

THE IMAGE OF ISKANDAR IN HUVAIDO'S WORK

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Abstract. *There are traditional images in Eastern classical literature, which are repeated in stories, legends, epics, and in general, examples of creativity, and have become known and popular to everyone. One such image is the image of Alexander the Great. This article discusses the role of the image of Iskandar in Huvaido's work and its unique interpretation.*

Keywords: *the image of Alexander, traditionalism, just king, didactic image*

In the literature and historical books of the Middle Eastern countries, Alexander is referred to by the names of Alexander the Zulqarnayn, Alexander Rumi, Alexander the Maqdon, Alexander the Maqduniy. The image of Alexander has a special place in Uzbek literature. Alisher Navoi's epic "Saddi Iskandari" plays an important role in the introduction of this image into our literature. Although some of the small facts in Navoi's epic are unfounded, they are gradually accepted as historical facts, which shows how mature this epic is and how wide its scope of influence is.

In this epic, which is the largest and which summarises all "Khamsa" epics, it can be felt that Navoi has combined the image of Alexander from his predecessors and other historical works. Until now, there are different views about the origin of the image of Alexander. First, let's talk about these views:

- Iskandar Zulqarnayn is a prophet whose name is mentioned in Surah "Kahf" of the Holy Qur'an;

- Alexander the Great is Alexander the Macedonian;
- Alexander the Great is an Egyptian ruler;
- Alexander the Great is the son of Darius II;
- Shared views - that is, common views that are considered as one person.

So, the image of Alexander in the epic "Saddi Iskandari" is a general image that belongs to all narratives, legends, historical events and the fantasy world of Navoi, that is, the image of an unjust, perfect king.

Huvaido, the son of Khojanazar Goyibnazar, made a significant contribution to the literature of the 18th century and was one of the favorite artists of his time. His poetry is playful, smooth and pure. The fact that the poet's poetry is deep in content, full of meaning, spiritually impressive and concise in form is seen in his loyalty to the existing tradition created by his predecessors. Huvaido mastered this tradition creatively and managed to express it in his own way. By referring to some signs and characteristics of traditional artistic images, the poet skillfully used them to express spiritual beauty, a perfect person, life problems in the form of admonition, and to illuminate the various experiences of a lover.

There are verses in the Holy Qur'an that refer to the life of Zurqarnayn (Iskander). Nizami Ganjavi, Abdurahman Jami, Alisher Navoi and other poets wrote epics about Alexander. In the Uzbek classical literature, Alexander is sung through the works of poets while preserving the tradition. The emergence and development of the image of Alexander in Eastern literature was

thoroughly studied by N.M. Mallayev.¹ There are verses in the Holy Qur'an that refer to the life of Zulqarnayn (Iskander).²

In a certain period of the history of Uzbek literature, it is possible to observe the degree of assimilation of the Qur'an at that time, the complexity of the works of art, and how they accepted the Qur'an. They drew conclusions from the point of view of universality, connecting them with ancient information. The system of images of the poet's poetry is diverse. The image of Iskandar (Alexander the Great) used in Huwaydo's work promotes his Sufi views by referring to the events related to him.

Xudovando, Huvaydoga muyassar bo'lsa shu janon,
Muyassar bo'ldi manga davlati mulki Iskandar der.³

In verse, nothing can calm a lover except the soul that has conquered the lover's heart. By referring to the image of Alexander, the poet implies that he owns the whole world, and that if he is inclined to love, he feels as if he owns the whole world, and with this, the content of the verse involuntarily moves towards the mystical content. So, the soul is a true beauty. When Huvaido refers to the image of Alexander, he directly thinks philosophically about life, human life, calls people to reach the value of life, encourages them to be patient, satisfied, and have faith.

Bo'lsa har kim boshida savdoi ishqil ul pari,
Na Sikandar mulkati, na toji Afriddun kerak.⁴

Divine love is sung here too. A soul familiar with divine love needs neither Alexander's kingdom nor the crown of Afridun, nothing.

Jahonni zeri nigin aylasang Ckandarvor,
Ajal chu yetsa, bo'lur davlati Ckandar xech.⁵

Even if you hold the world in your hands like Alexander, if you die, even your Alexanderian state will not save you. The state cannot determine the fate of your property. That's why he is calling the reader to guide him by remembering Allah every moment and not forgetting him.

The concept of didactic image was defined for the first time as a result of getting acquainted with the characteristics of the system of images in works created in world literature and their scientific interpretations, as well as a careful study of the signs characteristic of images in our national didactic works.

A didactic image refers to an image of a person whose thoughts, feelings, emotions and experiences are instilled on the basis of the creator's didactic purpose, directed to the formation of good moral qualities in a person through advice.⁶

When didactic images are classified, the image of sages in didactic works is one of these classifications. Like Kuntugdi in "Kutadgu bilig", the image of Alexander in Huvaydo's work belongs to the type of didactic images of wise men. Didactic interpretation is one of the leading

¹ Mallayev N.M. Alisher Navoi and folk art. T.: Gafur Ghulam Publishing House of Literature and Art, 1974. p. 384.

² The Holy Qur'an. The author of the Uzbek translation and comments is Alauddin Mansur. Surah Kahf, verse 84. T.: "Cholpon" publishing house, 1992.

³ Xo'janazar Huvaydo. Devon. -T.:Yangi asr avlodi. 2007. -B.129.

⁴This work. -B.129.

⁵This work. -B.56.

⁶ Zaripova D.B. Comparative-typological analysis of didactic works. Monograph. - Bukhara. A masterpiece. 2022. - B.76

ideas of Huvaído's lyrics. In every example of the poet's poetry, the issue of the perfect person is central.

Huvaído used the following artistic arts to describe the image of Iskandar. Using the word "God" and addressing - the words NIDO, Iskandar, Afridun - TALMEH, from the repetition of the word "muyassar" - TAKRIR, the word "fairy" refers to the lover, that is, Allah. - ISTIORA arts emerged.

Huvaído wrote in more than ten genres of classical literature. He was able to demonstrate his artistry and skill in every genre. He sought to discover their new possibilities. Huvaído used the following artistic arts to describe the image of Alexander. Using the word "Hudovando" and addressing - is NIDO, the words Iskandar, Afridun are TALMEH, from the repetition of the word "muyassar" - TAKRIR, the word "pari" refers to the lover, that is, Allah where ISTIORA arts arose.

Huvaído wrote in more than ten genres of classical literature. He was able to demonstrate his artistry and skill in every genre. He sought to discover their new possibilities.

Thus, the traditional artistic images in the poet's ghazals helped to reflect the mental state and inner experiences of the lyrical hero.

Traditional images in the poet's poetry have a unique position in reflecting the mental state and inner experiences of the lyrical hero. In artistic creation, especially in poetry, the image of the psyche, the inner world of a person is in the first place. In the poet's ghazals, there is a deep discussion about man, his fate, the world of the soul, the essence of existence. The work of the poet can be evaluated as a worthy enrichment of the treasury of classical literature. The more the poet's literary heritage is studied, the more new aspects are revealed. Traditional images gave the poet a rich idea and opportunity to think in a real and deep philosophical study of life. The scope of the creative heritage of Huvaído's poetry as a whole, he consistently continued traditionalism, the poet's literary heritage was formed on the ground of the traditions of classical literature, and acquired its own charm and essence; Huvaydo was not only inspired by the poets who lived before him, but ensured the continuity of traditions with his charming lyrics. This shows that the poet has his own way and style, and the breadth of his deep and philosophical thinking. It is the task of us researchers to find the roots of his brilliant skill in his work.

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