



About Art Interpretation of the Problem of the Prophecy in the Uzbek Literature

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Abstract: In given article the problem of nubuvvat (prophecies), in fiction, through a prism of a role of education of nubuvvat in the Uzbek classical literature which is a vital topic of the world literature is considered. As it is known, nubuvvat and tasavvuf are considered as two basic sources of the literature of the East, in particular, the Uzbek classical literature. In the Uzbek literary criticism influence of tasavvuf on the classical literature is extensively investigated, however art interpretation of a problem nubuvvat in the Uzbek literature is considered priority though article has new scientific value in that plan that, in it the given problem for the first time analyzed from the literary-critical point of view.

Key words: the Uzbek classical literature, a literary heritage, tradition and innovation, eternal themes, universal culture, nubuvvat, "a beam of nubuvvat", prophetology, sacred books, the prophet, the envoy, art interpretation, an image, a symbolical sign, the comparative analysis, lyric genres, "kisasul-anbiyo", education of nubuvvat, images of prophets, a nationality and universalism.

Uzbek classical literature has a rich spiritual heritage that meets all the requirements of the literary and aesthetic views of all times. It is especially necessary to emphasize its two especially specific properties that distinguish Uzbek classical literature in world artistic thinking. Representatives of Uzbek literature have always focused on the interpretation of eternal themes, and in their creative examples they tried to choose universal human problems as the object of depiction. As a result, creative works appeared in the Uzbek classical literature, which are considered valuable for all nationalities and times. One of such eternal themes that have universal value in the Uzbek classical literature is the problem of nubuvvat. Even if nubuvvat is depicted in one word, it reflects the spiritual and educational views of all mankind. This word has many meanings and meanings. Nubuvvat in the "Dictionary of Navoi's Works" from Arabic means "prophecy", "messenger"[7.471]. In others, namely, in literary dictionaries, this concept is almost not explained. In world literature, the concept of nubuvvat is likened to the term prophetology as a synonym. The term prophetology, which comes from the words "prophet" and "logos", is almost never found in dictionaries. Including, in the two-volume "Explanatory Dictionary of the Uzbek Language", the four-volume "Dictionary of the Russian Language", "Mythological Dictionary" and other dictionaries, the interpretation of these concepts remained out of sight. In general, in the Uzbek classical literature, the concept of "nubuvvat maqomi" occupies an important place, but there is no comprehensive reflection in scientific and literary studies. The relevance of the problem is that the Nubuvvat culture not only belongs to one nation and people, but also applies to all of humanity. It is impossible to imagine world literature, and the history of Uzbek literature without the image of enlightenment nubuvvat. In Uzbek literature, the problem of nubuvvat requires a variety of interpretations of these concepts.

Firstly, the root of the word nubuwvat is “nabiy”, the endings “at”, “yat” denote the plural. From this comes the meaning of “Nabi” (prophets). This word denotes 124,000 prophets mentioned in Eastern sources [8.42]. This information in ancient sources is found only as numbers. In sacred sources, including the Koran, 25 prophets are mentioned as a chain of nubuvvat, namely, in Uzbek classical literature they are repeatedly depicted as an artistic image. Secondly, nubuvvat as a synonym for the concept of prophetology means “the teaching of prophecy.” In all world religions there is a philosophy of nubuwvat. Therefore, these religions are sometimes called “prophetological”. Including, in Zoroastrianism - Zarathustra (Zardusht), Buddhism - Buddha, monism - Moni (Moniy), Judaism - Moses (Musu), Christianity - Jesus (Iso), Islam - Muhammad (Muhammad) are considered prophets and founders of these religions. They are depicted in Uzbek classical literature as a poetic image. At the same time, it should be noted that there are peculiar differences between prophetology and nubuvvat. For example, according to Islamic traditions, Zarathustra, Buddha, Moni, uniquely depicted in fiction, are not included in the nubuvva chain. In this case, a special skill is required in order to analyze these poetic images in the interpretation of Uzbek classical literature, otherwise the analysis of a literary text may be interpreted incorrectly. Orientalist V. S. Solovyov in his scientific work in this sense compares Judaism with honey, Christianity with wine, and Islam with healthy and sober milk [14.39]. Such symbolic images are often found in Eastern classical and Sufi literature. One has only to recall the story about “The Elephant and the Blind” in the dastan “Language of the Bird” (Lisonut-tair) by Alisher Navoi [1.9.51]. A brief plot, which is as follows:

Blind people in India meet with an elephant. Having touched all parts of the elephant's body, it is interpreted in different ways. Some imitate that his tail is like a snake, his legs are like a pillar, his trunk is like a dragon, etc. No one can specifically portray him as an elephant. If you collect those qualities said by the blind, you get the image of an elephant. If in this sense the elephant symbolizes the image of the Creator, then blind symbols of awareness of different views. Nubuwvat is interpreted differently in these three religions, but is celebrated as one chain of prophets. This suggests that the ancient culture, literature, art of the world peoples have common features of thinking. The concept of nubuvvat and prophetology as the history and teaching of prophecy simultaneously have the same and varied meaning. The peculiarity is that, on the one hand, poetic images of the prophets are depicted in fiction, on the other hand, the next, and especially in Islamic culture, nubuvvat was formed as one of the levels (maκom) and is reflected in all aspects of artistic and aesthetic thinking. His artistic interpretations in Uzbek classical literature have their own special poetic world. Nubuwvat in its essence is considered a universal value and an eternal spiritual heritage. Thirdly, nubuvvat in the sense of “messengers”, “collection of messengers” means sacred books. In this, too, there are different and common aspects of the concepts of nubuvvat and prophetology. For example, such books as “Avesta”, “Triptika”, “Vedas” are not included in the “collection of messengers” nubuvvat. The sacred books of the Nubuwvat are considered to be the Torah (Tavrot), the Psalm (Zabur), the Gospel (Injil), and the Quran (Kur'oni Karim). Alisher Navoiy considered these books “Kutubi osmonium”, i.e. heavenly books. The poet in his lyrical divan “Garoiib -us-sigar” (“Miracles of Childhood”) calls these sacred books “Osmoni turt daftar” (“Four Heavenly Books”).

T ʻrt unsur kaididan to chikmaraysen, naf emas,

Osmonius turt daftarini tutaykim yod beat [1.1.385].

(Content: If you do not come out of the four things (water, earth, air, fire), it is useless even if you learn the “four heavenly books”)

Some sources contain information about four hundred sacred books. According to this ten pages were sent to Adam (Odam), fifty pages to Seth (Shis), thirty pages to Enoch (Idris), ten pages to Abraham (Ibrohim). One hundred pages equals one hundred books. Then the Torah (Tavrot) was sent to Moses, the Psalm (Zabur) to David, the Gospel (Injil) to Jesus, the Koran (Qur'oni Karim) to Muhammad. All this makes up 104 holy books. These books imply the concept of nubuvvat as a messenger. But in the Uzbek classical literature there is only an artistic interpretation of the four heavenly books. Fourthly, nubuvvat in the sense of “nubu”, i.e. “to rise”, “to rise” means the heavenly degree of the prophets. This is the traditional meaning of the image of the seven-layered

