

The works of the great Uzbek poet and thinker Alisher Navoi, have not been specially studied in the scientific monographic direction until today, which is dedicated to religious and philosophical, orphic works, spiritual teacher, great ruler historical figures. Particularly, great thinker's two historical works were interpreted in the style of, namely "Tarixi anbiyo va hukamo" (The history of saints and scientists) and "Tarixi muluki Ajam" (The History of property Ajam (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs before the beginning of our century "the expression of contradictions in the poet's work" With the restoration of scientific and critical texts of works, they were not objects of literary criticism. The author, referring to the fact that these historical works were studied in the direction of historiography, also revealed in this study their ideological, artistic, compositional and specific poetic features. The scientific value of the monograph can be seen in the indication of the originality of the pen of the great thinker-poet in the field of historical tazkira, that is, in the field of scientific and artistic prose...



Iroda Mamayunusovna Pardaeva

Navoi and The Wisdom Of History

Samarkand State Institute Of Foreign Languages

Pardaeva Iroda Mamayunusovna was born in 1974. She graduated from Samarkand State University in 1997. In 2018, she defended her doctorate in philology on the topic of "The Art of Navoi's Historical Works". (PhD) I. Pardaeva's monograph on the subjects "Uzbek language", "Speech culture", "Literary studies".



LAP
LAMBERT
Academic Publishing

Iroda Mamayunusovna Pardaeva
Navoi and The Wisdom Of History

FOR AUTHOR USE ONLY

FOR AUTHOR USE ONLY

Iroda Mamayunusovna Pardaeva

Navoi and The Wisdom Of History

Samarkand State Institute Of Foreign Languages

FOR AUTHOR USE ONLY

LAP LAMBERT Academic Publishing

Imprint

Any brand names and product names mentioned in this book are subject to trademark, brand or patent protection and are trademarks or registered trademarks of their respective holders. The use of brand names, product names, common names, trade names, product descriptions etc. even without a particular marking in this work is in no way to be construed to mean that such names may be regarded as unrestricted in respect of trademark and brand protection legislation and could thus be used by anyone.

Cover image: www.ingimage.com

Publisher:

LAP LAMBERT Academic Publishing

is a trademark of

Dodo Books Indian Ocean Ltd. and OmniScriptum S.R.L Publishing group

Str. Armeneasca 28/1, office 1, Chisinau MD-2012, Republic of Moldova, Europe

Printed at: see last page

ISBN: 978-620-5-51996-7

Copyright © Iroda Mamayunusovna Pardaeva

Copyright © 2022 Dodo Books Indian Ocean Ltd. and OmniScriptum S.R.L Publishing group

FOR AUTHOR USE ONLY

IRODA MAMAYUNUSOVNA PARDAEVA

NAVOI AND THE WISDOM OF HISTORY

FOR AUTHOR USE ONLY

REPUBLIC OF UZBEKISTAN
MINISTRY OF HIGHER AND SECONDARY SPECIAL EDUCATION

SAMARKAND STATE INSTITUTE OF FOREIGN LANGUAGES

IRODA MAMAYUNUSOVNA PARDAEVA

NAVOI AND THE WISDOM OF HISTORY

FOR AUTHOR USE ONLY

The works of the great Uzbek poet and thinker Alisher Navoi, have not been specially studied in the scientific monographic direction until today, which dedicated to religious and philosophical, irphoniyy works, spiritual teacher, great ruler, historical figures. Particularly, great thinker`s two historical works were interpreted in the style of, namely "Tarixi anbiyo va hukamo" (The history of saints and scientists) and "Tarixi muluki Ajam" (The History of property Ajam (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs) before the beginning of our century "the expression of contradictions in the poet's work"

With the restoration of scientific and critical texts of works, they were not objects of literary criticism. The author, referring to the fact that these historical works were studied in the direction of historiography, also revealed in this study their ideological, artistic, compositional and specific poetic features.

The scientific value of the monograph can be seen in the indication of the originality of the pen of the great thinker-poet in the field of historical tazkira, that is, in the field of scientific and artistic prose, which was created in the conditions of medieval romanticism, in the designation of its uniqueness from other historical works of tazkira.

We think that this monograph is of the same interest not only in the scientific community, but also among a wide range of readers.

Responsible editor: Doctor of Philology, Professor

Dilorom Salohiy

Reviewers : Doctor of Philology (DSc)

Ilhomjon Tukhtasinov

Doctor of Philology (DSc)

Usmon Kobilov

INTRODUCTION

The study of Alisher Navoi's work in world literature has more than five hundred years of history, during this period thousands of scientific works were created in the countries of the East and West, the role of the scientific and creative heritage of great poem and the thinker in the history of world culture was highly appreciated. Among the unique poetics and epic works of writer, historical and prose works were also based on the fact that they are great monuments of world culture and literature. Consequently, in the prose-historical works of Navoi, it was described the event in the east, which live great thinker's period, in ancient times were analyzed from the point of view of reality and spiritual and educational values of the period in which through his works, such as *"Tarixi anbiyo va hukamo"* (The history of saints and scientists) and *"Tarixi mulki Ajam"* (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs), which determines the need to highlight the system of images and symbols in them, as well as the relevance of the topic

There was a problem of scientific and theoretical study of the works of Alisher Navoi in the XXI century in world literature. In the direction of scientific improvement of literature, the harmonious application of the experience of historical poetics to the works of world-famous artists, their study from the point of view of composition, plot, poetics of the artistic image have become an urgent issue in the center of world literature. The study of the prose heritage of the Thinker devoted to the history of literature and science, in particular, the Ancient East, based on modern requirements, is one of the urgent issues awaiting solution before literary science.

During the years of independence, in Uzbek literature it was studied the beautiful lyrics of Alisher Navoi in two languages (Turkish and Persian-Tajik) and epic poetry promoting high humanistic ideas, although the study of the poet's

prose works was not carried out consistently enough. Because, "*Alisher Navoiy bobomiz xotirasiga hurmat-ehitrom ko'rsatish, ul zotning tabarruk merosini o'rganish, yosh avlodimizga bezavol etkazish*" [1,113] (It should be that to display respect-honor the memory of Alisher Navoi, to study the priceless heritage of his work, bring it to the younger generation unfading). For this reason, the study of the artistic aspects of the texts "*Tarixi anbiyo va hukamo*" (The history of saints and scientists) and "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs) and the peculiarities of the poet's prose style based on modern scientific principles is one of the urgent tasks facing our science

The study of the activity and creative heritage of Alisher Navoi began with the life of the poet, from the XV century, with the works of his glorious contemporaries. His works serve as the first source of Navoi's creativity, in particular, when studying his prose style. Although Europeans began to get acquainted with the work of Navoi from the XVI century, but the study of the creative heritage of Navoi poetry and prose began mainly from the XIX century. In particular, by the first half of the XIX century, texts of Alisher Navoi's works began to be published in the West, as well as dictionaries written on the basis of these works. It is possible to highlight the merits of such scientists as French orientalist Katmer, Pave de Kurteyl, Turkish scientist Ogah Sirri Levend, Russian researchers I.N.Beryozin, M.Nikitskiy, V.V.Vilyaminov-Zernov, E.E.Bertels [15;164;155;19;157].

It was appeared also in our country, which Alisher Navoi in the study of prose works The studying of Alisher Navoi's propose prose works, there it been created a number of scientific works by Uzbek scientists, such Oybek, A.Kayumov, B.Valikhujaev, N.Mallaev, S.Ganieva, E.Shodiev, L.Khalilov, M.Hakimov, S.Vohidov, R.Vohidov, Sh.Hayitov, D.Salohiy, K.Ergashev, as well as, young researchers, S.Juraeva [59,143-149; 58,149-153; 49,255-292; 132,25-46; 113,64-67; 114,24-28; 115,11-15; 116,37; 112,64-73; 22,199-233; 20,9-13;

107,18; 98,69-77; 136,3-25; 131,3-15;24,15-19; 139,3-17; 74,12-24; 78,88-90; 100,21-25; 30,18-21; 119,21-25; 118,24-36].

Sources noted that Alisher Navoi wanted to create a parts of works on a historical theme. After the works "*Tarixi anbiyo va hukamo*" (The history of saints and scientists) and "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs), he goaled to write the third historical work on the history of the Timurids, in particular, the history statehood of Husayn Baykaro, and calling these parts "*Zubdat ut-tavorix*". But Navoi's intention to write a third work was not realized. "*Zubdat ut-tavorix*", which so far consists of two works.

A.Hayitmetov, who has made extensive observations on Alisher Navoi's works of prose. The scientist's research highlighted the problems of Alisher Navoi's creative method, his literary and critical views, the poet's "*Khamisa*" and Islamic teachings, analyzed various views on the unity of meaning and art in the poet's poetic and prose style based on ancient rare sources and objective scientific views. [119,89].

In the dissertation of the textologist L.Khalilov written for the degree of Candidate of Philological Sciences (1975), "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs), which written on the basis of the traditions of Oriental historiography and its tributaries his manuscripts were studied. The fact that these works, which are a high example of artistic prose of the middle ages, were created in the style of *Saj* (Arabic. - Kumri, Nightingale, silkworm) is one of the arts of the artistic word: the correspondence of certain words in one or more sentences to weight or ravi (or both) and they also included theoretical samples - poetic texts, proves that these historical works have specific artistic features, another feature of great poem's creative style and require special study. Proceeding from this necessity, conducting scientific research on these historical works of Alisher Navoi, analyzing and researching these works from an artistic and aesthetic point of view

as a unique, fresh example of the poet's artistic creativity form the basis of our research work.

The purpose of writing the monograph is to be based on the historical works of Alisher Navoi, their role in the poet's creative heritage, in particular, his artistic originality..

Based on this goal of our work, we set ourselves several tasks. These tasks are as follows:

A detailed analysis of all the works of Alisher Navoi written about historical events and historical figures; their classification by genre, subject, content and ideological and artistic direction;

To provide information about spectral copies of the works "*Tarixi anbiyo va hukamo*" (The history of saints and scientists) and "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs), to study the comparison of scientific-critical texts and published copies, to determine the differences between them;

analysis of poetry samples in the text of historical works, elements characteristic of the oral creativity of the people, as well as masnavi in the work "*Tarixi mulki Ajam*" from an ideological, artistic and poetic point of view;

to determine the features of artistic expression characteristic of the creative style of Navoi of the chosen theme, the period reflected in the works, images and interpretations of events.

During the preparation of the monograph, historical works of Alisher Navoi, such as "*Tarixi anbiyo va hukamo*" (The history of saints and scientists) and "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs) and epics "*Khamsa*" were obtained as an object of research. The subject of the work was a brief analysis of all the works of Alisher

Navoi, written about historical events and historical figures, in order to study their genre, theme, content and ideological and artistic trends.

In the course of the research were revealed, scientific-theoretical analysis, poetic analysis of the text, text interpretation, using autobiographical-statistical analysis methods, creative, scientific-artistic features of the historical truth and enlightenment idea expressed in the works of Alisher Navoi, namely "*Tarixi anbiyo va hukamo*" (The history of saints and scientists) and "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs).

The object of the research is a historical approach with historical accuracy in the works of "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs) and "*Khamsa*" in the style of great poet and was based on the principles of folk language and artistry. Based on the stylistic and classical poetic aspects of great writer's historical works, which have reached the level of ideological-artistic, tactile, which is important for his time, the artistic-aesthetic and semantic-stylistic features of the Turkic language in the Turkic-historical prose of poetic texts in these works were also revealed.

The specific national and spiritual world of the heroes of the historical works of Navoi, their historical activities and information about their fate are compared with the artistic interpretation of the epic "*Khamsa*", and the study reflects positive qualities such as poverty, dervish, justice, loyalty and negative traits such as ignorance, nobility, selfishness.

It should be noted that in the course of the study, the pamphlet, namely "*Risolatat-tavorix*", which is a rare translation of the work "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs) from the national library of Italy, was analyzed in comparison with other manuscripts and copies in the book treasures of our country. These actions and materials serve to create a scientific and critical text of each work about the

creative heritage of Alisher Navoi or to bring these works to the public on the basis of a more complete and reliable text.

The research used bibliographic catalogs, information on internet sites, explanatory and explanatory dictionaries in the language of Alisher Navoi's works, and the corresponding scientific results and conclusions serve as one of the main sources when describing the poet's works in fiction.

It should be noted that the conclusions made as a result of the study can enrich the science of literature with new scientific and theoretical views and serve to formulate specific literary and aesthetic principles useful for modern science fiction.

The reliability of the research results obtained in the process of writing monographs, all published copies of Alisher Navoi's works "*Tarixi anbiyo va hukamo*" (The history of saints and scientists) and "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs), as well as copies of manuscripts and lithography copies that were their basis, as well as the work "*Risolatat-tavorix*" from the Italian national library were scientifically and comparatively analyzed, the works of Alisher Navoi are determined by the use of explanatory and explanatory dictionaries on the language and the conclusion of scientific results and conclusions.

We hope that the ideological, artistic, stylistic and poetic features of the two historical works of Navoi were first studied as an object of monographic research, the method of scientific and comparative analysis was widely used in highlighting the essence of the works, since until now the artistic features of the historical works of the poet were insufficiently studied, the method of scientific and comparative analysis was widely used in highlighting the essence of the works, taking into account that, that the data on their historical activities and destinies are compared on the basis of verified historical evidence, this work can serve as a scientific and theoretical source.

In addition, the work focuses on the principles of folklore, which are reflected in the historical works of Navoi, and a detailed analysis of folklore samples, the place and tasks of proverbs in them can be useful in studying the heritage of the poet Tabarruk, bringing it to the younger generation with the essence of perfect form and content. The author sincerely accepts the views expressed on the book and refers to it in his subsequent activities. (Pardayeva_im@mail.ru)

FOR AUTHOR USE ONLY

CHAPTER I. ALISHER NAVOI – HISTORIAN SCIENTIST

1.1 The works, "*Tarixi anbiyo va hukamo*" (The history of saints and scientists) and "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs), is example the first Turkic fiction-historical prose work

The creation of the works of Alisher Navoi, namely "*Tarixi anbiyo va hukamo*" (The history of saints and scientists) and "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs) was associated with certain historical periods and processes. As is generally known, Navoi was highly praised by the ruler of Khuroson and his best friend Husayn Baykaro for creating the famous work, namely "*Khamsa*" in the Turkic language in 1483-1485. A group of officials at the Husayn Baykaro's palace worried because of Navoi's growing status under king. They tried to find a way to send king's emir (official), who was justice away from the center. At the same time, the emptying of treasures created favorable conditions for the emirs (officials) to make their ruthless intentions. According to Zahiriddin Muhammad Bobur's work, namely "*Boburnoma*", at that time Husayn Baykaro needed amount of money. After the issue was not resolved by any emir, Majiddiddin, who had a high position in the palace, promised to fill the treasury if king had agreed what he said. After the approval of the king, Alisher Navoi was removed from public affairs and appointed governor of Astrobod in 1487. Navoi's activities, who worked near King, did not allow collecting taxes from the people through injustice, unjust, oppression and violence. Therefore, Navoi was removed from the affairs of the country and sent to distant lands. Secondly, Astrabad was one of the closest regions of Khuroson to the border, where the preservation of peace and tranquility was of political importance. Alisher Navoi, as the closest friend and reliable representative of the king, was also sent here from the point of view of political goals. After two years of living with missing his homeland, Navoi was

able to return to the capital. After all puses were exposed, Majididdin was removed from palace affairs and Nizomilmulk was appointed instead of him.

Navoi created his historical works in such difficult moments. It can be met several information that the work, namely *"Tarixi mulki Ajam"* (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs), was created in 1488. However, the time of writing the work, namely *"Tarixi anbiyo va hukamo"* (The history of saints and scientists) was not clear. Sources indicated that the date of writing of the work is between 1485-1498 [104,26]. In some publications it was indicated that in 1496 it was began to write. Scientists agreed that such a conclusion can be based on the *"Kulliyat"*, which was copied by Darvish Muhammad Tokiy, which was kept in the museum of the *Tupkapi Palace* in Turkey. Because the period of copying the work was the same with years of the life of Highness Navoi (1496-1497). In part of *"Kulliyat"*, there was information about work, namely *"Tarixi anbiyo va hukamo"* (The history of saints and scientists), in *"Kitobi tarix"* (History book). By the time of the copy of the *"Kulliyat"*, it is necessary not to replace the period in which the *"Tarixi anbiyo va hukamo"* (The history of saints and scientists) was written. Because there was a huge difference between the copied and created work period.

When we approach a certain situation based on our opinion about the period of creation of the work, Navoi's words in the work deserve attention and were important. For example, the author said so: *"...yana biri Hazrati Jomiy maddazallaulaliykim Yusuf alayhissalomning husni va jamoli ta'rifdin mustag'niydur..."* (...Highness Jomiy (May God grant him life), who does not need the beauty of Yusuf Prophet) [147,19]. So, when Navoi was writing this work, his teacher Abdurahmon Jomiy lived a long life and asked for him from God to make his teacher's a long life. Based on this information, we can say that the work was created in the period before 1492, that is, before the death of Abdurahmon Jomiy. If the work had been created in 1496-1497, the poet would not have mentioned his teacher as a living person.

In addition, our opinion is confirmed by the proposals given in the work of Navoi, namely "*Muhokamutul-lugatayn*" (Discussion- Dictionary). For example, "*Xamsa*" *shug'lidin chun farog'at topibmen, taxayyyul ul geti navardin salotin ta'rixida dastig'a chopibmen...*" (After writing "*Khamsa*", I went to history desert)[144,26].

So, after writing the famous "*Khamsa*" in the Turkish language of Navoi, the first work created by him is connected with history, that is, historical prophets and historical figures. After writing "*Khamsa*", Navoi began to create historical works. If Navoi had created his works on this topic after 1490 years, he would not have mentioned them as his first creations after the epic "*Khamsa*".

Navoi named these works "*Zubdat ut-tavorix*" ("The cream of histories") with one common name in his work "*Muhokamutul-lugatayn*" (Discussion-Dictionary) : "*Bu "Xamsa" shug'lidin chun farog'at topibmen, taxayyyul ul geti navardin salotin ta'rixida dastig'a chopibmen, chun noma savodi zulmatidin "Zubdat ut-tavorix" adosin tuzurmen, salotin o'lgan otin bu hayvon suyi bila tirguzupmen*" (After writing "*Khamsa*", went to history desert, I called it with name "*Zubdat ut-tavorix*") [144,22].

Thus, these two historical works are intended to be formed as a group in the view of Navoi and have one common name. The work, "*Tarixi anbiyo va hukamo*" (The history of saints and scientists), was the first work in this group, "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs) was the second part of group.

In most literary sources, this collection of historical works of Navoi was referred to as two separate works. However, the example of Alisher Navoi's work, namely "*Kulliyat*", where saved in the manuscripts of the funds of the Academy of Sciences of the Republic of Uzbekistan, as well as, the example of "*Kulliyat*", which was copied by Darvish Muhammad Tokiy, was kept in the museum of the *Tupkapi Palace* in Turkey, in the section of "*Kitobi tarix*" (History book), the

work, namely "*Tarixi mulki Ajam*"(Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs), came after the work, namely "*Tarixi anbiyo va hukamo*" (The history of saints and scientists), this work without being separated by a separate paragraph, there was following "*Tarixi anbiyo va hukamo*"'s (The history of saints and scientists) sentences, which indicates that this is a single, common story: "*anbiyo alayhissalom so'zi va Ubbod va hukamo tarixi alal ijmol mazkur bo'ldi. Endi Ajam muluki zikriga shuru'qiloli. Va min Ollohu-tavfiq vallohu a'lam bis-savob*". So the work was initially a whole thing, and later began to be studied as separate works. The reason for this had an impact, most likely, was that the following words of Khondamir, who was the historian of Navoi: "*Va o'sha zamonda ikki qisqa tarix, biri payg'ambarlarning ahvollari haqida yozgan* (At that time, it was written two small histories, which expressed the conditions of Prophets). *Bu ikki qimmatli nusxada qiziq hikoyalar va ajoyib rivoyatlar keltirilgan*" (In these two valuable examples, there are interesting stories and amazing legends) [158,58].

It can be said that the compositional construction of the works is based on the above sources, they are based on the traditions of eastern historiography. Because the traditions of eastern historiography required compliance with the following conditions:

1) every book on the history of Adam (Prophet) (*in Islam religion, Adam was the first Man in the world, as well as, he was the first Prophet*) should begin with events about the activity of the prophets after it;

2) then it is necessary to describe the events related to the legendary dynasties of Iran, and finally move on to the events that historian wanted to describe.

