

DIVINE THEMES AND NARRATIVES IN UZBEK CLASSICAL LITERATURE

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ABSTRACT

In the history of Eastern literature, as a result of the integration of fiction with religious-mystical concepts, that is, as a result of the influence of the Holy Qur'an and hadith, there are works of various genres that reflect universal ideas and moral concepts.

Key words: integration, universal ideas, moral concepts, pillars, visions, legendary adventures, Gog and Magog, mystics.

"The key to this world is the pillars of Islam and the Holy Quran. The penetration of Quranic themes into world and especially Uzbek literature is instructive not only from a religious point of view, but perhaps it has clarified the abstract aspects of Eastern literature for us, opened up the confusion of various literary themes, and connected modern Uzbek literature with Islamic literature. It would have helped to restore their unbroken ties with Moziy."

One of the most important tasks is to restore the Islamic culture, which includes the experience of several centuries of spiritual and moral development of the Uzbek people, to understand the religious foundations and moral values of the society, to gain national pride and cultural-historical unity. In all times, any national literature has always felt a strong need for religion and theology and has been nourished by it. "Restoring the Islamic culture, which includes the religious and spiritual foundations of society, fourteen centuries of spiritual and moral development of our people, is important for self-determination, historical memory, national pride and cultural-historical unity. is one of the most important tasks on the way to have.

Moreover, any national literature always feels a strong need for the priesthood of religion, and is nourished by it."

In the process of restoring and restoring the religious values and traditions that are sacred to us, determining the influence of our national literature from the sacred sources - the Holy Qur'an and the Hadith, researching the expression of religious themes in literature, an Uzbek literary critic did not leave scientists indifferent.

At this point, it should be noted that Hamidulla Karomatov's treatise "Quran and Uzbek Literature" and Olim Davlatov's "Artistic Interpretation of Quranic Verses and Hadiths in Alisher Navoi's Poetry" are the main researches carried out in this regard. is one of the studies. In this study, Hamidulla Karomatov studies and analyzes the influence of the Holy Qur'an on Uzbek literature, including the poetry of Abu Ali ibn Sina to the works of Hazrat Alisher Navoi, and, reflecting on this, the plot and motives of the Qur'anic narrations He emphasizes that it was absorbed into the literature of the peoples who converted to Islam, it was combined with local literary traditions, and as a result of this synthesis, the great works of Uzbek literature were created.

The first reflection of divine-mystical ideas in fiction dates back to the post-Islamic period. Its examples can be seen in works such as Yusuf Khos Hajib's "Qutadgu Bilig", Ahmad Yugnaki's "Hibatul Haqayyq", Ahmad Yassavi's "Wisdoms", and this phenomenon reaches its peak in Alisher Navoi's work. Even after Navoi's time, it occupied the main place in the work of several mystics.

As the first example of classical works with theological-mystical motifs, it is permissible to highlight the work "Kutadgu bilig" ("Knowledge that leads to happiness") by Yusuf Khos Hajib, which embodies the first systems of statehood, created in the 11th century. . From the title of the work "Kutadgu bilig" ("Knowledge that leads to happiness"), we can know that it was written based on the only book that leads to happiness, that is, the Holy Qur'an. In the text of this ancient work of the Turkic peoples, we often encounter Islamic themes and Qur'anic phrases. The work begins with the basmala ("Bismillahir-r-rahmani-r-rahim"), which is considered the beginning of the surahs in the Qur'an, with praises to the Creator (in prose).

The very first verses of the work are nourished by the content of the Qur'anic verses. The content of the verses refers to the verses in the "Fatiha" chapter, which gives the first "opener" meaning of the Holy Book. That is, it indicates that the

Creator is the only one, that all qualities and praises are for the only one - "Alhamdu lillahi robbil a'lamiyn" ("Praise be to Allah, the Lord of all worlds"). Also, several names of the Creator are mentioned in the verses based on the art of ihom.

Among the Uzbek literary monuments, Rabguzi's work "Kissasul anbiyo" (14th century) contains a lot of legends and stories about Alexander. Rabguzi tells the story of Iskandar's campaigns in wars, building a wall, entering the darkness in search of life, etc. He uses both ancient myths and legends, as well as the Qur'an, and pays special attention to portraying Alexander as the patron of Islam. Among the Uzbek people, as in other nations, legends and stories about Alexander are still alive. They

portray Alexander as either a tyrannical king or a just king. For example, in the Khorezm folk tale "Iskandari Zulqarnayn", Alexander is presented as a righteous king and army commander, and his battle and victory against Doron (Daro) is narrated. In the folk tale "King Iskandar" he is described as a tyrant and a murderer.

We understand that until Navoi, the image of Alexander was interpreted in three directions: as a king, a scientist and a prophet. Navoi interpreted Iskandar as a king and a scientist and, unlike his predecessors (Nizami), he connected the image of a king and a scientist. exaggerated his good qualities. He paid great attention to Iskandar's attitude towards scientists and his cooperation with them. Navoi defined and limited the scope of events related to Alexander's adventures. Although he lists Alexander's marches to dozens of countries, his legendary adventures, his sea voyages and his search for a good life in Chapter XXIII of the epic based on semi-historical, semi-mythical information and artistic monuments, he also describes the series of Alexander's life and activities in several based on a major episode.

Iskandar, the hero of Navoi's saga, fights against all forces that harm humanity. On his way back to his homeland, he encounters dog-sized anteaters in the Maghreb region. They are guardians of man-eating savages. A battle begins between Alexander's army and the barbarians. The leader of the barbarians demands a man for one-on-one combat; Iskander boys do not dare to go to the field. Then the concubine, who was attracted by the King of Chin, entered the field wearing a man's dress and wearing a mask over her face and defeated the barbarian. After that, Alexander's army came to the Karvan region. The land was extremely desolate, and the inhabitants were suffering from the tyranny of the barbaric Magogs. Alexander builds a wall blocking the way of Gog and Magog who live at the foot of Mount Qaf. This wall was a wall of justice and peace. Peoples of different countries, including Romanians, Movarunnahrians, Persians, Chinese, Indians, Russians, French and others, participate in its construction. The friendship and alliance of peoples will destroy Gog and Magog, who are the arch enemies of mankind.

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