

## STUDYING AND ANALYZING ABU NASR FARABI'S THOUGHTS ON EDUCATION AND UPBRINGING

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**Annotation:** This article explores and analyzes the pedagogical views of Abu Nasr al-Farabi, one of the prominent figures of Eastern philosophical heritage. The research focuses on his ideas regarding personal development, the priority of reason, the importance of knowledge and education in social progress, and the upbringing of a virtuous individual. The study is based on al-Farabi's major works, including *The Virtuous City*, *On the Meanings of Intellect*, and *The Origin of Sciences*. The article highlights the relevance of al-Farabi's ideas to the modern educational system, emphasizing their methodological and theoretical significance for contemporary pedagogy. The findings demonstrate that a thorough study of al-Farabi's legacy plays an important role in enhancing youth spirituality and improving the quality of education.

**Keywords:** Abu Nasr al-Farabi, al-Farabi's pedagogical views, education and upbringing, idea of the perfect human, reason and knowledge, virtuous society, virtuous person, spirituality, moral education, science and enlightenment, heritage of Eastern thinkers, pedagogical doctrine, philosophy-education relationship, intellectual development, works of al-Farabi.

### Introduction

In the history of the development of human thought, the role of Eastern thinkers in the formation and development of science, philosophy, and the educational process is incomparable. One of such great figures is **Abu Nasr al-Farabi** (873–950), a great scholar of his time, a thinker who left a unique scientific legacy in philosophy, logic, politics, ethics, music, pedagogy, and many other areas. Al-Farabi had a huge impact not only on the development of the Eastern Renaissance, but also on the entire world philosophy, and was awarded the honorary title of “Muallim al-Sani” - “The Second Teacher” (after Aristotle). In today's globalization, the issues of improving the education system, educating a spiritually mature person, and achieving the rise of humanity on the basis of humanistic values are becoming increasingly relevant. In such circumstances, the pedagogical views put forward by Al-Farabi, his views on human perfection, and his teachings on building a virtuous society serve as an incomparable theoretical basis for the modern educational process. His thoughts on education and upbringing, his views on the development of personal spirituality, and his principles on the primacy of reason and science have not lost their relevance today, but are even more appreciated.

The study of the pedagogical heritage of Abu Nasr Al-Farabi, on the one hand, serves to deeply understand the cultural heritage of the East, and on the other hand, to form a scientific approach to the tasks facing the modern education system. In his works, Al-Farabi comprehensively covered such issues as the innate and acquired qualities of a person, the essence of education and upbringing, the relationship between a teacher and a student, and the role of education in achieving the perfection of society. In particular, his works such as "City of Virtuous People", "Paths to Happiness", "On the Meanings of Reason", "Introduction to Logic", and "The Origin

of Sciences" are considered important sources dedicated to the organization of the educational process and the comprehensive upbringing of a person.

According to Farabi, true education and upbringing should lead a person to enlightenment, goodness, justice and spiritual perfection. In his opinion, the development of society is directly related to a person's desire for knowledge, culture of thought and moral perfection. The thinker sees the educational process not only as a means of imparting knowledge, but also as the main criterion that elevates the human spirit and strengthens the spiritual foundation of society. Therefore, Farabi's works widely cover the value of science, the importance of thinking, moral education, practical qualities, the role of etiquette, the concept of a just leader and a harmonious society.

Today, the fundamental reforms being implemented in the field of education, in particular, the concepts of person-oriented education, competency-based approach, and spiritual and moral upbringing, once again demonstrate the relevance of Farabi's legacy. After all, Al-Farabi's views on science, enlightenment, and the upbringing of a perfect person serve as a solid theoretical foundation not only for his time, but also for the modern educational paradigm. Therefore, a deep study of the scholar's pedagogical ideas, their analysis, and identification of the possibilities of their application in current educational practice are of great scientific and practical importance.

This article studies Abu Nasr Al-Farabi's thoughts on education based on scientific sources and analyzes the content and essence of the thinker's pedagogical views. It also sheds light on the connection of Al-Farabi's teachings with the modern education system, its role and significance today, from a scientific point of view.