This was considered a tradition that was strictly practiced in the middle ages. During the observation of Navoi's work, "*Tarixi anbiyo va hukamo*" (The history of saints and scientists) work begins with the creating of Adam (Prophet),

after it, there are information about *Nabies* (Prophets), after it, *Obids* (Believers) and *hakims* (knowledgeable, intelligent, prudent, wise. This name is one of the attributes of Allah), in the work, "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs) about the legendary Iranian dynasties.

Academician Boturkhon Valikhodjaev wrote about "Classification and description of prose works of Alisher Navoi": "From the point of view of orientation, the prose works of Alisher Navoi can be divided into the following groups: scientific, tazkira, condition, socio-moral. Scientist included his works written by the method of tazkira, "*Tarixi anbiyo va hukamo*" (The history of saints and scientists) and "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs) was bearing on history and philosophy, his another work, namely "*Nasoyim ul-muhabbat*", which dedicated to philosophy and the group of great scholars, as well as, work, "*Majolis un-nafois*", devoted to a contemporary poet and wrote following: The work, which called "*Tarixi anbiyo va hukamo*"- "The history of Prophets and philosophers", called by Alisher Navoi "*Zubdat ut-tavorix*" [22,97] ("The cream of histories"), the first part of old work. The date of writing of the work is estimated at 1485-1498.

The work, "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs) was called by Alisher Navoi as "*Zubdat ut-tavorix*" was the second part of the book is about the general history of the Turkic language, it contained a summary of the history of *Ajam* ((Arabic - not Arabic) The common name of the peoples of the East other than the Arabs. Eastern countries inhabited by Arabs, in particular Turan and Iran, are also referred to as "Mulki ajam") kings. Although the third part of "*Zubdat ut-tavorix*" was mentioned the creation of the history of the Turkish kings before Husayn Baykaro, it is seemed that its writing did not completed" [22,98].

Literary scientist Kobiljan Tohirov continued his opinions in his article, namely "Alisher Navoi-the author of tazkiras" and wrote: "... Alisher Navoi`s two works are similar with tazkira. One of them is *"Tarixi anbiyo va hukamo"* (The history of saints and scientists), it can be considered history-tazkira, which about Prophets and *hakims*. It is not so mistake, if we say about *"Tarixi mulki Ajam"* (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs), history-tazkira work about the kings of Iran. All four of these works contain historical, philosophical, and literary information, only each of them is intended for a separate sphere: in *"Tarixi anbiyo va hukamo"* (The history of saints and scientists) - theology, in *"Tarixi mulki Ajam"* (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs) - statehood and politics.

Other work of Alisher Navoi as *"Tarixi mulki Ajam"* (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs), had not been written. In this work Navoi wanted to take information about, which starting with *Yofas* (the name of king), Alexander, as well as, four khagans and sultans, Amir Temur and the Temurids, finally stopping with the history of Husayn Baykaro, but, unfortunately, this intention was not realized." [147,28].

This collection of Navoi's historical works has not reached the end, that is, the history about Husayn Baykaro, who Just king of the period, historian did not complete it. In two work, Navoi expressed that he wanted to write work about Husayn Baykaro, God willing. For example: *"Chun bu tarixdaki bitiladur, xotirda andoqdurkim, sultoni Sohibqiron holot va insoni mazkur bo'lg'ay. Insho ollo taolo ul Yofas tarixig'a mavqufdir. Chun so'ngra bo'lg'usidur, muncha bila ixtisor qilildi"* [144,98].

Or, we came across following lines:

Vale azmim emdi budurkim xudoy,

Agar bo'lsa umrimg'a muhlatfizoy.

Chekib turfa tarixingga xomani,
Qilib nuktag'a tez hangomani.
Sifotingni avvaldin oxirg'acha,
Xayoloti maxfiyu zohirg'acha.
Valodat kunidin tutub to bu dam,
Borin sharh ila aylagaymen raqam.
Burunroq solib turfa bunyod anga,
Berib zikr obou ajdod anga [144,253], -

So, Navoi wanted to write a great historical work, which dedicated to Husayn Baykaro and through it, elucidated the history of the Temurid dynasty. But for some reason, the work did not end. When writing his historical works, Navoi used the works of many hadith scholars and historians, such as Jaloliy's work, namely "*Nizomut-tavorix*", Sharafiddin Ali Yazdiy's work, namely "*Zafarnoma*", Banokatiy's work, namely "*Jome'ut-tavorix*", "*Tarixi Banokatiy*", Muhammad Gazzoliy's work, namely "*Nasihah ul-muluk*", Hamdulloh al-Mustavfiy's work, namely "*Go'zida*", as well as, Salmon Forsiy, Ibn Abbos, Vahb binni Muhabbih. Navoi was satisfied with the fact that, proving the historical authenticity of the information, he provided and was noted from these works or emphasize that they were recorded in the works. For example, in "*Tarixi anbiyo va hukamo*" (The history of saints and scientists) (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs) work, "*Odami alayhissalomni tufroqqa qirq kun rahmat yomg'uri yog'dirib, o'z qudrati ilki bila taxlif qildikim, Xammartu tiynata odama biyaday Arba'iyna sabohan*" andin xabar berur" [144,97], said, which he used hadith, he intended in "*Tarixi mulki Ajam*" to base the historical accuracy of the work with following sentence, "*Ammo "Nizomut tavorix" va "Jome ut-tavorix"i Jaloliy va Banokatiydagi ittifoq bila Hujjatul - Islom Imom Muhammad G'azzoliy (Quddusa sirrihu) "Nasihah ul-muluk"ida ani*

Shis alayhissalomning qardoshidir" (However, Jaloliy and Banokatiy's works, "Nizomut tavorix" and "Jome ut-tavorix", there is information about Islam Imam Muhammad Gazzoli, who was relative with Shis Prophet), which given from Jaloliy's work, "Jome'ut-tavorix", Muhammad Gazzoliy's work, "Nasihah ul-muluk", .

In E.E.Bertel's book, namely "The experience of Navoi's creative biography", in the list of his scientific and theoretical works, the work "Tarixi Anbiyo" came after "Tarixi mulki Ajam" work in accordance with the tradition of the Sovet period caused "Tarixi mulki Ajam" as the first work. However, the first information about "Tarixi anbiyo va hukamo" belonged to Turkish scientist Ogah Sirri. He took information about "Tarixi anbiyo va hukamo" in his book, namely "Mir Alisher Navoi", in I and IV volume. In the I volume, Ogah Sirri Levend wrote: "This work consists two parts, in the first section, there are information about Prophets, who lived between Adam Prophet and Iso Prophet and followers of Iso Prophet, Jurjis and *obids* (believers) , in the second section, there is information about *hakims*" [17.23]. In IV volume, there are general information about "Tarixi anbiyo va hukamo", and people, who listed in this work.

Later, along with studying the "Tarixi mulki Ajam", ideas about the work "Tarixi anbiyo va hukamo" began to emerge. Latif Khalilov, who twice prepared the text of the work for publication, outlined his thoughts on the composition of this work in his dissertation on the study of the candidate's text and in his article published in the journal "Literary Heritage". After that, in the second volume of the "History of Uzbek literature" in five volumes of the "Tarixi anbiyo va hukamo", a place was given at the very end of the book and "... the poet was evaluated as "an expression of contradictions in the worldview" [104, 457]. Navoiyshonos scientist (scientist, who learn and tries to find information about the life and creative heritage of Alisher Navoi) S.Ganieva and academician A.Kayumov began its interpretation in their observations. In literary studies, various opinions have been expressed about the name of Navoi's work about the

prophets, and many scholars call this work "*Tarixi anbiyo va hukamo*". Only acad. Aziz Kayumov expressed his following opinion on what can be called: "*Ammo (anbiyo) nabilar bobida nabi bo'lmagan yo'lboshchilar to'g'risida hamda yazonparastlikka mustaqil o'tgan etti kishi "as'hobi Kahf" to'g'risidagi hikoyalar borligi uchun asarning bu qismini "Ubbod" (obidlar) zikri*". In addition, A.Kayumov argues that both historical works ("*Tarixi anbiyo va hukamo*" and "*Tarixi mulki Ajam*"), which are recommended in different names and forms, should be understood as one integral work. In fact, history in the Muslim East begins with the story of Adam Prophet and others Prophets and proves with several work, such as "*Tarixi Tabariy*" (the history of Tabariy), "*Tarixi Banokatiy*" (the history of Banokatiy) and "*Tarixi Damashkatiy*" (the history of Damashkatiy). Recognizing that Alisher Navoi himself also adheres to this discipline, he writes that "*Banokata tarixi depturkim, yigirma ikki ming oy zibh bo'ldi*" (It was written in the history of Banokata, this book was written for 12 thousand month).

Alisher Navoi called his historical works "*Zubdat ul-tavorix*", "The cream of histories". Literary scientists B.Valikhujaev and K.Tohirov consider the "Introduction" of work that "a word that characterizes the nature of the work", "brief history of work" [147,4]. It is really noted that the edition of "*Tarixi anbiyo va hukamo*", where published in Samarkand, has certain advantages over previous editions in terms of scientific and critical text. In this publication, the authors attach great importance to the phenomenon of transliteration when translating Arabic script into Cyrillic, bearing in mind the reflection of the peculiarities of the Arabic language in writing vowels. Acad. B.Valikhujaev also noted in his scientific research that these works are the first historical books written in Turkish[22,101]. The scientist defines the importance of these two works in the field of historiography of the Turkic as follows: "So, if we pay attention two historical works, which we said ("*Tarixi anbiyo va hukamo*" and "*Tarixi mulki Ajam*") and "Plan of Alisher Navoi" (but it didn't happen - it's not written that way), we can udersant that there are amazing aim of Alisher Navoi, that is, Alisher

Navoi wanted to write history from Adam Prophet to Husayn Baykaro, such as saints, king of Ajam and Turkish (explanation belongs to us- I.P.). However, the part of great aim was fulfilled (the history of saints, kings` of Ajam), another part of this aim - turkic and Timurid kings (explanation belongs to us- I.P.), particularly, the history of Husayn Baykaro did not taken place for unknown reasons. If this work was also fulfilled to end, Alisher Navoi would have created a brief history in Turkish-Uzbek from Adam Prophet to Husayn Baykaro (explanation belongs to us- I.P.) [22,82]. Scientist proved his opinions with story about Yosaf Prophet, which given by Navoi in "*Tarixi anbiyo va hukamo*" work, that is: "... at the moment I have a idea to write about the condition and ancestors of Sultan Sahibkiran (Husayn Baykaro). His history belongs to Yofas (the son of Nuh Prophet- who head of Turan and Khutan, his nickname Abu Turk-B.V.) and I was satisfied with what was said because my turn would come to him later" [22,83]. Reflecting on the scientific value of the works, the scientist notes that the historical figures mentioned in them - both prophets and hakims-philosophers - are great people belonging to the East and the West, pay attention to the fact that Alisher Navoi, as a thinker, spoke about universal values and urged to enjoy them. In addition, in these works, the work of great poet is considered as a historian.

In subsequent years, new information appeared that the work "*Tarixi mulki Ajam*" was very popular in the XVII centuries, going far beyond the territory of Khorasan. For example, The University of Bologna, Italy, was informed about the manual on science, which was kept in the book treasury. This work was called "*Risolat at-tavorix*", it translated from Ottaman-Turkish language, which was original name "*Tarixi mulki Ajam*" in 1640 year. Асар дебочасида айтилишича It is said in introduction part of work, it was brought to Rome (someone, who was ruler of Rome) as gift and translated from "Chigatay Turkish language into Rome Turkish language",* at his request[79,27].

* In the Muslim world, it was customary to call the Ottoman Empire the "Roman stubborn", ruled between 1299-1923, over 624 years, the Kingdom of Roma, since it was restored in the territories of the old Eastern Roman Empire (Byzantium), – *dissertation*.

Thus, Navoi's historical works entitled, namely "*Tarixi anbiyo va hukamo*" and "*Tarixi mulki Ajam*" have a special scientific and artistic value and are studied by Navoi scientists to this day.

First of all, it should be noted that these two works were created in full compliance with the traditions of Eastern historiography, that is, they began with the history of the prophets, and then moved on to the mention of great people, which meant chronological sequence and adhered to the principle of historical science. The historical and literary significance of the works is manifested in the fact that the author intends to create a history of the Turkic kings, in particular the kings of Timur, and indirectly (in connection with the details dedicated to Sultan Husayn Baykaro) refers to the need to write such historical works.

Secondly, from the point of view of the content of the history of meaning (the original meaning), it is worth studying in such a sequence as a holistic work, since these two works reflect first theology, then the history of statehood-politics. Because these two works complement each other from a spiritual, didactic and educational point of view, in addition to their historical and chronological significance.

Thirdly, by their very nature, the works require in-depth study and specific research in two specific fields of science - historiography and literary studies.

In these processes, the discovery and illumination of unknown aspects of historical works opens the way for new research in this area.

1.2 Idea, artistry, content and order

The ideological and aesthetic effect of any work depends on the harmony of the form in it with the content, the uniqueness of this phenomenon, which is manifested in the composition of this work. After all, the attitude of the writer in himself fulfills a crucial task.

In the lyrical, epic and prose literature created in the Turkic language, works of colorful content and themes give a wide place to the artistic interpretation of despotic personalities. In fiction, interest in the personality of kings and khans was manifested in a peculiar way in every period and political and social system on issues of the spiritual world of representatives of different strata, justice, politics and entrepreneurship, appearance in everyday life. The appeal to this topic in fiction was also due to political and social reasons.

It is known from history that in the IX-X centuries, the influence of the Arab Caliphate in Central Asia significantly slowed down. Over the next two centuries, states founded by local nobility, several dynasties, such as Karakhoniys, where found in Yettisuv (the name of geographical area), Khorezmshahs, Saljukiys. In order to create the foundations of statehood, fairly manage the government and the land, the ruling class had to have rules created in the Turkic language, information about the history of the kings of the past, works that provide an understanding of the requirements and desires of social strata, in short, they needed the "*dasturul-muluk*" (program for property). In order to satisfy a political need, it was appeared Yusuf Khos Hajib's epos, namely "*Kutadgu bilig*" (Knowledge, which leads to happiness). Ahmad Yugnakiy's epos, namely "*Hibat ul-hakoyik*" (This work, which is a kind of book of morality, contains the meanings of the Koran and the hadiths), which created a century later, was also written in order to satisfy, a work that complements in terms of content, "*Kutadgu bilig*".

Yusuf Khos Hajib and Ahmad Yugnakiy took their ideas in their works that strict regulation of feudal state administration, its strengthening, showing the sides of the duties and activities of rulers, their interaction with other social sides.

They are also embodied in the artistic embodiment of the socio-political and moral-educational features of the life, modernity of historical rulers.

Each chapter of these works, is devoted, created in the style of a group conversation, discussion and question-answer, to a specific problem. The state and the authorities, the ruler, their duties and responsibilities are expressed in the comments. In the works, it is said that kings who has achieved the position of a principality by God's will, the ruler is the only leader of the state, and his behavior is the law for everyone. That is, God gave to the ruler quality (quick wits, keen-wittedness, pure soul), brought a particular person to the level of ruler.

Hamidjon Homidiy noted in his work, namely "*Kuhna Sharq dargalari*" (Ancient East scientists) about the struggle for a centralized state, discussed about the idea of erudite, just ruler, the relations among head of state and citizen, scientist and governor, relations among socio-philosophical reflections on economic, cultural relations, the duty of the ruling classes to the people, which are advanced ideas for their time, which has taken from Yusuf Hos Hojib's work, "*Kutadgu bilig*" (Knowledge, which leads to happiness) [129,54].

In this work, it was expressed that it should be strong wish and will in order to be perfect man, conscientious person, just ruler, smart adviser, temperate person in poetic images and impressive views.

During describing the life of Prophets, it was showed that unrepeatable good news (messages), which was given by Prophets, the action, putting himself in pain in order to do good deeds for the people are artistically described and exemplary parties. The difference between the Prophets and the kings is that the opinions and actions of every Prophets for reflection is only an expression of good for humanity.

Kings owned a big state, a large property, they should protect the political inviolability of the state, the security of borders, the prosperity of the country rather than the spiritual education of the people.

Sayfi Saroy's work, "*Gulistoni bit-turkiy*" (the work was written in old Turkish language) was example of artistic prose created in the Turkic language. In this work, which moral-educational, spiritual-educational spirit work, it was advocated that restraining cruel kings and officials, elimination of shortcomings in people's behavior through strict rule of law of the state. The inherent in this free style translation work, which created in the old Uzbek language that there are also prose fragments, stories. as well as *manzum* (Arabic - composed, typed, the type of poetry) fragments. The author used folk proverbs, fable, stories, artistic arts to decorate poetic fragments in his prose work. He used the style, *kofiya-saj* (rhyme) artistically. The work consisted 8 chapters, there are 176 stories, 442 poems, 51 wisdoms, 19 admonitions, 5 *manzum* stories, 1 *nukta* (original meaning, essence). The general incarnation of the rulers was created mainly in 35 stories in the first chapter, this incarnation was expressed in four stories in the second chapter, in one story in the fifth chapter, as well as in a single parable in the sixth and eighth chapters in different ways. In the first chapter 10 stories from 35 stories praise perfect kings, at the same time, six stories describe oppressor kings. In general, in work, namely "*Gulistoni bit-turkiy*", it was mentioned about sultans, prophets, the image of real historical hero is also elevated to the rank of the main character with a certain artistic form and content. For example, it was expressed artistic images of historical figures, such as Khorun ar-Rashid (in pages 202, 204), Nushiravoni *Odil* (the word *odil* is nickname. It means into English language *just, fair*) (in page 204), Buzurjmehr (in page 204), Iskandar (in page 206), Hotam Toyiy (in pages 204, 244).

Nosiriddin Burkhoniddin ugli Rabguziy (in this name used the word *ugli*. *Ugli* means into English language *son*. This word expresses generation) used unique style, such as after prose account, used poetical fragments with wise

distiches, anecdote and stories in his work, "*Kisasul-anbiyo*" (The stories about prophets). The meaning of work expressed the stories about prophets-kings. In work, it was used literary-critical ideas and headlines about professions, such as prophency, question-answer, hadith, benefit, *aydi* (the type of old Uzbek poetry style), *aymish* (the type of old Uzbek poetry style) through legend, story, anecdotes. In work, namely "*Kisasul-anbiyo*", it was described loyalty for belief and faith, the winning of pure human morality from evil, injustice and bloodshed. In the work, oriental stories and legends were reworked, landscapes are created. The topic is constantly covered with a series of short stories. Most of the mythical stories about the prophets are of a religious nature, Rabguziy created many of them based on mythological symbols from the Koran Karim and other religious sources. In book, there are information about legendary prophets, at the same time, narratives and wisdoms about prophets. The work consisted of a total 72 narratives. In the work, it was used different genres skillfully, such as narrative, poem, anecdote, ghazal, stories, narration words, benefit, prophency, admonition, *munojot* (address), wisdom, hadith.

Abulgoziy Bahodirkhon's work, namely "*Shajarai turk*" (The genealogy of Turk) is also historical work, it describes the events of Genghis Khan and his descendants. The formation of the Mongolian state, the composition of the Mongolian troops, the battles for the conquest of other countries on a permanent basis and wars are historically and chronologically enlightened.

There are the image of ruler in Mirzo Ulugbek's work, namely "*Turt ulus tarikhi*" (The history four people), there it was used from *tafsir* (from Arabic — commentary, explanation, disclosure, annotation) - in the Islamic tradition, interpretation, explanation mainly of the verses of the Kuran) hadith books, legends. Mirzo Ulugbek addressed to a lot of books (history, geography, astronomy) in order to write work. The author mentioned that he used famous poets' poems. The work covers a detailed history of the Mongol Empire. In the work some of these sources are not clearly shown. The scientist began his work

with praises about the prophets. He briefly described the history of the thirty-three Khans. During the period of Genghis Khan, information is provided on the procedures, discipline, rigor, domestic and foreign policy of the country in the structure of the Turkish army. The work consisted introduction, the information about twenty-three prophets, eighty-eight rulers and two classes. In this work, it was described about the history of Chigatay people, events in the struggle for authority, history of conquest of other countries administrative and spiritual reforms, the role of the head of state in domestic and foreign policy, the appointment of khans by cities, the imposition of nicknames on them, the forgery of paper and coin money, the possession of all the property of feudal lords, the expulsion of troops for hunting, the imposition of their fingerprints on every captured animal and release. Mirzo Ulugbek's historical work, which written about the rulers, a positive attitude was expressed, and the described embodiment is the image of Genghis Khan. The advice he gives to his children, the policy he pursues in governing the state, the nature of his military actions, which are relevant and specific to his time, are enlightened. This work is not only a historical work, but also has educational value, since it highlights the advice of Genghis Khan, the style and methods of land management. In this work, it was shown the tyranny, oppression of Genghis Khan's troops. Several writes used Ulugbek's work, "*Turt ulus tarikhi*", and in terms of content, these works are close to each other, such as Khondamir's works, "*Habib us-siyar*" ("Biography of a Friend in the Messages and personalities of a person"), a historical work relating to the Timurid period), "*Khulosat ul-akhbor*" (The brief information about), Mahmud ibn Vali's work, "*Bahr ul-Asror*" (Historical and geographical work entitled ("The sea of secrets about the valor of noble people"). They contain information about the history of the Turkestan Khans and Genghis Khan, his descendants standing on the top of the Chaghatai Ulus, and about the powerful dynasty formed after the death of the Mongol Empire, that is, Genghis Khan.

