

The Issues of NAFS Education in the Works of Eastern Thinkers

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Abstract: *This article describes the ideas of education and upbringing in the period of the Khiva Khanate, as well as ideas on the issues of self-education in the lyrical works of Eastern thinkers.*

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I. INTRODUCTION

Nafs education has always been one of the main moral issues in the literature of the Muslim East. A. Rustamov spoke in detail about this word, which mainly means "a person's desire to satisfy his physical requirements" in the modern Uzbek literary language [1, 23-24-p]. In Eastern philosophy, in particular, in Sufism, a number of types of nafs are distinguished. In the language of our classic writers, *nafs* is often used in the sense of *nafs ammora* - lust that leads to evil. Before talking about the usage and meanings of the word *nafs* in the works that are the object of our research, it can be said that there are places where the words *nafs* and *nafs ammora* mean exactly the same concept in the historical works and lyrical works of the great chronicle author Ogahi. For example, Ogahi in one of his muhammas (this muhammas also has a ghazal form in the poetic work of khudtalif) compares the body to a unique (ajab) city, and the ego to the guard (asas) in it, and complains that this *asas* does not stop hurting the soul. The only way to overcome this problem is to let the soul breathe with the pleasure of love. Then the ego cannot reach its goal:

“Tan erur ajab shahru nafs anga asas, yo rab,
Bo’lmas ul asas javri jong’a hech bas, yo rab,
Emdi xor etib oni ul sifatki xas, yorab,
Ishq zavqini yetkur jong’a hamnafas, yo rab,
Nafs komini bir dam qilma dastras, yo rab [2,104-p]” .

First of all, it should be noted that despite the fact that this mukhammas is considered munojoot in terms of subject, and it appears in "Ta'vizu-l-oshiqin" editions among mukhammas in alphabetical order according to radifi, in fact, it is in the first place among mukhammas in divan manuscripts. In particular, it is not for nothing that this poem is given in the first place in the section "Mukhammasot" in the unique manuscript kept in St. Petersburg [3,127-p].

The comparison of the body to a city, a castle, a kingdom, a confined building in general, including a dungeon, is common in classical Eastern literature and philosophy. We are often used to interpret Abu Nasr Farabi's work "The City of Virtuous People" in an external sense. In the inner content of the work, the noble city is a human being - a microcosm. Its people are material and spiritual members of the human body who seriously understand and fulfill their duties. Therefore, in the works of Uzbek classical writers, including Navoi, there are compounds such as body city, body prison, and body property. For example

“Chiqti ahlu fahm ila sabru ko’ngul tan mulkidin,
Chiqmayin har lahza zahmat berguchi jondur manga [4,35-p]”.

In fact, it is not without reason that the word *asas*, which means "night watchman", "night watchman", "guard" [5,122-p], is compared to lust. In our classic literature, this term gradually became a symbol of cruelty and brutality, and served to express real and abstract concepts that do not allow a person to freely breathe. The only way to save life from his lust is love. Because only love allows a person to realize his identity, to know himself, to know God, to feel that the world is the world. In the imagination of the thinker, the soul can be saved from the hand of the ego, which has fastened it with a chain of air, only by ensnaring it in the trap of love:

“Jonni ishqing domig’a band aylabon, ozod qil-

Kim, havo zanjirini nafs aylamish mahkam ango [6,58-p] .”

Now let us briefly dwell on the concept of love from the moral and educational side.

It is known that the word *Ishq* has a special meaning in Sufism. Alisher Navoi's comments about love majesty are famous. If we look at the historical-etymological analysis of this word, we will see that it was formed as the *masdar* (infinitive) form of the Arabic verb *aashiqqa* عشق - "to love", "to fall in love" [7,541-p] . Historically, the word "love" itself has been transferred to this meaning as a result of polysemy, and the name of the weed that dries it by clinging to plants served as a denotant (primary meaning). This is the weapon of lexicography in "Ghiyasu-l-lug'ot" by Mukhammad Rampuri: "*Ishq* is to love more than to pass something; A disease caused by seeing something beautiful in the reformation of healers. According to Abdurazzaq Sharikh Zuhuri from "Sharkhi asbob" and "Futuhoti Hikam", *ishq* is the name of a plant that grows like a bean, (but) clings to trees and dries it up" [8,324-p] .

In modern Uzbek literary language, *ishq* is mostly used in the meaning of human love for man - figurative love in the eyes of mystics, but later, with the increase of interest in mystical sciences in our country and the appearance of some examples of artistic works in this direction during the period of independence, the term meaning of this word is gradually becoming popular. For example, we can read the following lines in the work of Mirza Kenjabek:

“... Yor nadur, zor nadur va diydor nadur,
Yor haqdir, kim kelmish haqiqatga duch.
Bizning bu erdagi jo'n sevgi esa
Bu – iloh ishqidan mingdan bir ulush”.

The concept of *love* in the works of Alisher Navoi has been extensively analyzed in the example of certain works, including "Lisonu-t-tayr" [9-p] .

At this point, it should be noted that the spiritual influence of many predecessors, in particular, Jalaluddin Rumi, was strong in the formation of the deep thoughts of our classic writers on love. Maulana considers love to be the secret of the creation of all existence. All creation enjoys divine love [10,126-p]. There are such lines in Maulana's "Devon":

“Agar in osmon oshiq nabudi,
Nabudiy sinayi uro safoe.
Vagar xurshid ham oshiq nabudiy,
Nabudiy dar jamol u ziyoe.
Zamin-u ko'h na oshiq ondiy,
Narustiy az dili har du giyohe.
Agar daryo zi ishq ogah nabudiy,
Qarore doshtiy oxir ba joye”.

