

The Teacher-Disciple Tradition In Navoi's Work

Maftuna B. Mominova

Researcher International Islamic Academy Uzbekistan

Abstract: Moral and universal values play an important role in the socialization of young people in this rapidly developing period. With the development of society, the attitude of generations to the problems of morality acquires special significance. "Just as each period has its own ideals in matters of ethics it is a natural process that some criteria influence the worldview and goals of people based on changes in people's lifestyle, attitude towards themselves and society." Therefore, moral values are expressed by the essence of the national mentality in connection with the norms of humanism of a particular nation. This article talks about the expression of the teacher-student tradition in the work of Alisher Navoi.

Keywords: Alisher Navoi, teacher-student, value, national identity.

Introduction

Abu Nars Farabi defines moral qualities as knowledge, wisdom, prudence, putting public interests above personal desires in the work "The City of Virtuous People". According to Farabi, morality is related to the mental thinking of a person. For these purposes, he emphasizes that great attention should be paid to the mental education of young people and connects learning with moral education. His ideas about the importance of moral education in human development are expressed in "Relics of Past Generations", "India", "Mineralology", "Geodesy" and other works. According to Beruni, morality is one of the main criteria that determine the essence of a person. Ethical qualities are found directly in the interaction of individuals in society, labor relations. According to Ibn Sina, morality studies the norms and rules of behavior of people in relation to themselves and others. While promoting the idea of youth in "Qobusnoma", Kaikovus shows that the most important thing in the education of young people is moral education. He emphasizes the need to form qualities such as humane attitude towards people, fairness, and sincerity in young people. The interpretation of moral qualities and their manifestation in the behavior of young people, the role of the family, social relations, the factors that determine the future of society, are expressed in the works of Akhmad Yugnaki, Muslihiddin

Sa'di, Abdurakhmon Jami, Alisher Navoi and many other scholars.

The teacher-disciple tradition, which has been formed since ancient times and has reached the level of value, has matured further in the creative heritage of Alisher Navoi. As a reference to the antiquity of the tradition of murshid and murid, Navoi mainly connects historical scholars in his speeches with each other under the title of "master's teacher" or "student's student". For example, "Bukrot is a student of Fipogurs, the judge. And during the time of Bahman, he was skilled and skilled in the science of medicine, and he has a reputation", "Bukrotis is a ruler. Bukrat is one of Bukrat's disciples. I believe in his words, noble knowledge does not settle in the mind, special things do not come out of the mind", "Plato is a student of ruler Socrates. And he appeared in the time of Dorob and met Alexander Rumiya", "Aristotolis was a student of ruler Plato, he was Alexander's minister. This is what he said," "The king is like a great ruddy, and the king is like a rudder, and he is a ruddy man, and he is a ruddy man, but he is a rudder". The tower of Alexandria was built by the artist, the people of Farang, it was visible at that time, "Balinos built it. And I believe in his words, grief is a disease of the soul", "Batlimus Hakim is a student of Jolinus". And the definitions of his words, such as "I am the blessing of Cain, this is

the happiness of Cain, let me understand” are an example of this.

The Main Findings and Results

Navoi understood that the issue of improving educational work in schools can be solved not by changing the socio-political system of that time and by improving the economic situation of the people, but by appointing more knowledgeable and honest teachers to schools. Therefore, in his practical works, as well as in his artistic and scientific works, he paid special attention to the question of what a teacher should be. In Navoi’s opinion, the person who gives upbringing and education to children should be educated and know the ways of teaching. Navoi condemned leaving the job of educating the young generation to any random person. He set the highest demands on the teacher. “He emphasizes that in order to raise a child and give him knowledge, to develop his abilities, he should be a knowledgeable and master educator, and teachers who teach children should have the skills to teach young people knowledge and manners, and know well the ways of teaching.” Speaking about Alisher Navoi’s attitude towards his teachers and students, it is appropriate and appropriate to start with the descriptions and images of his teachers. About this, Hazrat’s own works, as well as works about Navoi’s personality and creativity, created in his time and later periods serve as a source.

