



CLASSIFICATION OF SAMPLES OF EASTERN CLASSICAL LITERATURE ACCORDING TO THE REFLECTION OF ENLIGHTENMENT VIEWS

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Annotation

The article presents views on the classification of samples of oriental classical literature (on the example of the Uzbek classics) in accordance with the views of the Enlightenment.

Keywords and phrases: classical literature, Islamic ideology, mysticism, symbolism, essence, goodness, enlightenment idea, dialectical epistemology, philosophical averseism, classification criteria.

Аннотация

Ушбу мақолада маърифий қарашларнинг акс этишига кўра Шарқ мумтоз адабиёти намуналари (ўзбек мумтоз асарлари мисолида) нинг таснифи масалаларига доир фикр-мулоҳазалар баён этилган.

Таянч сўз ва иборалар: мумтоз адабиёт, ислом мафкураси, тасаввуф, рамз, моҳият, эзгулик, маърифий ғоя, диалектик гносеология, фалсафий авероизм, тасниф мезонлари.

Аннотация

В статье представлены взгляды на классификацию образцов восточной классической литературы (на примере узбекской классики) в соответствии со взглядами эпохи Просвещения.

Ключевые слова и фразы: классическая литература, исламская идеология, мистицизм, символизм, сущность, добро, просветительская идея, диалектическая гносеология, философский аверсеизм, критерии классификации.

Examples of our classical literature from the XIXth to the beginning of the XXth century are based on Islamic ideology, the foundations of Sharia, and are essentially part of Islamic literature in terms of ideological orientation. This issue is not a secret today, and its essence has been revealed by dozens of our literary



critics, such as A.Rustamov, E.Vakhidov, A.Abdugafurov, N.Kamilov, R.Vakhidov, S.Ganieva, I.Hakkulov, and this work is still going on. In this regard, we think it is worth noting the book "The Koran" and "Uzbek literature" by H. Karomatov. Indeed, in this work, which is the fruit of Independence, the concept of Islamic literature is clearly and accurately stated, and its essence is determined not by language and logic, but by the worldview reflected in the Qur'an. Therefore, in the classification of enlightenment works, we include the works of Yusuf Khas Hajib, Fariduddin Attar, Jalaliddin Rumi and Alisher Navoi. Because all these works are the same in terms of ideology and essence, the difference between them is only in the language, national traditions, the expression of folklore, as well as at the figurative-artistic level.

In our opinion, the samples of Eastern classical literature can be classified in terms of their reflection of enlightenment views as follows: 1. Scientific and enlightenment works. 2. Enlightenment and art works. 3. Artistic and educational works. 4. Enlightenment and propaganda works. 5. Imitative-enlightenment works.

Now it is expedient to consider the general characteristics of each group, the classification criteria.

Scientific and educational works. The works belonging to this group have a purely philosophical-Islamic nature, and their main goal is to reveal the enlightened worldview, its philosophical basis. Such works, in essence, merge with theologians, and they are mostly written in Arabic. Among the works that are highly valued by the mystics and embody the mystical worldview are, first of all, Abu Hamid Muhammad al-Ghazali's *Maqsid al-Falsafa* (Hopes of Philosophy), *Tafawat al-Falsafa* (Denial of Philosophy) and *Ihyul. Revival of religious sciences* "). Although these works were written long after the scientific and enlightenment treatises on mysticism (the first works in this field date back to the VIII-IX centuries), Imam al-Ghazali's influence on the Islamic world was very strong, and the title "Hujjat al-Islam" was not given in vain. After the twelfth century, all enlightenment trends, currents and sects in Central Asia came from the worldview of Imam al-Ghazali.

Along with the books of Imam al-Ghazali, Ibn Arabi (full name Abu Bakr Muhammad ibn Ali), nicknamed Sheikh Akbar ("the greatest sheikh"), wrote *"Fususul-Hikam"* ("Precious Stones of Wisdom") and *"Futuhoti Makkiya"* ("Opening of Mecca"). His works were translated into Latin in the 13th century and became famous. It is also possible to list the teachings of Ibn Rushd (Abulwalid Muhammad ibn Rushd), who initiated the direction of philosophical aerobeism



(aberoism) in Europe. It should be noted that Ibn Rushd is not very popular in Central Asia. This is because his philosophical work, *Tafawut al-Tafawwut* (The Denial of Denial), was written against the treatise of Imam al-Ghazali. That is why he was not so popular in the East. However, the universal significance of this work is that when this pamphlet was translated into Latin, it gave a huge positive impetus to the spread of dialectical interpretation and dialectical epistemology in Europe, to the level of the most advanced theory of knowledge in the world. As a result, every philosopher in Europe in the fifteenth and eighteenth centuries knew and recognized that the mother of dialectics was the East. And in the early twentieth century, because we were disconnected from the past, we began to learn dialectics from our own child, *Gegelu Marx*. However, the source of it (dialectics) was in our imagination, in our theory of enlightenment.

