

Representation of Heaven and Hell as Reflections of Human Nature

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Annotation. Each process is closely related to certain concepts and views. We can express this connection in terms of language, time, and space. It is fact that mankind has a unique form intelligence and is superior to other creatures. The development of their mind and perception are questions about the world that arise in them, and in the process of finding answers to them, they are gaining insights that they thought were not important. The increase in people's level of knowledge has a significant impact on their way of life. It even leads to deepening of religious and worldly thoughts. The presence or absence of the concepts of Hell and Paradise leads to changes in human nature.

This article discusses the concepts of heaven and hell, and its main goal is to determine the place of these two concepts' impact on the human psyche in modern science and literature. There is also a task based on deep reasoning. At the level of human intelligence, scientific justification of religious concepts, which is the product of ancient traditions, by researching their connection with human nature.

As a result of the study, the literatures related to the research topic or the same ones were selected and comparative, artistic analyzes were conducted on them. The results of the studies showed that the mystical concepts presented in these sources taken for research have a high impact on the fundamentals of the human psyche, expressing worldly closeness. Based on the results of scientific research, the human psyche continues to rise with worldly and religious knowledge over the years. Like the concepts of good and evil of people, the concepts of Heaven and Hell appear and show their form in their nature.

Key words: Comparative analysis, heaven, hell, Personal Uniqueness, Satan, Egoism, Eastern literature, "Layli and Majnun", "Farhad and Shirin", "Khamisa";

Jannat va jahannamning ifodasi inson tabiatining aks-sadosi sifatida

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Annotatsiya. Har bir jarayon muayyan tushuncha va qarashlar bilan chambarchas bog'liq. Bu bog'lanishni til, zamon va makonda ifodalashimiz mumkin. Insoniyat o'ziga xos shakl va aql-zakovatga ega bo'lib, boshqa mavjudotlardan ustun ekanligi inkor etib bo'lmaydigan haqiqatdir. Ularning aqli va idrokining rivojlanishi ularda paydo bo'ladigan olam haqidagi savollar bo'lib, ularga javob topish jarayonida ular muhim emas deb hisoblagan tushunchalarga ega bo'ladilar. Kishilarning bilim saviyasining oshishi ularning turmush tarziga sezilarli ta'sir ko'rsatadi. Hatto diniy va dunyoviy fikrlarning chuqurlashishiga olib keladi. Do'zax va jannat tushunchalarining bor yoki yo'qligi inson tabiatidagi o'zgarishlarga olib keladi.

Ushbu maqolada jannat va do'zax tushunchalari haqida so'z yuritilib, uning asosiy maqsadi bu ikki tushunchaning inson ruhiyatiga ta'sirining zamonaviy fan va adabiyotdagi o'rnini aniqlashdan iborat. Chuqur ilmiy fikrlashga asoslangan vazifa ham bor. Ya'ni, inson aql-zakovati darajasida azaliy an'analar mahsuli bo'lgan diniy tushunchalarni inson tabiati bilan bog'liqligini tadqiq etish orqali ilmiy asoslash.

Bir nechta adabiyotlar o'rganib chiqilishi natijasida tadqiqot mavzusiga yaqin yoki aynan shu firklar keltirilgan adabiyotlar ajratib olindi va ular yuzasidan qiyosiy hamda badiiy tahlillar o'tkazildi. Ulardagi har bir jumla, voqealar tadqiqot mavzusiga mosligi ko'rib chiqildi. Ulardagi yozuvchi, qahramonlarning ruhiyatidagi dunyoviy hamda diniy tushunchalarga nisbatan o'zgachaliklar taqqoslandi. O'rganishlar natijasi shuni ko'rsatdiki, tadqiqot uchun olingan bu manbalarda keltirilgan tasavvufiy tushunchalar dunyoviy chambarchaslikni ifodalab inson ruhiyating tup negiziga ta'siri yuqoriligi aniqlandi. Tadqiqot materiallaridagi yozuvchi va qahramonlarning ikki ilohiy tushunchalar ta'siridagi ruhiy buyuklik hamda ruhan tubanlik mavjudligi aniqlandi. Ilmiy tadqiqotlar natijasidan kelib chiqqan holda inson ruhiyati yillar davomida dunyoviy va diniy bilimlar bilan yuksalib boraveradi. Insonlarning ezgulik va yavuzlik tushunchalari singari Jannat va Do'zax tushunchalari paydo bo'lib, ularning tabiatida o'z shaklini ko'rsatadi.