The literary and aesthetic views of Abu Nasr Muhammad Al-Farabi, whose teacher was first Aristotle and then Ustazi Sani, are expressed in his works such as "Ikhsa-ul-ulum" ("Characteristics of Sciences"), "Xitoba" ("Rhetoric"), "Harmony in Music", "The Art of Poetry", "On the Laws of the Art of Poets", "Thoughts of the Residents of the City of Virtuous People", "Philosophy of Plato", "Philosophy of Aristotle". In his work "Ikhsa-ul-ulum" (not to be confused with "The Origin of Sciences" – "Hudusu-l-ulum"), Al-Farabi presents his brief reflections on poetry in the linguistic and logical parts of the book. In this treatise, the scholar explains the rules of poetic thought from a linguistic perspective. According to Farabi, the poet must know the lexical and semantic wealth of his native language, or, in the words of Alisher Navoi, the treasury of meanings.

According to Farabi, human reasoning is of five types. 1. Argumentative, demonstrative (mug'olata - wrong, mistaken, misleading). 2. Dialectical (dialectical). 3. Sophistic (Sophisticated). 4. Rhetorical (rhetorical). 5. Poetic (poetic) reasoning is distinguished.

"Humans' understanding (mental concepts), sciences and arts (professions) are acquired with this power. Serious (careful) study of a thing (thing) is distinguished with this power, beautiful and ugly works are distinguished with this power. ("Muhammad Forobiy. Ilmlarning soyimi. Milliy egetim basimevi. Istanbul). 1986, p.75.

After that, Al-Farabi gives separate definitions and explanations about demonstrative thought, dialectical thought, sufistic thought, rhetorical thought, and poetic concepts.

“As for poetic words,” says the thinker, “they are used to more clearly and vividly describe and enhance the thing or situation, advantage or disadvantage, mentioned during the conversation. This (poetic thought) is also a description of beauty and ugliness, highness and lowness, or similar (life phenomena).”

These words from Al-Farabi's "Book of Poetry" also speak of "mimesis" - imitation:

"The meanings understood from the words in the verses should resemble the things and phenomena to which the word refers (in the Indian poetics "Dhanvyaloka" it is said that the meaning to be expressed and the meaning expressed) - should be imitative." (Al-Farabi. "The Art of Poetry",) T. 1979, p. 13).

Although Muhammad Al-Farabi is not commenting on Aristotle's "Poetics" here (these ideas are further developed in the commentary on "Poetics"), in "The Characteristics of Sciences" he confirms that the main law, principle of poetry is "mimesis" (the art of simulating life - imitating).

"When we experience poetic words," says Muhammad Al-Farabi in his work "The Characteristics of Sciences," "if the image (imagination) formed in our soul is depicted, we feel as if we are seeing that image (in the poem) itself."

Al-Farabi further elaborates on this idea and says: “If we read and imagine an image of something unpleasant in a poem, even though we know that this ugly thing is only an image (imaginary), feelings of hatred and disgust for it awaken in our souls and we want to stay away from it.” At this point, Al-Farabi says that even though we know that the scene or situation described in the poem (whether joyful or sad) may not be the same in life, under the influence of the poetic word, we believe that that event or situation was as the poet (artist) described it, and this literary-theoretical idea is also very important for understanding the nature of the art of poetry. The thinker explains the reason for this as follows:

“People often act not based on their own thoughts and scientific knowledge, but on their own imagination, even if what they do contradicts their thoughts and scientific knowledge. Usually, in conversational performances, they fall into these states when they imagine things or situations similar to actions.”

Here, Al-Farabi refers to Greek tragedies by “conversational performances.” He called the speeches and dialogues embodied by the actors, revealing the characters of the characters, “conversational performances.” To explain more clearly Al-Farabi's idea that people often "act with their imagination, not with their reasoning and scientific knowledge," it should be said that people use reasoning and intellectual knowledge in mental activities, sciences, arts, and professions, but they rely on imagination in understanding the world, life events, and phenomena that are specifically felt and aesthetically perceived. This idea applies not to science, but to fine arts and poetry.

Muhammad Al-Farabi's above remarks are in line with Aristotle's thoughts about poetry in his work "Poetics": "There are two obvious reasons for the origin of poetic art, both of which are natural. First, imitation, imitation, is a characteristic of man from childhood. Man is also distinguished from other creatures by his ability to imitate. He even acquires his initial knowledge through imitation, and the fruits of this process bring joy to everyone." (Arastu. Poetika. Axloqi kabir. T. Yangi asr avlodi. 2004. S.23,24).

So, according to Aristotle, the first reason for the origin of the art of poetry is the tendency of people from childhood to imitate, liken, to revive, and describe events, deeds, and actions. To

further clarify this idea, it should be said that such an ability is weak in some, strong in others (in artists, poets), and it is called an innate talent. The second reason, according to Aristotle, is the power of imagination of people. It is also a talent and varies from person to person.