heaven and earth, which is. For example, the first example of the prose of the Turkic-Uzbek literature is fully depicted for the first time in the work of Burkhanuddin Rabguzi " Kisas ar-Rabguzi " [8.12]. It gives interpretations about the layers of heaven and earth. Usually, in such images, the sky is a symbol of purity and it is ruled by angels of kindness. Meanness prevails in the layers of the earth and it is controlled by evil spirits. Man is the center of these two poles. It depicts the spirit of a person symbolizing heavenly purity, and a passion for gluttony means earthly meanness. Prophets from both sides are considered in Uzbek classical literature as divine and celestial symbols of purity. In the artistic ideas of " Merazhname " the meetings and dialogues of the prophet Muhammad are depicted in the first layer of the sky - by Adam (Odam), in the second - by Jesus (Iso) and John (Yahyo), in the third - by Joseph (Yusuf), - in the fourth by Enoch (Idris) , in the fifth - by Aaron (Harun), in the sixth - by Moses (Muso), in the seventh - by Abram (Ibrohim) [9.146]. In the literature of the East, apart from the prophets, not a single person or person is interpreted who has reached the seven layers of heaven. Therefore, nubuvvat means the meaning of exaltation and in Uzbek literature serves for a variety of symbolic images. Fifthly, nubuwvat is highlighted as a separate historical event. The next level is called waloyat (holiness). In this, Nubuwvat is meant to be a separate culture. Other persons, parishioners, natural beings, images of place and place, and others used together with the prophets constitute this common culture. In the Uzbek classical literature, the images and signs depicted together with the nubuvvata circle are diverse. In the history of the Nubuwvat, there are people who are not considered prophets, but are included in the circle of the Nubuwvat. For example, al- Khizr, according to the sources, is not considered a prophet, but is included in the circle of prophets. He is depicted in Uzbek classical poetry as very productive. At the same time, in the Uzbek classical literature, such artistic images are used with nubuvvat, which can be separately classified. Of these, such images as Harut and Marut , Nimrod (Namrud), Pharaoh (Fir'avn), Korah (Korun), Goliath (Zholut), Abuzhakh (the enemy of Muhammad) mean symbolic signs of gluttony in classical literature. Such images as Khizr , Iskander, without which Uzbek literature cannot be imagined, are widely used. At the same time, in connection with nubuvvat , various images of parishioners, creatures living in water and land, angels, muses and other objects serve as symbolic and allegorical examples in Uzbek literature. In addition, some images of women are also used together with the nubuvvat circle. In the history of prophecy, no woman is included in the nubuwvat. But, it is impossible to imagine the artistic image of the prophets without women. If some of them are mentioned in the sacred books, then others are only outlined. These allusions to fiction serve to invent images of charming female models. You can name, for example, the images of Eve (Havvo), Sarah (Sora), Bibi Maryam, Zuleikha (Zulaiho) and others. At the same time, the image of places and time, objects and things perform the functions of different symbols-signs. Without such images, the problem of nubuwvat with all properties will not be obvious. If, on the one hand, in classical literature there is a problem of interpreting the images of the prophets, then on the other hand, various poetic details and images that reflect the artistry of these images take part . It is necessary to pay special attention to these images when studying and researching the problems of covering nubuvvat in Uzbek classical literature.

In fact, the problem of interpreting nubuvvat has a deep meaning in Uzbek classical literature. From the very beginning of our century, the orientalist E. E. Bertels emphasized that it is impossible to understand the classical literature of the East without the teachings of Sufism [3.46]. Continuing this thought, it must be emphasized that Sufi and classical literature cannot be imagined without the enlightenment of the Nubuwvat. Nubuwvat is considered to be the foundation (poppy) standing before waloyat (Sufism) and after tawhid (unity). Nubuvvat and waloyat are considered as the two main poetic sources of the East, namely, Uzbek classical poetry. The great poet, Alisher Navoi, used more than fifty concepts that in fiction help to reveal the problem of the poetic interpretation of nubuvvat. Including, " nuri nubuvvat" (ray of nubuvvat), " doyrat an-nubuvvat" (circle of nubuvvat), " nubuvvat haili " (group of nubuvvat), " nubuvvat gulshani" (flower garden of nubuvvat), " nubuvvat bakhri" (sea of nubuvvat) , " nubuvvat toji" (crown of nubuvvat), " botin al-nubuvvat " (inner world of nubuvvat), " surat al - nubuvvat " (outer world of nubuvvat), " hotam an - nubuvvat " (seal of nubuvvat), " merozh an - nubuvvat " (merage of nubuvvat), " nubuvvat kuyoshi" (sun of nubuvvat), " nubuvvat sipehri" (code of nubuvvat), " shavohid un-nubuvvat" (confirmation of

