

The Parables Of Genesis, Typology And Functional Analysis In The Examples Of Uzbek Select Literature Works

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Abstract: In the theoretical descriptions of the parable, it is stated that in short form, the poetic or prose structure, the content of the narrative is the leading one. The similarity of one illustrative work within the classical literary works is seen in the plot and composition, the interpretation of images, the essence and form. These are some of the motivations in the works of Ezop and Alisher Navoi, N. Ganjavi, A. Jomi, Jaloliddin Rumi, Khoja, Sufi Alloyor.

Index terms: Uzbek classical literature, genesis of parables, functional analysis of illustrations, A. Navoi "Hayrat ul-abror", N. Ganjavi "Makhzan ul-asror", Gulhaniy "Zarbulmasal", Sufi Alloyor "Sabot ul ojizin"

1. INTRODUCTION

In the history of oriental literature, the story of "Khamsa" began with the works of Nizami Ganjavi in the 12th century, while its evolution reached its peak in the Middle Ages. Oriental motives and plotting in Alisher Navoi's works prove that he was influenced by folklore and that he was a worthy successor of his teachers' traditions. Several dozen fictional stories are cited after the articles in the first poem by Khamsa by Alisher Navoi, created on the basis of traditions of philanthropy. The articles give philosophical, social, and mystical views of the poet, and illustrate ideas, illustrations, fiction, and other stories that are spread throughout the Orient. These stories can be understood both as a separate work and as part of a whole. The fact that the plot and motifs in "Hayrat ul-Abror" were pre-existent in the Oriental tales suggests that their origins and genesis were traced back to ancient times. Historical and legendary images, such as Iskandar, Nushiravan, Bahrom, Khotami Toy, Zol Dice, Jamshid, Suleiman, Sultan Mahmud, and stories related to them have existed in eastern storytelling in the first poem of Khamsa. "Historical events and legends about celebrities mainly tell about the activities, wisdom and heroism of a particular person, and promote the virtues and ideal moral values that the historian possesses". As in the story of the Orient, the didactic direction is of the greatest importance in the work of Hayrat ul-abror. The poems of Alisher Navoi glorify such qualities as cabbage, generosity, justice, generosity, faithfulness, loyalty, and nobility.

2. METHODS

Methods of typological, historical-cultural, sociological, biographical, structural analysis were used to study the compositional structure of the illustrations contained in the literary works, the skill of poets and writers, and the functional analysis of the parables. The story of Shah Ghazi, quoted in the third article of the book, promotes the idea of a just ruler. The image of a fair king in "Hayrat ul-abror" is also illustrated by the story of Shah Ghazi. The widow demands the king's own blood for her son, who was killed in battle. The two go to the judge, Judge Judge that the old woman's wishes should be fulfilled. The king gave the old woman a sword, gold, and silver, and told her to choose one.

Деди: «Қасос айласанг оллингда бош.

Сиймни ол, гар ғаразингдур маош.
Мен эдим ул амрда беихтиёр,
Ҳар не сен этсанг манга не ихтиёр».
(He said: "If you seek revenge, head first.
Get a coin, it's a paycheck.
I was unwilling to obey that command,
Whatever you do, it's all up to me").

The old woman was called "The Golden Dice" because she adored the king's justice and rightness and chose the dice. Khoja's "Gulzor" contains an analogue similar to the one above. Sultan Malikshah's slaves abducted a widow's cow and slaughtered it. She came to the Zindarud Bridge, where the Sultan crossed, and said, "Do me justice, or else I will catch you on the Sirat Bridge". When the Sultan heard the woman's lawsuit, she decided to give him ten of the stolen cows. The woman refused, and she was offered twenty or eighty cows. To satisfy the woman's wishes, the Sultan seized his slaves and delivered them to the executioner. In time, the Sultan's death came. Upon hearing this, the woman cried and said, "Oh my God, Sultan Malikshah did justice to me, please have mercy on me." That night, everyone in Isfahan has the same dream: Sultan Malikshah was in Paradise. From him, for what act did you enter Paradise? They say, "Because God has done justice to an old woman, God has brought me to this country"[1], [23].