Muhammad Farabi also indicates the third reason and source for the origin of poetry: "In some peoples, first a melody is created, and then they harmonize it and compose a poem. In this case, since the fragments of the poem are connected to the melody, they resemble certain letters-sounds." Here, Farabi is saying that the parts of a poem, its stanzas, its rhythm, and its rhyme resemble sounds, resembling melody and music. The fact that most of Alisher Navoi's ghazals are in harmony with the melodies of "Shashmaqom" proves the truth of Farabi's idea.

Ko'zungga tani notavonim fido,

Ravonbaxsh la'lingga jonim fido.

Jununim va aqlim g'aming sadqasi,

Ki ollingda yaxshi-yamonim fido...

Here we see that the meanings of words are transformed into melody, music, and music into words, into meanings.

These words of Farabi also describe the elementary, formal rules for enhancing musicality and melodiousness in poetry:

"The rhythmic order in each part of the verses of the poem should be in harmony with the order in the other parts. As a result, each part of the poem is read at the same time as each other." These words of Farabi show that the Pythagoreans' teaching about the importance of quantities in ensuring the rhythm and harmony of poetry is correct. If the verses, rhythm, and meter in a poem are not the same or similar in quantity, the melody of the poem will be distorted.

Muhammad Farabi, stating that mimesis - imitation - exists not only in poetry, but also in rhetoric - in the art of oratory, explains that while imitation is a necessary condition in poetry and drama, in the art of oratory imitation is not the main, but an auxiliary tool, like an actor entering into a character and enlivening speech. In ancient Greece, most poets were skilled orators, and some orators were poets.

The following thoughts of Muhammad Al-Farabi are also in line with Aristotle's "Poetics": "Imitating things: is done both by action and by expression (art of speech). Imitation-likeness that occurs with action is of two types:

1. A person creates a form that resembles something with his own hands, for example, a person creates (depicts) the image of someone and tries to make it resemble a specific person or something else (a tree, mountain, forest, deer, lion, horse, etc.)."

Al-Farabi refers here to the art of painting and sculpture. Indeed, artists and painters can depict scenes from life, various situations, images, and characters of people in paintings. The work of a sculptor (since it is more difficult to carve stone, their field of representation is more limited). However, in state politics, the statue has a higher status, because only those who have shown heroism and done great deeds for the homeland are erected statues made of bronze, copper, or marble, and these works do not disappear even after thousands of years.

2. "Or else, a person acts in a way that is similar to the actions of another person." This idea of Al-Farabi was expressed about comedy and tragedy acting, and partly about dance and the

art of imitation. Indeed, the actor on stage enters the psyche of the hero of the work, rejoices, grieves, loves, hates, and shows the good or bad character of the hero being portrayed. The more convincingly the actor can resemble the hero in life on stage, that is, the more clearly he can imitate him, the more talented he is.

To be more precise, the imitation of their heroes by artists, poets, writers, and actors is one thing, and the imitation of the style of one poet or artist by another is another. The first imitation indicates artistry, the second - a negative meaning, a lack of talent.

Al-Farabi says that speakers can express social, philosophical, and scientific opinions in poetic speech: "Most poets (and speakers) have an innate ability to express their (scientific) opinions to the point of satisfying others. They expressed those satisfying opinions in a poetic way. As a result, many people accepted them as poetic works because they were written in poetry. In fact, it was an oratorical opinion, but those poets simply withdrew from the poetic path and turned to the oratorical (rhetorical) path."

Aristotle explained this phenomenon differently. In his opinion, even if Herodotus's "History" were written in a poetic way, it would not be a poetic work, but would remain historical. A good example of this phenomenon is Abu Ali Sina's several medical treatises (medical epics written in the sea of rajaz). Although these treatises are written in a poetic way, they are not poetry, but medical works.

Muhammad Al-Farabi's opinion applies to literary prose:

"If words are composed in imitation of something, but they are not set to a certain tone, then such a series of words is not considered poetry, but rather they are called poetic reasoning." (Al-Farabi. *The Art of Poetry*. T. 1979, p. 14).

