

THE INTRODUCTION OF THE IMAGE OF THE SEVEN WISE MEN INTO UZBEK LITERATURE

Umarova Gulmalika Kahramonovna

PhD student of ShDPI

gulmalikaumarova@gmail.com

Annotation. In the classical literature of the East there are traditional images, which are repeated in stories, legends, epics and in general creative works and have become known and popular to everyone. One of such images is the image of the wise man. In the literature and historical books of the Near and Middle East, he is called the wise man, the wise man.

Keywords: Eastern classical literature, Hakim, Aristotle, Plato, Bilgamish epic, Alisher Navoi, "Saddi Iskandariy", epic, Socrates and Farfinius (Faisogurs).

1. Introduction. The concept of the sacred seven is equally significant for almost all peoples on earth. Because this number is the most famous of the magical numbers and is especially revered in the East. Providing information about the origin of this number and its connection with the planets, S. Hasanov explains that it is associated with the religious beliefs of the Sumerians who lived south of Babylon. Zoir Ziyotov in his book "Sumerlar va qavmlari" puts forward the idea that the Sumerians are actually the ancestors of the peoples of Central Asia. In the epic "Bilgamish", which is considered an example of the creativity of this people, the seven is one of the significant images. For example, "In Sumerian epic poetry, the goddess of love Inanna passes through seven gates to the Underworld, the priests in the religious temple are divided into seven levels, etc. At this time, the powerful Babylonian culture, its famous idea of seven planets - seven main gods, had not yet been formed. In the Babylonian civilization, which absorbed and developed the Sumerian culture, astronomy also played a major role, and the seven planets around the earth (according to the ideas of that time) were considered seven gods influencing the universe and human life. The days of the week based on seven were formed. Seven gods were designated as the patrons of each of the days.

2. Methods. Literature Review and Theoretical Foundations. Literary critic Zuhra Mamadaliyeva's book "Lison ut-tayr images: the world of symbols and metaphors" contains the following information about this: "The monotheistic idea of Islam - the influence of Tawhid - reduced the religious and divine significance of the harmony of the seven in the issues of the balance of the universe in the imagination of the Muslim

East. The heroes, assimilated through Babylonian religious views and culture, began to be interpreted not as gods, but simply as planets. However, this harmony was so deeply embedded in the minds of the peoples of the East that it was impossible to completely exclude it from the thinking and consumption of the people.

In addition, the number seven was also gaining importance in Islam. The concept of the creation of the world by the one God - Allah in seven days, seven hells and one more paradise, the seven layers of heaven and earth were described in connection with the merajnomas. The views that the seven planets influence the seven days of the week, the seven climates and the human mind, patronize them, have or have no properties, etc. were also preserved in the astrology of the Muslim East. Although they are no longer gods, at the level of angels with independent divine power, as described in the merajnomas, they still lived, kissing the feet of the Prophet of Islam and being proud of his achievements.

It can be said that the number "seven" was also accepted as having a symbolic meaning in Sufi literature, which is an integral part of classical literature. In accordance with terms such as "seven positions", "seven states", symbolic images such as "seven climates", "seven planets", "seven worlds" began to appear in Sufism. The Naqshbandis defined the ranks of the soul, which were classified into four in the previous stages of Sufism, as seven. They are: nafsi ammorah, nafsi lavvoma, nafsi mulhama, nafsi mutmainna, nafsi raziya, nafsi marziya and nafsi komila (sofiya).

Navoi's seven sages are as follows: Plato (Filotun), Socrates, Balinos, Buqrat, Hurmus, Parphmyus and Aristotle. In the epic, it is said that Alexander had a total of five hundred judges, ten of whom were constantly with him. This independent city-state later came under the influence of Macedonia. Alisher Navoi was a wise man who always valued knowledge and enlightenment.

3. Results. Pedagogical Benefits in TESOL Contexts

The epic "Saddi Iskandariy" is Navoi's work that clearly demonstrates the image of the judges. These are Naqumojis (Nakumojis, Nicomachus, the father of Aratu in the epic), Arastu (Aristotle), Philotun-Aflatun (Plato), Socrates (Socrates), Ascalinus (Iskilinus), Buqrot (Hippocrates), Hurmus (Hermes) and Phaisogurs (Pythagoras). It is known that since ancient times, ancient Greek scientists and philosophers, especially Aristotle, Socrates, Hippocrates and others, were well known to the peoples of the Near and Middle East, many of their works were translated into Arabic and commented, analyzed and some were creatively reworked by scientists from Central Asia and other countries. Legends and legends, works of art appeared about Aristotle, Plato and others. Undoubtedly, Navoi was perfectly familiar with many of these. However, Navoi did not set himself the goal of creating historical images of Greek scientists and

