

TWO ASPECTS OF BEAUTY IN LITERATURE

Barno Abdurahmonova

Associate Professor at Kokand State University

Annotation: The article explores the category of beauty in literature through two primary lenses: the external (material) and the internal (spiritual). It provides a comparative analysis of Western philosophical perspectives (Kant, Hegel, Chernyshevsky) and Eastern Sufi aesthetics. Special emphasis is placed on Sufi teachings, where beauty is viewed as a divine reflection (*Jamol*) and the ultimate goal is spiritual perfection. The author uses examples from Uzbek classical and modern poetry (Nodira, Ogahiy, Erkin Vohidov) to illustrate how beauty serves as a bridge between the human soul and divine truth.

Keywords: Beauty, aesthetic category, inner beauty, external beauty, Sufi aesthetics, *Jamol*, Tajalli, classical literature, philosophical thought, spiritual perfection.

Аннотация: В статье исследуется категория прекрасного в литературе через две основные призмы: внешнюю (материальную) и внутреннюю (духовную). Проводится сравнительный анализ западных философских концепций (Кант, Гегель, Чернышевский) и восточной суфийской эстетики. Особое внимание уделяется суфийскому учению, где красота рассматривается как божественное отражение (*Джамол*), а конечной целью является духовное совершенство. На примерах узбекской классической и современной поэзии (Нодира, Огахи, Эркин Вахидов) автор показывает, как красота служит мостом между человеческой душой и божественной истиной.

Ключевые слова: Красота, эстетическая категория, внутренняя красота, внешняя красота, суфийская эстетика, Джамол, Таджалли, классическая литература, философская мысль, духовное совершенство.

Beauty expresses the qualities of objects and phenomena in nature and society, as well as human activity, that are capable of evoking feelings of love, joy, pleasure, and freedom in a person. It is often presented by creators as the opposite of ugliness. In Islamic teachings, both beauty itself and its manifestation are considered to originate from the divine beauty (*jamol*) of Allah. Human beauty is reflected in doing good deeds and showing patience and endurance, which are regarded as key criteria defining human beauty. Beauty is understood as a person's recognition of divine grace and their striving to follow it, as well as their aspiration toward spiritual and moral purification.

As a social phenomenon, beauty is connected with the development of human and social thought and the sensory reflection of the world, representing an object–subject relationship. Beauty exists in the world and in the essence of things and events; however, it is also a complex and contradictory phenomenon that is difficult to describe fully. It embodies both objectivity (reality independent of human desire) and subjectivity (reality connected with human perception and desire).

In understanding the essence of beauty, the object's aspects such as essence and phenomenon, inner and outer dimensions, content and form acquire a dialectical interrelation. Beauty does not exist outside the reality of existence—nature and society—that is related to us. Beauty is a phenomenon connected with human essence, identity, and way of thinking. The Russian writer A.P. Chekhov once said, “Everything in a person should be beautiful: the face, the clothes, the soul, and the thoughts,” and this was not said in vain. Here, attention is drawn to the interconnection between a person's external and internal beauty. In this sense, the essence of beauty as a phenomenon becomes even clearer as it is linked with moral, humanitarian, and patriotic content.

If we look at our past, we can see that the self-mutilation of Shirak—cutting his ears and nose and thus deliberately creating ugliness—actually conceals beauty within. In this case, Shirak’s ugliness is not true ugliness; it is beauty, and not ordinary beauty, but rather what the famous German thinker Goethe called the beauty that can “save the world.”

Beauty materializes in defining a person’s enduring life values, in the flight of their dreams and hopes, and within the scope of social ideals. At this point, one idea is worth noting: the closer a person is to nature, the more necessary it becomes for them to perceive the scope of beauty. In this process, beauty is transferred to humans as a kind of spiritual energy from nature and from society, which is its integral part. For Eastern peoples, the nightingale is a vivid symbol of beauty, while for African peoples, even a chameleon may represent beauty. A person who enjoys the singing of a nightingale or a quail feels and realizes their deep harmony with nature. In this way, beauty essentially appears as a reality that is very close and familiar to us. Let us now turn our attention to the following poem by the poet Erkin Vohidov:

Tun bilan yig ‘ladi bulbul
G‘uncha hajri dog’ida.
Ko‘zyoshi shabnam bo‘lib
Qolmish gulning yaprog’ida.

Or, in the following lines of the poet Charxiy, modesty (*ibo*) and chastity (*hayo*) in girls are expressed with Uzbek elegance, intertwined with the beauty of nature:

Tong chog’i sarvinozim asta qiyolab o‘tdi,
Tushgach ko‘zi ko‘zimga ta‘zim bajolab o‘tdi.
Ta‘zimga egib bosh hurmat ishora qilsam,
Mastona ko‘z ichinda sharmi hayolab o‘tdi.
Sunbulni bo‘yi tarqab olam muattar o‘ldi,
Sochi magar chamandin gulni arolab o‘tdi¹.

Human standards are the basis of beauty. Immanuel Kant emphasizes that the essence of beauty lies in a person’s disinterested pleasure derived from objects and phenomena. According to Hegel, the beauty of art is more perfect than the beauty of nature, because in art, image and idea achieve their absolute harmony. Chernyshevsky states that life itself is beauty; anything that corresponds to human life, needs, and purposes is considered beautiful.

According to the ideas put forward by representatives of various philosophical movements in 19th–20th century world aesthetics, beauty is a concept connected with human psyche, soul, and spirituality. The source of beauty lies within the human heart.

