agar qolsang ikki ajunda omon,
Haqiqat ko'nguldin keturgil imon.
Agar so'rsangiz kim imon ne bo'lur,
Bilu bilmishimcha qilayin bayon.

begins this chapter. That is, if you want to survive in both worlds (inner and outer world), have faith in your heart with all your heart. If you want to know what faith is, let me tell you, and then the quatrains explain that one must sincerely believe in the existence of angels, prophets and their books, and judgment day, and confirm it with words; After this, it continues with the sending of greetings to one hundred and twenty-four thousand prophets and Muhammad Mustafa (pbuh) and the four caliphs, which lasted from Adam (pbuh) to Muhammad (pbuh) (quatrains 5-12). In subsequent sections, religious themes are discussed in quatrains 13-266 and Sufi themes in quatrains 267-377. The work consists of the following parts:

Department of Faith (Quatrains 13-27)
Knowledge of Allah and His Prophet Muhammad (Quatrains 28-39)
Prophecy and Advice Section (Quatrains 40-65)
Section on various topics
Chapter: Obligations of Prayer (Quatrains 66-68)
Chapter: Obligations of clothing and ablution for men (quatrains 69-70)
Chapter: Rules and Requirements for Dressing for Women (Quatrains 71-73)
Chapter: Sunnahs of Ablution (quatrains 74-75)

Chapter: Conditions that invalidate ablution and the importance of ablution (quatrains 76-86)

Chapter: Ghushl (Quatrains 87-92)

Chapter: Recommended acts of ritual bath and the importance of washing (quatrains 93-96)

Chapter: Important aspects to consider when performing ghushl (quatrains 97-98)

Season: Equipment needed for performing ghushl (quatrains 99-100)

Season: Tayammum Section (101-107 Quatrains)

Chapter: Obligations of prayer, prostrations of forgetfulness and recitation (quatrains 108-120)

Chapter: What should one do if there is doubt in prayer? (Quatrains 121-128)

Chapter: How should one perform prayer correctly and what should a person who arrives later do? (Quatrains 129-141)

Chapter: Praying with the Imam, number of verses to be recited in prayer (quatrains 142-144)

Chapter: Answers to various questions about prayer (quatrains 145-152)

Chapter: Answers and recommendations for various questions about prayer (quatrains 153-156)

Chapter: Prayer times and missed prayers (quatrains 157-162)

Chapter: Information about fasting and fitr (quatrains 163-174)

Chapter: Traveler's Ruling (Quatrains 175-185) Zakat Department (186-197-quatrains)

Chapter: Ushr (198-203 quatrains)

Chapter: The Zakat of the Camel (Quatrains 204-216)

Chapter: Horse's Zakat (Quatrains 217-222)

Chapter: Zakat on the Sheep (Quatrains 223-225)

Chapter: The Issue of Zakat on Horses and Foals and Various Opinions (Quatrains 226-229)

Chapter: People Who Give and Do Not Give Zakat (Quatrains 230-231)

Chapter: Hunting Problems (Quatrains 232-237)

Chapter: Animal Slaughter Problems (Quatrains 238-243)

Chapter: Debt Repayment and Interest Issues (Quatrains 244-248)

Chapter: Purchase and Sale Theme (Quatrains 249-252)

Chapter: Purchase Rules (Quatrains 253-256)

Chapter: Charity Theme (Quatrains 257-266)

Section of Wills (Quatrains 267-285)

Department of Ethics (Quatrains 286-302)

Compliance Section (303-313 Quatrains)

Discussion Section (Quatrains 313-343)

Department of Sharia, Tariqa and Haqiqat (Quatrains 344-348)

Soul and Soul Section (Quatrains 349-355)

Intro Department of the Sufi Order (356-377 Quatrains)

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Expressing gratitude to Allah and remembering the good, explaining the virtues of Baba Iran, mentioning the name of the author and the work, asking Allah for forgiveness for mistakes (quatrains 378-407).

The work is structured with such precision that the author addresses each issue in Islam separately. And the titles of each chapter and chapter served to make it easier to find the topic. According to F. Köprülü, this work, together with "Hibat ul-haqoyiq" and "Javohir ul-asror," constitutes a separate group in Turkic literature in terms of poetic form and meter.

Conclusion

In Uzbek literature, this work has not yet been sufficiently studied. The study of this work also serves as an object in the study of Khorezm Turkish. In some respects, we can say that the work continued the writing of wisdom.

In a number of studies, he gives the following definition of wisdom: "Wisdom is the average level of thinking skills; correct knowledge that is realized through application, achieved through experience; Truthful words; the most perfect of all things; wisdom is Allah's army, through which Allah gives strength to

the heart of saints; mystical poems are called wisdom. Hikmat - a short word with a subtle meaning, corresponding to knowledge, wisdom, philosophy, secret secret, reason and truth; a science that discusses the state of things, their external and internal mood; a useful concise word about morality and truth; Obedience to Allah; harmony in reason, word, and action" (Khasanov, 1999, 47). That is, although the work "Mu'in ul-murid" consists of quatrains, it corresponds to the wisdom in terms of content and essence. Literary scholar F. Kuprulu writes: "From the 10th century, religious-mystical works have been called wisdom" (Kuprulu, 2014, 119). Therefore, we believe that the comparative-analytical study of works of this type should be one of the tasks facing our researchers today.

The penetration of Islam into the territory of the Golden Horde in the 13th-14th centuries influenced the growth of cultural life, and interest in the Turkic language and literature increased. Fiction became more popular not only for the court, but also for the common people. Although the reason for this was the spread of Islam among the people, this led to the rapprochement of fiction with the people.

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