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EXPRESSION OF EDUCATIONAL AND PEDAGOGICAL IDEAS IN “MAXZAN UL-ASROR”

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Annotation: This article examines the didactic-philosophical ideas expressed in the work "Maxzan ul-asror" within the broader tradition of Eastern didactic-philosophical poetry. It traces the genre's historical roots from ancient Indian, Persian, and Turkic literature, highlighting key figures and works like Nizami Ganjavi's "Maxzan ul-asror," Sa'di Shirazi's "Bostan" and "Gulistan," and Alisher Navoi's "Hayrat ul-abror." The article discusses the thematic features, compositional structure, and artistic characteristics of these works, emphasizing their focus on moral and intellectual development, Sufi thought, and social-political issues. It particularly focuses on Haydar Khorazmi's "Maxzan ul-asror," detailing its emphasis on knowledge, ethics, and the concept of a perfect human being, and how these ideas are conveyed through stories, wisdom, and symbolic imagery.

Keywords: Didactic poetry, philosophical poetry, Eastern literature, "Maxzan ul-asror," Nizami Ganjavi, Alisher Navoi, Haydar Khorazmi, Sufism, ethics, education, moral development, Turkic literature, Persian literature.

Introduction

Didactic-philosophical poetry in Eastern literature has deep historical roots. Ancient Indian, Persian, and Turkic oral traditions, as well as works in the *pandnoma* (books of counsel) and *hikmatnoma* (books of wisdom) genres, played a significant role in the formation and development of this genre. Didactic-philosophical poetry is recognized as an important stage in the development of artistic thought among Eastern peoples.

Ancient Indian literature played a major role in the formation of didactic-philosophical poetic traditions. Works like "Panchatantra" and "Kalila and Dimna" were later translated into Arabic, Persian, and Turkic languages and became widely popular among Eastern peoples. The method of conveying moral and educational ideas through the stories in these works influenced the compositional structure of later didactic-philosophical poems.

In Persian-Tajik literature, didactic-philosophical poetry began to form in the 10th-11th centuries. This genre developed in the works of poets like Rudaki, Ferdowsi, and Nasir Khusraw. In particular, Ferdowsi’s epic "Shahnameh" is valued not only as a heroic epic but also as a work embodying important didactic-philosophical ideas.

Nizami Ganjavi, who lived and created in the 12th century, elevated didactic-philosophical poetry to a new level. His "Maxzan ul-asror" (Treasury of Mysteries) is recognized as the most perfect example of this genre. The work addresses ethical-philosophical issues, state governance, justice, and enlightenment. Nizami's tradition was later continued by many followers.

In the 13th century, Sa'di Shirazi's works "Bostan" (Orchard) and "Gulistan" (Rose Garden) were created. These works, as unique examples of didactic-philosophical literature, gained widespread popularity among Eastern peoples. Through stories, Sa'di created unparalleled examples of the art of glorifying human virtues and showing paths to moral perfection.

Khusrav Dehlavi, who lived in the 14th century, also made a significant contribution to the development of didactic-philosophical poetry. His "Matla ul-anvor" (Rising Place of Lights) was created as a response to Nizami's "Maxzan ul-asror." The work deeply and artistically expresses Sufi ideas and ethical-enlightenment views.

In the literature of Turkic peoples, didactic-philosophical poetry began to develop from the 11th century. Yusuf Khos Hajib's "Qutadg‘u bilig" (The Knowledge That Brings Happiness) is considered the first and perfect example of this genre. The work covers issues of state governance, ethics, manners, and education.

Ahmad Yugnaki's "Hibat ul-haqoyiq" (Gift of Truths) is also an important example of didactic-philosophical poetry in the Turkic language. The work has a moral-educational content, addressing issues of knowledge, enlightenment, ethics, and manners.

In the 14th-15th centuries, the continuation of Nizami's traditions and writing responses to his poems became widespread in Turkic literature. Creative artists like Qutb, Sayfi Saroyi, and Haydar Khorazmi worked productively in this direction. In their works, they continued the Eastern didactic-philosophical traditions in the Turkic language.

A certain compositional structure was formed in didactic-philosophical poems. Typically, the work consists of an introduction, main part, and conclusion, with stories and their resulting conclusions presented in the main part. This method served to convey the ideological content more impressively.

