



World Conference on "Integrated and Life-long Education of Modernity"

## The Harmony of Artistic Thought in Islamic Lyrics

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**Abstract.** This article talks about the formal-stylistic, ideological-artistic features of Islamic poetry. In particular, the unprecedented changes in artistic thinking that occurred at the end of the 20th century and the beginning of the new century made it possible to radically reform the level of philosophical coverage. As a result, poetry and poetry were closely observed as a huge issue and responsibility.

**Key words:** word, spirit, poetics, materiality, philosophy, structure, morality, composition, experience.

In modern Uzbek poetry, understanding of Islamic ideas, knowledge of thirty literary traditions, and adherence to creeds that have evolved into a new essence are noticeable. In particular, life and human problems living in it have never been solved. Poetry is a lyrical matter that lives with its destiny in these two spaces. Each creative process consists of a unique poetic whole that is constantly renewed and formed. In it, the problems of the universe and man acquire an artistic harmony and serve as a literary contact that is inextricably linked with the fate of society. In this sense, if we take into account that the poem is a game of form and words, the essence of the matter becomes clearer. It should be recognized that the Islamic thinking has been updated in the artistic research of poets, and that the scope of the unique creative intention regarding eternal and eternal love is growing. So, the reality in the poem and the poetic focus reflected in it is a clear proof of our opinion that the continuous changes in human nature are gradually manifested.

"Man, as a supreme being, is so miraculous that he has the power to absorb the whole world into his mind and embrace it with his heart. His mind is great, his heart is infinite. This combination of majesty and immensity ensures the glory of the soul in him. . And the glorious spirit of man, raising himself a head, has the ability to animate even the inanimate world: nature is glorified, it becomes an aesthetic source that shares the feeling of admiration for man. It is this realm of self-expression that we call glory.

Magnificence is the second largest attribute and concept in the philosophy of elegance in terms of scope, after beauty. As an aesthetic feature, it is the inner aspects of things and phenomena that cannot be grasped at a glance. As a concept, it serves to describe and explain the philosophical-aesthetic essence of this enormous power and scale in reality." As we have seen, Islamic ideas are glorified in the poem - beauty and soul refinement. The development of the power of faith and the brightness of piety is noticeable. In this way, the following aspects should be kept in mind in the demonstration of the finiteness of space:

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1. An idea does not become an idea by itself, the need and devotion in the poet's heart turns into poetry, experience, lyricism;
2. We always see a restless spirit and purity of faith in poems that glorify Islamic ideas;
3. As any Islamic beliefs add charm to the poem, it bores the reader if it is not inspired by the poet's orifone feelings;
4. Islamic ideas are useful in understanding the signs of space and time.
5. When the spirit of the age is reflected in poetry, piety and action also have a special place;
6. If the poet does not follow his beliefs from above, it is not a question that his sphere of influence will be without light and charm.

In all of these, it is necessary to understand the unity of the poem and the personality of the poet. For example, there may be no proportion in the nature of poems in which some spatial fragments are expressed. However, it is important that the poet's deep knowledge of the Universe and Man plays a big role in it. For example, the false slogans of the era mentally killed the poetry of the 20th century. Few works have been created that move hearts. Even the temporary pleasure and excitement derived from them was no more than a service for that period. Remember that the poets who published large volumes are read today and by which scholar. Time itself proves that only unique poets like Navoi are able to cross the boundaries of space and time and become viable in any era. Such an assessment and vision also in some sense justify the trust. Teaches to go to tomorrow with hope. In this way, it becomes clear that sorting, analyzing and interpreting them is one of the most important tasks:

It is always bad luck for everyone

Someone is sad, someone is sad,

Rasulullah said: - Only from Allah

Give him whatever he asks.

The mode of turning a large hadith into a poem is often observed in Abdulla Oripov. In this poem, the poet puts a great philosophy on a person's life in hope and obedience. After all, hope and faith always elevate a person. It is said that whoever asks God for something in any way and with any intention, he will give it. In this place, the silent ones are also meant. If they missed the evil, it proves that evil will surely return to them, whether it is in the hereafter or while they are alive. Abdulla Oripov also harmonizes the great social life in space and time. In his interpretations, space and time are close to him. It is important to explain it in such a way that after the poet got to know the world deeply, he started writing poems comparing Islamic ideas to it. As a result, he was able to integrate a large philosophical generalization into each poem and its psyche. In this process, he also synthesizes the theoretical sciences that are compatible with the doctrine of life, which he learned from a number of religious scholars. . As we have already seen, Abdulla Oripov's hadith poetry has been used to convey Islamic ideas to people in a simple and simple way, in such a way that they remain firmly in their minds:

Laila is tied up for a day

They brought them to the Kaaba.

Laila exclaimed: - Why the repentance,

If I'm not mad, the world is a mess.