In XIV-XV centuries, Alisher Navoi wrote about the image of prophets, kings, rulers, expressing his attitude to them, he expressed certain views on the

methods of power, the state, people, society, management in his great epic work, namely *"Khamsa"*, as well as, *"Tarixi anbiyo va hukamo"*, *"Tarixi muluki Ajam"*, *"Munshaot"*, *"Majolis un - nafois"*, *"Nasoyim ul-muhabbat"*, *"Mahbub ul-qulub"*.

Literary critics describe the peculiarities of artistic prose of the XV-XVI centuries, their interrelation, views on poetry in prose works, attitude to traditions in this field, the originality of literary continuity, and the issues of originality are touched upon. S.Ganieva, who is literary science noted that artistry in prose is quite well manifested in medieval Arabic and Persian sources in Eastern literature, especially, in the art of essays. Alisher Navoi, who was the first in the history of Turkish folk literature to write letters of fiction in the genre of essays, explains that he also has his own artistic and aesthetic views in this period. Great poem focused on the role and significance of theoretical passages in the composition of prose. In particular, when it is discussing about art of Navoi's work, *"Munshaot"*, "Almost all the letters of the complex observe another active artistic component of the art of essays - excerpts from poems of different genres. These poems come in the sense of a prayer, a wish, a lyrical digression in another place, which serves to fully reveal the content of the letter in one place, to show the mood of the author. In all cases, poems serve to strengthen the psychological and emotional impact of letters", – commented a well-known literary scientist [109, 213].

When it is discussing about the skill of artistic prose, well-known literary scientist H.Kudratullaev focused Alisher Navoi's aesthetic requirements. The scientist notes that the poetic texts used in the prose works of Navoi, the means of artistic art are not always aimed at enlightening the character of a particular plot, event and event, but also in most cases give charm to the small details in the work, giving a sayqal to the author's opinion. When he was paying attention a passage about the great poet's old age and he concluded that: "It is clear that in the works of Navoi, clearly described the spiritual state of a person with his poetic expressions and analogies, corresponding phrases and words. Each symbolic

expression clearly reflected the changes in the human body. In this aspect, Navoi's prose style is a feature that determines the writer's skill" [109,332].

Observing the works of Navoi's epic and prose, almost all of them reflect the rich international personality of Sultan Husayn Baykaro – certain artistic images and symbols, his method of governance, his role in power, positively illuminated, described as a "Just King". However, at the same time, the author is critical of him, he promotes ideal king, which in his dream, should take an example from Husayn Baykaro. For example, a lesson can be learned from the heroes of work in "*Khamsa*", such as, the first work of "*Khamsa*", the hero of "*Hayrat ul-abror*" (Uzbek: admiration for good people), Shoh Goziy, the hero of "*Sab'ai sayyor*" (Seven Planets), Bahrom, the hero of "*Saddi Iskandariy*" (Alexander Wall), Alexander, their life experience, justice, generosity, wisdom, as well as from their fate, which encourages them not to repeat the mistakes they made. Poet took all feeling through Husayn Baykaro's images and saw them all the qualities of the sultan. It is known that Navoi called Sultan Husayn Baykaro symbolically as "Shah Goziy" in all his lyrical, epic and prose works and he image the ideal king in his dream as the king of Goziy. In epos, namely "*Sab'ai sayyor*", poet warned Sultan Husayn Baykaro, he emphasized the special significance of Shah Bahrom, which drink wine a lot, he must return from the wine supply. He emphasized to Sultan Husayn Baykaro and his sons at the end work, if king is given a drink, then his condition may be the same as Bahrom. Poet also noted about the image of Sultan Husayn Baykaro in his prose works, such as "*Tarixi muluki Ajam*", "*Majolis un-nafois*" (Meetings of the elegant), "*Mahbub ul-kulub*", "*Vakfiya*", he took separately chapter (the 8-chapter of "*Majolis un-nafois*"). In these works, Sultan Husayn Baykaro was noted a just ruler with the name of "*Shah Goziy*" and his perfect image is reflected. He wrote ode, namely "*Hiloliya*", which devoted to Shah Goziy in the poetry.

The work, namely "*Tarixi mulki Ajam*", like Navoi's other works, was written mainly in connection with the socio-political demands of his time. In this

work, which consisted four estates, four dynasties, it was given information about almost all the kings of Iran, from the first legendary king Kayumars to the last representative of the Sasoniys' Yazdijurdi Shahriyar. It's about what they did in history and what name they left behind [104,442]. In the composition of the work, Navoi examines the mosaic of his progressive ideas, opposes the just kings of the mosaic, their period and calls on the rulers to learn from them. The writer puts forward the idea that just kings the establishment of peace, truth and tranquility in the state depends on people. In this work, the writer sought not only to highlight the personal life of kings, but also to show their attitude to society, the interests of the people and the country.

The pieces of poetry, which are in place from the text of the works, are built on the words of wisdom spoken by wise men, and this can be cited as an example of small volume poems cited in the Chapter "Hukamo Zikri" in the work "history of anbiyo and hukamo" The poetic works that occupy a place in the text of the works are based in the chapter "hukamo Zikri" in the work "the history of anbiye and hukamo". One of the moral and spiritual ideas of Alisher Navoi was the struggle against ambition, taste, secularism, which was also reflected in these poetic bytes. For example:

The harm goes to the shoulder om,
Who will eat on the dish, die [147,62].

This poem arose on the basis of the content of the wise word "lo ya'kul taoman and Fi me'datika tamamun", which was pronounced by the philosopher of the faithful name, who lived in the time of Beth Noshireva Adil. Navoi: "in the words of Mufid ANI, the benefit of the Turkish King and gadogh is omdur" [147,62], - he says. Eating food on top of food is an inability to restrain oneself, to become a slave to temptation. Being away from this animal trait is equally necessary for both the king and the Gado. It takes both of them away from humanity, destroys both of them. It is necessary to live in contentment with the sustenance that Allah has given. A person who is saturated with food is greedy, and an unconscious being who lives to eat again is like an animal. Navoi gives the Kings a band-instruction by artistic portraying this situation. It condemns the accumulation of a lot of taxes from the people due to the temptation in the state administration, it is aware that this thing can jeopardize the stability of the peace of the country.

Navoi describes the relationship between the king and the people in the following verse, based on Aristotle's words of wisdom:

King River and people erur anhor,

Two of them have a taste of bone [147,61].

So, since the ruler and the people are one and the same, Navoi calls the king and the people to power.

Among the poetic bytes written on the basis of words of wisdom, in addition to the themes of greed, temptation, taste, there are also vowels written on such topics as science, decency, faith-e'tiqod, profession, generosity, health, friend-enemy. For example, about science and craftsmanship:

The max of the man who was collected in a young man,
The cost of old age is ani [147,62].

Or about the difference between a friend-an enemy:

Чекса душмон сенингга салохингга тил,
Махзун афсод бўлгусидур бил! [147,60].

About generosity:

If you are generous in Tilamay IUD ET ersang,
If you wish to wish to mercenary [147,61].

About whom to learn or be a moralist:

You are the only one,
Ingen ulkim, olgay AF'olingdin el pand [147,62]. –

The pigeon is still a delillidir thinker. Alisher Navoy lyric poetry kuzatadigan bullsak, unying the content and terrain along the street of any Cinderella and Kanga eganliging testifies to bulamiz. Uni is a separate land-yes, Enrique ular is a hirgansak-yes, Enrique ular is a single poet and a jining, literally mausul is an "ideal person" Amrisha birlashgan and uninggu are very important students of bereshga, keng, the neighborhood of Yeritishga. The dialectics of asarlagi are called a masterpiece of textlar-ana shushraigi are characterized by eg bulib, "ideal man" and "adoli king " mavzuus neighborhood birlasha hold Navoi dunkaragining visible bugorliga extremely reltanaganya.

Alisher Navoi's" Farhad and sweet " friendonida is exactly what kind of human perfection is and how to climb to the peak of this status, the images are the main ones. How much did the Pharisee suffer with the intention to master a particular science and profession. This Is How Navoi describes it:"the sun is new, The Sun is new, The Sun Is Bright, The Sun Is Bright, The Sun is bright."

However, one should not forget that this exercise served as a tool in his ascent to the status of perfection. Farhod is not limited within the framework of the knowledge and professions he possessed. He aspires to further rise from the stage of perfection after he creates in himself a certain knowledge and skill. Because he does not feel satisfied with the perfection career he has reached. He takes the teacher Socrates education and jumps on a Greek journey, during which the Dragon, Ahriman dev and iron prophets, standing in obstacles and ghov, continue to grapple at the peak of perfection. As a result of this, the eye of the basirat–soul is opened, it perceives the scientist and being differently than before, it perceives the essence of the mysteries and mysteries of the universe. Navoi described the degree and career of perfection through the image of" Farhod and Shirin " dostonida Farhod with skill in artistic painting and emblems.

Prof. M.Muhiddinov explained his thoughts about Kamil man in this way: "there is a similarity between the properties of Kamil man and the features of the anthems and Saints ... Man is not blameless, especially the world, and the Satanic soul is shackled to his soul, leading him astray. Therefore, the path of perfection and self-destruction, fanaticism, is to possess enlightenment. The more the divine enlightenment is in a person, the more it is Orif and Kamil. Because Allah Almighty has turned the human heart into the treasure of his enlightenment:

Avaricious,
Oni aylab beevaz within the nation.
Make your dream come true,
Ul tilism Ichra pinho made himself,
Rare occult,
Sun'idin ul ghanj xifzig'a tilism,
See the error message at the bottom of this page for more information.,
Well done to the sun, o john, well done.

So, according to Navoi, the world was built because of Man, because the purpose of creating the world was to create man. Because man is the caliph of God on earth, the treasure of divine lore in the human heart is made of tilism. The man is the keeper of this treasure. If a person can open that talisman, he will take a step towards greatness. Thus, perfection is the realization of selfishness and his own Lord [50,29].”

Navoi in his work" history of the anbiyo and hukamo " refers to the abundance of stories about the anbiyos.

It can be seen that Navoi was familiar with most of the books written before him and was based on these in the order of historical descriptions in his work [104,454].

The second part of the work is called "hukamo zikida", in which the great wise men who gained great fame in the history of personality - Fishogurs, Jomosp, Bull, Socrates, Plato, Aristotle, Batlinos, Jolinus, Batlimus, faithful Buzurjmehr are briefly described, quoted from their wise words. The poet cites a verse poem representing the original core of the phrase spoken by that philosopher as each description ends in the end [104,454].

Through this brief information, a certain didactic vision of the poet is expressed, which encourages people to act wisely. It should be noted again that the world of thought as Neboiydek is vast and it is not surprising that the capacity of mushahada zabardast poet to give together information about prophets and wise men in the work, of course.

Navoi, who valued the people of Science and took care of it, gave the description of "doctors" in the series of "anbiyos", which is proof of ADIB's glorification of the people of science as anbiyos.

If the poet's attitude to the people of science is one side of the issue, then in the game his attitude to the anbias is the second important side of the issue.

During his entire creative activity, Alisher Navoi sought the essence of this scientist from Man and saw it in man. In his opinion, the human soul is able to rise to the level of perfection even without losing its body, only this happens when it is freed from animal, sexual vices. Thanks to this, Navoi encourages a person to return to himself, to get acquainted with the original, both in his poetic works and in his prose works. Showing as an example of Muhammad who has reached the level of a perfect human being, here is how you look in your original form, warn that you will return to your original state instead of returning to your state as if you were going to fall down like an animal, reversing from this path.

Such an idea was put forward by Navoi's historical works as "history anbiyo and hukamo" and poetic texts in "history muluki Ajam" deserve special attention. Ancient, ancient themes (moral, philosophical, Didactic, Educational-educational, etc.) provided for the destruction of these fragments.

Human life-a moment. It is necessary to make productive use of this opportunity for a given moment, to be able to return to its original state, to hurry up. This world is a lying World. It is necessary to wake up from the ghaflat and not to fall in love with his passing riches, joys. Sometimes a person forgets his own and is given to the games of fan olam. It is worth remembering that moments of Rolling are increasingly approaching. Navoi suffers from this.

Here such poetic texts, impregnated with ideological content, are distinguished by their own philosophy, morality. The poetic texts in "history of anbiyo and hukamo" are an expression from Beth, ruboi and continents with

philosophical and moral content and characteristics of the band, which came to the field on the basis of the poet's life experiences, wisdom of wise men [23,132].

Navoi used his mystical views in a comprehensive manner in the integration of deep moral content into the poetic texts in the works. The philosophical nature of poetic texts can be seen in the reflection of vital facts, such as the fact that the Destiny inscribed on the forehead does not change, that everyone is the same, that it is inevitable that the King, gadomi, of course, will leave this world. Philosophical views on such a feature are certainly fed by mysticism. Because, mysticism, on the one hand, religion and Sharia, on the other hand, have developed in connection with philosophy and wisdom and have influenced our literature with its specific philosophical, religious orientation. As her aksi, the mystical views in Navoi's poetry can be cited as an example.

"The passing of this world", the main idea of mystical views, finds its proof in the life of another prophet. Navoi says so:

Solomon the world for a true purpose,
The judgment was passed by jinu Bashar khaylig'a Sha'x.
End Chu Ajal Anga status has become a Gur,
Vatan thoughtlaki chimney made in the soil [147,51].

That is, Allah made the world prosperous and obedient to Solomon alaihissalam. His judgment made jinu angrier to man. In the end, ajal made him a Gur (grave, grave)venue. Just like the Ant began to live in the soil.

Using the art of analogy in this verse, Navoi provided his image. It should be noted that the living space of the Ant is underground, when a person also says goodbye to this world, he is buried under the Earth and in that place continue his next ("torment of the Blind") life. Considering this, Navoi calls the Kings of his time to justice, faith, compassion. He urges the good to lose weight until his eyes are full of soil. This deceiving world claims that no one is faithful. For example:

Anushirvon Cross-Country lodger,
Ki was Prosperous Justice spring bar.
Anga Dogi did not fulfill the era.

He did not make a fork, because he did not ang [144,241].

That is, the fourth layer of the Iranian Kings, the just king of the Sassanids, Noshiravon ul-Adil binnul-Qubad adliddan, became prosperous river of good, which did not fulfill this period either, it means that the world that did not fulfill it will not fulfill you either. Or:

Manuchehrkim became king of the universe,
Anga sipoh all the Kings who were divided.
Seven world of infidelity in Anga,
Thai world did not jovidon [144,199].

Manuchehr, also from the peshdadidid dynasty of Iranian Kings, did not die this world, he found his proof with another historical royal life that he was not eternal.

Such philosophical conclusions marked the main character of poetic texts. The main reason for this is the conclusion, conclusion of the prose statement of the poetic texts, as well as the fact that the author came as a continuation of the thought in the text, in order to further reinforce his ideological intention, to increase emotional expressiveness, artistic effect. Such a meaningful feature is inherent in all poetic texts in the work.

Navoi refers to historical events and reliable collections in some of the poetic texts. For example:

Adamniki, seven available with true grace,
Majmu'melek haylig'a mosque ate.
To want the soul to die,
Ul nav', that was disposal, disposal seven [147,9].

In the first Egipt of ruboi, Navoi Allah Adam (a.C) the sign that he created the universe above all beings with grace. The Holy Quran in Hadrat Navoi bunda expresses its opinion artistically, relying on the verse 30 of Surah Al-Baqarah of Karim. The meaning of the verse is as follows: "remember (o Muhammad!) Your Lord said to the Angels: "I want to create a caliph (man) there..."- he said [167,15].

And in the second Egipt of ruboi, it is pointed to the fact that the Creator taught the man all the names and memorized these names by the decree of the Lord that all the Angels worship him.

And the next third and fourth Egyptians of ruboi were associated with the death of Adam Alaihis-Salom. The man originally lived in Paradise, in the beautiful garden of the world of Eternity. Because of the devil's trick, he sinned and was expelled from Paradise. After that it appeared to be born and die, until it was not there. The life span of man is called a thousand years, some say nine hundred years. After that, he separated the soul from the body. He was not there before, he disappeared again.

Navoi provided a convincing output of the content of poetic passages by referring to similar historical events, referring to scientifically written sources.

The scope of the theme of the poetic texts in "history of Angio and hukamo" and "history of muluki Ajam" is incredibly broad and multifaceted. The philosophical and moral ideas put forward in them are an artistic reflection of the spirit and ideal of Navoi. Studying them plays an important role in the correct understanding of the philosophy of Navoi.

A wide worldview, a complex of ideas, a world of life-giving ideas, characteristic of ADIB, is directly reflected in its elegant art with the help of

images. By creating such unique images, The Thinker managed to ensure the artistry and immortality of his works. The criterion of the existence of fiction is also directly due to images with artistic value.

Poetic texts in the historical works of Navoi ("history of Angio and hukamo" and "history of muluki Ajam") also have such a feature in terms of the essence of images. Interpretation and analysis of various images in poetic texts the poet composed his artistic image as an expression of the ideas and thoughts he had put forward.

They can be divided into 1) artistic images (historical figures: prophets) from the point of view of the concepts of our literature "image" and "image"; 2) figurative concepts (World, term, adam, falak, throne, property, period, kishvar, dev).

Although they are outwardly unique, but botanically United in ideas, summarized in a set of single goals, single conclusions, philosophical-mystical views. The images with such a character reflected the siljib, vital, artistic appearance towards its mavhum seemingly clarity due to the word ART (artistic art – mainly spiritual arts: exaggeration, tashbih (tashbihi absolute, tashbihi Kina, tashbihi izmor), diagnosis, talmeh, ruju, metaphor, deficient as-adjective, alternative, hereditary parable, ibibos, compliment, etc.).

Navoi also observes one thing - death is inevitable in the creation of the image of the grandchildren, and the prophets also express artistically that they are helpless before this fate, that no man can change the destiny that God has determined, and on this basis, they also shed light on the inconspicuous qualities of the grandchildren.

In ensuring the attractiveness of poetic texts, Navoi widely used figurative words, as well as artistic images. On the basis of artistic image and expression, the objectivity lies, that is, the mystery of this olam, which appears to be mavhum, is manifested in imagery due to the word art. Invisible to our eyes the world of Sino-artistic arts, similarity, metaphor-transportable, moving from abstract to clarity and integrity through the revitalization vs, creates an image.

Having widely used such artistic arts, Navoi was able to revive his philosophical views. Broad philosophical and mystical concepts: "world", "ajal", "falak", "throne", "Molok", "Davron", "kishvar", "dev", "adam" etc. served to ensure the image of poetic pieces. For example, firmament:

If at the foot of Yiddish,,
The defeat of the Anima of condemnation [144,235].
Tuganda aing several epochs,
Falak stops the phenomenon in both [144,210], –

the art of hysteria in such Bethlehem has created an image. Human-specific behavior "falak" ka moved and began to act like falak people. Again from such images write about the ocal:

Caniğ'a Öcal ururda Teki bebok,

See the error message at the bottom of this page for more information.

And but after the ocal aylagach turktoz,

Ne remained proud ul-Zaman, ne Niyaz [144,226].

... Ajal juice tastes salty,

... Erin of the world who pulled out reached the blind [144,234].

- sharp:

How many days of gum, laughed sharpener,

This disambiguation page lists articles associated with the title Ajal.

... Vale sharpening having bullying,

At the plant also gave damsels [144,246].

-world:

... Seven world of infidelity in Ango,

Thai world remained jovidon [144,199].

- Period:

... Anga Dag did not fulfill the cycle,

Sanga did not do, chun did not do anga [144,241].

