

Harmony of Artistic Thinking and Philosophical Observation in Islamic Lyrics

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Abstract: This article deals with the formal-methodological, ideological-literary features of Islamic poetry. In particular, the unprecedented changes in artistic thinking that took place at the end of the twentieth century and on the eve of the new century made it possible to radically reform the level of philosophical coverage. As a result, it was observed in detail that poetry and being poet is a huge issue and a responsibility.

Keywords: word, spirit, poetry, materialism, philosophy, structure, ethics, composition, experience.

Introduction. The twentieth century is marked by the beginning of an unprecedented period of development in human history. The scientific and technological revolution has posed great challenges to humanity. It has not been easy to create for the representatives of our national literature, who have lived under the pressure of ideological pressure for almost a century. How many artistic masterpieces have been destroyed in the grip of ideological contradictions. As a result, the principle of evaluation based on the falsified method in the literature is strengthened. By the time of independence, the principle of reflecting in poetry the image of such ancient concepts as freedom, liberty, liberty has been renewed. How many fascinating poems have been created about self-awareness. Since the time of Muhammad (saas), the importance of poetry in propagating and propagating the religion has been proven by scholars. The revelation of verses about poets in Surat al-Shu'ara of the Qur'an, and many of these, are also varied in the hadiths. After all, it was recognized that the philosophy of poetry is enriched with immortal virtues such as religion, morality, decency, humanity, and serves as an important source in the development of a person as a perfect person.

Literature review. the new Uzbek poetry, the principle of modern expression of Islamic ideas in the genres of unity, duality, trinity, quartet, which complement the evolution of classical works, is observed. The creative research of such poets as A.Makhkam, I.Otamurod, A.Qutbiddin, Fakhriyor, V.Fayzullo, U.Hamdani, H.Ahmedova, Z.Mirzo is a clear example of this. O.Davlatov's comments on this are important and well-founded: "The great scholar Imam al-Ghazali (1058-1111), who was praised in Islamic sources as "Hujjat ul-Islam" very important considerations have been made about the Arabic poetry of the period and the attitude of the Messenger of Allah (saw) and his Companions towards it. From the point of view of the hadiths of Imam al-Ghazali, it also clarifies which poems are permissible for Muslims (which is permissible according to religious rules) and which are forbidden. According to sources, in the Age of Bliss, Muhammad's (saas) recognition of the "wisdom in poetry" and his warm attitude to poetry were factors in the promotion of religious ideas from the earliest days of Islam. Indeed, it is worth noting that the creatures glorified in the Age of Happiness have contributed for thousands of years as a unique didactic source in the harmonious development of the common people. For example, while in the nature of any creation the ideas of understanding the Almighty

are sung, the epochs have gone so far as to interpret it differently. However, in Uzbek poetry, from Yusuf Khos Hajib to Cholpon, poetry has expressed its time for both divine, social and political purposes. As a result, Islamic ideas manifested syncretically:

There was no name left from Adam's love
closed the doors of love...
Made of tight leather pulled from the bowl
greedy stitches hungry holes.

This land was once Muslim,
four-chip tomb u
The Surans were dragging like wild beasts
spit love heart slowly...

The events that tormented the poet do not give him a moment's peace. The dream of seeing the destiny of the nation and its bright future shines in it. The fact that nothing is left of "human kindness" refers to the fate of the Turks in the midst of socio-political "games". The fact that this land was once "Muslim" makes him unhappy. Indeed, in the history of twentieth-century humanity, the idea of "religion is a pity" has alienated humanity from its original identity. How many calamities have befallen the wise who have the same goal of faith and belief. As a result of the "brainwashing mechanism", the one-sided interpretation of Sharia and Islamic ideas has intensified. The original abominable motives underlying this were to destroy any ideas aimed at preserving the nation's identity. It is no coincidence that the original creators, such as Askar Mahkam, wrote poems inspired by such great people as Jalaliddin Rumi. The main idea reflected in the theme and content of the poem is the promotion of perfection! "If at the beginning of the twentieth century the classical poetry of the East did not lose its prestige and influence, of course, it would be different to understand it, to know its inner secrets, to master its unique qualities" (I. Gafurov). Just as the value of poetry cannot be equated with material wealth, the Islamic ideas in it are more useful only if they are aimed at knowing Allah. The philosophical and aesthetic scope of Askar Mahkam's experiences is extremely wide and varied.