3. RESULTS AND DISCUSSIONS

In the work of Alisher Navoi, where justice is found, and the king's adherence to justice, the Ganawi's poem Mahzan ul asror describes the sultan's injustice in the story of Sultan Sanjar, and the poet cites this tale to warn unfair kings. The story is titled "The King's Declaration of Ruling the Rule" in the fourth article of the poem. As it turned out, the lonely old woman went out of the way of Sultan Sanjar and complained to her. The policeman told his mother that night the police had beaten him and beat him up, and that they had killed the so-called so-and-so man. The policemen searched the old woman's cabin and said they were all drunk. The poem does not give Sultan Sanjar's answer, and the poet goes straight to the sermon and shows that Sanjar is an ignorant ruler who does not listen to the people, to the people's cry, from the poems "King Khurosonki was Sanjar, and Pandu was deaf" [2], [45]. The theme of a fair king is also included in Sufi Allah's work, Sabot ul Ojizin. Sufi Allah tells the story in the story first and then gives his or her own

opinion or conclusion to the reality. Some of the stories are so short that the author skillfully placed it in four lines:

Муслмонени юз чўп урди бир дун,
 Ўшал озодадин ҳеч чиқмади ун.
 Деди бир нозире: «Кўб, ҳоқима бор».
 Бу айди: «Ҳоқимим ҳозирдур, э ёр!»
 (A face that struck a Muslim
 That freedom didn't come without flour.
 A Nazir said, "There is a ruler".

This is the saying: "My governor is ready, come on!")

It is reported that a Muslim, a world-renowned Muslim ruler, was beaten 100 times by a Muslim. Nevertheless, there was no flour from the oppressor. The observer, who was watching this, said, "Get up and go to the governor". He said, "Here is my governor!" He replied. A reader or a reader may not read this passage and may not understand the content at first. The conclusion given by the author at the end of the story helps to understand the story:

Тану жон барчаси амлоки Рабдур,
 Мақосид истамак биздин ажабдур.
 (All flesh and everything is the Lord's,
 It is a wonder that we want purpose).

The poet is saying that all flesh and soul are the property of God, and the desire for a different purpose is abnormal. Or the conclusion can be understood that there is a reward for the oppressor and the oppressor. This story is one of the shortest stories in the work [3], [28].

Hotami Toy stories are also included in the Khamsa poems to confirm the author's life and philosophy in articles about generosity, generosity and cabbage. The fifth article of Alisher Navoi's poem "Hayrat ul abror" is titled Hotami Toy. From Hatami Toy, "Have you seen someone more generous than you?" They ask. He says: "One day I would gather all the people of the steppe, and I would feast on hundreds of camels and sheep. When I went out to breathe air, an old man was barely able to carry firewood on his shoulders. I told her that Hatam was having a feast, so I told her to leave this affair and go there. The old man said that the small coin I earned was worth much more than gold. This old man is more generous than me" [4], [6]. In the first poem of Nizami Ganjavi, the fifth article gives a close-up of the story of Hotami Toy. Ganjavi's views on human life, old age, youth, and meaning are given in the chapter "The Old Man" and then the "Brick Old Man" story. The story is that even though an old man was very old, he had worked hard to make bricks from the soil. One day, the young man said to the old man: "Let this be done, and let the young work. Cast the brick mold into the fire and spend the rest of your life in peace." The old man said, "You are young enough to advise me. I do not stretch my hands in front of anyone, so I put my hand to it. I do not ask anybody for money, but I earn money for my work" [5], [56]. The third article of Hodja's poem is entitled "The Sultan is gracious and merciful to the needy and treats the sick with compassion". Then comes the story of Hotami Toy, in the form of a tale, or an example. Hotami Toy was famous for his generosity. The king of that land sent his beloved horse through his servant to test him. The maid came to Hotami Toy's house and stayed overnight. Hotami Toy slaughtered that horse to bring the king's servant to dinner. The king's servant begins by telling Hotami Toy that his horse is asked by the ruler. Hotami Toy: "I couldn't find anything to entertain you with, so I slaughtered that horse. That is the

