



POETRY AND "NAZMI TAB" INFLUENCES

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Abstract. For many centuries, in Muslim countries, the main criterion has been to evaluate the spirituality of a person with his abilities in poetry and in understanding poetry. This popularized tradition and rule was not limited to implying the direct belonging of a person to the same spheres, but also covered the way of worldview of other layers of the population. That is, the scope of this criterion was extremely wide. A person's level of thinking about divine truths and requirements, and his state of compliance with them, is also determined by his attitude to various sciences, poetry, poetry.

Key words: nazmi tab', true teaching, wisdom, poetics, tavorud, tabparast, Ashorfahmlik.

Alisher Navoi lived in one of the centuries in which this glorious principle prevailed. Perfect knowledge of wisdom and truths, both in the work of poetry and in its understanding, is considered the most urgent educational requirement and the original goal in this age. The potential of literary creators, fans, and poets was evaluated depending on the level of intelligence and understanding of the meanings. In this regard, following the interpretations of several thinkers, especially Navoi, will be of inestimable benefit for today and the future. The subject is admissible for fundamental research. Studying the teachings, requirements, and literary-scientific results of those times, which perceive the highest statuses of healthy human capabilities, allows to make important comparisons and conclusions about the principles of literary studies, in particular, the current Uzbek literary process.

Faithful success in all aspects of life can only be achieved through absolute correctness - pure Islamic teachings. From the path of absolute correctness, the qualities of a well-informed thinking, a healthy heart, and moral beauty can start from the feeling of truths. This is the only basic condition of poetry and poetic science. Even the pain, imagination, observation, suffering, intention, and dreams of such creativity and attitude towards creation are accepted in the status of divine worship. The results of righteous efforts are ultimately the owner's good for himself and others.

Literary-theoretical views, life observations, and conclusions of all classical creative sages enrich each other and acquire an amazing commonality due to the fact that the true teaching is the symbol and unquenchable beacon of this kind of perception in the art of speech and the sciences aimed at it. The same high commonality, unique to the process of Islamic poetic thinking, has always been a guarantee of entering, forming, and achieving success in poetry and prose, special sciences, and reading in general.

Literary phenomena such as the harmonious manifestation of divine logic and the pathos of creation, the exact same occurrence of views on the meanings or connotations of the image even in situations where they are unaware of each other, are important in faith,

scientific and poetic thinking, are vital manifestations of unity and stability. Such general qualities are evidence of the mind-numbing ability of the true doctrine, its potential for all time and place, and its administrative glory. At the same time, countless examples of these poetic and theoretical results in the East are amazing facts that prove the correctness of the heart, conscious actions of many high intellectuals.

The highest status of the literary-theoretical way of thinking devoted to divine law and submission to it can be deeply understood from the essence of Navoi's entire life and work, especially from his works that reflect his views on these issues.

It is known that the great logician Abu Nasr Farabi (second half of the 9th century - first half of the 10th century), who lived in the first century of the spread of Islam throughout Central Asia, described the essence of poetry in his "Treatise on the Laws of the Art of Poets", thought about the general rules of the art of speech. He explains the poets by categories and describes the level of perfection of each category. [Farabi, 1979:27-40]. In general, Farabi's scientific views on these topics are one of the first sources confirming the proven approach to the issue based on Islamic teachings. Navoi also describes the poets of the Islamic world into four groups in the 16th chapter of "Mahbub ul-Qulub" (1500) entitled "In remembrance of the sweet birds of Nazm Gulistan". [Navoi, 12011: 464-465].

The first group of poets are word artists who are enriched with the jewels of the treasure of divine enlightenment and collect jewels from the treasure of meanings for the good of the people. Their works are miracles of words, and their poems cannot even be called poems, because they are wisdom-truths that are very attractive.

The second group of poets are the owners of styles that harmoniously express the secrets of truth and metaphors.

Although figurative meanings dominate the poetry of the third group of poets, the previous groups think poetically and are masters of the stylistic beauties of their group.