Kalit so'zlar: *Qiyosiy taxlil, jannat, jahannam, shaxsiy o'ziga xoslik, Iblis, xudbinlik, sharqiy adabiyot, "Layli va Majnun", "Farhad va Shirin", "Khamsa";*

Представление рая и ада как отражения человеческой природы

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Аннотация: *Каждый процесс тесно связан с определенными концептами и взглядами. Эту связь мы можем выразить в терминах языка, времени и пространства. Неоспоримым фактом является то, что человечество имеет уникальную форму и интеллект и превосходит другие существа. Развитие их ума и восприятия — это вопросы о мире, которые возникают у них, и в процессе поиска ответов на них они обретают понимание того, что они считали неважным. Рост уровня знаний людей оказывает существенное влияние на их образ жизни. Он даже приводит к углублению религиозных и мирских мыслей. Наличие или отсутствие концепций Ада и Рая приводит к изменениям в природе человека.*

В данной статье рассматриваются понятия рая и ада, и ее главная цель — определить место влияния этих двух понятий на психику человека в современной науке и литературе. Также есть задача, основанная на глубоком рассуждении. То есть на уровне человеческого интеллекта, научное обоснование религиозных понятий, являющихся продуктом древних традиций, путем исследования их связи с человеческой природой.

В результате изучения нескольких литератур были выбраны литературы, связанные с темой исследования или одинаковые, и по ним был проведен сравнительный и художественный анализ. Результаты исследований показали, что мистические концепции, представленные в этих источниках, взятых для исследования, оказывают высокое влияние на основы человеческой психики, выражая мирскую близость. Исходя из результатов научных исследований, психика человека продолжает расти с мирскими и религиозными знаниями на протяжении многих лет. Подобно концепциям добра и зла людей, концепции Рая и Ада появляются и проявляют свою форму в своей природе.

Ключевые слова: *Сравнительный анализ, Рай, Ад, Личностная Уникальность, Сатана, Эгоизм, Восточная литература, «Лейли и Меджнун», «Фархад и Ширин», «Хамса»;*

INTRODUCTION

The world is created in such way that a person has opinions between the concept of existence and burden, good and evil, heaven and hell. Many debates have arisen within these points. Especially the concepts of heaven and hell have been the cause of some serious debates.

In this article, we would like to conduct a comparative analysis of well-known religious ideas with the main provisions of our own theoretical concept, which explores the individual's achievement of a happy life through self-realization. The author is not a religious person, but in no way wants to hurt the feelings of believers.

Heaven and hell: a brief description. According to religious beliefs, the souls of people who led a "righteous" life and believed in God go to heaven after death. (Armstrong K., 2012. 432 p.) In heaven the soul has a pleasant time, approaches God and comprehends his wisdom, while at the same time not engaging in any purely "individual" activities. According to religious beliefs, heavenly life involves happiness - an indescribable state of eternal joy and love. (Levit L.Z. 2013).

The souls of sinners and atheists go to hell as punishment, where they are subjected to terrible torture. As you know, Satan rules hell, and his servants are devils. First of all, let's ask the obvious question: why would the "bad" Satan punish sinners like himself? (Levit L.Z. Unique potential, self-realization, happiness. Saarbrücken: Lambert Academic Publishing, 2013. 482 pp). After all, by doing this, he actually fulfills the will of God, whose enemy he is. It would make much more sense for Satan to welcome newly arrived souls with open arms in order to create his own "army" from them. (Levit L.Z., 2013, p. 69-77). Accordingly, God, foreseeing such a possibility, should have destroyed "disloyal" souls instead of giving them to his worst enemy. The only explanation for what is happening is that Satan is the "junior partner" of God and carries out his will. What kind of global confrontation between "good" and "evil" can we talk about in this case? However, this is not the main thing. (Levit L.Z., 2014, p. 109-116).