When it comes to Navoi’s murshids, without a doubt, the great Khamsanavis are at the top of the list. In particular, Chapter XII of “Hayrat ul-Abror” is dedicated to the hymn of the great poets, teachers Nizami and Khusrav Dehlavi, who created “Khamsa” immediately before Navoi. “He is the crown on the head of the word artists, the jewel of that crown whose price is equal to the treasure.” Starting from this verse, the hymn of Nizami is given. “When the scale of his thought weighed the Khamsa, not the Khamsa, but the “five treasures”, the sky became the scale of the scale, and the Earth became the bottom stone.”

In the writing of “Khamsa” works, he notes the spiritual guidance of his teachers in an artistic form. “Shaykh Nizami’s spirit is pouring over my

head from Makhzan ul-Asrar”. Again, my mind is on “Farhod and Shirin” shabistan. In Mir Khusrav, “Shirin and Khusrav” lit my lamp. Again, my love blossomed in the valley of “Layli and Majnun”, and Hoju’s dedication brought gems to my heart in “Gavharnama”. Also, “Sabai Sayyora” rasadin is attached to my zamirim, Ashraf is suitable for my “Haft paykar” seven hurvashin peshkash. Also, the foundation of “Saddi Iskandari” was laid by Khatirim engineer, Hazrat Makhdum is the eye of “Khiradnama” and seeks reform and help. Navoi honored his teacher and friend Abdurrahman Jami with the names “Nuriddin”, “Hazrati Mahdum”, “Mahdumi Nuran”.

He speaks about his teacher Nizami with the art of problem: Because he organized countless words, fate gave him the nickname “Nizami”. “If you calculate the number written and subtracted with five letters, it means the name of one thousand and one”.

Nizami in Arabic writing consists of five letters, (nun) - 50, (izgi) - 900, (alif) - 1, (mim) - 40, (yoy) - 10, total - 1001.

Navoi writes “Khamsa” in Turkish, in every epic he mentions Nizami as his great teacher. In “Nasayim ul-Muhabbat” he includes Nizami among the great sheikhs and describes the poems in the poet’s epics as “even though they are legends on the surface, but the reality is an excuse for the discovery of real (truths) and the explanation of knowledge.”

Navoi’s teacher, Abdurrahman Jami, is “the pole of the sect, the discoverer of the secrets of truth.” His chest is a treasure of truths, and his heart is a mirror to the faces of meaning. And “I am the soul-loving and soul-loving friend of Maulana Abdurrahman Jami, every ghazal “kal-vahyil-munzal” and every treatise “kal-ahodisin-nabiyi mursal” and every word is more beautiful than Samin and you are a light fire in hirqat more powerful”.

This is how Navoi Jami describes His Holiness in one verse:

Ul yaqin sori dastgir manga,
Qiblavu ustodu pir manga” .

“Ul fano sori dastgir manga,
Murshidu ustodu pir manga” .

Navoi wrote a five-part work called “Khamsatul-mutahayirin” (Five of the Amazed) especially for Jami. In each of the “Khamsa” epics, separate chapters were devoted to Jami. Also, in the works “Majolisun-nafois”, “Nasoyimul-muhabbat” there is some verses dedicated to Jami. In the works “Muhokamatul-lughatayn”, “Mahbubul-qulub” and the translation of “Arbain” Navoi expressed very warm and sincere opinions about his teacher. And “the imam of pure lovers, who unites the world and the hereafter with one soul, and who enjoys wealth and kingdom is Hazrat Shaykh ul-Islami Murshidi and Makhdumi nur ul-millat wad-din Abdurrahman Jami.”

In “Hayrat ul-Abrar”, the poet wrote as follows while praising his teacher Maulana Jami, “whose poetry has touched the world, and whose prose has captured the soul of the country”:

“Parda yasab holati pinhon uchun,
Safha yozib satr ila kitmon uchun” .

That is, the purpose of Abdurrahman Jami’s artistic creation (writing) is to make a veil to hide from the public that “his chest is the treasure of his beautiful face, the mirror of his soulful face”.