... Paymonai life expectancy marks because,

Period anga dog'i sorry broke [147,18].

-adam (absence) :

... Vale oxirul-amr charxi dijam,

Ani is also seven adam as his father [144,223].

... Anga Dag Eldin and revenge,

Adam Kishwari has sari Hiram [144,241], –

we can see the VS. Such images were very much used in the expression of Navoi's philosophy, which increased the impressiveness of poetic texts and ensured their artistry.

"In literature, the style is not limited to "self", but only the sum of individual characters. In it, of course, there will be the influence of the social environment in which "self" is formed, in which" personality and commonality are very complex dialectic units and are manifested in a mutually conditioned, interpersonal expressionalaydigan " [91,236].

Prof. H.Umurov in the book "Theory of literature" refers to the style as follows: "another of the most necessary factors that make up the style is the connection of the artist with his ability to study and analyze life, the essence of life, the truth in his depths. The discovery of the rich and hidden secrets of the human psyche, their intrinsic aesthetic value is directly related to the knowledge of the psyche of art [91,236]. Continuing with the word scientist, he gives the following definition to the style: "style is the art of the writer's perception of reality and man, his discovery of the truth in his soul, and his figurative expression through speech - the creation of these tasks in an individual (specific) way" [91,236].

So the style is a set of emotions that each creator creates in a state of harmony with his "I" and social reality.

Prof. H.Gudratullaev summarizes his thoughts about certain creative and literary styles of the period in the XV-XVI centuries: "in general, in medieval prose, the high artistic expression of thought, the skilful use of the word art, the ability to translate Real reality into poetic expressions, the desire to depict the period, surrounded by an artistic dress. The wide application of artistic means in historical, adventure and scientific works has been raised to the level of the criterion for maintaining the value and position of the word, which indicates that high literary-aesthetic demands prevail in the spirituality of that period" [109,236]. The scientist notes that the style "nazm in prose", formed from the literary needs of the period, was improved in our classical literature in the XV-XVI centuries, the use of poetic excerpts among prose texts became an integral part and a requirement of works created in prose.

The style of writing Navoi's historical works is undoubtedly quite different from the style of many historical books. It is known that Mirkhond, one of the famous historians who lived in the second half of the XV century, began to write "Ravzat US-Safa", and Navoi said to him: "...such a history book should be sorted out, whether its phrases are not wrapped in metaphors, hysteria, irony and other complexities, simple, understandable to everyone, short and miraculous," he says [104,448]. But Mirkhond writes his work in the traditional, lavish style of his predecessors, and not on the way Navoi told him. Navoi seeks to fully implement his advice to Mirkhond in the writing of works "tarixi anbiyo and hukamo" and "tarixi muluki Ajam". Although he continued the tradition of his predecessors in explaining his thoughts to historical figures, in terms of writing style, he completely independent way. We do not meet in his works difficult to understand, complex, strange, eloquent phrases and illustrative means, mavhum sentences in general. He seeks to express his thoughts as simply as he can. Because, in his opinion, the book of history tells about the great historical truths, and such a book

should be understood lightly by any reader or listener, whether it be a scientist or a peasant. Thus, one can conclude from the comments expressed in this chapter that, firstly, Navoi created a new style of writing a historical work in the Turkic language with a deep meaning "tarixi anbiyo and hukamo" and "tarixi muluki Ajam"[104,448].

Secondly, with this work, Navoi appeared as a historian who connected the period of his life with the socio-economic issues of the past, and who in the interpretation of history pursues the interests of the people and the country.

Thirdly, the poet, who worked on the border of the traditions of the creative style of the period, fully embellished his historical works with poetic arts, which were written in a new spirit. The artistic decoration in these works is poetically different from other works of Navoi. Further chapters of the study will be devoted to the analysis of this issue.

FOR AUTHOR USE ONLY

Chapter II. FOLK PRINCIPLE AND ARTISTIC INTERPRETATION

2.1. Historical personality and artistic embodiment attitude

With the writing of "tarixi muluki Ajam", which is integrated into religious, philosophical, social and political, as well as moral and educational content, Hadrat Alisher Navoi was able to create an independent historical-literary and prose-shaped work depicting the image of Kings in the Uzbek language of the first time.

Navoi calls on rulers to take an example from the life of Kings who have passed away, illuminating the history of ancient Iranian Kings. Such an ideological goal was also put forward in the epics "hayrat ul-Abror", "Farhad and Shirin", "Sab'ai sayyor", "Saddi Iskandari", which were created before this work. But historical goals in them had earned the appearance of the monk on the writer's dreams, goals described as an image of artistic invention. And in the "history of muluki novice "artistic heroes in the"khamsa" are seen before our eyes as a historical person or ruler. Their position in society and their original image in life are described by the author in a simple and understandable language.

In the game, the idea is put forward that the establishment of truth in society, peace and tranquility are just, depends on the people's kings, rulers. Navoi aims not only to enlighten the personal life of the Iranian Kings, the intensity of the fighting, but also to show their just, rational activity, their contribution to science, art and culture, their position in the development of society and thereby call on contemporary rulers to be aware and take an example. Based on his own goals, Navoi also relies on information from his pre-created historical works, explaining historical events in proportion to specific facts and legends.

Navoi wrote a story about Faridun, one of the ancient novice Kings: "...and the Kingdom of Faridun was five hundred years old." The second stratum from the novice Kings indicates the period of the reign of kayo'od, which belongs to the Caianites, is 120 years. About the death of Hushang from the peshdadites, he ends with the words: " behold, in tavorikh, masbutdirkim, the devs found in ani Sajda and milled his head with a stone, " and then the son of Hushang declared that his father killed the devs in order to get his oven, and there the city was built and he called the city Balkh. In the mention of such Kings as Kaykovus, Kaykhusrav from the caianites, he basically gives an interpretation of the legendary romance. He cites legends about Siyovush and Rostam as historical data. Navoi expresses his attitude to such legendary, controversial thoughts, says:

The conflict of the people of history is many,
The andoqki lofi of the "king" is many.
Some fanatical gazophies are many,
You are more of the vofi of yazgali view[144,110].

Navoi himself was also in a critical attitude to such disagreeable lofi gazophs that he did not accept the information recorded in them as truth. But the change to that information did not even enter. The reason:" I do not have the ability to take this fortuneteller, the people of history are editing bitkandin, "that is, Navoi writes," I can not change, correct the information written by historian scientists." Bunda presupposes that Navoi afsona and lofi gazofs do not have the opportunity to fill their place with real historical data and facts. Therefore, the historian tries to fully convey the information that was written in the previous history books or reached through other sources, whether it is historical facts or not.

Afsona and historical data, which are in place from the work, complement each other. In particular, the legendary romantic interpretation of historical events also brought the work closer to artistic prose and increased its value as a kind of work. Navoi assumes that no matter what subject is mentioned in the prose, no matter what field it belongs to, it should not be free of the elements of artistry, the reader should receive both knowledge and artistic pleasure from it. Therefore, the author creates beautiful artistic masterpieces in many places of the work, uses poetic texts.

"History muluki novice" consists not only of narratives and narratives, in which many historical events and themes are also reflected. However, Alisher Navoi " does not fall into the whirlpool of tumultuous information on this topic in various historical and artistic books, but seeks to determine the historical truth and for a long time achieves it. For example, when talking about Alexander, Khusrav, who wrote that his reign was 500 years, does not approve of his Dehlavian creed or the idea of the Charter, which he wrote "two qarns" – sixty years" [22,212]. While he wrote about Alexander, he also gave information about this historical person that spread widely in the East, that is, he lived 1600 years in the fur, reigned 500 years, some called him Dorob, others considered Bozur bin as the son of Alban, but also related words to historical truth, such as chunonchi, his father Philip (Navoi calls him Faylaqus), he lived information describing what he did will also be told. This is close to historical truth. According to historians of the current period, Alexander of Macedon was born in 356 BC, and in 336 year his father Philip was on the throne after his death and died in 323 year. So it turns out that Alexander lived 33 years and ruled 13 years [27:17]. The wide spread of the

Mazdak doctrine during the reign of gubad and Noshiravon in the novice period is the suppression of the movement of the mazdakids in the time of Noshiravon, and the execution of the Mazdak by Noshiravon, as well as the events and facts described in Navoi's work have a full historical basis. The information written about the reign period of kings such as the Sassanids Bahrom binni Hormuz (Varakhran I), Bahrom binni Bahrom (Varakhran II), Bahrom binni Bahrom (Varakhran III), Nasri binni Bahrom in "history muluki Ajam" is also based on real historical events and examples.

Many specific evidence-based data presented in Navoi's work also correspond to or differ little from the data identified as a result of modern historical science research. The information given about the reign period of several rulers belonging to the Sassanid dynasty in the "history muluki Ajam" can also be seen in comparison with the data from modern historical research. For example:

In "History muluki novice"	In modern research
Bahram binni Hormoz – 3 years	Verexran I-274-277 (3 years)
Bahrom binni Bahrom-20 years	Verexran II-277-294 (16 years)
Bahrom binni Bahrom binni Bahrom-4 months	Verexran III-294 (4 months)
Shopuri Zul aktof-70 years	Shopur II-309-379 (70 years)
Shop binni Shopur-5 years	Shopur III-383-388 (5 years)
Bahrom binni shop-12 years	Verexran IV-3899999 (10 years)
Yazdicird binni Bahram-20 years	Yazdigard-399-421 (22 years)

If we compare the sources, then there is not much difference between them, if they do not differ from each other on account of a couple of years, then they have almost the same indicator.

Navoi notes the name of sixty-five of the Kings of Iran in the work. They, including four dynasties: peshdadids, caianids, ashkonids, Sassanids. In particular, the poet mentions Husrav Parviz binni Hormuz, one of the Iranian Kings, one of the main characters of the second friend of Khamasa sin, Farhad and Shirin, in the history of muluki Ajam. Khusrav Parviz was the fourth layer of Iranian Kings from the Sassanid dynasty, the grandson of Anushervon. He ascended the throne in 590 year, and in 628 year he was executed by the order of his son Sheruya.

It is known that for the first time in the written literature the image of Firsiy Khusrav and Shirin is processed. Firdavsi takes as the basis the information in the official chronicles of the Sassanid dynasty to the epic "Khusrav and Shirin".

Khusraw as a charismatic King and boyfriend gavdalaniradi. He exposes sheruya as a selfish Prince and Padarkush.

Two centuries after the poet Nizami Ganjavi Firdavsi, ulugozarbayjon, re-works these images. Ganjavi brings the image of Khusrav closer to the Azerbaijani environment in which he lived, to the life of the XII century. More and more people rely on oral creative materials, using them creatively. He becomes a faithful lover of Khusraw, an impudent, selfish king Khusraw in love with a just king, with patience and firm willtiradi. Khusrav is brought up again.

A century after Nizami, Khusrav creates the adventure of Khusrav Dehlavi. He pays more attention to Khusrav's heroism and glory.

Navoi expresses values logically based on the definition and description of Khusrav as a positive hero by his predecessors. Navoi does not follow in the footsteps of hammaslaks. In his opinion, selfish, unbalanced in love, and not self-centered, Khusrav should be praised, Khusrav should be punished for what he has done, and in his example, selfish and cruel kings should be brutally exposed.

The writer aims to create the images of perfect people who express the centuries-old dreams of humanity against the Khusraw and Khusraw, who have gathered the highest qualities of man. Depicting Khusraw in the image of a negative image and exposing it deepens the true essence of the epic, Navoi temuriy severely criticizes a number of negative aspects of the Kings through the image of Khusraw.

"Farhad and sweet" is described as a friendonida Khusraw-an ignorant, selfish, cruel king. His whole act is aimed at pushing the loss-Safa, demanding the people, orttirishga of wealth. This tyrant is destroyed by the hands of a second tyrant, that is, his own son Sheruya.

Navoi Khusrawizh described artistically the "property" – the possession of privilege in the country (the royal throne), but the fact that charx became a cult to him (the event of execution by his own son) and the appearance of a king unlike any other King.

On the issue of the attitude to the events in history, on the strong manifestation of the realist basis in the artistic image in the creativity of Navoi, the literary scientist D.Salali writes: "two thinker poets (Nizami and Navoi - I.), one of the Sassanid rulers sitting on the throne of Iran, represented by Khusrawiz.P) fiction in the epics ishlangan. From the history of Islam it is known that the Prophet Muhammad (a.s.) They send a letter to Khusraw and encourage him to enter Islam. But Khusraw was arrogant and called the Prophet (PBUH).s. he tore up his letters. After that, the prophet (a.s.) they predict its imminent destruction. This prophecy will happen in truth. Creating the image of Khusraw, the prototype of Navoi "Farhad and Shirin" dostonida Khusraw Parviz, unlike

Nizami, expresses it only with negative qualities and accurately reflects historical reality. This phenomenon manifests itself in the Navoi era as the "ripening" romantic style of realism, realism unsurlari" [77,117].

Navoi characterizes the position, position of the mentioned kings, what he did for the development of Science and culture, strengthening the country's Principality, improving the material life of the people, raising the country's economy, whether the country was ruled by Justice or by injustice, based on the main social issues. Navoi does not measure the position of Kings in history with their violations, their bloody wars, but with the fact that they dug up the plums, flourished the land, extracted iron from the Stone, finished the book, made doors to houses from wood, built cities and Cents, found mines, invented textiles, created garden bursts, built large buildings, gave importance to the development of

In the division of rulers into a group of just and oppressive Kings, first of all, the poet is based on a system of ideological opinions about justice, consisting of seven paragraphs mentioned above. Relying on these ideological views, the poet speaks of the Sultans as just and tyrannical Kings. Among the righteous Kings are Hushang, Tahmurasp, Jamshid, Zob binni Tahmusb (peshdadids), Bahman, Dorob, Alexander (Kayoniyyid), Gudarz binni Uygur, Iran binni Yalosh, Firuz binni Hormuz (ashkoniyyid), Shopur binni Ardasher, Bahram binni Yazdigird, Yazdigird binni Bahram, Firuz binni Yazdigird, Nu'shiravon ul-Adil binni Qubod (saniyy)you know what? Among the tyrannical Kings, he will include Zakhok binni Marodis, Daro binni Dorob (peshdadids), Bahrom binni Shopur, Yazdigird binni Bahrom, Hormuz binni Anushervon (Sassanids) etc.

To the not mentioned Kings Navoi does not react in any way to the work, only gives information about them, their names are recorded.

Referring to the image of the righteous Kings, one of the famous symbols can not bypass the image of the nobility of the nobility. Because this image is mentioned very much in the creativity of Navoi, in his works it is presented as an example of a Just King. Navoi calls him" Noshireva Adil", that is, Adil Anushervon; supports the ratio of" Adil", emphasizes his main virtue – "justice". "History muluki novice" also paid attention to his fairness. The fact that Mazdak and his supporters were destroyed is the fairness of the peasantry, which is spelled separately.

It is known that Mazdak (VI century) took away the property of the rich, raised the idea of giving it to the poor and persuaded King Qubod to do so. But in this country there is a state of domination, disorder, the ayons are dissatisfied, and instead of Qubod they raise their son Pea as a king.

Navoi in his work "history muluki Ajam" mentions mazdaki as a lain (cursed) man who was "head to avbosh kallakesars": "and Mazdaki lain appeared in the time of Qubod, and the Prophet (PBUH) revealed his call, and eli allowed each other's property and partnership with ayalig. In this respect, the avbash and the Arzal (vile) gathered and gawned. And there was a lot of atboi (supporters), and Dag fireb and fusun Bilan of Qubodni was illatig (profession)" [144,237]. Mazdak for the first time in history has done such a work, it can be said. But in the eyes of Navoi – this is injustice. Private property-holy, pulling someone else's property-robbery. Justice is not when pulling someone else's property and giving it to those who do not have property, but in ensuring that everyone enjoys the property, spending the property for the necessary and rewarding work. If we interpret the idea of Navoi in this way, it will be easier to understand the fairness of the peasants. Because pulling someone else's property with violence is, in fact, oppression. Anushervon will prevent this oppression and punish Mazdak and establish justice: "anushavati knowingly gave Mazdak istimulat and sniffed ilikka. And as the features appeared, atboin took charge, and the document deliberately fixed the religion of Ane to Ane, and Ani and Jami'atboin buried sarnigun alive chahlarga. And he made his firstborn and pure of the unclean loshidin of the mother of olam. And it can be said that all justice was dissolved in one chapter, and this was dissolved in one chapter" [144,239].

When Navoi puts this Justice on one side, he compares all his actions by putting them on the other side. Cutting off the head of oppression, the establishment of justice in the country surpasses all the good deeds, the prayers that the King has done in his lifetime.

The same idea was noted in the "Saddi Iskandari" epepe:

Ne so-called eti erur it's amazing,

That is, the king of gavneyn "the messenger of Arab".

In the hadiths this is also prophetic,

That signifies the people of the court sari.

Fire in the adlganga an hour,

See the error message at the bottom of this page for more information.

That is, the messenger of the two worlds, Akram (P.a.v.) as they prophesied to the people of justice in their hadiths, an hour passed by with Justice is better than the prayer of the Lord of the jinn. After all, "a Muslim does not oppress anyone and does not leave him in the oppressive hands" [167,102]. Therefore, the messenger of Allah (PBUH) said:a.v.) Noshiravon was not a Muslim though, but did not fall into hell because he was a just king, they give the Glad Tidings.

Sources noted that no-Shiravon was non-Muslim, did not arrive until the Islamic religion spread. But he who was just, sprinkled the seeds of goodness, saved people from ignorance. Navoi writes like this:

Jomlai Alam Ara Shah was,

Justice has become a refuge in the realm [141,174].

For this reason, too, he received the blessing of the creator and survived the fire of hell. Navoi "Saddi Iskandari" friendonida says:

Anushirvon was an unbeliever though,

Vale had appeared in adl breed.

O'run though the infidel will Hell,

An addin relays.

Did not you put rizvon sori in disbelief,

Vale did not leave adl niyron sori.

A thousand years after the passing of Ul andozadur,

The Voice of justice is clear [142,127].

His Justice physique has not lost its relevance even now. The game tells The Story of the fairness of Navoi Noshirevan, and brings a few legends: "one day he fell down on the road and ordered a kebab. No salt melted. Closer one was seen in kent. Someone went salt keturgay. Buy the salt I made for NA'shirevan mubalag! Assembly huzzari said: What is this trap as long as the price goes up, the seller goes up? I said, while surfing why when the King put a bad picture of nechuk, if the bad rusum giusviy, everyone will laugh ani, What an increase. Ani of misfortune will go before you build " [144,239]. That is:

Chu shah zulm sori uzotti ilik,

The door to the House of oppression of the Dead opened [141,483].

Whenever the Sultan draws a hand from the wealth of the people, his officials will not be able to touch this work. As a result of this reason, in the time of Noshiravon, "the ashgah ashgah (sprouts) in the property park of adl furboridin became shodab, and the flowers of insofar tarbiyatidin Safat ashjuridin were opened and the fruits of peace were harvested" [144,238].

Navoi does not demand mercy and justice only from Kings. The conscience of the minister, the emir, the judge Mufti and the governors, so to speak, should become the moral guru of all, the criterion of survival. If we say that society should develop on the basis of truth and honesty, then it is permissible to demand it from every citizen.

Navoi cites such sentences in the game: "and I have a testament to your mother soyir salotin, and when I know what the program is, there is NO SESAME in this tale, everyone has been deliberately abbreviated in two or three words. And the adl is a coward, the water does not pour down, and the fire does not burn, the

catapult does not break knowingly. And as adl ganjidurkim grew more and more, he became more and more, and he became more and more " [144,241].

The advice and testament of noshirevan to the Sultans and the heads of the country is that the king must rely on justice and use it in every deed he performs. Justice is such a solid fort, it does not crumble, does not crumble, does not burn with grass, does not break with catapults. Justice is the truth. Justice is such a wealth, a accumulated treasure that does not end with the fact that many receive, but multiply as they receive. In this way, Navoi assumes that only one justice, which the Sultan of the country uses, can lead to the emergence of millions of justifications. That is, the less Justice is used, the less it decreases and ends. So it turns out that peace, tranquility, freedom and freedom, joy and happiness in the country would depend on the Justice of the head of State in the very first place. The people, the raids, the officials, the princes, the officials, first of all, operate according to the policies of the King. When he establishes law in the country and conducts a policy with constancy, relying only on justice, at the same time, when he himself adheres to these laws in the language and in practice, the people will learn from him and follow him, and justice will be decided in that place.

Navoi put forward this idea with the introduction of a narration related to the above-mentioned Anushirvon.