You see, in the epic "Xamsa" full of great romantic adventure, Laila's request for Majnun Wasli, as we said above, the philosophy of God giving whatever he asks for is put forward. As we saw in the second paragraph, Allah, who instilled great love for Majnun in Laila's pure heart, is fulfilling her wish. What a merciful and kind creator! He is far from denying his servant's wishes. The poet turned it into a beautiful wise poem. In one episodic film, there is an explanation that the ideal life, which only true lovers want, cannot happen without God's permission. No matter what time you read this, the fate of Layli and Majnun will not leave the reader indifferent. Abdulla Oripov used the right method in this construction of space and time:

It was Majnun's turn to pray,

He also revealed his mood.

While bowing his head to the Kaaba, he said:

➤ I only ask you for Layla.

Look at Majnun's desire when it is his turn to pray: he is also asking God for Laylin's wasli. The harmony of one body and one soul, the realism of similar feelings in the space led Abdulla Oripov to write such immortal poems. As a result, the poet was able to show his creative style in bright colors. It is this fate that sets our imaginations about Layli and Majnun. It leads us to realize that God will give us what we want when we ask sincerely and with pure intentions.

"Poetry is emotion in action, thought in emotion. Or rather, thought in action, emotion in thought. Alisher Navoi calls it special meaning, special case. This is what gives the poem its charm. Some poems seem to have everything, rhyme, balance, weight. But there is no charm. A poet needs talent. There are three signs of talent: the sense of words, the sense of truth, the sense of beauty (fineness). A real poem is born in the place where this feeling is united. In other words, truth is the father of poetry, beauty is its mother. The word is his garment. It is necessary that the spirit of truth should flow from the poem, and the perfume of sophistication should spread." We can see that if the poem glorifies the Islamic idea, if thoughts and feelings are intermingled in its essence and make a whole, then there can be no other problem. For example, poetry is a mirror that shows the density of matter in space. That is his current responsibility. So, the poetic verses that are welded to each other reach their climax in the composition. A plastic variation is observed in his interpretation and image mixture. As a result, complex concepts of life intersect. They demand each other. They become more colorful in a space that complements each other. Every poet cannot deviate from this criterion. The relative truths about the universe, imagination, and life are connected to the real axis. He invites us to live for God alone. Encourages the heart to be neat and clean. Sh. Rahman is a creator who found the strength and enthusiasm to speak on such criteria. As he lies on his deathbed, he knows exactly where he is:

Nodirajan, Shoirajan

my body doesn't move

from distant oases

call my mountains

the sky is full of air

just not enough for me.

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The poet, who is constantly dealing with death, and the illness could not break only his soul, hides a great anguish in his heart. Before his death, he bequeaths his suffering to his innocent minor daughters. It takes a lot of patience to get used to the lack of air and the huge separation in his bosom, and the inevitable fate even if he wants to live. The poet is a guest of this world who climbs to this height - space. He loves God. He asks his daughters:

Nodirajan, Shoirajan

my body doesn't move

a drop of tear in my eye,

streams will not wash away.

Nodirajan, Shoirajan,

my body doesn't move

from the salt of my forehead

this river that is a building...

the sky is full of air

just not enough for me.

No father, no man likes the fact that the forehead gets used to fate, abandons his children in the middle of happiness. You say that who else but Allah can save the pain that cannot be washed away by rivers? In the poem, the method of antithesis is used a lot, and the poet assigns universal meaning to even a simple miracle of nature. After all, only a soft voice comes out of the poet's motionless body to record this process.

Nodirajan, Shoirajan,

my body doesn't move

go, to the snowy mountains:

say a poet is lying down

In God's Court...

The skies are full of air

it's not enough for me.

In the third major final stanza of the poem, he uses a unique allusion. This world is God's creation. What the poet is saying: I am the poet lying in God's court. Tell the snowy mountains? Let him send it from his air... We can see that the life creed of the poet, who is fond of such suffering, is the sufferings and tortures he saw around him. For this purpose, the poet expresses a great philosophical and psychological tension in the poem. This criterion clearly proves that the poet is mentally ready for the world.

"It is known that the rediscovery of human spirituality is not a characteristic of philosophical lyrics alone, this characteristic is the task of art in general. Philosophical lyrics, with the help of figurative thinking, discover different aspects of life and reality, new aspects of the spiritual, psychological, intellectual world of a person, in my opinion, in a more delicate and intense way than other types of art. This is one of the unique features of the lyrics. The intensity of emotions and experiences is one of them. The intensity of emotions and experiences does not prevent the manifestation of deep thought and observation. Poetic thought cannot live apart from the figurative texture of the poem. It develops according to the

laws of artistic thinking." Indeed, as the spatial interpretation strives towards creative originality, it reflects the conflict of words and spirit. Figurative thinking promotes unity. That's why every poet, whether today or tomorrow, strives to interpret his inner suffering. Interpretation and imagination determine the subject-content of contemporary Uzbek Islamic poetry, demanding more research from the author.

Compared to each other, the modes of comparison, understanding and meaning are directed towards filling the ideological gap. The result is a symphony of situations:

When I picked flowers,

when in the waters

I watched the rain dance?

From the waves of the breeze

when did my eyes fall?