Navoi also respects and respects Dehlavi, the next khamsanavis - his teacher. “... Amir Khusrav, the leader and leader of the people of love pain, my Dehlavi devan, wrote the story of pain and suffering in love, and his words spread throughout the world with the torch of his love.” Navoi, like two great representatives of Persian-Tajik literature - Hafiz and Jami, recognized Khusrav Dehlavi, the leader and Peshravi of “Ishq va dard ahlinng rahbar va peshravi” as his teacher in ghazal writing, and openly acknowledged the influence of his lyrics. About forty ghazals in Navoi’s “Devoni Foni” were also written in tribute to Khusrav Dehlavi. Navoi considered Khusrav Dehlavi to be his teacher not only in poetry, but also in poetry, and he emphasized this in a number of works. Navoi also

gave information about Khusrav Dehlavi in his work “Nasoyimul-muhabbat”.

Navoi acknowledges Hafiz as one of his teachers in lyrical poetry. Also, Navoi mentions the names of several of his predecessors in “Muhokamat lug’atayn” among the teachers of khamsanavis. “Because some of the intellectuals of Mulkdin became independent in the country, they appeared in a Persian-like manner”. In the qasida, like Khaqani and Anwari and Kamal Ismail and Zahir and Salman, and in the masnavi, like the teacher of science Firdausi and the rare age like Sheikh Nizami and the Indian witch Mir Khusrau, and in the ghazal like the independent time like Sheikh Muslihiddin Saadi and the only one of the century, like Khwaja Hafiz Shirozi, the definition of these is higher than ever, and their attributes are written.” Navoi here describes Firdausi as his masnavi teacher.

In the writing of “Mezon ul-Avzan”, Hazrat lists the teachers of knowledge: “Chun ul Hazratning muborak xotirlari she’r buhuru avzonig’a va nazm qavoidu mezonig’a muncha moyil erdi, aruz fannida bu muxtasar sabt bo’ldi va anga “Mezon ul-avzon” ot qo’yuldi va necha qoidau doira va vaznkim, hech aruzda, misli fan vozii Xalil ibni Ahmad va ilm ustodi Shams Qays kutubida va Xoja Nasir Tusiyning “Me’yor ul-ash’or”ida, balki Hazrati Maxdumiy navvara marqadahu nuran “Aruz”larida yo’q erdikim, bu faqir bu fan usulidin istixroj qilib erdikim, bu kitobg’a izofa qildim”. Chun “Mezon ul-avzon” bahrlarida g’avvos bo’ldum, ul me’yor bila Nasiri Tusi yuzrin qo’ldum

Also, Navoi spoke about Darvesh Mansour, his mentor on Aruz, in his work “Muhokamat ul-lughatayn” and said, “I am this poet of poetry, the masters of verse have made it specific and very graciously reduced it to two verses, and it has twenty-four types, and the whole is limited to two parts” says.

In 901 Hijri, he translated Nafahot ul-uns (“Breaths of Friendship”), Navoi’s teacher Abdurahman Jami’s work, which contains notes on Eastern sages and mystics, into Turkish and added new information about Turkish saints. Бу ҳақда у шундай ёзди: “Chun «Nasoim ul-

muhabbat» nafahoti bayonidin kilkim fayzrason bo'lubdur, avliyoo'lloh muqaddas ruhi fanzidin olam to'lubdur”.

Navoi Piri gave an artistic interpretation of each wisdom of the complete wisdom of Hazrat Ali – “Nasr ul-laoli” within the framework of one rubai, and described his attitude to the wisdom contained in it, and called it “Nazm ul-Javahir”. Because I translated “Nasr ul-Laoli” and “Nazm uljavahir” I reconciled the meaning of the abkorin hullas.

Also, in Navoi's works, he mentions Hasan Noyi, the mature teacher of the murids of his time, as “the teacher of teachers”:

Sharhi hajri shohi ustodon Hasan,

“Bishnav az nay chun hikoyat mekunad”

(Ustodlar shohi Hasandan judolik sharhini,

“Naydan eshitgil, qanday hikoya qiladi”) .

va yana biri Mavlono Muhammad Koxin erdi va yana biri

Ustod Qutb Noyi erdi” .