In "Hayrat ul-Abror" Navoi Anushervani praises another virtue of Odil - hayus.

The sixth article of "Hayrat ul-Abror" is an adab attribute in which the story of " Nargis eyeglasses gulruhidin Kanor reluctantly, kanora isteyen " [141,172] (XXXIII), which Nargis eyeglasses Nargis eyeglasses Nargis eyeglasses Nargis eyeglasses in the hayo garden of Neshirevan [141,172] (XXXIII). The poet anushervani emphasizes two qualities of Odil – justice and imagination. This is not the imaginary exaggeration of the poet, but the fact that he has his own historical foundations.

It is known that the father of Anushervon King Qubod for a while was under the influence of the mazdakids, and the head of the sun worshippers Mazdak had a very high rank in the royal palace. Taking advantage of this position, he One Day stares at the mother - Queen of Anushervon in vain and opens the word about the saxovati of The Sun in his teaching. He urges the king to be as generous as The Sun and asks the Queen herself. The king will agree. At this moment, the Crown Prince Anushervon Mazdak comes to the eyebrow, puts a head on his feet and takes his mother out to the rescue. After that, picking up his supporters, he makes a great uprising, tearing his father from the throne and passing Mazdak and his robbers from The Tig.

Of course, Navoi was aware of the details of this event, which came from historical sources. But the feminine Navoi, the owner of a high moral culture, although it passed many thousands of years ago, does not consider it worthy to say a word that touches the royal family honor. Praising the child in connection with the details of an unpleasant event about his parents lay on the nature of Navoi, who had a perfect behavior. Therefore, he perceives from this historical event that Anushervon is a man of justice and a strong imagination. Because of these high human qualities, he attributes his achievement to the royal rank. For this purpose, the poet creates an extreme exaggeration, artistic sheet – episode, completely unnoticed up to him in the traditional image of Oriental classical poetry. That is, Anushervon, who has not yet ascended the throne of the kingdom, has become "one and only work knowingly uneven". But one day:

His body of Justice has not lost its importance even now. The work tells about the fairness of Navoi Noshirevan and cites several narratives: "one day he went down the road and ordered a kebab. No salt melted. Closer was seen in Kent. Someone went salty keturgay. Take the salt that the peasants exaggerate! Assembly huzzari said: What if this trap exceeds the price as long as the seller exceeds? I said, while surfing why the king when nechuk leave a bad photo, if the bad rusum giusvi, everyone laughs at the moment, ne increases. The moment of misery will go forward " [144,239]. The trick. that:

Chu shah zulm sori uzotti ilik,

The door of the House of darkness of the dead was opened [141,483].

When the Sultan is torn from the wealth of the people, his officials do not touch this work. For this reason, "ashgah (germination) was celebrated in the property park of adl furboridin and flowers were opened and fruits of peace were formed" [144,238].

Navoi does not require only kindness and justice from Kings. The conscience of the minister, the emir, the judge Mufti and the governors must, in short, become the moral pride of all, the criterion of survival. If we say that society should develop on the basis of truth and honesty, it is permissible to demand it from every citizen.

Navoi brings such sentences in the game: "and I have a will of soyir salotin, as far as I know from the program, there is NO SESAME in this story, everyone is deliberately reduced to two or three words. And the adl will not pour water, and the fire will not burn, and the Catapult will not break knowingly. And adl ganjidurkim, as the bridge went down, as the bridge went down, " [144,241].

The advice and testament of noshirevan to the Sultans and the leaders of the country is that the king must rely on justice and use it in every work he has done. Justice is such a solid fortress that it does not sink, does not sink, does not

burn with grass, does not break with catapults. Justice is the truth. Justice is such a wealth, a accumulated treasure that does not end with obtaining much, but increases as you receive. In this way, Navoi claims that only one justice using the Sultan of the country can lead to the emergence of millions of justifications. That is, the less Justice is used, the less it decreases and ends. So it turns out that peace, tranquility, freedom and joy and happiness in the country would depend most primarily on the Justice of the head of State. The people, the invaders, the officials, the princes, the officials primarily operate according to the policies of the King. When he establishes a law in the country, persistently relying only on justice and pursuing a policy, at the same time if he applies these laws in his own language and practice, the people will learn from him and will follow him and justice will be decided in that place.

Navoi put forward this idea with the citation of the above-mentioned anushirvon-related narration.

In "Hayrat ul-Abror " Navoi anushervani praises another virtue of Odil - hayos.

The sixth article of "Hayrat ul-Abror" is *adab vasfidindurki*, in which "Nargis gozidin gulruhidin kanor reluctantly, kanora reluctantly" [141,172] (XXXIII) the story of " Nargis gozidin Nargis gozidin Nargis gozidin Noshiravon [141,172] (XXXIII) in the hayo park of the Nargis gozidin Nargis gozidin [141,172] (XXXIII). The poet emphasizes two qualities of Anushervani Odil-justice and imagination. This is not an imaginary exaggeration of the poet, but the fact that he has his own historical foundations.

It is known that the father of Anushervon King Qubod for a while was under the influence of the Mazda, and the head of the sun worshippers Mazdak had a very high rank in the royal palace. Taking advantage of this situation, he One Day stares at the mother - Queen of Anushervon in vain and in his teaching opens the word about the sun saxovati. He calls the king to be as generous as the sun and asks the Queen herself. The king will agree. At this time, the Crown Prince Anushervon Mazdak comes to the eyebrow, puts a head on his leg and leads his mother to the rescue. After that, he will gather his supporters, make a great uprising, break his father from the throne, pass the Mazdak and the robbers from The Tig.

Of course, Navoi was aware of the details of this event, which came from historical sources. But Nazakat Navoi, a man of a high moral culture, although it passed many thousands of years ago, does not consider it worthy to say a word that touches the dignity of the royal family. Praising the child in connection with the details of an unpleasant event about his parents lies in the nature of Navoi, who has excellent manners. Therefore, he realizes from this historical

phenomenon that Anushervon is the owner of justice and a strong imagination. It is thanks to these high human qualities that he attributes the achievement of the kingdom's rank. To this end, the poet creates an extremely exaggerated, artistic sheet – episode, completely unnoticed up to him in the traditional image of Oriental classical poetry. That is, Anushervon, who has not yet ascended the throne of power, became "a work knowingly uneven". But one day:

Continuing with the comment, the Lord gives the following information:" the Saints, for your mother of Dhu'l-Qarnayn, who lived two years ago, were present " [163,88]. The Lord also uses the word" qarn " in the meaning of the century, the period. That is, since Alexander lived for two periods (two thousand years), the people began to call him "Dhu'l – Qarnayn" - "the one who lived for two thousand years" or "the owner of two periods". A similar approach can be seen in the Navoi, although he does not mention his awareness of the Lord in one place. While the history relates to the descendants of Navoi Alexander in"muluki Ajam", "and the life of an is a thousand and six hundred years debdurs and Dhu'l-Anin, nicknamed Anin, and vajhi tasmiyas in are such debdurlarkim, a thousand years in ul-zamanda one Karn der melted" [144,212], he gives information. Bunda Navoi shows the nickname "Dhu'l-Qarnain", relying on historical works, sources, linking it with its lifetime. Such an approach is also three in the work of the Charter "Alexander". Navoi gives such information: "but the Lord Sheikh Nizami quddisa sirrihu says In The Book of Iskandarnama that two qarns are sacred..." [144,213]. But Navoi is not limited to legendary data. As already mentioned above, it approaches historical events with respect to reality and brings historical data. Navoi Alexander notes that he lived not one thousand six hundred, but thirty-six years, and ruled not five hundred years, but thirteen years:"in most tavorikh, the life of an IS thirty-six years, and thirteen years of his salad are finished" [144,213]. So Alexander lived in history for thirty-six years (according to current researchers, thirty-three years), ruled for thirteen years. In conclusion, it can be said that Alexander did not live about two thousand years (one thousand six hundred), did not rule about five hundred years. But the question of why the nickname "Dhu'l-Qarnayn" was used in relation to Alexander is still interesting to our scientists. They express their different views and opinions about this. To this uncertainty, the scientist Abdulla O'zam managed to clarify a little in his article" Navoi and Greek wise men". He reveals in the image of Alexander the great an excellent human image, which is different from each other and combines the qualities of four individuals, each of whom is closely intertwined. They are as follows:" Dhu'l - Qarnayn "- the one mentioned in the Qur'an: "(O Muhammad) again ask you about Dhu'l-Qarnayn. Tell me, now I will recite to you the message about him..."(Surat Al-Kahf, verses 83-98). But it is not clear whether Dhu'l-

Qarnayn had the status of prophets or not. "Dhu'l-Qarnayn " – in Arabic means "two-horned"; this adjective is usually associated with the form of a headdress-crown or helmet.

And Alexander of Macedon is in the famous King and Commander (m.a. 356-323 years).

After the death of Alexander the Conqueror – Macedonian, the artistic image formed in the Legends of the peoples of the region around the Mediterranean Sea – the main hero of the novel about Alexander.

"Alexander The Great is an image created in the oral and written literature of the Muslim Eastern peoples on the basis of the image of the conqueror Alexander. He was even more distant from Alexander the Macedonian and for quite some time earned shargana qualities, fairy-tale qualities. The addition of the nickname "Dhu'l-Qarnayn" to the name of Alexander is explained in two ways: according to the first, it is depicted on ancient coins with a double-horned helmet. According to the second interpretation, the image of the conqueror Alexander in the oral creativity of the people was mixed with the Dhu'l – Qarnayn mentioned in the Qur'an" [5,56-57].

The scientist noted that the above-mentioned views of Alexander are sometimes separate in the works of Navoi, sometimes without confusion. For example, in the work "history of anbiyo and Hukama", Navoi narrates a story about the sets of prophets, giving evidence of the possibility that Dhu'l-Qarnayn may or may not have the status of a prophet. It is important that Navoi did not call him Alexander in this work. Dhu'l-Qarnayn was described among the prophets as referring to the verses of the Koran in "history of the anbiyah and Hukama". So, Navoi mentions Dhu'l-Qarnayn, whose Quran was mentioned in Karim in this work.

Navoi " Saddi Iskandari " dostonida used monuments of Eastern literature, which go back to the narrations about Alexander of Macedonia. A member of the scientist Abdulla says: "Saddi Iskandari" dostonida the main hero Alexander was not once called Dhu'l-Qarnayn.... details such as the fact that he is the ruler of the Russian province of Rumu of Macedonia (that is, the region on the Balkan Peninsula), the son of Faylaqus, the shogird of Aristotle, the king of Iran pulled an army against the Darius, married Ravshanak, are identical to the events related to the biography of Alexander of Macedon. But from this it would not be correct to conclude that the main hero of "Saddi Iskandari" is Alexander the Macedonian, a historical person" [5:57]. Because the life path and biography of Alexander The Great in Navoi "Khamsa" was taken from Macedonian Alexander the great, but his siren was impregnated with the qualities characteristic of the Qur'an Dhu'l-Karim Dhu'l-Qarnayn:

The world is finding its way into this kingdom,
Nechuk Kingdom, wisdom.
Power stain from the parent,
How many Valor, nubuvvat stain.

Four qualities in Alexander – four status incarnation. These are: the kingdom, the kingdom, the guardianship and the Prophethood. Alexander is not Jahongir, who has destroyed the world with terrible carnage battles, plundered, proudly demolished the treasure, but he is the wise man, who has taken the world with wisdom and shown the example of governance on the basis of justice and event.

As represented in the Fourteenth article of the epic "Hayrat ul-Abror", Alexander's jahongirlik adventure is briefly narrated, in the end, Alexander is described and the above-mentioned idea is put forward:

Both shah died and valiyu and Nabi,
With wisdom also died of dust.

It can be said that Navoi describes both his friends ("hayrat ul –Abror" and "Saddi Iskandari") in a mixed state the image of Alexander: Alexander Makedonsky in the photo, Dhu'l-Qarnayn in the siyrat, Hakim (wise), Vali, Nabi (prophet) in the image of a man of such qualities.

Navoi to bejizga Alexander Makedonsky does not choose the way of life. The reason is that Makedonsky, walking around in the world for all his life, realizes the breadth of the world, the Infinity, before Allah himself feels incredibly poor and helpless, realizes the futility of life, the innocence of the world.

Adib Alexander equates his walks with the journey of the Su', sees his pain (suffering he experienced in seeing his wonders in the underwater and in the land) as equal to the suffering of the Sufi (soliki tariqat). During this math, Alexander cleanses his heart and mind, and he acquires, as a result of which his heart becomes clearer with the light of God. After achieving the status at the end of the trip, his status will be similar to that of soliknik, who received the sect education, in other words, he will be as if he had crossed the path of the Goyo sect. After that, he sees himself in the status of Guardian, and the prophetic flash brightens his eyes.

Thus, in the artistic image, Jahongir becomes king Orif Darvesh, more precisely, he rises to the rank of oriflik.

The same content can be found in Bethlehem "history muluki novice":
Even the guardian of the witness of wisdom',
Warning in Nubuvvat ISID [144,214].

Or "both Judge erdi and Governor. We can face sentences like" some anga nobuvvat master also did".

Navoi also pays special attention to the three qualities of Alexander (hakimlik, valilik, nabilik) in "history muluki Ajam", and as a continuation of the thoughts recorded in "Khamasa", emphasizes in the poetic piece (Masnavi), as well as in the prose statement. The image of Alexander the great had something in common with this. At the same time, the state of Alexander's departure from this world without anything is also like in other works of Navoi. For example: quot;... Alam ahliq'a mujibi tanbih, but as a lesson olgaygaykim, Alam ilik tart tutta tutaylar" [144,213]. Or:

This is not a fault, just an accident that was not intentional,
Like the gadas in the barur.
Released from World property woe,
Koly komdin, cashidin without oil [144,214].

Poetic bytes of similar content can also be observed in " hayrat ul-Abror " dostonida:

Chun başlağ'unguzdur road to the grave,
Na'sh yanidin eject one hand.
It may be your turn to look after others,
See the error message at the bottom of this page for more information.
Bilgay anikim, ETI kishvar shahi,
The brother of the seven feline.
There is no soul in the body go from this space,
From Wikipedia, the free encyclopedia
Whoever is enthusiastic about World property anga,
This marrow experiment basdur anga [141,273].
Or "Saddi Alexandria" friendonida:
Come out of the coffin of a snake,
Hamul NAV'kim-rishte yakutdin.
The eyes of ul sari amazement in the hand of Ki,
Ne the eye of amazement, but also the eye of a sign:
"It's panjaki, fingers lined up on the edge,
The world was hit by others kaf.
Kafi ichra took the world kishvarin,
Baru Behr La'li with gevherin.
Chu struck ajal ili tabli Rahil,
Bako neck lowered habli Rahil.
There is a plight of the world,
Nechukkim, chinor ili Kholi borur.
Angakim, knowledge of reinforcements olgay,
World Shug'lidin bori chekkay ilik " [142,595-596]

like we can face Egypt. This ideological opinion of Navoi determined that the ideological content in the works has a common feature. At the same time, in the process of enlightening the ideological idea, the artistic image has acquired a monotony, a commonality. That is, the same ideological content in all of the works given in the above piece (the passage of the world, the fact that the hands of King Alexander going open without anything are proof of this, the collected property should not be taken away, it is necessary to take a lesson from it, etc.) is revealed on the example of the life of In this respect, the image of Alexander in the "history of muluki Ajam" has a common monotony, similarity. But the origin of Alexander in the work is given more accurately than in the epic works of the generation-ancestor poet. That is, Navoi based it on the work of the historian Banokati "... his father, Bozur binni, was an Albanian husband, and the daughter of the king of Alexandria and his mother, Afliyun binni Nuqo, were"[144,212]. In this respect, Navoi approaches Rabguzi. Because, as we have already seen above in his work, The Lord said, " Alexandria was called Alexandria for your mother, the otligeldin erdi." In this regard, the image of Alexander in the "history of muluki Ajam" differs from its appearance, which is reflected in other works. But at the same time, without denying the historical past, Navoi refutes many contradictions and clarifies the truth: "I do not believe in the truth"..The charter (quddisa sirruhu) is in the "Iskendername"... it is the son of Ani Faylaqus who rejected the argument of tahqiq yuzid. And in the Fakhir "Saddi Iskenderiy" ulki bozurgvor sayir muarriks preferred to akvolig and decided to nazm adosig " [144,213].

As in other historical books " Tarixi muluki Ajam", it is also characteristic that Alexander's military walks are not depicted from Uzun – long, such images are given very little attention[104,446]. That is, in the game Alexander was ravaged not as Jahongir, but as a judge. In this respect, the image of Alexander became a feature. In this regard, we intend to bring some of our feedback to the attention of specialists. It is known that Alisher Navoi "Saddi Iskandari" dostonida is a famous historical figure, while giving information in a number of historical and literary works, Alexander's interpretation in folklore, philosophical and moral views of the people of modern science on life and human life, and most importantly, the policy of Sultan Hussein Boykara's legendary grandfather Sahibkiran Amir Temur, who was king of

According to the firm belief of Navoi, any ruler must have a broad and deep knowledge. If the Conqueror is also written in his fate, he can also be given the degree of patronage by the grace of the creator. As described in the Epistle, Alexander the great begs for patronage from the true God. This dream of him goes to the constant illumination of the epic. In our view, Navoi is looking for a real

prototype-ideal for the embodiment of Alexander in his imagination and image. Sahibir Amir Temur intends to express his qualities and qualities as a epic hero. To do this, it is natural that these two mythical creatures in glory fikran comparisons of the details of life and activity. As a thinker artist, ulugshoir intends not only to integrate the events of his ERA into the social environment, its features, but also to express romantic moods in a lively manner, adhering to certain traditional laws. In our opinion, Alexander the Great, from the very beginning of the Epic, was preoccupied with the idea that the wall should be thrown in relation to something – the Saddi. As you know, the ruler with the destiny of the world is obliged to be the owner of a rich knowledge and culture, clever and considerate. These qualities were present in Amir Temur. Therefore, the fact that he took the leadership of power, hamono threw a "Sad"-wall before the religious, social and political buhrans. The ideology of the Turkic peoples with a long history, using their harmony with the ideology of Islam, created a strong ideology of their own society. The main interpretation of this ideology is described in the "regulations", including the following: to keep the career of management on the basis of laws, to keep the friend-enemy in the rank of a mediator, to conduct business with justice, to keep the position of a scientist and virtuous person open, and so on.k.

Even in Saddi Iskandari, when Alexander became the owner of the throne, initially described with pleasure the fact that the work began to do justice to his people. According to Navoi, justice is such a glory that even an unbeliever doomed to hell will survive the torment of hell thanks to him. Because as explained in the Hadith Sharif:

Ki adl ichra fireganga an hour,
Eror behki, jinnu Bashar Taati.

In the epic, a philosophical idea is put forward that the concept of justice is a virtue inherent not only to Kings, but also to all members of society:

Nechunkim, erur adl Kings zeb,
Erur de gado, the conquerors zeb.

In Alexander, There were adjectives necessary for the Jahongir Kings:

Chu adlu was an anga yor of enthusiasm,
Yana had the wisdom of Roy ila.

The natural question arises: Why is Alexander, a historical figure in the "history of muluki Ajam", described as a Jahongir, who reigned for many years as Sahibir Amir Temur in Saddi Iskandari? Navoi noted his mistakes in many places of the epic, expressed his dissatisfaction. In our opinion, the ulugmutafakker compares his ideal of life – the ideal in traditional homonyms with the Sahibiran Temur-to the life activities of Fatih Alexander, which he finds

differences in comparison and can not see historical Alexander at the level of historical Sahibiran Temur. We have imagined the difference between the two Jahongir personalities and the artistic embodiment as follows:

- Sahibqiron Temur was forced to carry out his jahongirlik activity with an enviable rush of social and historical necessities. This work did not happen because of its hoyu air. And Alexander had an air of worldliness in his blood. He was also encouraged by those around him in this work. In contrast to Sahibkiron Temur, who intends to establish a powerful Islamic State with perfect faith, it was Alexander's great mistake to live only with the claim of world domination based on the superiority of secular science and weapons, which Alisher Navoi describes artfully in Saddi Iskandari;

- Amir Temur's attitude to the world is explained not only on the basis of enthusiasm, but also by life needs and scientific, socio-political beliefs. Indeed, in the " regulations "it is written:"in any country, when suffering oppression and corruption, the original Kings intend to establish justice and eliminate oppression, an attack on such a country should begin." Or: "in which country the Sharia is weakened, God forbid the glorified things, and let the true Jahongir Sultan enter that country, if they offend the specific servants of God," and so on.