Enlightenment and art works. This group may include works that, in essence, should glorify and popularize the ideas of enlightenment. However, in such works of art, enlightenment-philosophical ideas and thoughts are conveyed through artistic symbols, emblems and images. At a glance, the aforementioned work stands out as an example of fiction. But at the heart of that book is an enlightenment idea, a hymn of moral and philosophical views. There are many such works in the history of our literature. Mir Alisher Navoi's "*Hayratul-abror*", "*Lisonut-tayr*", Haydar Khorezmi's "*Gulshanul-asror*" are among them. In the literature of the peoples of Central Asia, this trend was formed in the tenth century. Among the enlightenment-artistic works are "*Masnavi ma'navi*" by Mawlana Jalaliddin Rumi, "*Ilohiynoma*", "*Shoturnoma*", "*Mantiqut-tayr*", "*Makhzanul-asror*" by Nizami Ganjavi, "*Lujjat*" by Abdurahman Jami. *Asror* "and" *Tuhfatul-ahror* ". However, it seems necessary to include another great work written in Turkish. From the point of view of enlightenment, the claim of primacy also actually belongs to that *masnavi-dostan*. This is Yusuf Hos Hajib's "*Qutadg'u bilig*", the first fictional epic created in a very complex symbolic-enlightenment system, which has not yet been noticed by researchers in the field of enlightenment. However, the symbols in this epic are a symbol of the basic ideas of enlightenment. Unlike the Persian-Tajik and Arabic enlightenment-artistic works written in the middle of the 11th century, it is aimed at substantiating Turkish enlightenment and its divine-mystical ideas are interpreted in a simple and Turkic way, unlike the traditions of Arabic and Persian-Tajik literature. In particular, the symbol of *ISHQ* in Arabic and Persian works of enlightenment and art has been replaced by the Turkic concept - goodness. *Kuntugdi*, *Aituldi*, *Ogdulmish*, on the one hand, and *Uzgurmish*, on the



other hand, are two directions of mysticism, which were divided into two in the X-XI centuries (“Dast ba koru, dil ba yor” - “Your hand is at work, your heart is about Haqda”) and (die earlier”). Therefore, Qutb al-Bilig will inevitably be the basis for many future studies in the field of enlightenment and theology.

Artistic and educational works. Such books are generally in the form and content of a work of art and are written based on enlightenment symbols. Unlike previous types of pamphlets, the art in them is very powerful and can literally be read and studied as a work of art. But at the heart of the artistic images, symbols and images of such works is the relationship "Truth - Man". All such works of art are oppressive - ambiguous. Their apparent, external meanings are gypsum related to the content of the work of art. However, under the artistic emblems, the relationship of enlightenment "Truth - Man" is hidden by a very high art. The "Truth-Man" relationship hidden in such works is in line with the Islamic philosophy on which Sufism is based. Lutfi's ghazals, poems collected in Navoi's four divans, his epics "Farhod and Shirin", "Layli and Majnun", "Sab'ai sayyar", "Saddi Iskandariy", ghazals of Zahiriddin Muhammad Babur, Mashrab, Huvaydo are high examples of artistic and enlightenment works.

Educational works. Such works are intended for the general public and are usually written in a very simple and fluent style, in verse and prose. They describe mysticism, the principles of the sect, manners, and behavior for propaganda purposes. Such works include Ahmad Yassavi, Hakim Suleiman Baqirgani, a number of ghazals and muhammas of Babarahim Mashrab, works of Sufi Alloyar, various narrations and battles, "Nurnoma", short stories and epics.

Imitation-enlightenment works. Such works may include works of art-enlightenment and enlightenment-artistic works written using symbols, emblems and images, but the harmonization of enlightenment concepts under a certain symbol with Islamic religion, Sharia law, mystical worldview, which has not been done consistently and consciously. In the same works, the symbols typical for enlightenment works such as yor, ashiq, gul, bulbul, rind, saqi are used. But these emblems can no longer be symbols of enlightenment. Under these symbols the enlightened Truth-Human relationship is not hidden. Consider two bytes from such works:

There is no time to come, if it doesn't come, it won't come ...

There is no side to my pain, otherwise it will be useless.

When I say the mask in my eyes, it's a big one.

There is no room to offer, otherwise there will be no netay (Zavkiy).



If we attribute the image of Yor used in these verses to the Truth in mysticism, we come to a conclusion and judgment that is alien to the concepts of disbelief, religion and mysticism: If Yor does not come, let him not come, what should I do? I will find another one, that is, I will worship another God (companion)! (?)

The second byte gives the impression that the Truth has a home, a body. However, the enlightened Truth also fits the pupil of the eye. These bytes should be regarded as blasphemous from the point of view of enlightenment. But even the authors of such bytes never claim enlightenment. This reveals a very important difference between an ordinary poet and an enlightened poet. The authors of such enlightenment-imitation works are poets, but not sages.

Imitation-enlightenment works are not characterized by the phenomenon of oppression. They only have apparent meaning and artistic value. Such works can be evaluated as realistic works, works of art in which worldly sentiments are sung. Such works are not enlightening but secular.