Alisher Navoi's evaluations, comments and thoughts on Turkic poets and their works are expressed in many of his works.

For example, in the preface of “Badoe' ul-bidaya” he dwells on the works of Turkic poets together with their predecessors in Persian-Tajik literature, and notes the important features of their poetry: “Va uyg'ur iboratining fusahosidin va turk alfozining bulag'osidin Mavlono Sakkokiy va Mavlono Lutfiy rahimahumolohkim, birining shirin abyoti ishtihori Turkistonda beg'oyat va birining latif g'azaliyoti intishori Iroqu Xurosonda benihoyatdurur ham devonlari mavjud bo'lg'ay” .

In his “Majolis un-nafois” essay, Navoi provides information in separate paragraphs about the master poets who created in his native language - Atoi, Gadoi, Sakkoki, Amiri, Yaqini, Muqimi and others. Maulana Lutfii is described as “the king of his time, he did not have a minister in Persian and Turkish, but he was more famous

in Turkish, and his divan in Turkish is also famous, and there are matla's of mutaazzir ul-jawab...”. The teacher-disciple relationship is directly visible in the conversation of His Holiness Navoi and Lutfi. In his work “Majolis un-nafois” Navoi mentions that Lutfii was an unparalleled artist of words in Persian and Turkish and his meeting with him at the end of the work. “In Nasayim ul-Muhabbat”, he gives information that proves that Lutfi is a scholar of Sufism. In one place, Navoi, who received Lutfi's grace, describes Maulana as “the leader of the Musallamdurs and this people and Malik ul-Kalamidur.” Also, considering Navoi Maulana Lutfi's Abdurrahman Jamiy as a teacher speaks about his respect for him and inner faith:

“Ulki, husn etti bahona elni shaydo qilg'ali,

Ko'zgutek qildi seni o'zini paydo qilg'ali” .

Navoi piru completed the poems of Lutfi, enriching and deepening their ideas and content.

In the 2nd meeting of Navoi's “Majolis un-nafois” tazkir, there is also a story about the poets who visited his conversations during the poet's childhood and youth. The meeting will begin with the zikr of the famous historian Sharafiddin Ali Yazdi, the author of “Zafarnama”. At the meeting, Alisher Navoi had a special influence on his upbringing and creative development: Khoja Fazlullah Abulaysi, Sheikh Sadridin Ravasi, Sheikh Kamal Turbati, Darvesh Mansur, Hafiz Ali Jami, Khoja Yusuf Burhan; gives information about famous poets of his time: Mawlano Lutfi, Yaqini, Atoyi, Muqimi, Sakkoki, poet's uncles Mir Said Kabuli, Muhammad Ali Gharibii.

In addition, he took his close friend, mentor poet Amir Shaikhim Suhayli to his pen among his predecessors, paid attention to the specific features of his poems in Persian and Turkish languages, and highly evaluated them: “Va g'aribroq bukim, g'aroyibi maoniy iktisobi uchun g'arobat iqlimlarida tab' sayyohini g'urbatg'a solg'on forsiydisor va turkiyshior yigitlar sarhayli yori aziz Suhayliy doma tavfiqahkim, forsiy ash'or bahorida fayz sahibidin yoqqan maoniy yomg'urining har

qatrasini rishtasig'a sho'xtab' abkori barmog'lari uchi bila yuz girih tugar va turkiy abyot maydonida azimat bodpoyin po'yag'a solsa, yuz yilg'i o'lg'an daqoyiq parivashlarining silsilayi zulfidin chobukluq zaman shahsuvori sinoni no'gi bila yuz zirih ko'tarur. Holiyo, ikkalasi alfoz nazmig'a qoyil, balki devon takmilig'a moyil bo'lg'ay".

Alisher Navoi's high respect for his teachers is embedded in all his works, and it is no secret that these recognitions are of great importance in the study of the poet's life and work.

"During his childhood and adolescence, Amir Shahi, Lutfiy, Kamal Turbatiy had direct or indirect communication with famous and influential poets of his time. Mawlana Yahya Sebak learned the science of aruz from Fattahi and Darvesh Mansur, the science of recitation from Hafiz Ali Jami, and the science of music from Khwaja Yusuf Burkhan.