The person-centered concept of happiness: Introduction and comparative analysis. In 2020-2024 We have developed a "Personally Oriented Concept of Happiness", in which an individual's self-realization and his achievement of a meaningful, fulfilling life are described through the interaction of two systems - "Personal Uniqueness" and "Egoism". Both systems consist of 4 levels, each of which represents a certain stage of human development - from the intrauterine state to mature self-realization. (Levit L., 2014).

He would like to note that the dual-system and multi-level person-centered concept of happiness belongs (for the most part) to the eudaimonic group of theories of modern positive psychology that link the subject's achievement of the highest, "first-class" happiness with the realization of a unique internal potential in intense creative activity that determines a person's life purpose, his fate. (Levit L., 2015) The philosophical tradition of eudaimonism, coming from Socrates and Aristotle, opposes the hedonistic approach, according to which happiness is associated with the pursuit of pleasant experiences (joy, pleasure, satisfaction) and the desire to avoid unpleasant sensations. (Lyubomirsky S., 2014)

It's easy to see that the concept of "hell-heaven" is built entirely on a hedonistic basis, representing an ancient version of the "carrot and stick" principle. If you behaved badly during your life, you will suffer in hell. And if you acted well and believed in God, posthumous heavenly pleasure awaits you. (Seligman M., 2006)

Modern psychological research has revealed the main problem of the hedonic approach associated with the principle of adaptation. The overwhelming majority of satisfactions very quickly weaken and become boring. On the other hand, adaptation to positive changes in personality and improvement in the healing process occur slowly. (Huxley O., 1997)

Thus, neither heaven nor hell can provide a satisfactory image of posthumous existence for the "eudemonic" soul. In paradise, not only does it become boring, but you also have to engage in "comprehension of God" instead of active self-realization. In hell, torture and torment are added to the inability to express oneself. Therefore, "there is no real happiness after death". (Hitchens K., 2011)

Gifted individuals who realize their talent during life are simply obliged to be atheists - after all, after death, in any case, they will not be able to return to the earthly way of being. In hell there is eternal torment, in heaven there is eternal boredom. (Schwartz. B., 2005). Typical inhabitants of

heaven demonstrated humility and submission during life, and now they “rest” in heaven just as humbly. Creativity, individualism and creation are allowed only to God. (Hartung J. So be good for goodness' sake // Behavioral and Brain Sciences. 2002. V. 25. P. 261-263.)

We will deeply analyze the scientific theoretical views of our research article based on the divine concepts presented in the epics "Layli and Majnun" and "Farkhod and Shirin" by Alisher Navoi, a great representative of eastern literature, and the tariff and descriptions presented.

These masterpieces are the golden crown of Eastern literature, works that glorify divine labor and love. It depicts not just love, but divine love, that is, love for God, which is higher than the love of man for man. The image of a perfect person, a person with beautiful manners and morals is created through the behavior of the heroes of the work. Each story in the play promotes the concept of education.

"Layli and Majnun" is the third epic of Alisher Navoi's "Khamasa", written in 1484. In one of the introductory chapters of the epic, Navoi continues the tradition and mentions his predecessors who wrote works on this topic with deep respect and reverence. The beginning of Layli and Majnun begins with a few traditional chapters. There is a clear tradition in Eastern classical literature. According to him, any work begins with special chapters such as the praise of God, prayer to him, description of Prophet Muhammad.

Chapter I of Navoi's epic "Layli and Majnun" is also dedicated to the praise of God in this tradition. In it, the poet, as a great master of words and a philosopher, describes the creation of the world, the night, day, moon, sun, stars, spring, autumn, winter seasons and the unique brilliance of nature in them, the creation of man in nature, from nothing, All this is an expression of God's incomparable power and greatness, and praises him. He brings joy to everyone's hearts with his wit. (Hayitmetov A., 1963)

Navoi writes that "the interpretation of the creator in every song appears to be a Laila in the world, it makes the world shine, it is to make these features of it crazy" (har soridagi tajallisi jahonda Layli bo'lib ko'rinadi, jilva qiladi, uning bu xususiyati esa yaratilganlarni Majnun qilmoqdir). (Alisher Navoi, a perfect collection of works. Volume VII, 359-6)