These works are characterized by specific ideological and artistic features: moral and educational content, a system of symbolic images, interpretation of philosophical-Sufi views, and reasoning through stories. Additionally, certain *bahrs* (meters) of *aruz* (prosody), such as the *sari' bahr*, were widely used.

The influence of Sufi teachings was strong in Eastern didactic-philosophical poetry. In many works, Sufi ideas and a system of symbolic images were used to explore issues of human spiritual perfection. In this regard, Farididdin Attor's "Mantiq ut-tayr" (The Conference of the Birds) holds special significance.

The genre of *pandnoma* also occupies an important place in didactic-philosophical poetry. Many poets created special *pandnomas*. In them, life experiences and ethical-enlightenment views were expressed in poetic form. This tradition continued in later periods as well.

The influence of Sufi teachings was significant in the development of didactic-philosophical poetry in Eastern classical literature. Deep philosophical-ethical meanings were expressed through Sufi ideas and a system of symbolic images. In this regard, Farididdin Attor's "Mantiq ut-tayr" and Jaloliddin Rumi's "Masnavi" hold special importance.

The genre characteristics of Eastern poetry played an important role in the development of didactic-philosophical poetry. The works written in this genre widely used traditional Eastern poetic arts such as *tashbeh* (simile), *isti'ora* (metaphor), *talmeh* (allusion), *tazod* (contrast), and *tajnis* (paronomasia). Through these artistic devices, the author achieved a more impressive expression of his ideas.

In didactic-philosophical poems, issues of enlightenment and ethics occupy a central place. Topics such as human spiritual perfection, self-discipline, and paths to spiritual purification are interpreted in a deep philosophical-Sufi spirit. In this regard, Shaykh Sa'di’s "Bo'ston" should be acknowledged. It explores human virtues, ethics, and manners through 10 chapters.

In the 14th-15th centuries, didactic-philosophical poetry further developed in the literary environment of Mavaraunnahr and Khorasan. Especially during the Timurid era, many poets

continued Nizami's traditions and wrote responses to the poems within the "Khamsa" (Quinte). In the works created during this period, social-political issues were raised alongside Sufi ideas.

Poets and writers tried to fully embody the image of perfect human beings in their works. For this, they created interpretations of various images. The images created by the artist were mainly shaped by their Sufi worldview. Through this, deep philosophical meanings were expressed.

The composition of didactic-philosophical poems in Eastern literature is also unique. Usually, after traditional sections like praising Allah, *na't* (praise) of the Prophet, and the reason for writing the work, it moves into the main theme. In the main part, stories and their resulting conclusions are presented.

In these works, moral and educational ideas are illuminated through various stories. The stories are short and concise, aimed at drawing a specific moral conclusion. This method allowed the educational ideas to be conveyed to the reader easily and understandably. In didactic-philosophical poems, the simplicity of language and its closeness to vernacular speech served as the main goal. Poets productively used folk proverbs and wise sayings. This allowed the works to be widely spread among the people.

In the 15th century, with the creativity of Alisher Navoi, Uzbek didactic-philosophical poetry reached its peak. His "Hayrat ul-abror" (Wonders of the Virtuous) is considered the most perfect example of this genre. The work covers moral-educational and socio-political issues in a deep philosophical spirit. Musicality holds special importance in didactic-philosophical poetry. Certain *bahrs* of *aruz*, especially the *sari' bahr*, were widely used. This provided a convenient opportunity for the works to be read with recitation and memorized.

The influence of the *pandnoma* genre was great in the development of didactic-philosophical poetry in Eastern literature. In *pandnomas*, life experiences and ethical-enlightenment views were expressed in poetic form. This tradition continued in later periods as well. Poets adhered to certain traditions in creating didactic-philosophical poems. For example, they observed certain laws in choosing the volume, meter, compositional structure, and artistic devices of the work. This ensured the stable development of the genre.

In Eastern didactic-philosophical poetry, the system of Sufi symbols and allegories holds special importance. The main concepts of Sufi teachings – *fano* (annihilation) and *baqo* (subsistence), *vahdat ul-vujud* (unity of existence), *ma'rifat* (gnosis), and *ishq* (love) – were artistically interpreted. Through these symbolic images, the spiritual perfection of man and the paths to spiritual purification were depicted.