"Saddi Iskenderiy" da ulugshoir does not justify the policy pursued by Alexander on the issue of khiroj, which causes peace between the countries. He writes that the malice dispute between different categories of people, in particular the king is a disaster in El Basha, and:

Girlfriend two dervishes behtibah,

Erur better I'm advu two kings, –

he comes to the philosophical conclusion that"...

But in the epic there is also an indication of similar aspects in the political activities of the two countries. Urban qualities of sahibkiran Temur, which express the creative activity, were also sung in the epic as an example of Alexander's activity. Chunanchi, during his travels to Sahibkiran Asia Minor, completely rebuilt the city of Baylagan in two months, placing its population on it and passing by. In the epic, Alexander builds the legendary Samarkand.

In the epic, the poet took the battle preparatory work, the details of the battle, the creation of an army, its deployment and other similar events are based on the reality of his ERA in the image, bringing the Sahib Amir Temur experiences to the circle of artistic images. In the epic, both Doro and Alexander are described with an amazing accuracy that they lined up their troops as Amir Temurdek and led them into battle.

Well, this discussion is an incredibly broad topic that requires attention. Alisher Navoi is aware of the "triumphs"written on the occasion of the Sahibkiran

Amir Temur marches and does not mention in any of his works about the "Timur regiments". In our opinion, if the scientific study of the features of the artistic image and information about Alexander in all prose and theoretical works of the four" triumphs "and Alisher Navoi, dedicated to the Sahibgan March of the" Timur regiments", the great thinker would have manifested new features of the poet's creative style.

Thus, in the game Navoi gives wide place to the image of just Kings, raising them to the level of artistic embodiment, becoming a symbol of justice and Justice.

At the same time, Navoi does not forget to turn to the history and past of the tyrannical Kings in the work and touch upon them separately. He calls on the rulers of the times to be alert, vigilant, by describing the fate of the tyrannical Kings, recording their mistakes. It shows that the Kings put the country and the people in a bad situation as a result of the transfer of pride, loss, calmness, personal interests. For example, even if Bahrom is the king of Gur Adil, it is better to drink wine and hunt deer, and as a result of giving it to him, the country will be conquered by the enemy. Speaking about Navoi Bahrom Gur, Hussein Boygaro goes through the war with the monument Muhammad and how he obtained the throne of Herat with the help of Navoi: [104,446] "...Abulgozi Sultan Hussein Bahodirxon made this NAV'ish that I had access to mulkahug'ah. And an Mujmali budurkim, ul Khurasan Khurasan throne olgondakim, still the property is not stopped erdi, the monument Mohammed mirzokim, the property heir erdi..." [144,233].

In this way, Navoi connects the historical King Bahrom with Hussein International. If we recall that at the end of the epic "SAB'ai sayyor "Bahrom gur is clearly similar to the Sultan Hussein Boygaro [104,447], we can see that in "history muluki Ajam" not only Bahrom gur is correct, but all thoughts about all the Kings are primarily focused on the Sultan and his sons.

In the Navoi work, the fate of such cruel kings as Zahhok binni Marodis, Doro binni Dorob, Hormuz binni Anushirvon is also emphasized.

Preliminary information about Zahhok binni Marodis is threeraydis in the work of the Pharaoh "The King". The work says that in Arabia there will be an ignorant and cruel son of a wise King called Mardos, Zahhok. With the plot of Zahhok Ahriman, he kills his elderly father, ascends to the throne and conquers Iran, begins to oppress El-yurt violently, capture and execute the escaped Jamshid. Ahriman is not satisfied with the oppression and misfortunes inflicted on the heads of men. He is in the image of the Cook of the devil Zahhok, gaining his confidence. In one of the days, the devil asks permission to take a kiss from Zahhok's two shoulders. With the magic Breath of the devil, two huge snakes grow out of Zahhok's two shoulders. The devil comes to Zahhok in the image of

a physician. He advises Zakhok to kill the young man in the country one by one and feed the snakes with their brains in order to save his soul. Too many guys are exterminated. The blacksmith, called Aquarius, will have eighteen sons. Zakhok kills his seventeen sons. The turn comes to the eighteenth son. The angry Aquarius goes to the palace. But he can not be saved either from Zakhok, or from his revelations. He flags the leather coat of arms and calls on the people to fight. Against Zakhok, the whole people are thrown into the fight, they are led by Faridun. Zakhok will be defeated, his body will be nailed to the cave of Mount Damovand. Faridun ascends to the throne [75,12-13].

Navoi about this mythical tyrant king: "...The kingdom of Zakhak and the oppression were long gone, and I was helpless by the oppression of Anakim el Anin, and the two egnidin anak maraz appeared, and the pain melted without consolation to anything other than mortal magzid. Some muarriks aning two egnidin snakes come out, the Gemini Man's kernels are saying, too. Every appreciation erdi bila ul kills two men in this jihad every day... In the sipohon there was a son of a Kova-Ringer, the execution of this aspect was dissolved, another son came to an end. Ul is betahammul, screamed, uttered a lot of taunts on the shoulder and sucked Zakhok. El Dag'i anga muttafiq, they made a sensitivity. Dag'i killed the governor of Sipohon, Zakhok ustig'a walked. ...The blacksmith was a sipohsolor, and the blacksmiths tied the sakhtiyon to a wooden crate and walked a'lam, and Zakhokdin chun El ayurulub and fled without being able to stand. But it was fried and warmed and Faridun was punished..."[144,197], - he says. The blacksmith, who was a companion in the overthrow of Navoi Zakhok from the throne, the people's representative of mehnatkash expressed sympathy with Aquarius. It should be noted that the author does not mention that Zakhok binni did something for the life of the people or created a novelty, since there are words about madoris. He was described only as a cruel king who oppressed the people. Navoi "Saddi Iskandari" friendonida says:

Distress,

Ruin the unjust accomplishments of the sword.

More ulki dies chun exist in tyranny,

Mori dies bravely to the people's heart.

What courage, El case –

The Curse of the soul of the night-day an [148,107].

Navoi continues in his opinion and writes:

How many tyrants does wrong to the El,

Self-propelled knows – truth [148,108].

The more the oppressive the elga oppresses, the more these oppressors return to him - this is also a fact that is evident to the people. The proof of this in

history can be observed on the example of the fate of the oppressor Zahhok ibn madoris, which was considered above. The oppression of the people returned to him in more ways.

The history of Navoi "muluki Ajam" also includes Dorob, one of the tyrannical Kings Daro bin, from the caianid dynasty, and writes about him as follows:..for the unjust tabukishi was dissolved, and zulmidin was in the great Azur" [144,211]. Navoi also sees the reason for his killing by two unique people in his oppression: "Doro's two naibikim, your mother's oppression was destroyed and destroyed" [144,211].

The Adib stood separately in his "Khamisa" about this king and gave more extensive information about him. At the same time, this historical work also illuminates its history in a shorter way than its image in "Saddi Alexandria". It expresses the connection with Alexander and the relationship between them as laconic. For example, the three wills that Doro made to Alexander before his death were expressed in the same way as in Saddi Iskandari:

Who: quot; ul three words – three testaments,
Ki intends to please izhori.

First bukim, ul two kiynahahahahah,
That is to say,

Alarming month of murder dod etgasen,
This work sh rejoice my soul etgasen.

Ingen andin manga although DAF gazand,
And but you go to sukmandururur.

Again, do not overlook the kindness of the people,
Ki say Alari Kayoniynajod.

... More obvious, my daughter is my,
This day is not without me my.

... Bisotingni ul sham'birla yorut,
Anin Shug'lidin ovut your memory.

See more of kivur mehr Shab shabistoninga,
Sebagai aqd, elturt ANI Yanina [148,170-171].

Navoi explains this in such a compact way in "history muluki Ajam": "and Darius Iskandarga testified three times. One olkim, Ravshanaknikim, mother's daughter melted, crumpled. One olgim, Anin qotillarin öltürgay. One olgim, Anin atboikim, furs muluki generation reached, executed, Dag'i follow " [144,211].

As we have seen, the image of Darius is manifested in both games as an owner of the same appearance, a Destiny. Navoi gave a wide place to artistic detail about him at Khamsa, while history is limited to a brief description of him at muluki Ajam.

In addition to the oppressive kings mentioned above, Navoi also touches on the oppressive king named Bahrom binni Shopur: "Banokati debdurkim, aning zulmidin anga el ghavgo and ul ghavga were killed" [144,230]. Bunda Navoi shows people's power and importance.

In general, the history of Alisher Navoi in the work "muluki Ajam" refers to just and unjust kings, which implies that the Kings of time should take an example. The fact that the benefit of the just Kings to the people, the prosperity of the land depends on their just and rational activity, indicates that the oppression that was done was, above all, the error that was made to the king himself. Through this, Navoi calls on awareness not only the owners of the country, but also ordinary people.

First of all, the book, which reads the work of the great thinker, generates certain scientific and historical knowledge, is aware of the history of the Kings of Iran. It also comes to certain conclusions and final conclusions from the educational point of view, from the point of view of the lesson. One of the main conclusions is that the poet, among the prophets and doctors, who are full of knowledge in his historical works, openly expresses his clear scientific views on the methods of power, state, people, society and management;

-secondly, the great man puts forward the theory that the establishment of peace, tranquility and truth in society depends on the just, people-loving Kings. Therefore, he intends not to enlighten the personal life of the Kings, but to enlighten their relationship to society, to the benefit of the people and the country;

- uchinchi, while giving information about the prophets and doctors of Navoi in one work, glorifies the people of science among the people of the angios;

-from the quatrain, the poet tries to immerse his mystical insights into the essence and meaning of the poetic texts in the works;

- finally, chronology - historical dates, sets, description of events in Navoi's historical works correspond exactly to the data determined as a result of research in modern historical science or differ little from them.

2.2. Masnavi hakimona tafakkur "tarih muluki Ajam" the product

Touching upon the theme of human being, Alisher Navoi Kamil gives a detailed interpretation of the concepts of spirituality and spirituality through the analogy of darvesh and King symbols. These two concepts were considered in Eastern philosophy as incompatible dimensions. But from Navoi's point of view, these should be mutually agreed and supported by one another. Just as the divinity and materialism, the world and the hereafter are interrelated, spirituality and togetherness are vobasta. Saltanat becomes richer, stronger, closer to the people if they walk towards spirituality. Spiritual education is necessary both for an ordinary citizen and for the head of the country. That is, a person can attain perfection and reach the will of God, regardless of whether he is the owner of the estate, the king is the Amir, if he goes to receive the darveshiqiqod.

The history of Navoi in the work "muluki Ajam" gives the perfect impression of the ideal king, who has achieved such a perfection (which was able to manifest darveshlik and the kingdom itself) that he dreamed of seeing himself.

The ideal king in the Adib dream, most often, is reflected in the image of King Gazi or Alexander. One of the timurian Kings Huseyn Boygaro's artistic embodiment in Navoi's poetry is King Ghazi. In this regard, we consider it appropriate to dwell more broadly on the International Personality of Hussein.

As we know from history, Hussein as a rich International person was the owner of a great character and features. In the chapter of Chariot and fencing among the Knights of Temuri there was no equal to him. His most remarkable aspect was that he could never forgive cruelty and deceit. We can cite the fact that one of his sons was handed over to the moors for the murder of a man. Along with these qualities, Huseyn took a special place in international art and literature with great interest. The richness of science, literature and art flourished in the country after Hussein took the throne in 1469, from which "Devon" and "risale" were inherited to us is proof of our opinion. In addition to Shular, one can not deny the historical Fakt about some of its negative properties. Literary scholar H. Speaking about international relations in the work of the foundation, gudratullaev ulugshoir notes that "the author is aimed at revealing and complementing the characteristic features of the prose of that period, skillfully using the art of exaggeration, each phrase is aimed at revealing the character of Huseyn, about his personality. The scientist notes that the fiction in the prose of Navoi is radically different from the traditional vocabulary typical of the majority of historical, artistic and adventure works of the Middle Ages and concludes that "in this we will witness the author's high logical thinking, poetic imagination and style" [114,294]. Another opinion of the scientist in this regard requires attention: "let's pay attention, when we study

the creativity of Navoi, we often see that the high ratings given by a pseudonym in the opinions about Hussein boy International are a normal phenomenon. The above piece (taken from the "foundation" -I.P) sublime creativity allows to understand the subtle aspects of the edges. It should also be noted that the use of artistic Arts in the work of Navoi prose, analogies, attractivenessadorlik interpretation in images need special analysis " [104,295].

In almost all of his works, which he wrote after coming to the top of international power, Navoi Hussein repeatedly praises and describes him as a generous sponsor, just and patriotic King of literature and art, science and art, and is proud of him. There is both truth and exaggeration in this definition-descriptions. In this place, Navoi, on the one hand, glorifies the positive qualities of the King, tries to overcome some negative aspects of the ruler's character through praise.

According to Navoi, the virtues of King Ghazi are overwhelming, it is his "desire to dream"to take them down on paper:

Savt who avsofida the King Ghaziy of the mendacious mastona,
If it Gar disappointed while on its own, gar also if not [140,44].

In the following years, an in-depth study of the Kingdom and poet activity of Hussein Boygaro was highly developed. A.Ebdug'afurov, A.Hayitmetov, S.Erkinov, B.Zire " Lost In Test MatchTahirov, D.Potential, F.Karimova, U.Satimov, J.Jo ' raev, B.In his research, scientists such as akbotaev have revealed aspects of Huseyni that are not yet known to science.

In the works of the great thinker Alisher Navoi "Khamsa", "Majolis un-nafois", "language ut-tayr" and others, Hussein dedicates special chapters and large lyrical passages to the rich international anthem. They reflect the desire to see Sultan Hussein Boykara as the elparvar, wise and just ruler of the Great State, the same desire was expressed in Masnavi, whose history was written in the last part of the "Muluki novice".

At the end of the paragraph of "history of muluki Ajam" dedicated to King Alexander, Alisher Navoi also brings a Masnavi consisting of eight bytes. This Masnavi interpretation and interpretation is carried out in a chapter devoted to the analysis of the symbols of the just Kings of our work.

At the end of the last paragraph in which the description of Arduvon binni Yalosh from the ashkonid section of tazkira is given, masnawi says that this third section is also very quickly passed through the reign of the Sultans, that the Kingdom of many does not exceed ten to fifteen years, that this world is as unfaithful to both the king and

The third Masnavi in the work ends with the International attribute of Sultan Hussein, the mighty contemporary, friend and hammaslagi of ulugshoir. The poet,

who began Masnavi with the history of the representatives of the Sassanid dynasty-the fourth layer salad of eronzamin, presupposes for him a clear intention with the connection of his contemporary Shahanshah Sultan Hussein Madhi. He wants to emphasize that Sultan Hussein is higher in rank and higher in virtue than the charismatic Kings who brought the descriptions of the rich international poet. The poet tries to base his thoughts on the nature of Sultan Hussein and a number of examples of his property activities with the citation of evidence. Chunchi:

The kingdom where someone else is fasting,
Warning of the truth in zamirig'a salsa [144,252].

Awareness is knowledge and wisdom. Ignorance, unwillingness to know, uninteresting - this is nonsense. Knowledge of the world, man, the universe, the study of heaven and earth, land and underwater is awareness, enlightenment.

Enlightenment is primarily the understanding of God, as well as the understanding of the universe, the world and self. Understanding, contemplation are the most beautiful qualities of a person. Consciousness is the head of enlightenment, the main condition of awareness.

So, when a person (King) can understand himself, if he can understand the essence of the universe, existence, it would be enlightened only if he could recognize the original creator. He will be aware, then, of the original essence. It is only then that his basir eyes are opened and the fan does not burn for the world:

If you know that there is no loyalty to the world,
The world destroys also Bako ahlig.
World hashamatin Ilsa in the eyes,
If the truth does not follow besides the commandment [144,252].

The poet confesses the virtues – contentment, which contradict him, taking under the criticism of nafs, greed, the most acute defect of man.

A content person takes a step towards spiritual perfection and struggles with his own soul and gets rid of food. Navoi very much wants the king to be content, because a content person will be generous. From the point of view of Navoi, the ruler should be such that the temporary wealth of this world should not be visible to his eyes because of his saving, and should not perform other actions (such as plundering the people, imposing heavy taxes) other than the right order. Only then can he become a fair king. The commandment of truth is that it is folk. That is, the king is the shadow of God on earth, he achieved this rank at the discretion of his Creator. It's not without reason. Because if the people are gala, then the ruler is a shepherd, if the people are a tree, then the king should be a gardener. Prof.M.Muhiddinov expressed the following thoughts in his work "the ideal of Perfect Man-literature": "Navoi "Heyratul Abror" called dostonida Shah to be just and merciful. But in it, the condemnation of oppression is sharp and Furious,

revealing the reasons for wrongdoing, counting its consequences is also more detailed, more consistent. Alisher Navoi did not intend to give advice only to Kings, because the third article of "Hayatul Abror" on this issue was written in the manner of critical reflection on the problems of the common King and the kingdom, justice and oppression, and the term Baba is accordingly. "Salutin babidakim," Innaloha ya'muru bil-adli Wal-Ehsan "command bila haq subhonahu and theolo Khusraw I put the caliphate of the caliphate in the cradle, the chashmai protein of Justice"Ayn" property bostanin serobgay, until the safety and comfort of this bostanin may be opened and may sipping flowers in the garden of oppression, but maydin bloom each time its own special "[149,58], ie "I am about the Sultans," truly administration adlu Ihsan biladur " by the order of Allah Ta'ala Tsarist Tajin put so on the head of their caliphate (hereditary sovereignty) that the fountain of their justice may grow the garden of the country, until the flowers of peace and quiet are opened in this suitcase, but they drink may in the garden of oppression and spread flowers on all sides, but they do unpleasant deeds every moment from intoxication" [50,128]. The king must be aware of the state of the people, be able to hear his cause and take appropriate measures:

Property wishes for justice joh,
Sipoh if the Sitam suffers at times [144,252].

Navoi dreams that if the king spends his state property not for entertainment, household, pleasures, but for the restoration and establishment of justice in the country, the king will fight with his soldiers as if he were fighting against the enemy for the loss of sitams.

Every working day provision,
If mercenary Anga of Tengri's consent [144,252].

The head of the country hopes that in every practice, first of all, the people's dreams, interests, goals are envisaged, if the Lord agrees with each of his deeds.

Philanthropy on the throne of whereinanatanat,
If the Shah dies, valet if dervishkhoy [144,252].

Yana ulki chun reveals Justice,
Since the people and the people are students.

In the literature of Sufism, from time immemorial, the image of the king and the Dervish was turned against each other. The reason: if the king is the embodiment of the world, then darvesh is the sect of God. The King rejoiced at the throne of his crown, the world of molu, forgetting the truth. Anime, the world and nafs-veil, barrier in the way of knowing, understanding God. And Darvesh, on the contrary, left the world in love with God, got rid of the whims of nafs. Therefore, darvesh is a servant of deed and career, with truth, closeness to Allah, the fact that his heart is filled with divine love, the world is surrounded by

temptations and temptations, superior to the king and devoid of the light of divine and enlightenment, and preferred. He is not interested in the hoyu ambitions of this world, transient riches. He lives with the true heart, and not with the trouble of collecting treasure. He will always remember, remembering Allah in his heart.

Navoi wants the same quality in Darvesh to be reflected in the King. The love and trust in God in the King's heart is an important reason for his just and just conduct, as well as for the release of an impartial judgment.

Poets of the past have described Darvesh as a true free man who saved the world from slavery, a righteous man who knew the truth, a mining of the divine soul, a lover of truth, a king of contentment, a resident of faragat meat, a bishop of the people of enlightenment, a sultan of the property of spirituality, the most noble of society, the most In terms of being the owner of all the same human and divine qualities, darvesh Kamil was considered the embodiment of man.

But the ideal king of Navoi's Dreams embodies not only darveshtabiat, but also the virtues of fortitude.

It is known that " Muhammad alaihissalom "is my pride!"those who were blessed. This hadith has become the motto of the Sufi people. Because here it is not in the sense of Fakir – poverty, poverty, but about the fact that Allah is a fakir, about the need for the world. Darvesh is not a poor and poor person in terms of wealth, but a fakir and a niyazmand about love and passion for Allah.

In this sense, the essence of Fakir - darveshlik is one of the statuses of the eventual fakr –Tariqat. Bunda solik draws hands from all the blessings of the world, from all the needs of the body. His fortitude reaches the level of pride that he has nothing. For him, fortune-telling becomes both an inner and an outer garment, an ornament, giving him a rest. The famous Su Abu Abu Bakr Kalabadi commenting on the exploits of the faqr and the faqr, writes: "this is the way it is...the fact is that you have no property, no expense for yourself even when there is a go-go, and the Fakir is such a person that he will only need to reach the true enlightenment."