Farhad and Shirin have a traditional meaning in the literature of Turkic peoples a romantic story written by several creators and the name of one of the epics. Navoi famous lovers and lovers since childhood, including Farhad, Shirin he read stories about him many times. At the same time, these epics are time over time, his personality, personal feelings merged with him and in his heart. (Erkinov.S, 1971) The idea of a completely new saga about Farhad and Shirin began to take shape. This and the creative plan was implemented in 1483-1484. "Farhad and Shirin" by Navoi His epic is the second epic of his "Khamasa", in which Farhad is an ordinary creater from stones not a lover, but the son of the khagan, more precisely, the king of the country of Khotan. He was the only child he saw in his old age, and from a young age he learned all about science interested in the fields, to acquire military knowledge, especially the profession of stonemasonry tried.

Therefore, Navoi's dreams of a perfect person are expressed in the epic. The writer who strives for originality in his work is creative in the tradition of this epic approaches. The plot behind the plot in the epic is largely symbolic as well as figuratively mystical. (Sufi) truths are hidden. These are the truths behind every image, picture it is possible to find the way to its true meaning only by understanding the epic. (Boltaboev H., 2006) The essence of the epic Hazrat Navoi's poetic skill in lighting is remarkable. Because the epic, above all, is an example of fiction. The content of Navoi's epic, every thought is beautiful seeks to give in the shell of art.

These works have been read with love in many languages and their secular and religious views have been analyzed. However, comparative studies of these Eastern works, such as the comparative representation of the concepts of Heaven and Hell found in the analysis of Western literature, have not been conducted. An investigation is conducted on the extent to which the works taken for study depict theological concepts. Every sentence, phrase, and figurative expression in them is studied consistently.

Sentences close to the topic of the study and appropriate are analyzed separately. Their similarities and differences are identified. The identified aspects are explained one by one and their controversial aspects are explored. The results of all studies are presented and general conclusions are also given.

Alisher Navoi's epics "Farhad and Shirin", "Layli and Majnun" are among the most studied works in science. So, it has been thoroughly studied, our scientists prove that it was completely invented and implemented at the next stage.

Solving the issue of comparative study of the heroes of Farhad and Majnun, "Farhad and Shirin", "Layli and Majnun" epics as objects in this MD. It is distinguished by its theme. Alisher Navoi's "Khamsa" is distinguished by its uniqueness, and the study of its symbols is also important. Each epic of Alisher Navoi's "Khamsa", including "Farhad and Shirin", "Layli and Majnun", will be immortalized as great masterpieces of spoken word art. Of course, in these epics, the advanced philosophy, moral values of the period in which the poet lived and created, the poet's attitude to them, and his description as an artist of words are expressed.

METHODS

Comparative method in determining the place of a certain literature in the history of world literature is of great importance. With this method, a specific action is attributed to him in the past or at the same time by comparing, contrasting and comparing with works created in literature or other national literature can be learned.

The comparative-historical method was originally formed in Germany. Oral creativity of Indo-European peoples the brothers compared their samples and explored the genesis of the similarity between them. (Mamatkulova X.A. Artistic principles in the works of Alisher Navoi and William Shakespeare commonality and uniqueness (the epic "Layli and Majnun" and "Romeo and Juliet" in the case of tragedy). Philol. science. nomz... diss. - Tashkent, 2009. - B.24 - 49.)

Theodore Banfey wrote the foreword to the Panchtantra, a German translation of the Grimms. This method, which started from his vision, soon spread throughout Europe. Russian scientist A.N. Veselovsky, literary works, folklore or similarities in Eastern and Western written literature can be attributed to one source (genesis) or "traveler" suggested that it is not quite right to refer to topics. [Halliyeva G., Comparative literary studies.-T.: Academic publication. 2020, 149 p.] According to the scientist, lifestyle and the similarity of habits, in some cases the content or form of mental development is similar causes works to come into the world. (Mallaev N. The flower of the art of words. - T.: Literature and Art, 1991)

As you know, comparison refers to four different situations:

1. Comparison of literary phenomena existing in the same place and time.
2. Comparison of literary events of the same place, but different times.
3. To compare things that exists at the same time but in different places.
4. Comparison of literary phenomena of different places and times. (Yusupova, D., 2022.)