The fourth group is the lower class. They are happy that they wrote a poem. The claim of poetry is very high. There is neither truth nor enlightenment in his poems.

There is no contradiction or difference in the categorization and definition of Shuara by Farabi and Navoi. In Navoi's interpretation, you can see that the criterion and the demand for the field are taken directly from the teachings of true faith, and the potential of poets and ways of thinking are evaluated based on these principles. Both scholars do not attribute scenes of sectarianism specifically to the past or the times in which they live. Already, this point of view is relevant to all eras, nations, including current and future literary and scientific processes.

In the time of Navoi and in the language of Navoi, two or more people who are unaware of each other have the same thinking and thoughts coming out of the same place in Navoi's language.

Navoi criticized those writers who were unaware of the real requirements, honor and great responsibility of poetry. He denied them, saying that they were in their own state and mood. He praised the past and present poets belonging to each of the other three groups by name. This glorification was, at the same time, glorification of belonging to such creative ranks, such statuses. It should be noted that poetry is not limited by the objects of the image, the range of topics, religious or secular interpretations, divine or metaphorical affections. Poets are recognized based on their knowledge of divine truths, their poetic skills, stylistic inclinations, maturity levels, and achievements. In fact, there is no distinction between religious and

worldly in the teachings of Islam, which teach the best and most correct way of doing everything.

Such an objective, fair, vital determination of the ranks in poetry, as well as deep definitions, appropriate and truthful descriptions were the rare conclusions of the great thinker that could not be different at the end of his life. From them, divine recommendations, instructions, judgments for poetry and poetry, the guidance of priestly perfection, scope of tasks, and honor are blown from them. Importantly, Navoi's views were a vivid expression of the highest possibilities and limits of artistic and literary-theoretical thinking, free from all kinds of spiritual dangers and vices, whose protection is guaranteed by the right doctrine.

Navoi's entire life and creative work was aimed at living without giving up even for a moment from true faith, spreading good things through words, and creating creativity into the happiness of two worlds, therefore, the descriptions in "Mahbub ul-Qulub" are unique. It is not difficult to understand that it was not created by himself, that it emerged as a result of the experiences of a lifetime.

The wise rules and requirements related to poetry and poetry in Navoi's literary-theoretical views are more widely and deeply understood in his "Majolis un-nafois" analysis. The structure and location of the meetings, the zikr, memory, and description of the members of each meeting, the determination of their level of perfection - all this shows that Navoi approached the issues from Islamic principles and criteria with all his being. After all, religion was not a tool for Navoi, nor for others, but it was the goal-content of their lives and activities on all fronts. Attempts to understand Navoi, and Uzbek classical literature in general, differently in any time and place cannot justify themselves.

In "Majolis un-nafois" tazkiranavis does not ignore the characteristic aspect, nature, level of awareness of the truths of any poet. As perfection is a thousand and one condition and requires manners even in a life filled with passion for poetry and love for poetic meanings. does not hesitate to say his responsibility correctly. And the existing specific deviations are due to academic etiquette, so that the speech does not become long ("soz uzulur") or, as the poet Amir Shaykhim Suhayli described, to refrain from excessive praise: I am afraid that if you define more than this, you would be defining yourself, it has been shortened..." [Navoiy, 339]. In the Tazkira, the attitude to all issues is in accordance with the various traditions of the people of Nazm and the people of Ma'oni, and the author Navoi, who has reached the world of wisdom, has a very high status. Attention is also paid to the artists' tastes in fields other than poetry, but throughout the objective literary-theoretical interpretation, the spirit of "poetry taste" is leading. Naturally, since the mood in poetry and understanding are in different pleasant and unpleasant colors and ranks, moods come with different qualities for everyone: "good mood", "very good mood", "very nice" tabi, "tabi mulayim", "tabi salim", "tabi is not healthy at all", "muhrid fahm", "tabi parast", "tabi bagayat khub", "not bad understanding", "strange temperament", "taste inclined to humor", "taste is quite cheerful", "hearty temperament", "raw temperament", " and so on.

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