meat you eat. If you had said it right away, I would have given it a horse. I have slaughtered you as the king's ambassador, and I would not spare the king." He says. The king's servant was impressed with his generosity and reported it to the ruler. There are separate articles on the subject of satisfaction in our classic art poems. The seventh article in Hayat ul-abror is an appendix to the story of two unsatisfied friends. It says that the two friends set out from Persia to China. One was greedy and the other was greedy and greedy. As he goes along the road, he sees a rock. Half of it was under the ground and half was on the surface. On the rock: "The one who works hard and turns the stone, the legend beneath it, is about a treasure hidden under the rubble. For those who do not want this hardship and suffering, patience is the best. When a greedy young man reads the note, he drops away to dig for the treasure. And the unsatisfied man goes to the city carelessly. There are several gates entering the city, the first to enter the city. According to the custom of the townspeople, when the king of the country dies, the first person to enter the gate will be made king. This friend will thus be king over the country. His friend, who dug under the stone, after hard work, turned over the stone, and it was written, "Rude greed is in this world". The conclusion is that a contented person will gain royal status because of his patience and humility, while a disobedient person will be humiliated in his pursuit of greed [6], [45]. Ganjavi's poem "The Story of Solomon and Peasant" is also a subject of contentment. Solomon is on his throne, and he comes across a desert. He saw that an old man, tired of labor, brought grain from his house and planted it there. And Solomon said unto him, How canst thou bear fruit when there is no water? When you sow seed on the earth you will not be dry? " He says. The farmer said, "The concern of the land and water is not for me. I work hard, turn into a river, and my hands become shovels. I was told that seven hundred grains are for every grain. When the seed is sown, it is formed by good intentions, not by the devil's tricks". Despite the fact that the "Khamsa" poem is a poem dedicated to Alexander, there are places for Alexander's image in the Khayrat ul-abror. In particular, there is a small story in the nation about Alexander's will before his death: "put my hands out of the coffin after I die". In Chapter 49, the story is described in a specific way. Alexander's (Iskandar) words are as follows:

Қабрга чун бошланғунгуздур
 йўлум,
 Наъш ёнидин чиқаринг бир
 қўлум.
 То кишиким қилса назар ул
 сори,
 Ибрат ила боққай ўшул қўл
 сори.
 (Grave is the way to get started,
 Take one out of my hand.
 As long as I look at it,
 That is the armor).

In the creative heritage of Alisher Navoi, Alexander's image is always positively interpreted. At the heart of this story is the need to refrain from lust, selfishness, and selfishness. Oriental scientist F.Sulaimonova in her article "The Interpretation of Alexander the Great in Oriental Literature" proves that Alexander's image was idealized by poets and that Alexander was not a historical figure in the poems.