nubuvvat), " madorizh an-nubuvvat " (level of nubuvvat), " nubuvvat osmoni " (Nubuvvat sky), " Nubuvvat al - tariff " (nubuvvat comments), " Nubuvvat al - tashrif " (Nubuvvat arrival), " Gumbazi risolat " (risolat domes), " khutbasi risolat " (risolat khutba), " khaili rusul " (rusul group), " shohi risolat " (king risolat), " sultoni nubuvvat " (sultan nubuvvat) and others clarify the problems of the essence of nubuvvat interpretation. For example, " doyrat an-nubuvvat " - denoting the meaning of " the chain of the prophets " , means the traditional figure of the prophetic ranks. " Nubuvvat haili " - reflecting the meaning of a group of prophets, mainly used in lyrical images. "Nubuvvat gulshani" is considered an artistic expression of prophecy. In this, every prophet is compared to a flower, their coming with one group is likened to a wreath. "Nubuvvat Bahri" - the prophecy is compared to the sea. In this, each prophet is likened to one river. These rivers, united, will become a whole sea, i.e. the sea of nubuvvat. "Nubuvvat toji" – two problems need to be distinguished in this. The first, if it denotes the glory given to each prophet, then the second is the highest level of prophecy. The inner and outer worlds of the basis of nubuwvat are especially noted. It is most commonly found in Sufi literature. From this point of view, the inner esoteric world of the Nubuwvat is called "botin al-nubuwvat", and the outer world is called the exoteric "Surat al-nubuwvat". The phrase "hotham an-nubuwvat" is used in two senses. Firstly, it means stopping the term for the arrival of revelation to the prophets. The sources emphasize that revelation comes to each prophet at a certain time and age, and this process stops in due time. Some of them are considered natural prophets. For example, Alisher Navoi called Jesus an innate (" modarzot ") prophet. Even some sources speak of the comings of the angel Jabrail (Gabriel) to each prophet. For example, it is said about the comings of Jebrail "to Adam 12, to Enoch 4, Abraham 42, Moses 400, Jesus 10, Muhammad 24,000 times" [10.80]. Secondly, the concept of "hotam an- nubuvvat " means the direct closing of the doors of prophecy and the sealing of the parking lot of nubuvvat. It is known that the symbol " mukhri nubuvvat " (seal of nubuvvat) is considered to be the prophet Mohammed. This means the two beings of the Prophet Muhammad, i.e. " haqiqati muhammadiya " (true Muhammad) and " surati muhammadiya ". In the same regard, "hakikati muhammadiya" means " nuri nubuvvata ", and " surati muhammadiya " - " khatm an- nubuvvat ". In our opinion, the existing " haqiqat and mazhoz " (truth and metaphor) in world and oriental literature is based on these philosophical views. In the history of philosophical thinking, apart from the personality of Muhammad, not a single person is mentioned in the phenomenon of "haqiqat and mazhoz". In Eastern literature, the mortal world is compared to allegories (mazhoz) to the eternal world, and man and his spirit are mazhoz to the Absolute spirit. The sources speak of the flight of the prophets upward, i.e., the events of a mirage.

In this, as mentioned above, the Prophet Muhammad ascends to the seven heavens and meets with past prophets. In artistic interpretations, this event is called the basis of "merozh an- nubuvvat". But, works about the mirages of all the other prophets, except for Muhammad, have not been written. Therefore, in the fiction of the East, as the most vivid expression of the mirage of nubuvvat and the highest level of the station of prophecy, it is called the mirage of Muhammad. « Nubuwvat kuyoshi " - this is due to the comparison of the prophets with the planets. In Eastern literature, each prophet is likened to one planet. For example, Jupiter (Mushtarii) - Moses, Mars (Mirrich) - Aaron, Venus (Zuhro) - Joseph, Mercury (Utorud) - Jesus, Sun (Shams) - Enoch, Moon (Kamar) - Adam, and Saturn (Zukhal) is compared Abraham. The rotations of all the planets around the Sun are likened to the prophets around "nuri nubuwvat". "Therefore, the concepts of "nubuwvat kuyoshi", "khurshidu nubuwvat", "shamsul-nubuwvat" are used in fiction. Alisher Navoi depicts this picture in a symbolic way:

Har ruz oqshomi tegranda oy kavkablal,

Masih girdida anoqki bir necha xuffosh [1 7. 228].