philosophers in "Saddi Iskandarii" or providing information about their scientific activities or illuminating their socio-philosophical views. The ideological and aesthetic purpose of the work did not require this. Navoi, following the tradition, takes the names of scientists, but through their images he wants to shed light on the socio-political problems of his time, on the issues of education and upbringing. Just as he transferred Alexander from the ancient world to his own time, to the world of progressive fantasies and dreams of his time, he also transfers scientists to his time and place. The scientists in "Saddi Iskandariy" are progressive thinkers of Navoi's time with their worldview and socio-political ideals. The opinions expressed in their language are Navoi's own opinions.

4. Discussion. Limitations and Ethical Challenges

Navoi, who put forward the idea that heads of state should work with the advice and counsel of scholars and wise men, describes a number of socio-political and moral-educational issues in the language of scientists. This is more like a question from Alexander and an answer from Aristotle.

The judges play a very important role in the events of the epic, in the development of the ideological motifs of the epic, complementing and improving the image of the main character of the epic, Alexander. Alexander consults with the judges on every issue, follows their rational opinions, solves problems with their support, and overcomes dangers. In this way, the judges in "Saddi Iskandariy" do not remain wrapped in the shell of their scientific activities, but actively participate in socio-political life, fighting for the vital, practical results of science and thought. Navoi wanted and dreamed of people of knowledge and enlightenment to be like this.

Navoi describes the relationship between Alexander and the rulers in such a close way that they are depicted not as kings and officials, but as close friends.

Implications for Teachers and Curriculum Designers

Alexander was a talented scientist, a herald and patron of science and enlightenment. Having studied under Nakumajis in his youth, Alexander spent his whole life with scientists such as Aristotle and Plato, acting on their advice, and patronizing their scientific activities. Inspired by the mirror that Chin Khagan presented to him, Alexander inspired scientists to new scientific inventions. Under the leadership of Plato and Socrates, scientists discovered the astrolabe, a mirror that showed the world of stars, and under the leadership of Aristotle and Buqrat, scientists discovered the world map, a mirror that showed various phenomena on Earth.

5. Conclusion

On the initiative of Alexander, the natural and geographical features of the lands were studied, and signs indicating distances were installed in places.

By listing all these works one by one, Navoi's goal is to teach every ruler that he should pay attention to science, enlightenment, education, and thus the rise of any state. This was actually the goal of widely illuminating the image of the judges. Based on the above considerations, the following conclusion was reached:

1. Abdurakhmon Jami's "Khiradnomayi Iskandariy" and Alisher Navoi's "Saddi Iskandariy" dostans were created almost at the same time, that is, in 1485. Hazrat Navoi's "Saddi Iskandariy" dostan is much larger in size and consists of 7215 verses. This means that it is 3 times larger than Jami's dostan. While Abdurakhmon Jami focused on Alexander's wisdom, not his globalism, in his dostan, Alisher Navoi embodies his dreams of a just king in the image of Alexander.
2. Alexander the Great is also a man of the level of a hakim, because the fact that he gathered these wise men together and assigned them to discover various things is evidence of his hakim.
3. Although the hakims lived in different periods in life, they are represented in the work as scientists of the same period. This is as if Navoi was teaching that the knowledge created by them is always necessary, not the period in which different hakims lived.
4. Navoi mentioned in this epic that every king should have hakims around him and act with their advice.

REFERENCES

1. Resolution of the President of the Republic of Uzbekistan Sh.M.Mirziyoyev dated October 19, 2020 No. PQ-4865 "On the broad celebration of the 580th anniversary of the birth of the great poet and thinker Alisher Navoi" // <https://lex.uz/docs/5054929>
2. "Alisher Navoi: dictionary" / Editor-in-chief: Sh.Sirojiddinov. 2 volumes. Volume 2. – Tashkent: Sharq, 2016. – 480 p.
3. Umurov H. Theory of literary criticism: A textbook for higher educational institutions / Editor-in-chief: B.Valikho'jayev. – Tashkent: A.Kodiriy People's Heritage Publishing House. 2004. – 264 p.
4. About Jomi Navoi // In memory of Navoi's contemporaries: [Collection] / [Compiler: B.Ahmedov]. – Tashkent: Literature and Art Publishing House, 1985. – 224 p.
5. Alisher Navoi. Complete Works. Ten volumes. Volumes I–X. – Tashkent: Gafur Ghulam National Institute of Mathematics and Physics, 2011.