Nevoi's contemporaries and friend Hussein preacher Koshifiy understand the essence of the faqr in this waytiradi: "if they ask how many are the signs of the faqr, say three: the first - let it be like the sun in love, after all, the sun always emits a light of nonsense, leaving no one untouched by its light. The second - let it be as modest as the Earth, after all, every person who sets foot on the ground thinks about good and evil and does not siljim from his status. The third is to be as serbaraka, generous as the cloud, and, after all, the cloud will rain the rain of mercy upon the dry land, and will not separate the Gulistan from the ghuristan" [169,21].

Therefore, the king in the Navoi dream wants to have important qualities of fortitude: as kind as the sun, as kind as the cloud, as compassionate as the earth, as kind as the earth, as generous as the true enlightenment.

In this way, Navoi has achieved a mature spiritual perfection, embodying the qualities of faqr and Darvesh, that is, his image creates the image of a perfect king in the form of a king, a siyrati darvesh.

In this regard, the question arises whether Navoi could meet the perfect king whom he dreamed of in life. Navoi writes like this:

Vale did not make a king man,

Ki this work is the work of Erur King Ghazi [144,252].

None of the Kings in history was able to embody the Navoi ideal. Only the King Gazi was able to fulfill the poet's dream. He is a fakrsifat, a darveshsifat King, a just ruler in the dream of Navoi.

In describing Hussein Boykara as the king of Navoi, Gazi, in a certain sense, as a just state ruler, a perfect person, in the first place, relying on historical truth, in the second place widely used artistic exaggeration.

The main purpose of Navoi's portrayal of positive qualities in Sultan Hussein Boykara was to call it perfection. The poet continues in the description-description and writes:

Do not say the same human Eyn,

Both Insan and Ain Sultan Hussein [144,252].

In verse, the "Ayn" suffix is used in two meanings. It was used in the first Egypt in the sense of "reflection", in the second Egypt in the meaning of "Essence". That is, the King Gazi is "the same person", the original is such a person (that is, the original of the people), he is "the same person"- the mirror of the people (that is, the original society, the appearance of which is reflected in the mirror of Adam), he is both a man and "Ayn Sultan Hussein", the essence of Sultan Hussein Boygaro, his inner appearance. That is, humanity is the Botanic world of Hussein Boygaro, and the kingdom is his external sovereignty.

Shaho has come to the kingdom of Musallam sanga,

Neither Sanga of the shahlighki darveshlighham [144,252].

The international image of Hussein in the image of the "Just king" depicted in this verse is identical in essence with the image of "King Gazi" in Badoe'ul-bidoya, the first lyrical wall of Navoi. For example,

Except for possible Hermas Kings intra-Boyle intentions,

King Geziykim, was able to this state anga.

Kings derveshi-yu dervishes are king, ,

Kingdom photo anga, darveshlik siyrat anga [140,31].

like we can bring Egyptians as evidence of our thoughts. The King fulfilled the dreams of Ghazi Navoi, which seemed unrequited. He argues that the dervish of kings, that is, his image is the King, siyrati darvesh, the king of dervishes - the dervish who reached the highest level.

Although the lexical meaning of the word Darvesh is poverty, benavo, fakr, gado, as already mentioned above, in the style of mysticism, he expressed the meaning of the seeker and expressed the quality of the tabarruk breeds, which he devoted himself to the right, such as so, Fakir, Asik, Orif, Sahib, sahibnazar. Therefore, in the Sufi doctrine, it was believed that calling someone darvesh is not an insult to him, but a glorification. Therefore, Alisher Navoi Hussein describes Boykaroni as the king of the Darvesh, the king of the Darvesh, the king in the photo, the darvesh in the siyrat.

A similar description can also be met in another prose work of Navoi "prisoner ul - Quds".

After the author spoke about the qualities of the just ruler in the section "the first seasons" of the work "the remembrance of Adil salotin", King Hussein quotes Masnavi, dedicated to the anthem of Boygaro. The meaning and essence of this Masnavi is also consistent with the idea of Masnavi in the work "history muluki Ajam". Navoi writes like this:

King of Ulu darveshvesh,
Anga came from the kingdom of hash fakr [143,8].

According to the interpretation of Sheikh Qasim Anvor, the letters in the word darvesh mean the following meanings:

D-burning with pain, sorrowful;
R-the symbol of abstinence from Riyadh;
V-vido, that is to say goodbye to things other than Tangri Ta'ala;
I-ishq ko'lida yakdil and Sabitu to be faithful;
Sh-to be grateful and not to complain [44,8].

Baytta says that Navoi darveshwash, that is, darveshtabiat-the people, saved from the hypocrisy of living with true grief, disappointed with things other than Allah alone (such as wealth, throne, power, wealth, nafs), only the king, who is moderate with the true work, owner of gratitude, good will come to the people who are poor from the ruler's Kingdom:

G Suite-Gmail, Docs, Drive, Calendar and more for,
See the error message at the bottom of this page for more information.

Navoi continues in the description and says that darveshtabiat is like heaven to the king - world, but before the people of the faqr it is like soil.

So, as mentioned above, in the ideal of Navoi, the king is as magnificent and high as the Earth, and the water is as glorious and high as the sky:

World property olinda khoshokcha,
Vale aflokcha an entertainment property [143,8].

He is not visible, not at all, in front of the property of the world, but the property of the soul is widely incomparable, like falak. His generosity is high, his work is inexhaustible, saxovati is unequal:

Find any malware or think this website is a phishing website, or any thing else report it,

Hamul NAV'kim King Abulgozi ul [143,9].

Such qualities the artistic embodiment of Navoi's dream, of course, belongs to the King Gezi:

Come and tell the same man,

World successor King Sultan Hussein [143,9], –

the essence of this verse is almost identical to the idea of Masnavi in the above - mentioned "history muluki Ajam".

Sultan Hussein as an International "Man of the people" (that is, the appearance in life of the concept of humanity developed by the poet himself), the poet himself dreamed of Siy darv darvesh, waterrati is a perfect human image in the image of the King:

Alo, toki shahsiz chu olgay world,

Amon is the time of ahlig'a.

So you are the king of ahlig'a of the Times of the ol',

Senga adl tarvici upset bass [143,13].

The king and the army, the king and the management system are the guarantor of the peaceful life of the people. The governors (Kings) should consider themselves a servant of God, the "shepherd" of God, always wise doctors, with pure intentions people should be able to carry out a full-fledged business. Otherwise, there will be a conflict between Ra and the King, The King and the army. Therefore, the king will always have to rely on justice, the truth, the right, conduct politics, taking into account the goals of the people.

Alisher Navoi in almost all his works put forward the idea of a struggle for such a just and enlightened King and a centralized state. According to Navoi, the socio-economic and cultural development of the country, the tranquility of the country will depend primarily on the ruler himself, his personal qualities.

In the same way, as Navoi dreamed, Hussein boy International is the head of a country with fair, enlightened, darveshwash, fakirsifat qualities. But it is dark to us how vital the image of the ideal king (King Ghazi), which the poet ravaged, is. It is known that the hero of the Navoi ideal, a perfect man (just king), was able to manifest the old dreams and aspirations of our people.

One of the most recent Kings of the temurid dynasty, Zahiriddin Muhammad Babur, illuminates the justness of King Hussein Boygaro in his memorial "Bournemouth" not with the help of exaggeration, but, on the contrary, on the basis of historical truth. ICA writes: "quot;...Harrof and was a sober man. Some had adhered to the mantle of Shura. A son of a slain man was sent to dorulkazo, finding his blood for his sake " [136,147].

It is known that in history, sharia rules in Muslim countries were considered the main legal and legal document, like the current Constitution, and all actions were carried out in accordance with Sharia rules.

As can be seen from historical fact, Sultan Hussein was also a king of justice in international life. Although he is in his own hands to save his son's life, he does not go to justice, against the truth and does not act, does not show mercy. After all, as Navoi said, "the good-for-the-good-for-the-good-for-the-good-for-the-bad" is. Sultan Hussein International was well aware of this, and as proof of this, he allowed his son to be treated equally before the law (justice) and punished.

And this deed of the king of Khorasan corresponds to the norms of Justice developed by Navoi: it must be oppressed against tyranny, that is, it can not be merciful to the tyrant. To have mercy on the tyrant means to torment the oppressed.

And this shows, proves, that the ideal hero (just king) in the image of Navoi is vital.

In the same place, a story quoted in "hayrat ul-Abror" deserves attention. From this story it becomes clear that at the request of one old woman, the head of the country Hussein boy will be punished according to International Sharia rules. Then Hussein stood up from the international scene and turned to the camp and said, " I obey Sharia. Here is this sword, here is the gold in this bag, if you want, cut my head with this sword, if you want, get gold for the price of your son's diet," - he says. The courage of the old Sultan, seeing that he would bow before the law under the umbrella of Justice: "Sendai to the Just King the soul of my son, and let my soul be sacrificed." Sultan Hussein proved that with this act the law is superior to everything else. Science, literature, art and culture developed during the International era of Hussein (thanks to the direct support of Alisher Navoi). The people lived peacefully for many years thanks to the wise policy of the Just King (established just order, laws). Navoi also allocates a separate chapter ("eighth meeting") dedicated to the attribute of Sultan Hussein Boygaro in his prose work "Majolis un-nafois".

This chapter also describes Sultan Hussein as the international justice, the king of hotamtoy. Navoi writes: "durri yaktos of the saltanat crisis and Khurshedi jahonoros of the khilawat sipehri, abri guharbori of the saxovat air, huzabr shikor

of shijoat Besi, sarvi of the Chamani of justice were scattered, javhari arjumandi of the muruvwat mine, Rustami dostani of the koshish magnifying glass and Hotami of the bakhish bazmaghi and the nuqah of the world of fasah and the world of balagat the miracle warden, that is, the Sultan is the abulghuz of Salatin Sultan Hussein bahodirkhon..."[143,166].

In general, in all his works, Navoi Sultan Hussein Boykaran is depicted at the level of the Just King and reflects his perfect appearance.

In conclusion, we can say that the Masnavi presented in the International description of King Sultan Hussein in the "history of muluki Ajam", first of all, is represented in this work as the final artistic generalization of the comments, praise and honors expressed about this great statesman.

Alternatively, according to the literary tradition of the period, the writer or poet who created any work, dedicates it to someone from the rulers, praising him at the beginning or at the end of the work. According to this tradition, Navoi dedicates and presents the work created by him to the king of the land, a person who needs and wants it. For this reason, at the end of the work is a special Masnavi creativity.

Finally, in order for this mass to remain a dry anthem, the poet enriches it with a deep ideological content in the mystical spirit, serving to give a beautiful form to the deep essence of the most influential types of artistic art in the eastern classical art.

Conclusion

The historical works, which have a distinctive feature belonging to the pen of Hazrat Alisher Navoi - " tarixi muluki Ajam "and" tarixi anbiyo and hukamo " –are valuable sources of literature with their philosophical-moral, socio-political, educational-ideological, mystical ideas on statehood and rule. These works are not only a beautiful example of our prose, but also a splash of national and spiritual values, which are considered the main content and core of the idea of building a free democratic society that is being restored today and has become our main goal.

At present, the main ideas of the ideology of national independence are created directly in the totality of history and literature, receive food from our rich spiritual heritage, which remains a monument to us from our ancestors, rely on them, based on them, develop their basic laws, principles.

From this point of view, it is worthwhile to approach and reflect on the historical works of Navoi, which are mentioned. Because these works are important not only in terms of their artistic beauty, originality of language and style, historical events, historical events, which give information about the rulers without confusion to specific or Legendary Legends, but also in terms of their awareness of their past, fate and Destiny. The essence of these ideas was reflected in the conclusions made on the research:

1. Navoi's so-called" Zubdat ut - tavorix", two of the unfinished series of historical works - " history of the anbiyo and hukamo "and"history of muluki Ajam", there are also specific creation histories, which are being studied by Navoi scientists to the present day. A broad review was made in this regard in the study.

2. In these historical works Navoi develops philosophical–moral concepts and conceptions related to the rule and statehood, management of society and fair policy by mentioning the names of the Kings of Iran and thus explains their views.

3. Navoi also created a new style of writing a historical work in the Uzbek language with a deep meaning and based on scientific truth, writing "tarixi anbiyo and hukamo" and "tarixi muluki Ajam". He showed himself as a historian who connected the past with the socio-economic issues of his time of existence, pursued the interests of the people and the country in the interpretation of history. The poet, working on the border of the creative style of his time – the traditions of romanticism, embellished his historical works, which were written in a new spirit, with poetic arts. But the artistic decoration in these works differs from all other works of Navoi in poetic aspects.

4. The poet approached in his own way the image of Kings in these works. The position of the Kings in society was determined not by their intensity of fighting, but by their noble deeds and virtuous deeds for the good of the people and nation, from this point of view they were regarded as "just" and "tyrannical" Kings. In the process of expressing their attitude to them, the author develops the theory of "just ruler" or "just king". The just ruler describes his qualities, qualities in a dream without a monk.

5. If two historical works shed light on the details of the life of the rulers, who are the ideal of the poet, on the basis of specific documents and information, the poet becomes the embodiment of their dreams in the epics of "Khamsa", the peak of his creative perfection. While he creates an artistic image in Khamsa through such methods as an exaggeration inherent in the style of the artistic work, the introduction of a new hero and communication with the personages, he explains the historical truth precisely as a result of further clarification of the information in the works of historians before him, conducting scientific research. In this way, Navoi enriches medieval romantic literature with deep realistic content and essence.

6. As in all his works, Navoi described the King of Khorasan Sultan Hussein Boykaran at the level of the Just King in "history of muluki Ajam" and reflected his perfect appearance. In the International description of Sultan Hussein, Masnavi, which he brought at the end of the work, first of all, is expressed in this work as the final artistic generalization of the comments, praise and honors expressed on this great statesman. Not only does it consist of a mesneval hymn, the poet enriches it with a deep ideological content in the mystical spirit, creating a harmony of form and content with the artistic art unsurlari, characteristic of the eastern classical poetics.

7. The artistic skill inherent in Alisher Navoi's poetic genius is also reflected in the example of the skilful use of classical artistic Arts used in poetic texts in prose works.

8. Poetic texts, the artistic conclusion of which the poet made in his works, served to express the author's ideological purpose more impressively, more brightly. Most of the poetic texts were in the form of quatrains and served to ensure the specific attractiveness of the works in the harmony of beautiful artistic arts. In particular, the ideological content of the works is more expressive as a result of the use of elements of rhyming Arts in poetic texts in them. Rhyme ensured the musicality, harmony of the Egyptians.

9. Thinking about the different sides between the world of fano and Bako in the poetic texts of Navoi, Navoi points out that the existing world is not

immortal, its transitory nature, not believing in the lies of this transitory world, immortality is inherent in the creation alone.

10. As a result of the research, scientific conclusions on the ideological and artistic analysis of the historical works of Alisher Navoi were used within the framework of the fundamental project ot-F8-027 on the topic "the importance of manual sources in the promotion of national-spiritual and Literary Heritage" (reference of the Ministry of Higher and secondary special education № 89-03-1358 As a result of the application of the results obtained, historical events and personalities in the work "tarixi muluki Ajam", the principle of folklore, folklore samples in the works of Navoi, the issues related to the story were clarified.

11. Alisher Navoi was used in the fundamental project on the theme "scientific-methodical research of the concordance of Alisher Navoi works" numbered F-1-135 from the conclusions on the creation of artistic emblems in the creativity of Alisher Navoi through such methods as entering into dialogue with new heroes and personages, studying the aesthetic ideas of the poet (reference book of the ministry The application of scientific results in Uzbek artistic prose served to reveal the philosophical, moral, socio-political views and views of Navoi through the image of the ruler Adil Shah, his ideological and theoretical goals, that the remembrance of Kings had a perfect artistic expression in a specific spirit and style.

12. Reports were made on the history of Navoi's "history of anbiyo and hukamo" and "history of muluki Ajam" on the specific creation of the Union of writers of Uzbekistan at the regional branch of Samarkand region on the young creators of the Creative Circle "Sadaqat", on literary evenings, on meetings with young poets and poets (reference of the Union of writers of Uzbekistan №01-03/949 The application of scientific conclusions helped young creators to obtain more profound information about the fact that in the historical works of Navoi not only the image of Kings was approached in a peculiar way, but also was determined by his noble deeds and generous deeds for the welfare of the people and nation.

13. From the conclusions on the artistic interpretation of historical figures in the works of Navoi prose, the national television company of Uzbekistan used the information of the dissertation in the issue of the TV channel "culture and enlightenment" dedicated to the study of Alisher Navoi's life, creativity and historical works of the show "who we are the descendants" (reference book of the As a result, the aesthetic level of the shows has increased and has served the audience of TV shows.

Thus, in Uzbek artistic prose, the Kings zikri Navoi found a perfect artistic expression in a unique spirit and style on the example of prose historical

works, described by means of a complex system of images corresponding to the author's ideal. Through the image of the ruler, the King, Navoi expressed his philosophical, moral, socio-political views and views, ideological and theoretical goals. In this way, he reacted to the events in society and enriched the treasure of modern scientific and artistic thinking with two rare works.

These two historical works, which are a major scientific product of Alisher Navoi's prose work, remain an important source and reliable program that ensures the development of science not only today, but also in the future.

FOR AUTHOR USE ONLY

LIST OF REFERENCES USED

I. Normative-legal documents and publications of methodological importance

1. Mirziyoev Sh.M. We will build our great future together with our brave and noble people. - Tashkent: "Uzbekistan" NMIU, 2017. - 113 p.

2. The Decree of the President of the Republic of Uzbekistan Sh. Mirziyoyev dated February 7, 2017 "On the strategy of actions for the further development of the Republic of Uzbekistan"//People's word.-2017, February 7.

3. Mirziyoev Sh. Critical analysis, strict discipline and personal responsibility should be the daily rule of activity of every leader. Tashkent: Uzbekistan, 2017. – 102 p.

II. Monograph, scientific article, patent, scientific collections

4. Abulkhairov M. The secret of perfection // Thought, 2009. - No. 1. - B. 100-101.

5. Abdullah Azam. Navoi and Greek sages // Thought. - No. 2, 2005. - B. 56-57.

6. Abdullaeva R. About the works of Western scientists Navoi and Babur // Uzbek language and literature, 2007. - #1. B. 40-45.

7. Abdullaev A. Navoi and eternal poetry // Literature of the Uzbek language. 2003. – No. 4. -B.3.

8. Abdurauf Fitrat. Literary rules. - Tashkent: Teacher, 1995.

9. Abu Nasr Farabi. The art of poetry. - Tashkent: Publishing House of Literature and Art named after G. Ghulom, 1979.

10. Akbarova M. Rhyme in Alisher Navoi's ghazals. - Tashkent: Science, 1993.

11. Alisher Navoi. Encyclopedic dictionary. Volume 1. - Tashkent: Sharq, 2016. - 536 p.

12. Alisher Navoi. Encyclopedic dictionary. Volume 2. - Tashkent: Sharq, 2016. - 480 p.

13. Asallaev A., Rahmonov V., Musurmongulov F. The charm of fine art. - Tashkent: New work generation, 2005. - 24 p.

14. Atullah Hosseini. Badoyiu-s-sanoyi'. - Tashkent: Literature and Art, 1981. - 400 p.

15. Berezin I.N. Turetskaya chrestomatiya. 1 tom.–Kazan: University Typography. 1857 //Turetskaya khrestomatiya.otdelnoe izdanie.2012 g.