Alisher's mentors, Pahlavon Muhammad and Sayyid Hasan Ardasher, played an incomparable role in Alisher's development as a great Navoi. As a major cultural figure of his time, Pahlavon Muhammad was both a mentor and a mentor for Alisher Navoi. Hazrat was a close friend of this forward-thinking person for forty years and considered him as his mentor. Navoi describes it as "azharu min ash-shams" (brighter than the sun). Pahlavon Muhammad had a great place in the creative and political activity of Navoi. After his death, Navoi immortalized the memory of his teacher and friend and wrote the treatise "Holoti Pahlavon Muhammad". In it, he created a very attractive image of his friend and mentor and revealed his character in beautiful and unique lines.

Navoi's attitude towards Hasan Ardasher and his assessment of this person are the same. "Holot"da: "Bu faqir fuqaro ahli, darveshlar va ahlulloh mulozamatig'a ko'p yetibmen, faqir tariqida alardek oz ko'rubmen", – desa: "Nasoyim ul-muhabbat..."da: "Bu haqir faqr tariqida va fano joddasida alardek tamom kishi oz ko'rubmen", – deydi. "Majolis un-nafois"da esa:

"Bu faqir turk va sort orasida andin tamomroq kishi ko'rmaydurmen" he writes.

Sufism, which was the main ideology of his time, could not be reflected in Navoi's worldview. So, who did Navoi follow in Sufism, which murshid was he a disciple of? Hazrat Bahauddin was the one who gave his hand to Naqshband. It should be said that "ninety percent of the studies carried out on the study of Naqshbandi doctrine in oriental studies, literary studies, and mysticism have been studied through Navoi's work." According to I. Mominov, "Navoi further expanded and enriched the views of Naqshbandiya, which were considered positive at that time."

According to the sources, Navoi entered the Naqshbandi Tariq on the instructions of his teacher Jami. Namely, the series of teachers and students of Naqshbandiya and Navoi is as follows: Bahauddin Naqshband, Yakub Charkhi, Sa'duddin Koshgari, Abdurahman Jami, Alisher Navoi. The theme of "perfect man" in Navoi's work is connected to Sufism through the Naqshbandi sect. This is especially evident when he overcomes the difficulties on the way to the metaphorical love in the heart of Farhad in the epic "Mehnatnama". So, Navoi's idea of humanity was mixed with the doctrine of Naqshbandi. It is as if Navoi's verses "Mehnat aro darur kushod find, bilgil, Ranj ichra durur murod find, bilgil" are written in harmony with Naqshband's words "Dil ba yoru dast ba kor".

On the other hand, Alisher Navoi in "Layli and Majnun" criticizes the teachers of Khamsanavis, of course, with respect, decency and reason. For example, "Navoi sees three flaws in the image of Bahram created by his teachers. One of them is that Bahram is depicted as devoid of the pain of love - the true love characteristic of a human being."

Biri bukim, yo'q anda moyai dard,

Qildilar ishq so'zidin ani fard".

In the master's epic, "After Bahram built seven palaces of seven colors and married seven beautiful daughters of seven kings he demanded that each one of them, drunkenly, tell a story from

the royal daughters in turn. Alisher Navoi disagrees with this situation and considers it the second shortcoming of the work.”

“Kim, munungdek iki vahidi zamon,
Har bir o’z vaqtida faridi zamon
Buyla nodon uchun yozib avsof
Anga qilg’aylar o’zlarin vassof.
Madhini bshisob yozg’aylar,
Balki mavzun kitob yozg’aylar” .

Alisher Navoi complains about another act of his teachers and says, “If they had not been careless, they would have praised the ignorant Bahram so much.” However, Navoi compares the responsibility of taking a new approach in these places to “making a ladder to the sky”, “candlestick to the sun” and “tying a dragon with a spider’s thread”, as “the work of an elephant is assigned to a fly”. And he fulfills this responsibility very well.

