

## UTTERANCE OF KINGS IN CLASSICAL LITERATURE

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### ANNOTATION

In the lyrical, epic and prose literature created in the Turkish language and in the works of different content and themes, the artistic interpretation of the oppressors is paid great attention. In literature, the interest in the personality of kings and khans, the issues of the spirituality, justice, politics and entrepreneurship, the lifestyle of different classes were manifested in each period and in the socio-political system. The reference to this subject in literature has also occurred for political and social reasons.

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It is known from history, during IX-X centuries, the influence of the Arab Caliphate in Central Asia significantly decreased. Over the next two centuries, the countries by the Samanids, one of the local aristocracy, and the Karakhanids, Khorezmshahs, and Seljuks, who later formed in the Seventies, appeared. In order to lay the foundations of statehood, to govern the government and the country fairly, regulations in the Turkish language, information about the history of past kings, works explaining the needs and desires of social strata, in short, "program - property" are needed to the ruling class.

In order to gain such a political need, Yusuf Khos Hajib's epic "Kutadgu bilig" was written. Ahmad Yugnaki's work, "Hibat ul-Hakhayikh", a century later, was written in response to the same needs, the next, "Khutadgu Bilig" completed the rest of demands.

The works of Yusuf Khas Hajib and Ahmad Yugnaki put forward the idea of strict regulation of the feudal state administration, strengthening, showing the aspects of the duties and activities of the rulers and describing their interaction with other social class.

They also embody the life of historical rulers, socio-political and moral-educational features of that time.

Created in the form of exhortations, discussions and questions and answers, each chapter of these works is dedicated to a specific topic. Comments are made on the state and the government, the ruler and his courtiers, their duties and responsibilities. In the works, the ruler is the sole head of the state, whose command is the law for all and who is described as one who has attained the position of a prince by the will of God. Namely, it is thought that the qualities and attributes of a prince (intellect, and pure heart) were bestowed by God and then brought to the level of a prince.

Hamidjon Homidi in his work "Khuhna Sharkh Dargalari " and Yusuf Khos Hajib in his epic "Kutadgu bilik" promote the idea of a struggle for the centralized state, a wise ruler, the relationship between the head of state and citizens, scientists and governors, economic and cultural relations with neighboring countries and the most advanced socio-philosophical observations about the duties to the people for the time.

In the work, the view of a perfect man, an honest official, an intelligent ruler, a wise counselor, a will to overcome the strong desire (in bad meaning) is expressed in poetic images and moving pages.

The process of describing the lives of the prophets, the unique gospels (messages) they bring, even if they are self-inflicted, describe exemplary aspects of doing good deeds for the people. The difference between prophets and kings is that their every action is only for the benefit of mankind in the way of goodness.

Kings, on the other hand, are the owner of a great state and property; therefore, they must ensure more the political inviolability of the state, the security of borders and the well-being of the country than the spiritual upbringing of the people.

One of the examples of great works written in Turkish is Sayfi Sarayi's "Guliston bit-turkiy". In this moral-educational and spiritual-educational work, the idea that is possible to eliminate the shortcomings in the behavior of the people by curbing tyrannical kings and officials and governing the state on the basis of strict rules. The peculiarity of this translation in the old Uzbek language is that the poem has prose fragments and good moods. The author brings poetic fragments, such as folk proverbs, issues, stories, fiction in the prose work.

He artistically uses the rhyming-saj method in prose. The work consists of 8 chapters, 176 stories, 442 poems, 51 wisdoms, 19 exhortations, 5 story "manzum", 1 point. Basically, the

35 stories in the first chapter of the work create a common image of the rulers, which is expressed in different ways in the four stories of the second chapter, one story of the fifth chapter, as well as one story of the sixth and eighth chapters. 10 of the 35 stories in the first chapter express perfect kings, and six stories describe tyrannical kings. In "Gulistani biturkiy", in general, there is talk about sultans, prophets, and the image of real historical prototypes has risen to the level of the main hero with its unique artistic form and content.

