THE IMAGE OF SAGES IN DIDACTIC WORKS

Zaripova Dilfuza Bakhtiyorovna
Independent Researcher of Tashkent State University
of the Uzbek language and literature named after Alisher Navoi

ABSTRACT
The article analyzes the image of sages in Yusuf Khas Hajib’s “Qutadgu bilig”, Ahmad Yugnaki’s “Hibat ul Haqoyiq”, and Kaykovus’s “Qobusnoma”. The fact that the image of the sages in the three works was able to increase the didactic value of the work is revealed in the example of the images. It is thought that the creators skillfully portrayed the image of the people of the society they dreamed of. The image of the sages is comparatively organized in the example of the three works.

KEYWORDS: didactics, didactic literature, sage, image, intellect, science.

DISCUSSION
The eleventh-twentieth century was one of the most difficult periods in the life of the peoples of Khorasan and Movoroumahr. After a long civil war, the Samanids state came to an end. The Karakhanids came to power in Movoroumahr and the Ghaznavids in Khorasan. At that time, the state language was Persian in the Ghaznavid. Along with the lifelong ideas about the people, the homeland, and the world, the religion and enlightenment of Islam have played a very important role in the development of this literature. Prominent representatives of Turkish literature Yusuf Hos Hadjib, Ahmad Yugnaki and Kaykovus, who wrote in Persian-Tajik at that time, paid special attention to covering various life issues directly related to the realities of religion and mysticism for the future of society and the country.

“Qutadgu bilig” by Yusuf Khas Hajib, “Hibat ul Haqoyiq” by Ahmad Yugnaki are valuable literary treasures of Persian-Tajik literature and “Qobusnoma” by Kaykovus is a valuable literary treasure of Persian-Tajik literature. That’s why these didactic works stood the test of history and survived. The moral, enlightening and philosophical views expressed in the three works have educational significance for all periods.

In the ninth and eleventh centuries, the Renaissance in the East manifested itself in various fields Man and his mental and physical maturity were interpreted in detail by the writers of the time. “Hibat ul haqoyiq” was written under the influence of “Qutadgu bilig”. This is called the contact connection of works of the same type in literature. The “Qobusnoma”, although written in other folk literature, seems to be similar in subject matter, but the writers' style of narration is unique. The survival of all three works has a unique history. Although the work of Yusuf Khas Hajib’s “Qutadgu bilig” has been studied in several directions, only well-founded opinions have been put forward by researchers on the content of “Hibat ul Haqoyiq”. Kaikous's “Qobusnoma” was written in Persian-Tajik literature and was written in the 11th century. During this period, in Turkish literature, Yusuf Hos Hajib's “Qutadgu bilig” and Ahmad Yugnaki's “Hibat ul Haqoyiq” were written at the same time, and the common denominator of these three works is that all three works were written in a didactic spirit. By analyzing the didactic images in the three works, it is possible to see the creation of similar images and less specific images between the works. By comparing the didactic images in the works of the same type, created in the same period, it is possible to understand the interaction of Turkish literature and Persian-Tajik literature. After all, no literature can develop in a small shell without the influence of others.

The image of the sage - Anushirvan, Fath, Abdujabbor Khojani in the Kaikous’s “Qobusnoma”, Kuntugdi, Anushiravan, Ogulmish in Yusuf Khoj Jabi’s “Qutadgu bilig”, Anushiravan in Ahmad Yugnaki’s Hibat ul Haqiq can be included. Anushiravan in “Qobusnoma” – real name is Khisraf I and his nickname is Anushiravan. In some sources it is also called Noshiravan. The meaning of the word “Anushiravan” is the possessor of an eternal soul, the possessor of an immortal soul. After his father Qubad died (531), Anushiravan took his father's throne (531-
The image of Fath is one of the woven images. A true generalized-artistic image is formed only when the artistic fabric is combined with the vital fact. Fiction is the result of the writer’s active approach to life. With the help of artistic fabric, the writer imagines the positive or negative qualities and opportunities that exist in concrete people that have not yet been realized, developing and changing the fact of life in accordance with the less creative purpose. [2,47]

This image is given in the first story in Chapter 6. The sixth chapter is about attaining a high rank with the Craft, and it is stated that if a person has any high lineage but does not have a craft, he should be deprived of the honor and respect of the people. In addition, this chapter deals with doing good and tells the story of Fath: The bicycle of Baghdad had a servant named Fath, who was extremely wise, beautiful, and polite and adventurous. Everyone knew science and art. The sailors taught him to swim so that he would not only know how to swim. Fath was a young boy, he still didn’t know how to swim well. One day Fath went to the banks of the Dayla River and threw himself into the water. The water flowed fast. Fath flows. Finally, the wave tossed him to one shore. Meanwhile, the Mutavakkil, the king, said that if anyone brought Fath alive or dead, he would give him 1,000 dinars and that he would not eat until he saw Fath. The sailors threw themselves into the river and searched for Fath from all sides. One day one of the sailors finds Fath and brings him to the king. When the king told him to bring food, he was hungry, and Fath said: No, every day for 7 days, 20 loaves of bread would flow on the surface of the water in a bowl, and I would take two or three loaves of bread from it. That was the reason I was alive. On each loaf of bread, I am Muhammad bin Husayn as-Askof; that is, the one who threw these loaves into the river is Muhammad, the son of Husayn Kafshdoz. The trustee searched for the man who had thrown bread into the Tigris River, and when he was asked what the reason was, the man replied: I have been doing this for a year. Throw it in the river as a good deed, so that one day it may benefit me, but I could do no other good, and my strength was this bread, how could they throw it into the river and benefit me? I would keep an eye out," he said. Trust him, whatever you hear and do, whatever you do, you will benefit from it." [16,40]. Fath was extremely wise, beautiful, polite and knowledgeable. Because he was like that, he survived through the coma of the good. In order to complete this didactic image, the writer was able to achieve the didactic goal by including the image of Hussein as-Askof in the story.