One of the poets who lived after Navoi and followed him was Muhammadniyaz Nishoti, who consistently continued the tradition of Ustaz Navoi with his ghazals. His “Sadqasi”, “Ekan”, “Erur”, “Bila”, “Meni” rhythmic tatabbu are connected to Navoi’s ghazals, and the traditions of the great poet are developed in them.

Conclusion

In general, Navoi’s work serves as an artistic inspiration for later poets and writers, and learning from his creative workshop is the main factor in becoming a mature master of words. Navoi’s work served as a skill school not only for poets, but also for calligraphers and scribes. “Calligraphers and scribes, on the one hand, acquired calligraphy skills while copying Navoi’s works, and on the other hand, in the process of copying, they began to believe in the power of Navoi’s words, and the magic of the charming poetry completely captured them. “Many calligraphers, after copying one of Navoi’s works, could not escape the spirit of that work and wrote down their impressions at the end of the book.”

So, the scientific heritage of our great ancestor Hazrat Navoi, who was one of the greatest representatives of world science and made a great contribution to its development, has been attracting great interest for several centuries and is gaining importance in modern science and cultural development. In short, Alisher Navoi not only became an example with his life, but also left a priceless mark in his personal history with the mysterious and magical tool called literature. This man constantly updated this invaluable tool and, at the same time, brought in new tones to his liking. In his works of art, he fully proved the duty of true humanity by using the possibilities of the Turkish language to vividly describe events and vividly express feelings and experiences.

References

1. Faizulloyev B. Navoi traditions in Nishoti’s work. Issues of studying the literary and scientific heritage of Alisher Navoi. Tashkent - 2022. “Adast polygraph” Tashkent - 2022. 528. –p. 35.
2. Matkarimova S. Following Hazrat Navoi in a poetic image. Issues of studying the literary and scientific heritage of Alisher Navoi. Tashkent - 2022. “Adast polygraph” Tashkent - 2022. 528. 92 p.
3. Nosirova M., Comparative analysis of the image of birds in "Lison ut-tyre" and "Zarbulmasal". Proceedings of the international scientific-theoretical conference on Alisher Navoi and the 21st century; / responsible editor Shuhrat Sirojiddinov. -Tashkent: “Mashhur-Press”, 2020. - 636 p. Page 508.
4. Aghahi Mohammad Reza. Complete collection of works. Volume 1. “Classic Word”, 2014. 276 p
5. Alisher Navoi. A perfect collection of works. 20 roofs. Tashkent: Science, 2001. T.12.
6. Navoi A. Khazayin ul - Maoniy. The fourth department. Fawaid ul kibar. - Tashkent: “TAMADDUN”, 2011.

7. Pardaev Q. “Traditions of Navoi in Muqimi;s work”. Republican scientific-theoretical conference on “Alisher Navoi and the 21st century”]. Tashkent: - 2016. UzMU named after Mirzo Ulugbek. B. 353. Page 164.
8. Rasulova R. It is from the kindness of people. Academic Research In Educational Sciences Volume 2 | Issue 1 | 2021 ISSN: 2181-1385 Scientific Journal Impact Factor (SJIF) 2021: 5.723. Page 907.
9. Rahmonova Z. Image of murshid in “Nasayim ul-Muhabbat”. “Alisher Navoi and the 21st century”: materials of the republican scientific-theoretical conference; / responsible editor Sh. Sirojiddinov. Tashkent: “TURON-IQBOL” 2018. - 414 p. Page 84.
10. Sirojiddinov Sh. Taking advantage of Navoi’s navoi...– Samarkand: Zarafshon, 1996.
11. Alisher Navoi. Nasayim ul-muhabbat. A perfect collection of works. 20 roofs. Tashkent: Science, 2001. Tashkent: 17.
12. Yuldashev M., Yuldasheva Z. Linguopoetic Features of Repeated Units in Uzbek Folk Epics. Telematique, 2022. Vol 21, No 1. P.4258 - 4265.
13. Yuldashev M., Andaniyazova D. Linguopoetics Of Zoonims in The Literary Text. Journal of Positive School Psychology. Vol. 6 No. 5 (2022) -p.5691–5699.