Alongside Sufi ideas, social-political issues were also raised in didactic-philosophical poems. Topics such as a just society, a righteous ruler, and the prosperity of the people were discussed. In this regard, Nizami's "Maxzan ul-asror" and Khusrav Dehlavi's "Matla ul-anvor" are noteworthy.

In the 14th-15th centuries, didactic-philosophical poetry flourished in the cultural environment of Mavaraunnahr and Khorasan. During this period, many poets continued Nizami's traditions and wrote responses to the poems within the "Khamsa." These works reflected universal ideas along with national and local characteristics. The stages of moral perfection are depicted in didactic-philosophical poems. The spiritual ascent of man, self-restraint, and paths to spiritual purification are shown. These issues were interpreted on the basis of Sufi teachings and aimed at a specific educational purpose.

In these works, the system of symbolic images plays an important role. Images such as "path," "journey," and "destination" are interpreted as symbols of movement towards enlightenment and perfection. Through these symbolic images, the author achieved a deeper and more impressive expression of his ideas. In Eastern didactic-philosophical poems, a certain compositional structure

was formed. After the traditional introductory parts, the works are divided into *maqolats* (chapters). In each *maqolat*, a certain ethical-educational issue is illuminated and reinforced through stories.

In the works created in this genre, special attention was paid to the issues of artistic language and style. Poets productively used poetic arts, striving to express their ideas beautifully and impressively. At the same time, attention was paid to the simplicity and comprehensibility of the language.

The literary monuments of Eastern peoples from the 10th-12th centuries can be divided into the following groups in terms of their ideological content, thematic direction, and artistic style:

1. **Philosophical-educational works of the *pandnoma* and *nasihatnoma* (counsel book) type**, including Yusuf Khos Hajib's "Qutadg'u bilig," Ahmad Yugnaki's "Hibat ul-haqoyiq," Nizam al-Mulk's "Siyasatnameh," Kaykavus's "Qabusnameh," Shaykh Sa'di's "Bo'ston," and "Gulistan."
2. **Sufi works**, including Ahmad Yassawi's "Devoni Hikmat," Sulayman Baqirghani's "Baqirghon Kitobi," and Farididdin Attor's "Ilohiynoma."

Didactic-philosophical poetry further flourished with the creativity of Alisher Navoi. His "Hayrat ul-abror" is recognized as the most perfect example of the genre. The work covers moral-educational and socio-political issues in a deep philosophical spirit. Eastern didactic-philosophical poetry had a great impact on the development of later literature. The ideas, artistic-expressive devices, and compositional methods used in the works of this genre were continued in the works of later poets. Even today, the educational and enlightenment significance of these works is great. The traditions of didactic-philosophical poetry have not lost their relevance in modern literature either. The ideas of humanism, patriotism, and enlightenment, as well as the ethical-educational views raised in this genre, are still topical today. Therefore, a deep study and wide promotion of this heritage is of great importance.

Didactic-philosophical poems occupied an important place in 14th-15th century Turkic literature. The didactic-philosophical poems created during this period are considered high examples of the spirituality, culture, and literature of the Turkic peoples. These works are not only artistically perfect but also possess deep philosophical content and ethical-educational significance.

Among the didactic-philosophical poems created in the 14th-15th centuries, works such as Khorazmi's "Muhabbatnoma," Qutb's "Khusrav va Shirin," Sayfi Saroyi's "Guliston bit-turkiy," Haydar Khorazmi's "Maxzan ul-asror," and Lutfi's "Gul va Navruz" hold special importance. These works explore themes of human spiritual perfection, ethical virtues, societal and human relationships, and love.

Sufi ideas play a leading role in didactic-philosophical poems. Through them, issues such as human spiritual ascent, self-discipline, and spiritual purification are raised. Divine love and metaphoric love are depicted in harmony in the works. A system of Sufi symbols and allegories has been created in the poems, through which deep philosophical meanings are expressed.

Ethical-educational ideas are also widely featured in the poems of this period. They glorify human virtues such as honesty, truthfulness, compassion, loyalty, and generosity. Likewise, vices such as arrogance, envy, and selfishness are condemned. The instructive stories, wise sayings, and counsel (*pandnoma*) presented in the works aim to morally educate the youth.