Content: "If this sky was not in love, there would not be such purity in its bosom. If the sun had not fallen in love, such a beauty would not have been found in its allure. If the earth and the mountain were not in love, there would not be a flower from both of them. "If the sea was not aware of love, it would have settled somewhere."

So, the way to overcome the ego is for a person to understand himself, to understand who he is. On the other hand, the word *nafs* itself means "self". A self-realized person realizes what the ego is. It is no coincidence that in Arabic, the words *snafs*(ego) and *nafas*(breath) come from the same root. It is noted that *nafs* also means existence. The poet expressed an important social and educational-ethical idea through his passionate art, because the word *nafas* نفيس and *nafs* نفس are written in the same language. That is why, in the analysis of the Ossetian words *ūd // od* meaning "soul", "life", V. Abaev points out that its roots go back to the ancient Iranian *wād* - "wind".

The scientist proves that there is a logical connection between the concepts of wind, blast; soul; power with many examples such as *wāt* - "soul" and *w'th'r* - "creature"; Arabic *nafs* - "soul" and *nafas* - "breath"; Parthian *wād* - "life", "soul"; Latin *animus* (soul) Greek *άνεμος* (wind) [11,6-7-p].

In the line of Mukhammas

"Nafs komini bir dam qilma dastras, yo rab"

very important moral and educational idea is expressed by means of fine art. The main meaning of the verse is hidden in the combination of *nafs komi* and if we pay attention to the meaning of the word *kom* in the language of our classics, we can fully understand the moral-educational idea in its essence.

One of the forms used as a poetic tool by our classic writers, including Ogahi, is the word *kom*. The assimilation of *kom* is explained in the dictionaries of the old Uzbek language lexicon as follows:

Kom - mouth, wish.

Kom - 1. Desire, purpose, wish, inclination. 2. Happiness. 3. To reach, to achieve¹.

This word is used in Avestan and Old Persian in the form of *kâma* in the meaning of "inclination", "dream", and in the same meaning in Sanskrit in the forms of *kâmak*, *kâm* [13-p]. Its earliest recorded meaning (mouth, palate) is evident from New Persian (after the 9th century) sources. In our opinion, there is a commonality between both meanings, and the "inclination" sema was the basis for the emergence of the meaning of the word "mouth".

Its extension to the meaning of "iskanja" (as in the combination of *nadomat komi*) in Uzbek is the basis for making such an opinion. In the old Uzbek language, *kom* was the basis for compound verbs such as *kom istamak*, *kom olmoq*, *kom aylamoq*, *kom tutmoq*: "Avliyo ra'yi bila ish qil, agar *komistasang*..." [14,723-p]; "xosu avom o'z maromicha *komolmoqchi*..." (FI, 899)

Such as: "Ul hazratning chatri davlati ko'lagasida *kom tutub*, forig'bol va osudahol bo'ldilar" (FI, 1124). Also, this word appears as a component of some simple constructions and compound words, such as *shirinkom*, *komjo*, *komron*, *korgor*: Such as: "oning choshniyi tamannosidin *shirinkom* bo'lurlar" [15-p]; "Birov qizlar og'ushidin *kom olib*..." (RD); "...in'omdin *kom yetkurub*..." (RD, 202p); "*Komjo* bordi, *komron* keldi" (FI, 883); "...umaroyi *komgor*..." (FI, 1112).

Or in the line of Ogahi's ghazal:

"Zahrni o'z komi birla ichsa ondin yaxshikim,

Obi hayvon sharbatin nokomlig' jomi bila" [16,200-p]

a unique example of inspiration is created, since the combination *oz komi birla* can be understood as "with one's own desire" or "with one's own mouth", and the words *kom* and *nokomlig* create word formation.

So, the combination of *nafs komi* comes in the meaning of firstly, desire of wish, secondly, torture of desire. The spirit of mukhammas shows that both meanings are appropriately intended. Here, as mentioned above, we will give examples of lines where the word *nafs* is used in the meaning of *nafsi ammora*, as well as the combination of *nafsi ammora* is emphasized: "*nafsi shum* va shaytoni marjumning taqozo va vasvasasi bila ul galalardin ikki qo'yni o'g'irlab oldilar. Qo'y egasi ko'rub, har nechakim "qo'y", dedi, qo'ymadilar. (They stole two sheep by following their lust and Satan. No matter how many times the owner of the sheep told them to stop, they did stop) (RD, 310b); "...dunhimmat va sust e'tiqod, past fitrat, ya'ni islom rioyasini tark va *nafsi ammora* etakin bark tutg'an kadxudolarimiz..." (...We are people who have the weak faith, who left the path of Islam and put lust above religion... (RD, 309a).

As a conclusion, it can be said that due to the skills of historians, chronicles served as a unique source for the expression of educational and moral ideas. In this, indeed, many factors were taken into account, such as the circle of readers, the general spirit of the work, the quality of the events described.

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¹ Explanatory dictionary of the language of Alisher Navoi's works. The second volume. – Tashkent: Science, 1983. – B. 122 – 123.

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