Abdubabkor Khojani is one of the woven images. This image is depicted in the third story of the thirty-ninth chapter of the work. This figure was also one of the secretaries before the king and was well versed in...
the science of fiqh and etiquette. Ahmad Rofe was the secretary of the Emir of Khorasan, a man of great virtue and greatness. He was a close friend of Khojani. Abu Ali, the minister of the Emir of Khorasan, kill Abdjajjabbor. Send his head to our door. If you do not send me, I am the Emir of Khorasan, I will attack you, get ready for war. The Emir of Khorasan summoned Ahmad Rofe and told him not to tell Abdjajjabbor. When Ahmad has finished writing Rofenoma, he writes alif at the end of the letter and nun on the other side. Amir sealed the letter despite the title, unaware of the contents of the letter. The letter reached Abu Ali. He handed the letter to Abdjajjabbor Khojani. Abdjajjabbor, seeing the alif and nun in the letter, knew that it was about the execution himself, and, under the pretext of bleeding his nose, left the palace and hid. These events reach the Emir of Khorasan. He is surprised and asks how he knows. Ahmad Rofe asks the Amir for safety and says he has given him little information. The bottom line is that being able to be a calligrapher and know the art of writing, that is, knowing the letters of the alphabet, is a great virtue and great generosity is very compatible with politics.)

When truth, shame, a person is truly happy. His deeds were correct and his behavior are combined, it means joy.) (Meaning: He who is intelligent calls him around, and he who is knowledgeable raises him) 399 Bu Kuntugdi erdi ati belgulik, Ajunda javiqmish quti belgulik (Meaning: This nobleman was Kuntugdi, his name was famous, he was famous in the world and his state of happiness was stable)

400 Qilinchi keni erdi qilqi onay, Tili chin butun ham kezi kenli bay. (Meaning: His deeds were correct and his behavior was true, his language was mature, and his eyes and heart were rich.)

401 Biliglik beg erdi uqshliq uduq‘, Eizke ot erdi yag‘iqa yudug‘ (Meaning: He was a knowledgeable, intelligent and vigilant nobleman, like fire to the wicked, disaster to the wild)

402 Yana kur kuvarz erdi qilqi keni, Kuninghe keturdi bu qilqi ani. (Meaning: He was brave, proud, and his deeds were true, and his deeds elevated him day by day.)

403 Siyosat qilur erdi himmat bile, Bu himmat yarashur siyasad bile (Meaning: Politics was driven by generosity, because generosity is very compatible with politics)
(Meaning: Another is purity and truthfulness, which make one happy in two worlds) Khalid Rasul quotes the following thoughts about these images in “Qutadgu Bilig”: “The names "Moon" and "Day" in Yusuf Khas Hajib's work are associated with totems. The names of his heroes, such as Aytooli and Kuntugdi, are connected with the folklore of the Turkic peoples of Central Asia. The widespread use of such names as Oysuluv, Kunbotir, Kuntugmish, Aigul, Barchinoy, Oysanam in Uzbek folk art is an expression of the desire to interpret the dreams and aspirations of the people at a high level, such as the images in Qutadgu Bilig" [4,69]

In fact, the names in the work also serve to reveal the image in detail.

We tried to justify the images of Anushirvan, Fath, Abdujabbor Khodjani in Kaikovus’s “Qobusnoma”. Kuntugdi, Ogulmish, Anushirvan in the Yusuf Kos Hajib’s “Qutadgu Bilig” and Anushirvan in Ahmad Yugnaki’s “Hibat ul Haqoyiq”. All three authors were able to achieve their goal. Only among these is Anushirvan mentioned as a historical figure. Anushirvan is portrayed as a wise figure in all three plays. The moving of this image in later didactic works can be attributed to the phenomenon of tradition.

The virtues of "Qobusnoma" are endless: it analyzes all aspects of both physical and mental education with great ingenuity.. Kaikovus also dreams of always having knowledgeable, intelligent and wise people in front of the kings in the play.

We tried to justify the images of Anushirvan, Fath, Abdujabbor Khodjani in Kaikovus’s “Qobusnoma”, Kuntugdi, Ogulmish, Anushirvan in the Yusuf Kos Hajib’s “Qutadgu Bilig” and Anushirvan in Ahmad Yugnaki’s “Hibat ul Haqoyiq”. All three authors were able to achieve their goal. Only among these is Anushirvan mentioned as a historical figure. The concept of a work of art is broad. The literature of each period has few artistic criteria and rules, which is undoubtedly the basis for the literature of the next period. Lifelong ideas about the people, the homeland and the world play an important role in the achievement and development of this literature. That is why prominent representatives of Turkish literature paid special attention to the coverage of various vital issues in the way of the future of the people, society and the country. These ideas apply to the works of Yusuf Khos Hajib, Ahmad Yugnaki, Kaykovus, who lived and worked in the XI century. “Qutadgu Bilig” and “Hibat ul Haqoyiq” are invaluable monuments for learning about the history, language, religious, socio-cultural life, literary traditions and worldviews of the Turkic peoples and the “Qobusnoma” for the Tajik peoples.

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