16. Bertels E.E. Izbrannye trudy: Sufism and Sufi literature. - Moscow: Nauka, 1965 - 524 p.

17. Bertels E.E. Navoi. Opyt tvorcheskikh biography. - Moscow-Leningrad: 1948.
18. Bertels E.E. Navoi i Djami. (Izbrannye trudy). - Moscow, 1966.
19. Бертельс Е.Э. История персидско-таджикской литературы. - Москва: Наука, 1960; Бертельс Е.Э. Навои и Джами // Избранные труды. - Москва: Наука, 1965
20. Valikhojhaev B. Tazkira in medieval literary studies. // Uzbek language and literature, 1990. – #5. - B.9-13.
21. Valikhojhayev B. Poetry of Alisher Navoi. - Samarkand: SamDU publication, 2001, - 100 p.
22. Valikhojhaev B. Prose works of Alisher Navoi: classification and description. Classic figures. Book 1. - Tashkent: People's Heritage Publishing House named after Abdulla Qadiri, 2002. - 304 p.
23. Valikhojhaev B. History of Uzbek literature. The second half of the 15th century. Part 1. - Samarkand, 2002.
24. Vahidov R. Two masterpieces of Navoi. -Tashkent: Fan, 1978
25. Gafurov B.T., Tsibukidis D.I. Aleksandr Makedonskiy i Vostok. - Moscow: Nauka, 1980
26. Davron Kh. The sheikh who creates saints // Tafakkur, 1995. - No. 3 - 4. - B.63 - 66.
27. Davlatov O. The interpretation of justice in Navoi's work// Law and duty, 2012. - No. 2. B.16-17
28. Jozhonii A.Sh. Sufism and man. - Tashkent: Adolat, 2001, - 192 p.
29. Jumaeva S. Interpretation of time in Navoi's ghazals // The Uzbek language and literature, 2008. – No. 3. – B.47 – 49.
30. Joraeva.C. "The Issue of scientific accuracy in the stories "Tarihi anbiyo and hukamo""//Initial steps. -Samarkand: CamDU, 2004.-P.18-21
31. Joshon M.A. Mysticism and beauty. - Tashkent: Adolat, 2004, - 344 p.
32. Zohidov V. The heart of the great poet's work. - Tashkent: Uzbekistan, 1970, - 495 p.
33. Ishakov Yo. Spiritual image and analysis in Navoi's lyrics. // Uzbek language and literature, 1991.-№4, B.15.
34. Ishakov Yo. The art of giving back. // Uzbek language and literature, 1972. #2.
35. Ishakov Yo. Vocabulary of speech art. - Tashkent: Uzbekistan, 2014. - 320 p.
36. Islam. Encyclopedia: A – H. - Tashkent: UzME, 2004. - 313 p.

37. Karimova F. Husayn Boykara's interpretation in "Khazayin ul-maani". Congratulation to Navoi. Book 3. Tashkent: Publishing House of People's Heritage named after Abdulla Qadiri. 2003. – B.83-88.
38. Karimova F. Regarding Navoi's preludes. // Uzbek language literature. No. 4, 2003. B. 17-19.
39. Karomatov H. Quran and Uzbek literature. - Tashkent: Science, 1993. - 93 p.
40. Karomatov H. The victory of the humiliated prophets. - Tashkent: Literature and Art, 1998. - 96 p.
41. Kattabekov A. History lessons. - Tashkent: Gafur Ghulam Publishing House of Literature and Art, 1986.
42. Kattabekov A. Historical truth and artistic skill. -Tashkent, 1992.
43. Komilov N. Khizr spring. - Tashkent: Ma'naviyat, 2005. - 320 p.
44. Komilov N. Sufism. - Tashkent: Movarounnahr - Uzbekistan, 2009. - 448 p.
45. Komilov N. A trip to the world of meanings. - Tashkent: Tamaddun, 2012. - 316 p.
46. Komilov N. Sufism or perfect human morality. The first book. Tashkent: Writer, 1996.
47. Komilov N. Meaning and essence // Thinking. – 2003, No. 4. -B. 48-67; 62-89.
48. Komilov N. My world has no equal. // Thinking. - 2001, No. 1 B. 65-87; 62-89.
49. Mallaev N. Historical-literary significance of 15th-century tazkiras// Problems of Uzbek literature. - Tashkent: State Fiction Publishing House, 1959.- B.255-292
50. Muhiddinov M. A perfect person is the ideal of literature. - Tashkent: New Asravlodi, 2005. - 206 p.
51. Muhiddinov M. Nawabakhsh proverbs. - Samarkand: SamDU publication, 2013. - 155 p.
52. Muhammad Sadiq Muhammad Yusuf. Tafsir Hilal. 29-Tabarak bribe. - Tashkent: Publishing House of the Religious Administration of Muslims of Central Asia and Kazakhstan, 1991. - 160 p.
53. Muhiddinov M.Q., Asrorov A.A. Alisher Navoi's interpretation of a spiritually pure person in "Khamasa". - Samarkand: SamDU publication, 1991. - 48 p.
54. Glory to Navoi. Book 3. Tashkent: Publishing House of People's Heritage named after Abdulla Qadiri, 2003. - B. 189.

55. Najmuddin Kubro. Treatise on poverty // Thought. -1995, -№3 - 4. - B.67 - 71.
56. In memory of Navoi's contemporaries. Tashkent: "Fan", 1981.
57. Oybek. About literature. - Tashkent: Science, 1985.
58. Oybek. Works. IX roof. - Tashkent: Literature and Art, 1974.-B.149-153
59. Oybek. About Navoi's work "Majolis un-nafois" // Navoi Gulshan. - Tashkent: Literary Publishing House, 1967. - P.143-149
60. Scientist S. Love, lover and lover. - Tashkent: Science, 1992. - 80 p.
61. Scientist S. Naqshband and Navoi. - Tashkent: Teacher, 1996. - 216 p.
62. Scientist S. Alloma's gaze // Thought, 2009. – No. 1. - B. 109.
63. Orzibekov R. The magic of our literary heritage (scientific, scientific-popular articles). - Samarkand, 2006. - 344 p.
64. Oripov M. Justice in Alisher Navoiyjodi // Uzbek language and literature, 1973. - #1. - B.15-21.
65. Ochilov E. Perfect human symbols in Navoi's ghazals// Literature of the Uzbek language, 2001. No. 1 – B.7-14.
66. Opening. Dervish - the symbol of a perfect person // Literature of the Uzbek language, 2000. - No. 2. - B. 3-8.
67. Ochilov E. Rubaiy in Sufism literature // Uzbek language and literature, 2006. -#1. – B.14 – 23.
68. Rahmonov V. Poetry arts. - Tashkent: Yozvchi, 2001. - 70 p.
69. Rustamov A. Navoi's artistic skills. -Tashkent: Publishing House of Literature and Art named after Gafur Ghulam. 1979. - 216 p.
70. Rustami A. Etiquette from literary etiquette. - Tashkent: Ma'naviyat, 2003. - 112 p.
71. Rustami A. Hazrat-i Navayi's spiritual and spiritual wines. - Tashkent: Navroz publishing house, 2013. - 52 p.
72. Rustami A. The spiritual world of Hazrat-i Navayi. - Tashkent: Navroz publishing house, 2013. - 248 p.
73. Rustamov A. What is rhyme? - Tashkent: Science, 1979. - 38 p.
74. Salahi D. Sufism in Navoi's prose. - Samarkand: SamDU publication, 1995. - 38 p.
75. Salahi D. Sufism-humanistic science (educational manual). Samarkand: SamDU, 2017. - 90 p.
76. Salahi D. Problems of Navoi's poetic style. - Tashkent: Science, 2005. -196 p.
77. Salahi D. Navoi's poetry. - Samarkand: "Zarafshan" publishing house, 2013. - 117 p.

78. Salahi D. Turkish translation of "Tarihi muluki Ajam" // Uzbek language and literature, 2006. -#3. - B.88-90.
79. Salahi D. Navoi's gift to the land of Rum // Literature and art of Uzbekistan, 2006. - No. 2.
80. Satimov U. On the relationship between Alisher Navoi and Husayn Boykara// Uzbek language and literature, 1994. - #3. -B.42-44
81. Sarimsakov I.B. Fundamentals and criteria of art. - Tashkent, 2004. - 127 p.
82. Sirojiddinov Sh. Alisher Navoi: comparative-typological, textological analysis of sources. - Tashkent: Akademnashr, 2011. - 326 p.
83. Sirojiddinov Sh. Philosophical reflections of Uzbek classical literature. - Tashkent: New generation, 2011. - 200 p.
84. Soguni A. Tarikhi Muhammadi. - Tashkent: Sharq, 2007. - 672 p.
85. Sulaymanova F. East and West.-Tashkent: "Uzbekistan" publishing house, 1997.
86. Sultan I. Navoi's heart notebook. - Tashkent: Literature and art publishing house named after G'Ghulom, 2010. - 376 p.
87. Lingupoetics of Sufism literature (Collection of articles). - Tashkent, 2010. - 159 p.
88. Tahirov S. Artistic interpretations of cosmogonic imaginations // Uzbek language and literature, 2004. -#1. - B. 39-43.
89. Toychiev U. Reflections on literary genres // Uzbek language and literature, 1993. – №5. - B. 11.
90. Toychiev U. Navoi and the theory of literature // Uzbek language and literature, 2001. -#5. - B. 14.
91. Umurov H. Literary theory. - Tashkent: Sharq, 2002.
92. Philosophy: an encyclopedic dictionary. - Tashkent: Sharq, 2004. - 496 p.
93. Khalilov K. Spirituality, spirituality and materiality. - Tashkent: Science, 2005. - 70 p.
94. Khairullaev M. On the study of the ideological sources of Navoi's worldview (issues of Navoi and literary influence). -Tashkent: Science, 1968.
95. Artistic method and creative individuality of the writer. - Moscow: Nauka, 1964.
96. Sheikh Ahmad Tarazi. Funun ul-baloga. // Uzbek language and literature, 2002. No. 3. B.81
97. Shukurov N. The magic of words, the love of poetry.– Samarkand: Zarafshan, 1992.– 216 p.

98. Shodiev E. Alisher Navoi's works in Persian-Tajik language. - Tashkent: Science, 1990. - 102 p.
99. Erali B. Figurative truths of love. - Tashkent: Akademnashr, 2015. - 80 p.
100. Ergashev Q. Historical truth and legendary-romantic interpretation in "Tarihi muluki Ajam" // Uzbek language and literature, 2006. - No. 5. - B. 21-25.
101. Ergashev Q. Tradition and originality in "Mahbub ul-Qulub". // Uzbek language and literature, 2006. - No. 5 - B. 15-18.
102. Erkinov S. Art is the main criterion // Literature of the Uzbek language, 1993. - No. 1. - B. 57-61.
103. Eshanqul N. The beauty of God manifested in words // Tafakkur, 2009. - No. 2. - B.72 - 73.
104. History of Uzbek literature. 5 roofs. 2nd floor. - Tashkent: Science, 1977. - 460 p.
105. An explanatory dictionary of the Uzbek language. 5 volumes. Volume 1. - Tashkent, UzME, 2006. - 680 p.
106. Kayumov A. Navoi and Naqshbandiya teaching // Naqshbandiya, 2010. - No. 1. - B.9 - 13.
107. Kayumov A. About Navoi's book on a general history // Literary heritage, 1983. - No. 25. B.18.
108. Kayumov A. Navoi and Navoi studies // Uzbek language and literature, 1968. -№5- B. 7.
109. Kudratullaev H. Babur Armon. -Tashkent: Main editorial office of Sharq publishing-printing joint-stock company, 2005. B.371.
110. Kudratullaev H. Literary-aesthetic world of Navoi, Tashkent: Publishing house named after G. Ghulom, 1991.
111. Kabilov U. Theology and art. - Tashkent: Nihol, 2008. - 144 p.
112. Ganieva S. Prose and art / Lessons of creativity and creativity. - Tashkent: Science, 1981.-P.64-73.
113. Ganieva S. About some applications in Persian translations of Majolis un-nafois. // Uzbek language and literature, 1964. -#2. B.64-67.
114. Ganieva S. Alisher Navoi's work "Majolis un-nafois" and Samarkand poets // Uzbek language and literature, 1970.-№6.B. 24-28.
115. Ganieva S. Some socio-political issues of the period in "Munshaot" // Uzbek language and literature, 1975.-№1. B.11-15.
116. Ganieva S. Poetry and its role in the prose of Alisher Navoi. // Uzbek language and literature, 1979.-№6. B.37
117. Ghafarova Z. The idea of a perfect person in Alisher Navoi's ghazals. - Tashkent: Turon zamin ziya, 2016. - 40 p.

118. Hayitmetov A. Alisher Navoi's literary and critical views. - Tashkent: Ozfanakadnashr, 1959.
119. Hayitmetov A. Creative method problems of Navoi. - Tashkent: Ozfanakadnashr, 1961. - 295 p.
120. Hayitmetov A. From the history of the creative method of Eastern literature. - Tashkent: Science, 1970. - 331 p.
121. Hasan Khan Yahya Abdulmajid, Husayn Khan Yahya Abdulmajid. Navoi chu topkaylar navoe. - Tashkent: Hilal-nashr, 2014. - 240 p.
122. Haqqul I. Destiny and thinking. - Tashkent: Sharq 2007. - 336 p.
123. Haqqul I. Problems of literary text and analysis // Uzbek language and literature, 2009. - No. 1. – B.3 – 8.
124. Haqqul I. The dust of the mind makes the earth a jewel // Tafakkur, 1997. - #1. – B.42 – 45.
125. Haqqul I. "Sad days, happy days..." // Literature and art of Uzbekistan, November 18, 2011
126. Hojiahmedov A. Dictionary of classic art. - Tashkent: New age generation, 2008. - 194 p.
127. Hojiahmedov A. Poetic arts and classical rhyme. - Tashkent: Sharq, 1998.
128. Hojiahmedov A. Do you know poetry? - Tashkent: Sharq, 2001. - 96 p.
129. Hamidi H. Old Eastern dargahs. - Tashkent: Sharq, 2004. - 352 p.
- III. Dissertation and abstracts
130. Abduvalieva D. Lexicon of historical works of Alisher Navoi. autoref.- Tashkent, 2017
131. Vohidov S. “Khamsat ul-mutahayyirin” Navoi and his role in the study of the literary relations of the Tajik and Uzbek peoples in the 15th century: Abstract of the candidate of philological sciences .. - Dushanbe, 1966
132. Ganiyeva S. “Mazholis un-nafois” by Alisher Navoi: literary-critical analysis and critical text of III and IV Majlises: Abstract of Candidate of Philology. - Leningrad, 1956.
133. Joraeva S. Diction of kings in Uzbek classical artistic prose. Master's thesis. - Samarkand, 2007. - 95 p.
134. Mamadalieva Z.U. The system of symbolic images in Alisher Navoi's epic "Lison ut-Tair". Philol. science. nomz.. diss.. autoref. - Tashkent, 2011. - 26 p.
135. MullaHo'jaeva K.T. The combination of mystical symbols and artistic arts in Alisher Navoi's ghazal (based on the book "Badoe' ul-bidaya"): Philol. science. nomz.. diss.. autoref. - Tashkent. 2005. - 26 p.

136. Khalilov L. "Tarihi Muluki Ajam" and its manuscripts: Philol. science. nomz.. diss.. autoref. - Tashkent, 1975.
137. Eshankulov H.P. Heavenly symbols in the poetry of Alisher Navoi: Philol. science. nomz.. diss. - Samarkand, 1999. - 134 p.
138. Kabilov U.U. Artistic interpretation of the image of Christ in Uzbek classical literature: Philol. science. nomz.. diss. - Samarkand, 2001. - 135 p.
139. Hayitov.Sh. Sources and ideological-artistic analysis of Alisher Navoi's work "Mahbub ul-Qulub". - Philol. science. nomz.. diss. - Tashkent, 1997
- Sources
140. Alisher Navoi. A perfect collection of works. Twenty volumes. Volume 3. - Tashkent: Science, 1988. - 616 p.
141. Alisher Navoi. A perfect collection of works. Twenty volumes. Volume 7. - Tashkent: Science, 1991. - 392 p.
142. Alisher Navoi. A perfect collection of works. Twenty volumes. Volume 11. - Tashkent: Science, 1993. - 640 p.
143. Alisher Navoi. A perfect collection of works. Twenty volumes. Volume 14. - Tashkent: Science, 1991. - 304 p.
144. Alisher Navoi. A perfect collection of works. Twenty volumes. Volume 16. - Tashkent: Science, 2000. - 336 p.
145. Alisher Navoi. Selected works. 3 roofs. 3rd floor. - Tashkent: State Publishing House of Uzbekistan, 1948.
146. Alisher Navoi. Works. XV roof. VI roof. - Tashkent: Literature and Art, 1965.
147. Alisher Navoi. Historiography and history. - Samarkand: Department of Literature and Art Publishing House named after G'. Ghulam, 1990. - 138 p.
148. Alisher Navoi. Saddi Iskandari. - Tashkent: Publishing-printing association named after G'. Ghulam, 1991. - 832 p.
149. Alisher Navoi. "Khamsa". critical text. Prepared for publication by P. Shamsiev - Tashkent: Fan, 1960.
150. Alisher Navoi. Kulliyat. History replica photo cone. Inv-1758. -B. 533.
151. Al-faqih Abu Lays Samarkandi. Bostanul Orifiyn. - Tashkent: Movarounnahr, 2004. - 240 p.
152. Ahmed Yassavi. Proverbs. - Tashkent: Literature and Art, 1991. - 256 p.
153. Aristotle. Poetics (about the art of poetry). - Tashkent: Gafur Ghulam Publishing House of Literature and Art, 1980.
154. Jalaluddin Rumi. Spiritual masnavi. Kulliyat. The first volume. The second book (translation and commentary of Askar Mahkam). - Tashkent: New age generation, 2007. - 280 p.

155. Quatremere M. Chrestomathie en Turk Oriental. 1er fascicule.– Paris: Typographie de Firmin Didot Freres, Imprimeurs de L’Institut de France, 1841.

156. Zahiriddin Muhammad Babur. Boburnama. - Tashkent: Yulduzcha 1989. - 368 p.

157. Levent, A. S. Ali Şir Nevai.- Ankara: Türk Tarih Kurumu Basimevi, 1967.

158. Four treatises about the perfect person (translations from the Persian-Tajik language by N. Komilov). - Tashkent: Ma'naviyat, 1997. - 280 p.

159. Mir Alisher Navoi. Fany Gulshani. - Tashkent: Merius, 2011. - 364 p.

160. Blessed letters. - Tashkent: Literature and Art, 1987. - 304 p.

161. Story of Prophet Muhammad. Hadiths. Tashkent: Kamalak, 1991. - 304 p.

162. Nikitsky M. Emir Nizom Ed-Din Ali Shir in its state and literary meaning. - St. Petersburg, 1856.

163. Fariduddin Attar. Tazkirat ul-Awliya. - Tashkent: UzME, 1997. - 178 p.

164. Sheikh Ahmed bin Khudaidad Tarazi. Funun ul baloga.- Tashkent: Khazina, 1996 - 3 p.

165. Holy Qoran: translation and interpretation of its meanings / Author of translation and interpretation: Abdulaziz Mansur. - Tashkent: Tashkent Islamic University, 2007. - 624 p.

166. Ghiyasiddin bin Khumamiddin Khondamir. Makorim ul-Akhlaq. - Tashkent: Science, 1967. - 284 p.

167. Hossein Vaiz Koshifi. Futuvvatnomai Sultani or Javonmardlik sect. - Tashkent: People's heritage, 1994. - 112 p.

Internet sites

1. <http://ziyonet.uz>

2. <http://kitob.uz>

3. <http://tas-ix.tafakkur.net>

4. <http://muslim.uz>

5. <http://ziyouz.uz>

Table of Contents:

INTRODUCTION.....4

CHAPTER I. ALISHER NAVOI – HISTORIAN SCIENTIST 11

 1.1 The works, "*Tarixi anbiyo va hukamo*"(The history of saints and scientists) and "*Tarixi mulki Ajam*" (Arabic. - not Arab) is a common name for the peoples of the East, other than the Arabs), is example the first Turkic fiction-historical prose work.....11

 1.2 Idea, artistry, content and order.....22

Chapter II. FOLK PRINCIPLE AND ARTISTIC INTERPRETATION39

 2.1. Historical personality and artistic embodiment attitude.....39

 2.2. Masnavi hakimona tafakkur "*tarih muluki Ajam*" the product.....60

Conclusion.....70

REFERENCES.....74

FOR AUTHOR USE ONLY

FOR AUTHOR USE ONLY

**More
Books!**



yes
I want morebooks!

Buy your books fast and straightforward online - at one of world's fastest growing online book stores! Environmentally sound due to Print-on-Demand technologies.

Buy your books online at
www.morebooks.shop

Kaufen Sie Ihre Bücher schnell und unkompliziert online – auf einer der am schnellsten wachsenden Buchhandelsplattformen weltweit! Dank Print-On-Demand umwelt- und ressourcenschonend produziert.

Bücher schneller online kaufen
www.morebooks.shop

KS OmniScriptum Publishing
Brivibas gatve 197
LV-1039 Riga, Latvia
Telefax: +371 686 20455

info@omniscryptum.com
www.omniscryptum.com

OMNIScriptum



FOR AUTHOR USE ONLY

FOR AUTHOR USE ONLY

FOR AUTHOR USE ONLY