On the basis of the grassy lines coming out of the poet's icy language, great universal issues are being discussed. It should be noted that the poet never seems to be able to see a bright day in his rhetorical questions. It seems that there are no exciting sounds of joy in him, especially until he achieves independence. These are the issues that make the poet grow spiritually:

I didn't know

is it a fantasy world

divorce has exhausted my patience,

again in this bottomless steppe

I forget my body and look for the message.

Here the barbarians made their way

wanting more blood

in the torn skies of the nights

The parents are barking dogs.

Another important philosophy that torments the poet is that the wandering of barbarians who shake the world can be understood to turn to bloodthirsty at the moment of drying the pillow of another hopeful soul. Especially here, he is crying bitterly that those who look after the road will raise the blade of arrogance and ignorance. These verses themselves prove that space and time are fragile. Due to the lack of space and time, the poet is living with great pain in his heart:

On the banks of open graves

slaves with forked tongues,

in the yellowing leeches of time

nightingales with broken hearts.

The waters also boiled,

the East lies

in taverns that lit up the nights,

into the abyss of evil blood,

wives were crying in the ruins.

"A single, complete, huge composition consisting of billions of compositions in the form of space-particles. At the same time, particles are a complete composition in their own right, a complete cosmos. This situation is presented in the form of dots in Kandyrsky's works. The universe consists of small dots, that is, small compositions. Therefore, creating a work is like reconstructing the cosmos: from exploded gas and dust, that is, from dots, the creator creates his own cosmos. That's why the point in the picture embodies many symbols". Indeed, it is possible to feel the tightening of the relationship between the universe and man in the eyes of the poet who wandered in this way. At such a time, it is difficult to find a name for him. Sh. Rahmon's heart-felt concern about the future of Uzbek poetry in the literature of the 20th century brings out the above comments:

The sky was far away  
and the earth is hard,  
the sun goes further and further away,  
the fate of the heedless is bitter,  
in which the heads of the executioners are made of stone.  
wow my day  
the day I poured into the mahshar,  
tears from my last eyes,  
I called Bilal, my great servant,  
open the ears of manov hokons.

The poet, unable to find a suitable friend due to his inner anguish, turns to Bilal. You know the person who called the first call to prayer. Any lustful slaves who heard his voice were silenced. In this way, Sh. Rahman, as a friend and friend of his sufferings, spreads his pain to the slave Bilal. Bilal does not come at this time. The poet is looking for consolation with all his being. "There are many verses about repentance in the Qur'an and there is a special surah. You can quote as much as you like from divine teachings, wise men, proofs, examples about repentance. But the practice of repentance is not easy. In order to repent, first of all, a person must come to this state mentally and emotionally, feel the heavy consequences of his sins, and confess his sins wholeheartedly. "Confession of one's sins is an honor. Allah's punishment, mercy and forgiveness are wide."

But there is no Bilal,  
have a million tempers  
a stone that bleeds in a million hands,  
Chorus in the darkness of oppression  
one flower  
only a lonely flower was crying.  
Once upon a time there was an evil darbadar,  
there was a blade of revenge in his bosom,  
there were rains and broken betains  
ascended from the world

a beautiful cry.

Whether I came into the world or returned,  
why in the depths of the desolate steppes  
for the first time I understood your lonely pain  
cried in the depths of the night, O flower.

It seems that the poet does not hide his suffering from the reader in any situation. The nature of the poem, which is woven together in a unique way, reflects the larger goals. This poem also reflects great universal issues. The poet tries to show the complex and contradictory aspects of life in each of his allusions. For Shaukat Rahman, space and time require that it should be the daily work of a person who lives and breathes in this world. The poet lives feeling this height. Through this poem, Shavkat Rahman analyzes the fact that Islamic ideas were not allowed during the former union, and the criteria for a person to live under oppression. After all, life has not always been smooth for the poet.

In general, the appearance of the spatial interpretation in the poems reflecting Islamic ideas makes it possible to know Allah and not deviate from the life beliefs of the Prophet. There is a great indication that every person who comes into this world, lives, lives and earns an honest living, he should strengthen his faith. In the essence of this gesture, I demand repentance and realization of all the processes taking place in space, cleansing from sins, deep knowledge of the secrets of the universe, living equally justly for everyone, this is to show that there is no meaning in life. After all, humanity's momentary life in space, from birth to death, requires serious preparation for the choice of eternal life. "We want to limit the fundamental function of literature to the discovery of manners or the inner world of a person. However, we pay a lot of attention to its practical value as a generator of ideas, fantasy and inspiration that leads to inventors. Today, before television has become an integral part of our lives, it was once a classic. "mirror world" existed in literature, that is, as an idea. Or remember the flying carpets in folklore. Beautiful wisdom is hidden in this socio-psychological factor, which invites the soul of every poet to wake up. It turns out that deep understanding of this is one of the important tasks of wanting to become the sacred duty of every true person. Already, poetry and pain, in order to worry about the future, it is necessary to approach at least the work of these geniuses. This law of life, which is not lived in the same mood, teaches us to shine in living for God.

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