In 14th-15th century didactic-philosophical poems, social-political issues also found their reflection. They promoted ideas of justice, equality, and humanism. Injustice, oppression, and violence in society were condemned. The poems advocated for the ideas of an ideal society and a perfect human being.

Another important feature of the poems of this period is their artistic perfection. The works were written in the *masnavi* form, in *aruz* meter, and continued the best traditions of Eastern poetry.

Artistic expressive means and poetic arts were skillfully used in the poems. The language of the work is figurative and captivating.

Certain sources formed the basis for the creation of didactic-philosophical poems. These include the Qur'an and Hadith, Sufi works, examples of Eastern classical literature, and folk oral traditions, among others. Original artistic-philosophical works were created as a result of the creative use of these sources.

The language of 14th-15th century didactic-philosophical poems is the Old Turkic literary language. It also widely used words and phrases borrowed from Arabic and Persian. Folk proverbs and wise sayings were skillfully incorporated into the works. Artistic expressive means and poetic arts enhanced the artistic effectiveness of the work.

An important aspect of the poems of this period is their educational significance. The works aimed to morally and spiritually educate the youth and foster noble virtues in them. National-spiritual values were glorified, and ideas of humanism were propagated in the poems.

14th-15th century Turkic didactic-philosophical poems had a great impact on later literature. The themes, ideas, and artistic expressive methods raised in them were continued and developed by later creators. These works have not lost their artistic-aesthetic and moral-ethical significance even today.

Didactic-philosophical poems in 14th-15th century Turkic literature formed an important part of the literary and artistic process. In the poetry of this period, the synthesis of Sufism and philosophy, increased attention to enlightenment-ethical views, and the refinement of artistic expressive means are observed. In didactic-philosophical poems, issues of human spiritual world and spiritual perfection hold a dominant position. For example, in Khorazmi's "Muhabbatnoma," the theme of love is interpreted from a Sufi perspective. Abstract love is depicted as a stage of ascent towards divine love in the work. The poet's mastery in depicting the spiritual state of the lyrical hero and his productive use of artistic allegories and symbols are noteworthy.

Haydar Khorazmi's "Maxzan ul-asror" is a philosophical-Sufi work. It illuminates issues of enlightenment and spirituality, the relationship between man and existence, and the stages of ethical perfection. Deep philosophical ideas are expressed through the allegories and symbols presented in the work. Haydar Khorazmi's "Maxzan ul-asror" is an important work in Uzbek classical literature that artistically expresses enlightened and ethical views. In the work, ideas concerning human perfection, the importance of knowledge and enlightenment, issues of ethics and manners, and the upbringing of a perfect human being occupy a leading place. The poet glorifies knowledge and enlightenment as the main driving force of societal development and calls people to goodness.

At the core of the poem's meaning and essence is the issue of human spiritual maturity. The author interprets qualities such as acquiring knowledge, respect for teachers, honesty, justice, and generosity as the most important human virtues. These ideas are conveyed through various stories, advice, and symbolic images, reaching the reader in an impactful way.

The glorification of knowledge and enlightenment holds special significance in the work. Haydar Khorazmi depicts knowledge as a power that saves man from ignorance and leads him to perfection. In the poet's view, a knowledgeable person brings benefit to society and serves to establish justice and goodness. From this perspective, "Maxzan ul-asror" functions not only as an artistic work but also as a spiritual and educational program.

The work also widely addresses issues of moral education. The author condemns negative vices such as arrogance, envy, and falsehood, while glorifying virtues such as humility, truthfulness,

and compassion. Such views increase the educational value of the work and demonstrate its continued relevance today.

Haydar Khorazmi skillfully expresses enlightened ideas through artistic expressive means. Thoughts conveyed through similes, contrasts, symbols, and stories encourage the reader to reflect. As a result, the enlightened views in the work are presented not as dry advice, but with artistic and aesthetic impact.

Therefore, "Maxzan ul-asror" is considered an important literary monument embodying Haydar Khorazmi's enlightened and ethical views. The ideas of knowledge and enlightenment, ethics and manners, and the perfect human being promoted in it not only define the artistic value of the work but also enhance its educational significance.

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