In the *National Encyclopedia of Uzbekistan*, the factors defining beauty are classified as follows:

- Beauty in nature is mainly evaluated through external features such as harmony, proportion, and diversity of colors and forms.
- Beauty in social life is measured by the level of freedom and democratic principles that society creates for human beings.
- Beauty in literature and art is defined by the creator’s originality in forming images and ideas, as well as their artistic skill and mastery.

The main factor that expresses the beauty of all objects and phenomena is the pleasure it brings to a person. Works of art vividly and universally reflect beauty; therefore, they evoke delight in every individual and nurture a sense of beauty.

¹Solijonov Y.Farg’ona adabiyoti.Farg’ona nashriyoti.-2024-yil. B-31.

The views on beauty of medieval Muslim Eastern thinkers are particularly impressive because they are based on free-thinking. Such an attitude is, in turn, closely connected with Sufi aesthetics.

How does Sufi teaching solve the problem of beauty? It can be said that this doctrine explains the world as the Creator's act of creation, a reflection (*mirror*) of the Divine. Accordingly, the source of all beauty is the Absolute God (the Divine), the beauties found in reality are considered a reflection of the Divine beauty (*Jamol*); they are seen as steps toward understanding spiritual beauty and perceiving the beauty of things that correspond to the eternal Spirit, the ruler of the universe. Scholars note that terms such as "Jamol," "Jalol," "purity," "clarity," and "ornament" are used in Sufi teachings as metaphors for beauty.

"Sufism is considered the science of inner (heart) beauty and praised ethics formed on the basis of Islam. The foundation of Sufi morality lies in the beauty of the heart and in elevated intellect. In Sufism, the beauty of the real material world is not denied (although a negative attitude toward worldly possessions may sometimes be observed); rather, the material world is regarded as not possessing inherent value in itself. According to Sufi interpretation, what is truly valuable and worthy is that which is connected with the soul and with the Divine. Sufism is a vast spiritual universe. It is the perception of existence in diverse colors, in poetic and imaginative symbolic forms, in the radiance of divine light, and in continuous movement and creation.

Sufism regards beauty, goodness, and all forms of virtue as originating from the Absolute God. Power, strength, movement, and all forms of activity also come from Him. All beauty and perfection in the world are considered a reflection of His divine beauty. Human beauty is seen as a manifestation of His beauty; the more this divine beauty is reflected in a person, the more beautiful that person becomes. The human soul's longing for beauty and aesthetics is understood as a result of its yearning for divine beauty. Within this framework, distinctions are also made between material and spiritual beauty, as well as the beauty of ideas and thought. The ultimate aim of beauty is to attain the beauty of thought and spirituality, and to perceive the beauty of things that resemble the supreme essence—the eternal Spirit."²

The scholar A. Qurbonmamadov, who conducted research on Sufi aesthetics, identifies three main stages of beauty in Sufism. According to him, beauty consists of: first, absolute and unchanging divine beauty; second, inner and spiritual beauty connected with human activity; and third, the beauty of objects and the material world, which appears as a reflection of absolute beauty. Sufism, through these two paths, educates a person and leads them toward eternal truth. The aesthetic ideas in Sufism, including the Naqshbandi order, are closely integrated with ethical principles. Indeed, the essence of the Naqshbandi principle "*Dil – yorda, qo'l – ishda*" ("The heart with God, the hand in work") reflects the idea that human perfection is based on the harmony and balance between material and spiritual foundations.

Sufism explains the manifestation of beauty through divine self-disclosure (*tajalli*). In Sufi thought, the ideal of beauty—the highest ideal of all ideals—is the Divine Himself, the Creator. The purpose of beauty in Sufism is to perceive the beauty of thought and to understand the beauty of things that correspond to the supreme essence—the eternal Spirit. This idea is grounded in the principle "*Dil – yorda, qo'l – ishda*" ("The heart with God, the hand at work"), which expresses the harmony between beauty and goodness.

In literary tradition, a number of writers have acted as promoters of Sufi teachings and have even founded specific Sufi orders. Literary scholar Ibrohim Haqqul, while studying the works of Ogahiy, notes: "Najmiddin Kubro enriched his reputation in rubaiyat poetry by expressing the

² Komilov N. Tasavvuf. – Toshkent, "Movarounnahr-O'zbekiston", 2009.140-bet.

ideas of javonmardlik (chivalry), and it is undoubtedly true that Pahlavon Mahmud was also inspired by the concept of javonmardlik.” According to Ibrohim Haqqul, Sufi scholars state that, based on Najmiddin Kubro’s classification, Sufism consists of three main paths: the first is *tariqi axyor*, the path of those who seek union with God through constant worship and devotion; the second is *tariqi abror*, the path of those who strive to reach God through inner moral purification; and the third is *tariqi shuttor*, the path of love and passionate devotion. Ogahiy preferred this last path.

Indeed, the poet created numerous poems within the Sufi tradition. In his ghazal with the refrain “*Shodlig*,” he reflects on the idea that joy, happiness, and delight are transient:

Ey ko ‘ngil, ermas bu olam bog’i joyi shodlig’,

Oqil ersang istama anda havoyi shodlig’.

When speaking about this world, Ogahiy expresses that it cannot serve as a lasting place for joy, happiness, and delight. His conclusion is clear and singular: the world is transient. Such ideas are frequently found in the works of poets like Ogahiy.