In the work of Khoja, one of the creators after Alisher Navoi, Alexander is a positive hero. According to him, when he went to a province, there was fruit in the gardens, but there was no gardener, and the flock was grazing without shepherds, the shops were open, and the goods were empty. Alexander was amazed at what had happened, and the king of the country answered, "Whoever is poor among us, help him and make him equal in society". Another story tells us that Alexander ordered his army not to take old men in the dark, and that a young man had his father secretly put in a box and then go out of the dark because of his intelligence. Elsewhere, when a demon was brought to Alexander, he showed Alexander the two bones and asked, "Can you distinguish between one of these and the other?" He says. When Alexander said that he could not be distinguished, the devil said, "After the death, there is no difference between the king and the king. What is the purpose of the kingdom?" He says. Alexander will acknowledge his wisdom. Khodja's Miftahul-adl illustrates the struggle of Alexander and Darius. Alexander promises Darius the two closest officers and persuades them to kill his king. They kill Dor and bring his head to Alexander. Alexander buried Darius' body in a dignified manner and ordered two officers to hang him. When they remembered Alexander's promise, Darius punished them for failing to know you did not know what they were doing. The sources on folklore include many legends and legends related to the name of Alexander. Myths about historical figures "depict the activities of historical figures based on exaggerated, fantastic stories, fictitious fabric". The hairdresser, who could not keep it secret in our nation, said, "Alexander has a horn!". It is widely believed that this secret was known to the whole country through a pipe. The eighteenth article of Nizami Ganjavi's poem "Makhzan ul asror" is titled "Shame on the Hypocrites". The poet expresses his moral views and then cites the story of Jamshid and his mahram as an example. Jamshid and his mahram were in perfect harmony. Mahram was loyal to his master. But he had turned yellow. An elderly woman asked her why she was in this condition. Mahram says he has become so embarrassed by the king's secret of everything he says that he has turned yellow. The old woman approves of this mahram. Nizami cites the story of Jamshid and his mahram as an example, for example, to prove his views on the rules of loyalty, faithfulness, and mahram. Alexander and the hairdresser and Jamshid and his mahram tales are similar in essence. Through these examples, the poets intended to convey their didactic views to the reader effectively, illustrating them. While these paintings portray Alexander's image positively, Elian's "Different Stories" provide an overview of Alexander's history. Literary scholar D. Kuronov argues that Elian's disinterest in Alexander is a claim of divinity. After Alexander defeated Doro and invaded Iran, he became more haughty and demanded that his people worship him as God. And the Lakonians say, "If Alexander wished to be a god, he could be a god" was a mockery of Alexander. Elian advises people about the need to know their limits through true stories. Alexander is cited as an example to his father Philip. Philip orders his slave that every morning, when the slave wakes up, he says, "Philip, you are a man!" three times [12], [34]. D. Kuronov concludes that the plot motives, images, life situations and judgments of Elian's stories are all about the East, the

folklore, and the classical literature, all of which have roots in Adam [13], [19]. It is clear that in the myths and legends of historical figures, it is important to convey historical truth. According to folklore scholars, "the narrative plot is shorter, more narrative, and serves primarily to inform historical facts, factual events". The portrayal of historical figures in the works of Alisher Navoi is conditional, not to describe the history of the kings, but to promote the idea of a fair king and ideal society, using the names of eminent kings. Both thinkers and poets put forward the idea that a king must always be fair. For example, the recent story of Hayrat ul-Abror states that a servant poured food over the king's head and freed the king by seeing him.

Шоҳ деди лутф била завқнок:
Ким ани худ хижлат этибдур
ҳалок.
Кимса ўлқуни яна ўлтурмади,
Тиғи сиёсат бошиға сурмади.
(The king exclaimed with
pleasure.
Who died suddenly is
embarrassed
Nobody killed the corpse again,
Politics did not move)

As she walks in the garden at the Hayrat ul-Abror, she tries to reach out to a beautiful girl and extend her hand. But Nushiravan was embarrassed when he saw that this was a flower. To summarize, the poet quotes:

Айш, Навоий, неча дилқаш
дурур,
Лек адаб бирла ҳаё хуш дурур.
(Aish, Navoi, how many friendly
ones,
It is pleasant but gentle).

In the case of illustrative stories presented in the classical fiction, we find the subject of Nushiravan as an embodiment of justice. Miftah ul-adl contains several other stories related to Nushiravan. The widow who oppressed the people takes away the husband's life. After checking the validity of the complainant's complaint, the bishop punishes the beekeeper, then puts a chain through the door to the throne, and the king must come and ring the bell. One day the donkey came to the ring and rubbed it. If the detective inquired, the owner of the donkey would expel him. The king ordered the donkey's owner to give her food and water.