For example, in the work, such as Harun al-Rashid (p. 202, p. 204), Noshiravoni odil (p. 204), Buzurjmehr (p. 204), Iskandar (p. 206) and Hotami Toyi (p. 204, p. 244) people who lived really in the history are given.

The son of Nosiriddin Burhoniddin, Rabguzi, in his Khisasul-anbiyo used the method of frequent reference to wise verses, anecdotes and stories by quoting verses after the prose statement. The idea of the work is illuminated through stories about prophets-kings. Literary-critical concepts and terms such as prophecy, question and answer, hadith, benefit, aydi, aymysh are used in the form of headlines through narration, story, anecdotes. "Khisas al-Anbiya" describes faithfulness to faith and faith, greed, and the victory of pure human morality over evil, injustice, and bloodshed. In the play, oriental stories and legends are reworked, vivid images and scenic paintings are created. The theme is consistently covered with a sequence of stories. The main part of the mythical stories about the prophets is of a religious nature, and Rabguzi created many of them on the basis of mythological plots in the Khur'an and other religious sources.

In addition to the legendary prophets, the book also contains stories and proverbs about the prophets. The work consists of a total of 72 stories. It skillfully used various genres such as story, verse, poem, anecdote, ghazal, story, narrative, benefit, prophecy, exhortation, prayer, wisdom, hadith.

Abulgazi Bahodirkhan's "Shajarai Turk" is also a historical work, which tells the story of Chingiz Khan and his descendants. The formation of the Mongol state, the composition of the Mongol armies, the battles and wars fought for the constant conquest of other countries are covered with historical and chronological order.

Mirzo Ulugbek's historical work "History of the Four Nations" also contains the image of the ruler, which used books of commentary and hadith, narrations. Mirzo Ulugbek used many

books (history, geography, astronomy) in writing the work. The author mentions the use of poetic passages by famous poets. The work covers a detailed history of the Mongol Empire. Some of these sources are not clearly shown in the play. The scholar began his work with praises about the prophets.

He gives a brief account of the history of the thirty-three khans. Information on the structure of the Turkish army during the reign of Chingis Khan, discipline, rigor, domestic and foreign policy of the country. The work consists of an introduction, twenty-three prophets, the sultan's dhikr of eighty-eight rulers, and the utterance of two classes. The history of the Chigatay property, the struggle for power, the history of the conquest of other countries, administrative and spiritual reforms, the role of the head of state in domestic and foreign policy, the division of cities into khans, nicknames, minting paper and coins, all the feudal lords. There is also interesting information in the play about the possession of property, the deployment of an army to hunt, the stamping of each captured animal, and its release.

In this historical work about rulers of Mirzo Ulugbek, a positive attitude is expressed, and the symbol is the image of Chenghis Khan. The advice he gave to his children, the policy he pursued in running the state, and the nature of his contemporary military actions are covered. This work is not only a historical work, but also has an enlightening and educational value, as it covers the teachings of Chenghis Khan, the style and methods of governing the country. The play also shows the aggression and tyranny of Chenghis Khan's troops. Ulugbek's "History of the Four Nations" was used in the creation of Khandamir's "Habib us-siyar", "Khulasat ul-akhbar", Mahmud ibn Wali's "Bahr ul-asror" and these works are close in content. They tell about the history of the Turkestan khans and Genghis Khan, his dynasty at the head of the Chigatay property, and the Mongol Empire, a powerful dynasty formed after the death of Chenghis Khan.

In the XIV-XV centuries, Hazrat Alisher Navoi had his own great epic work. In the epics of "Khamsa", as well as a number of prose works: "History of the Prophet and the Ruler", "History of the Ajam", "Munshaot", "Majlis un-nafois", "Nasayim ul-muhabbat", "Mahbub ul-qulub" It focuses on the image of prophets, kings, and rulers, expresses its views on them, and expresses certain views on the methods of government, state, people, society, and government.

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