(Content: Evenings of a mirage around you are the moon and stars , and around Jesus are several bats)

In this poem, planets are compared to prophets. As the sources say, the bat (khuffosh) was created by Jesus. This is also mentioned in the verses of the Qur'an, so the poem personifies that just as the birds revolve around Jesus, so do the planets (prophets) around the Sun (nuri nubuvvat) .

«Nubuwwat sipehri "- this implies a comparison of the prophets with the heavenly domes. At the very top, the place of the Prophet Muhammad is symbolized. «Nubuwwat osmoni "- this also implies the same views, but this phrase is considered the highest rank of prophecy. " Nubuwwat al-tarif" - implies ethics, behavior, properties of prophecy, then " nubuvvat al- tashrif " - the revelation of prophecy. Such comments are used in both nubuwvat and risolat . As you know, these two concepts in the meaning of the messenger mean one meaning. But, there are some differences. We will dwell on this later. Indeed, the concepts of " risolat gumbazi ", " risolat khutbasi ", " shokhi risolat ", " sultoni nubuwvat " and their meaning are of deep significance in the literature. This only refers to messengers, i.e. risolat . Basically, the prophet Mohammed is taken into account. If, on the one hand, the interpretation of such polysemantic concepts means the content of the enlightenment of the nubuwvat, then, on the other hand, they serve to clarify the poetics of classical literature. In our opinion, in a certain sense, the enlightenment of the Nubuwwat can be compared with the allegorical images of the laboratory of artistic creativity. So holy books are the products of creativity, prophets are the creators of works, revelation is inspiration. These processes are symbolically depicted in classical poetry in the images of *kravchi* (So κ ij), wine (May), thickets (Beet pulp). In this they are metaphorical images of the Creator (crunching), divine words (wine), prophet (chalice). As is known, nubuwvat in the sources of the Muslim East was formed as a single chain. In some studies, the history of prophecy is called the history of mankind. In recent literary criticism, the word prophetology is used as a synonym for nubuwvat. For example, the literary critic A. R. Gimaeva in her scientific study " Prophetology of the Koran: the stories of the prophets as an element in the construction of the Koranic text" analyzed the problem from this point of view[4] . Usually hiley nubuwvat " starts with Adam and ends with Muhammad. According to the interpretation of Alisher Navoi, Muhammad is the completion of the prophecy:

Ey nubuwvat xailig'a hotam baniy Odam aro,

Gar alar hotam, sen ul otkim, erur hotam aro [17.33].

(Content: You, print " highly nubuvvata " beginning with Adam, If he is a hotam, you are a khatm to him (completion)

According to the interpretations, the nubuwvat chain, starting with the "truth of Muhammad " ends as a perfect teaching with " majozi nubuwvat ." According to the comments of Alisher Navoi, "the ancient ray of that holy man (Prophet Mohammed) from the very beginning of the wave of the sea Zat , the light of a priceless pearl tore off hidden threads and this incomparable light rattled like a pearl and passing from soul to soul from Adam reached Abdullah " [1.6.26] . According to the canons of the Eastern tradition, not a single creature is mentioned that manifested "truth" from the very beginning, after that "form". Only the nubuwvat site has such a history and comments. Other beings appear first as "form" then "truth". Therefore, this parking lot is called Makomi makhdum " (by praised maqoms). He is such a being that was created before the creation of the universe. Other creatures after him are created in order.