(Here the word poetic, in the sense of prose)

Aristotle, however, held a different opinion in his "Poetics": "However, the art of describing with the help of a weighty word (that is, without imitation, only with the help of words) or with the help of a bare word (without weight and without analogies) remains undefined to this day... Therefore, we cannot give a common name to either the mimes of Sophron and Xenarchus, or to the Socratic dialogues" (Aristotle. *Poetics*. T. New Age Generation. 2004. p.21.)

Here, by Socratic dialogues, Aristotle means Plato's prose, which consists of dialogues, conversations. The 1st century author Longinus, in his work "On Sublimity", considers Plato's dialogues to be a high example of artistic work and verbal art.

Since the novel type of literary prose did not develop during the Farabi period (9th-10th centuries), and since ancient Greek novels were written in the form of epics, in verse (except for "Hayratul-abror" in Alisher Navoi's "Khamsa", all four epics can be called poetic novels), the thinker, in the continuation of the above thought, considers those imitations, metaphors, and lyrical digressions as poetic, poetic reflections among scientific reflections.

"Therefore," writes Farabi, "the more important scientific evidence is in proof, the more important general idea (topic) is in argument, and the more important persuasion is in speech (rhetoric), the more necessary imagination and imagery (image, scenery) are in poetry."

In this work, Muhammad Farabi says that the imagination and imagined image, scenery, image, and character description in the work of a poet or writer may or may not coincide with the life views, knowledge, moral, and spiritual level of the reader or student.

For example, in the imagination of a person with pure conscience and faith, oppression or theft is a grave sin and abjectness. If he is unscrupulous, impure, oppressor, or thief, he imagines his sins, oppression, and theft as business acumen, resourcefulness, and intelligence.

It follows from this that in order to correct people's character, to turn them away from evil and oppression, it is necessary to correct the errors in their imagination and imagination. That is, from a young age (before they become evil and oppressive), it is necessary to teach them to love beauty, justice, tolerance, love of their homeland, humility, hard work, courage, kindness, and nobility as great blessings and virtues, and to appreciate those virtues, whether they are in themselves or in others (in their friends, parents, and fellow citizens). Literature and art should not only give people pleasure and aesthetic pleasure, but also help them acquire enlightenment and spirituality.

Muhammad Farabi also reflects on how the characters of the characters are revealed in a work of art, saying: "The character of a person depicted in a work of art depends more on his imagination (that is, his ideas about life). These are often connected to the knowledge or thoughts of (the writer, poet)." This idea can be understood in different ways. In our opinion, Farabi wants to say here that the imagination (ideas about life, people), knowledge, and thoughts of the writer, poet, artist (imitator, illustrator) influence the character and behavior of the hero of the work of art. In the works of spiritually perfect, mature and brilliant creators, the heroes (if they are ideal or positive heroes) are also brave, fighters for justice and truth, and freedom.

Even if the heroes of these great writers, poets, and artists are unjust and fundamentally flawed, they still come out realistic. We think that the following opinion of Al-Farabi is about this: "But there is also the fact that often his (the creator's) knowledge and thoughts contradict what he (the creator) has in mind (that is, the things being depicted, perhaps the actions of the heroes who are fundamentally flawed). At such times, he (the creator) acts not according to his character, his knowledge and thoughts, but according to the imagination (of those people, heroes being depicted)." In our opinion, here, a thousand years before the current era of literary criticism, Al-Farabi understood that characters in a work of art act independently, according to their own character, imagination, and outlook on life.

## Conclusion

The views on education put forward by Abu Nasr Al-Farabi are valued as one of the most mature and perfect achievements of Eastern pedagogical thought. The thinker's ideas on creating an educational system based on science, reason, morality and spirituality have not lost their relevance even today. Al-Farabi assessed education as a force that illuminates human thinking, and upbringing as the main factor leading a person to perfection. His theory emphasizes that the development of society depends on the spiritual and intellectual perfection of each person. The great methodological and ideological significance of Al-Farabi's ideas for the modern educational process is undeniable. He scientifically substantiated such principles as the primacy of science, the leading role of reason, the upbringing of a virtuous person, the essence of the relationship between a teacher and a student, the primacy of justice and enlightenment in society. Today, the reforms being implemented in education — a person-oriented approach, spiritual and moral education, competency-based methods — are gaining effectiveness in combination with Farabi's views.

Studying, analyzing and applying the thinker's pedagogical heritage serves as an important scientific and theoretical basis for raising the spirituality of young people, educating a complete person, and further improving the educational process. Therefore, a deep study of Forabiy's ideas is considered not only a tribute to the historical heritage, but also a huge contribution to the development of today's education system.

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