Discussion and result. It is impossible to single out the application of Islamic ideas in a broad and narrow sense. Because there are so many sources about it. The main idea reflected in these sources is measured by the focus on personal upbringing. Regardless of the work of any poet in the history of Uzbek literature of the twentieth century, it is possible to focus on two aspects: poems written under the influence of the pure Qur'an, and the second under the influence of hadiths. Poems influenced by the works of Alisher Navoi, which are reflected in the works of Alisher Navoi in different periods, are also found in many modern poets. The aim is to explain the essence of the verses in the suras in an ozone way. The original idea is not to put a big symbolic wall between the reader, but to bring it closer to the reader's heart:

Eat without returning what came
In fact, it is the work of a mindless animal.
It means not returning what came into his mouth
Bad is ignorant, the work of a fool

This poem sounds different in A. Navoi. The poet re-perceives this poem as a beautiful form of hadith. The concepts of animal and man, man and ignorant find expression in the combinations of food and speech. How is man different from an animal? As the poet taught, one should not know that one's life consists only in eating and drinking. The wisdom of "Eating what you put in

front of you is the work of an animal" is encouraged in A. Navoi's work to be an example for a person who does not have moral qualities. Such examples are very common.

You will probably get tired of walking around this city

And yet you are dealing with Allah.

Mistake-mistake you found Mecca,

Now, if you get lost, where will you go?

A. Aripov's interpretations glorify the fact that everyone lives by drawing conclusions from their mistakes, and works tirelessly to consciously justify the name of the Prophet. Because a person tends to make mistakes. It is difficult for those who are weak in faith to give up such a defect. That is why the poet is deeply disturbed in the poem, "Now, if you get lost, where will you go?"

Prof. I. Hakkulov writes: "The main calamity and tragedy in the eyes of the mystical artists of the East ... This is the bad side of the world and the "ideology" of worldliness. This is where people are divided into two poles. One is the people of this world, the other is the people of meaning, or the people of the hereafter. The misunderstanding and misinterpretation of the examples of our classical poetry in the Soviet era led to a misunderstanding and distortion of the meaning of the concept of the "hereafter". That is why when the word "end" is used, many people leave the world and look at life with contempt and social consciousness. Indeed, in addition to this quote, it should be noted that in the last century there has never been a period of monotony in our literature, and especially of ideological "strikes" in poetry. Not to mention the distortion of classics. While the synthesis of Western and Eastern traditions in the poetry of the new period was a stage for the understanding of the Almighty, the socio-political marches towards the realization of national identity remained in history as the second stage. No one can deny that.

In the lyrics of the poet R. Parfi we can see a modern form of Islamic ideas. The meaning of the lines, which seem so easy, is overwhelming. The verses such as "O Allah, do you know where I have gone, O Allah, ... I am dead ... I have done to you ..." fully confirm the above considerations. Poets are very concerned about the loss of compassion, honor, and religion, their separation from the body, and the transformation of the body's primary function into something else.

In the poetry of Shavkat Rahmon, I. Otamurod, H. Davron, oppression and betrayal are strongly condemned, and poets of the former Soviet Union are also criticized. The change of the times has now put great themes in front of the creators. They are characterized by the elimination of socio-political constraints and the singing of the flag of the original nation.

Mirzo Kenjabek, a talented poet who created many translations and poems during the independence period, breathes the breath of Islamic ideas, and the most basic principle, such as unconditional obedience to the command of God, sounds unique:

When you say sorrow, you mean worldly sorrows,

Keep the feelings of the hereafter pure,

Don't get used to laughter,

There is a broken heart on your side.

Do not delay, when it comes to the truth,

Say your word to the oppressed all the time,

Do not be indifferent to strangers,

Look, there is a heaven on earth.

In the works of the famous poet Mirzo Kenjabek, themes such as right and wrong, oppression and evil are sung in deep philosophical observations. In particular, each of his allusions is sung at the height of the Shari'a and the principles of secular equality in order to be a true Muslim in today's turbulent world. There are many examples that encourage us to think about real life, free from ordinary daily worries. An example of such a description is the line "Do not be indifferent to strangers with soil verbs." It is not difficult to feel that the poet, who held this aspect firmly as a banner, was greatly influenced by the works of classical thinkers such as Rumi, Navoi, Ogahi, Mashrab.

Conclusion. In conclusion, it should be noted that the radical turn in our country at the end of the twentieth century has radically changed the theme and content of fiction. This aspect gave the literature new themes. The variety and brevity in the expression also combined the way in which the representatives of the poetry of this period described the general mood. The radiance of the word and its meaning, manners and ethics, the unity of the world and the universe began to resonate even in a modern tone. In particular, the drastic changes taking place in the psyche of the individual demonstrated the structure of interpretation. Indeed, the concept of longevity has not only become one of the cores of Islamic poetry, but it has also expanded the ability to express the true purpose of knowing the Creator in a harmonious way.

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