Nuri mavjud ofarinishdin burun,

Kim edi xalqiqa muddat olti kun [1.9.13].

(Content: This ray was created before the universe, and the rest were created within six days)

That is, the creation period is six days. On Sunday the sky was created, on Monday the moon, sun and stars, Tuesday birds, insects and angels, on Wednesday water, wind, cloud, tree and plants, on Thursday heaven, hell, angels of kindness and malice, virgins, on Friday - a person [9.12] . According to the interpretation of Eastern literature, the main goal of the Creator is to create creatures in this order, to make a person perfect. Nubuwwat, as the qualities of a symbol of heavenly purity and spiritual beauty, appeared in the form of a perfect and bright person. This man is called Adam and he owns "nuri nubuwvat". According to Navoi, "Nuri Muhammadiyah" existed before Adam. Not only existed, but was also a prophet and owner of hidden secrets.

Ulki Odamdin burun ul bor edi,

Ham nabi, ham sohibi asror edi [1.9.13].

(Content: This ray existed before Adam and was the owner of hidden secrets)

In the poem, hints in the first word "Ulki" (He) - a metaphorical form of the Prophet Muhammad, and in the second word "Ul" (He) - his truth. This means that if "surati muhammadiya" is considered the figure of prophecy, and "haqiqati muhammadiya" is the secret of the Creator. The entire universe is the truth of this hidden mystery. "Lav loka lamo halaqtul – aflok " (I wouldn't have created the universe if you weren't) [9.9]. The present sacred hadeeth is an expression of these views.

Prophetology or nubuvvat means enlightenment sent from the Almighty to the people. According to Eastern interpretations, nubuvvat is considered as one of the eras of human history. The first level is considered tawheed . He is considered the maqom of unity. This is its benefit to mankind i.e. realize the truth of the Almighty . "The Almighty ordered this: I was a hidden treasure. There was no one who knew me as Tengri. I created the universe (people) to use me. I did not create it for my own benefit" [9.11]. This is a sacred hadeeth which means the level of tawheed . According to the literary critic Ibrahim Khakkulova, "the heavenly books are also devoted with symbolic meaning to the realization of the idea of tawhid. In this, the Gospel symbolizes the tawhid of divine names, the Psalm is the tawhid of verbs, the Koran is the tawhid of Zatu" [16.131] . Nubuwvat is considered the highest level after tawhid, which has the position of being aware. The enlightenment of heavenly books is also due to this level. In the sources, nubuwvat in terms of time embodies distant eras. Speaking about the concept of "nubuvvati bako" (eternity of prophecy), it means the constantly ongoing spiritual enlightenment "ruh-nur" (soul and ray). In Eastern views, the end of nubuvvat means the beginning of valoyat. In some interpretations, prophecies are also used - "surat an-nubuvvat", and valoyat - "botin an-nubuvvat". In valoyat there is awareness for man. If the tawheed formed the enlightenment of the nubuvvat, then the nubuvvat is considered the main source of the valoyat. The main problems of the valoyat were formed on the basis of the teachings of prophecy. At the heart of nubuvvat and valoyat lies the problem of human enlightenment. The main goal of nubuwvat and valoyat is human spirituality. Therefore, in fiction, tawhid, nubuvvat and valoyat, which is the philosophy of mankind, are interpreted with high pathos of enlightenment. Alisher Navoi says about this:

Ofarinishdin qulib inson g'araz,

Key are aylab xalq ichinda beevaz [1.9.7].

(Content: the purpose of creation is man, he is incomparable among all creations)

Therefore, in the examples of classical literature, the interpretation of these levels is considered a universal value. The literature of all peoples, in one way or another, illuminates the culture of the Nubuvvat. Therefore, nubuvvat is considered an attractive world in the field of world literary studies. The purpose of the study of this direction is to bring the peoples of the world closer in spiritual rebirth. From this point of view, V.F.Panova, Yu .B.Vakhtin in their works "The Life of Muhammad" said: production, poses new problems for humanity, the solution of which will require the unification of all spiritual forces. To overcome the split between believers and non-believers, between people of different faiths and between people holding different views on the desirable social structure of society, is an urgent need of our time. I hope that the book offered to the reader about the Prophet Muhammad will serve this purpose " [10.391]. Therefore, this problem is relevant not only in Uzbek, but also in literary criticism of the whole world. According to the interpretation of Alisher Navoi, the prophet is also a symbol of the beloved. He, the beloved, informs about the soul. A message from a lover is a soul.