Khoja's poem Maksud Udour is also described as a symbol of justice. The second article of the poem is titled "The Sultan of the Sovereign with Justice and the Sultan's Palace in the Happiness of Happiness". Then there is the story of Nushiravan, in the form of an animal. One day, Nushiravan went to bed to test my property, to see if my country was well-established or if it was broken. He tells them to bring the brick of the ruined place of healing. Then people will hear the owl's cry as they search for the ruined place. The owl says that no survivors have been destroyed because of Nushiravan's just rule. People report this to the ruler. The owl complained the same thing before Nushiravan. "I wanted to see how prosperous my country was. Thank goodness". This story is unique in that the plot lines in the ancient work "Kalila and Dimna", "Zarbulmasal", "Mahzan ul-asror" and others are similar. Khoja's story is somewhat original in its content and ideology. In the works

we cited above, an owl from the desolation of the country wants to destroy thousands of people as thick as they can to get their daughter. On the contrary, there is no ruin in Nushiravan's rule, and the people live in joy. Thus, it is possible to say that every poet has taken this plot as a basis and expressed his attitude and attitude towards the events of his time. The works of famous people are historical works, and, on the other hand, their creation in accordance with the criteria of artistic work, so that they can be distributed to the public in a convenient and accessible form. It is well-known that the works, which were distributed among the people, were initially popular in oral, compact form and emotional content rich in interesting scenes. The main characters in the hobby, humankind, status, jitie, and apocryphal meanings are also figurative. For example, the symbol of the Prophet Solomon or Nushiravan ul-Adil has become a protector of justice. The reason why the image of the prophet Sulayman differed in the stories and books of the people is that the author of each piece explained it based on the ethical and aesthetic requirements and requirements of his time. On the basis of similar themes in analogical works, national identity, realities, national color are reflected. The emergence of similar plot schemes in the two folklore, which are distinct from each other in the region, is evidence of their literary relationship or their emergence as a result of a particular situation. The reason for this is that the plot is portable, but on the other hand, there is a typological similarity between the works. The study of the genre of parable genre makes it possible to use in literary theory; Creation of scientific literature on structural structure, system of images, ideological, meaningful comparisons of genre and various literary forms; creation of methodical literature on investigations of typology of didactic-allegorical works in Uzbek classical literature; analysis of illustrations and illustrations based on the latest requirements of artistic thinking can be used in teaching activities; development of textbooks, monographs; development of recommendations and guidelines in the field of comparative literature. The future result will have an impact on the development of comparative literature, which is an important branch of science, will be the theoretical basis for research in typology.

4. CONCLUSION

The parable has evolved as a genre of didactic literature from ancient times to the present with its specific features. The parable is an ancient and international genre and is present in all peoples of the world. The notion of parable and metaphor represents different meanings, and the practicality of the genre of the parable is examined, and its interrelation with other genres and literary forms. The parable is one of the oldest genres of epic poetry. He was born in ancient countries such as Greece, India, Egypt. Especially the works of the Greek myth, Ezop, gained great popularity and had a powerful influence on the further development of the genre. Later Lafonten in France, I.A.Krylov in Russia and Gulkhaniy in the Uzbek literature made a great contribution to the development of the genre. The names of historical figures in the works of Alisher Navoi are conditional and serve to represent the idea of a fair king. The use of close analogical plots with the eastern narratives in Khamsa is related to the writer's ideological intentions, and the poet used a period of popular narrative

and narrative transformation to illuminate issues related to man and his spirituality. For centuries, the features of the parable have been almost identical. This is explained by the source of the image and its tasks. Life is portrayed by allegorical images, so they become universal. For example, the particular case described in the illustration works can be the solution to various life events. Works of parable have been of practical importance to people in both Eastern and Western literature; It was originally popular in oral, in folklore; retired from the Ancient Greek School of Public Speaking; It is used to illustrate an idea and to give an example. The work of the parable type has a mutual ideological co-existence with its functional features, form-content, content, and world of images. Factors that make the work of the parable and parable difficult are its didactic content, the ability to respond to the ethical and aesthetic needs of the various human societies, and its use in speech. The notion of paralysis has a broad meaning, and it is understood that the works of illustration are similar in terms of their practical application, practicality, universality, reduced volume, and the dominance of didactic content.

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