Chunki nabi muzhdai jonon topib,

Mujdai zhonon chu topib zhon topib [1.9.18].

(Content: Because the prophet received news from a lover, having received news from a lover, he was inspired)

In this place, one can understand that the prophet is the messenger of the Most High, the lover is the Creator himself, and the soul is the word of God. The poetic image of the "soul" is interpreted, which is considered by philosophy to be *kalom* – enlightenment sent through *nubuvvat* from the Creator. This means that if the universe or cosmos is like a body, then the message is its spirit. That is, the message about the soul from the lover is only brought by the prophets. As it is said in the work "Kisas ar- Rabguzi", the Almighty descends to Moses the book of the Torah (Tavrot), consisting of a thousand suras, written in verses in ten sheets. There was an order - "Pick up." Moses couldn't get up. The Almighty sends one angel with each sura. Still couldn't. With each verse, one angel is sent. Still couldn't. With each letter sends one angel, still can not. An order comes to Moses, say that: "Strength and will will only come with the help of the Almighty." Moses, having said these words, raises the Torah alone. As you know, in the history of prophecy it is told, like the flood of Noah, a lot of general disasters. According to interpretations, after the revelation of the sacred books, mass disasters stop. Therefore, heavenly books are considered the soul of the world and the spirit of mankind. At one time, the *Nubuwvat* was divided into several groups. First, the *nubuwvat* and *risolat* group. That is, *nubuwvat* means a circle "nabiy" (prophet), and *risolat* "rasoul" (messenger). As you know, among them there are, as mentioned above, differences between them. Therefore, it is necessary to pay special attention to these differences in the interpretation of the artistic images of the prophecy. The sources consider three hundred and thirteen messengers of the *nubuwvat* levels. The mentioned prophets in the Qur'an are mostly considered to be messengers. In Uzbek classical literature, Muhammad is interpreted as the flower of *nubuvvat* and *risolata*. He is the head of the *nubuwvat* and the sultan of the *risolat*. It is likened as a part to a whole or a whole to a part.

Anbiyo sarxaili sultoni rusul,

Kim erur tufaili juzvu kul [1.9.13].

(Content: He is the head of all prophets, the sultan of messengers, He is as part of a whole or vice versa)

If we compare *risolat* with pearls, then Muhammad is the treasury of pearls. If we compare *nubuwvat* with a flower, then Mohammed is a wreath. He is shah of the *risolata* throne, patron of angels. As they say in the sources, the problems of religion and the secular world in the symbol of Muhammad have been improved. In this pearl and the realm of *risolatu*, the flower - *nubuvvatu* are compared "surati muhammed", and the meaning of *risolat*, wreath - *nubuvvatu*, patronage - angels means "haqiqati muhammadiya".

Buldi risolat durining mahzani,

Beams nubuvvat gulining gulshani [1.9.15].

* * *

Taxti risolat uza shoh uldi ul,

Jami maloyikka panoh o'ldi ul [1.9.25].

Hence, *risolat* is considered a high rank of *nubuvvat*. *Risolat* is also divided into "ululazm" (fortitude, vigor) groups. This group includes Noah, Abraham, Moses, Jesus and Muhammad. They are especially widely covered in the Uzbek classical literature. In Alisher Navoi's *divan* "Navodir unihoya" ("Wonders of the end"), the concept of "besh olium abo" (five great sages). In our opinion, these concepts reveal the artistic meaning of "ulu l azm". It is true that in some works "besh olium abo" are interpreted differently. In this "besh olium abo" is considered Muhammad, daughters Bibi Fatima, son-in-law Ali, grandchildren Imam Hassan and Imam Hussein. But, if the concept of "besh olium abo" is analyzed from the point of view of *Nubuwvat* philosophy, then close interpretations of the phrase "ulul-azm" will turn out. Then we will see that the great "Khamsa" and the worldview of the poet have too great universal human value. This means that one can come to the conclusion that when five dastans appeared in the *Hamsa*, five great prophets were spiritually supported.

Bulmagay erdi muyassar "Xamsa", yani panj ganj

Qilmasa erdi madad holimg'a besh oliy abo [18.12].

Finally, Nubuwvat enlightenment means "haqiqat" and "majoz" transformation into one. This case in artistic interpretations is called "al-akmal al-mukammal" (completeness of perfection). If "al-akmal", i.e. perfection is considered a symbol of the prophets, then "al-akmal al-mukammal", i.e. completeness of perfection is a symbol of Mohammed. If in classical poetry "husn" (beauty) is depicted with pathos as an expression of perfection, then "husnshokhi" (king of beauty) is considered the completeness of perfection. Therefore, nubuvvat in classical works for the first time ensured the harmony of the spiritual and material world. Therefore, in artistic interpretations, the good of the people and humanistic views are in the foreground. Also, these famous lines of Alisher Navoi with all the meanings are an artistic expression of the enlightenment of nubuvvat.

Odamiy ersang demagil odamiy,

Onikim yo'q xalq g'amidin g'amiy [1.6.167].

(Content: If you are from the generation of Adam, do not count the person who lives without the grief of the people)

In the artistic creativity of the East, through the wisdom of nubuvvat, classical works appeared that give the human soul pleasure and peace, "which are an example and model of the whole era, time." In the Turkic-Uzbek literature, the Nubuvvat enlightenment is also fully depicted with all the specific worlds. Especially in the work of Nosiruddin Burhonuddin Rabguziy and Alisher Navoi, the coverage of this topic has found a vivid expression. The only work of Rabguzi "Kisas ar-Rabguzi" is devoted to this problem. It contains stories about twenty-four prophets. And in the work of Alisher Navoi, the problem of interpreting nubuvvat is interpreted differently. As you know, his "Tarihi anbiyo wa hukamo" (History of the prophets and scientists) is devoted to this topic. The story of the twelve prophets is briefly depicted in the work. It does not mention other prophets, namely, Muhammad. Some literary scholars believe that Alisher Navoi was going to write a separate work about the history of the Prophet Muhammad. In our opinion, the problem of nubuvvat is fully reflected in the work of Alisher Navoi. To do this, you need to look into the full legacy of the poet. Alisher Navoi created a work in all genres, expressing nubuvvata. For example, the dastanakh "Khairatul-abror" (Confusion of the righteous), "Farkhod va Shirin" (Farhad and Shirin), "Layli wa Majnun" (Layli and Majnun), "Sab ai sayyor" (Seven planets), "Sa'di Iskandary" (Wall of Iskander), "Lyson ut-tayr" (Language of Birds) the issue of Nubuwvat is depicted deeply and broadly. These works created examples of classical genres like hamdu sano, munazhat, nat, merazhname displaying nubuvvata. In addition, Alisher Navoi's eight lyrical divans very widely depict the problems of interpreting nubuvvat and the artistic images of the prophets. It is almost impossible to find in world literature such a creative experience as the legacy of Alisher Navoi in the problem of artistic interpretation of nubuvvat.

In a word, the problem of interpreting nubuvvat in Uzbek classical literature is a source for a separate scientific study. The interpretation of this topic is considered an urgent problem of Uzbek and world literary studies. Valuable works on this topic have been created in Uzbek classical literature. In today's process of globalization, it is especially considered important to explore, in a new way of thinking, artistic works depicting the problems of nubuvvat, as it brings together different peoples in the field of culture and literature, strengthening respect, love and friendship.

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