These aspects are comparative-historical and comparative typological methods of comparative literary studies. Unfortunately, it is studied that these two methods are often used in the analysis of a work of art in the process of literary education. There are cases where the method is called without distinguishing, but rather with one common name.

The comparative-typological method has similar tools, but the origin about analyzing unrelated events. After all, typology is genetic language, history; culture in the literature of completely different nations is a comparativist concept that helps to understand the common aspects. (Bafoev, B. 1968)

In the works of Alisher Navoi, the poetics of symbols and emblems is to some extent studied. But the problem of the image of the "world" and its interpretations, in connection with the study of this or that issue in some articles not analyzed separately, except for comments made. However, the study of this problem is a great thinker to come to new scientific conclusions regarding the foundations of worldview allows.

Some of their aspects have been studied in scientific research, and research patterns and norms are exaggerated when it is said that "approach to Alisher Navoi's two works on the basis of comparative and scientific principles":

- Select a part of the poet's work and describe its content;
- Paying attention to the formal aspects of this work;
- Comparing the concepts of heaven and hell in the work with their predecessors or opponents, clarifying their differences and commonalities.
- Counting and classifying the images and symbols in the work taken for research, looking at the places where they came from, "discovering" the main meaning;
- To study the work of the poet based on the comparative direction of science and literature;
- Attitude to the issues of interpretation of the poet's work so far.

It cannot be denied that these conditional "patterns" that we have given have created patterns in the study of the concepts of heaven and hell in the poet's work, and in determining the attitude towards it. The following principles are prioritized in our proposed method:

- A comparative examination of Alisher Navoi's dogmatic approach to the main sources of Islamic belief - the Qur'an and hadiths, recognized dogmatic laws;
- Alisher Navoi, without being trapped in the territory, goes beyond it and reveals the views of the poet based on a clear system;
- Studying the concrete impact of Alisher Navoi's views on the mind and life of the 21st century environment;
- To come to a clear conclusion about the place of Alisher Navoi's creative heritage in the horizon of national identity and national pride.

In the work of Alisher Navoi, the symbol of the world has two different meanings the following are observed: 1) the world where people live; 2) humanity veil from enlightenment. The divine source that serves as a scientific and educational basis for Hazrat Navoi's works is the Holy Qur'an. (Rustamov, A., 1979)

In the blessed hadiths, the concept of "world" is these two mentioned in the meaning. Alisher Navoi's concept of "world". The concept of the approach is based on these two authoritative sources. For example, in the Holy Qur'an: "O our Lord, for us in this world as well." bestow goodness and goodness in the hereafter." (Translation of the Holy Qur'an and its meanings in Uzbek (Translator: Sheikh Muhammad Sadiq Muhammad Yusuf). -Tashkent: Hilal-Nashr, 2020)

In the verse, there are two worlds - the world in which a person is born and the world of the hereafter. The meanings of wishing for good things are expressed "World" conquest. It is used in the sense of "the veil that blocks humanity from enlightenment". This verse is more explicit in the verse: "And what is given to you. it is only the clothing and adornment of this world. That which is in the presence of God better and more eternal.

Don't you understand?" Hazrat Alisher Navoi's world view of Islam. It was formed in the spirit of such divine commandments as its foundation and matured. In the works of the great thinker, there are many mystics Islamic enlightenment lies in the interpretation of symbols along with the symbol of "the world".

This is the worldview of a perfect human being and a mature Islamic scholar rose to the level of a creative concept. Each of the "world" signs. we will try to analyze both interpretations on the example of the poet's works.

RESULTS AND DISCUSSION

The first chapter of Alisher Navoi's epic "Farhad and Shirin" is untitled and begins with an appeal to God. The first verse is in Arabic, and the whole chapter is devoted to its meaning.

Bihamdika fathu abvobul maoniy,

Nasib et ko 'ngluma fath o 'lmak oni. (Navoi, A., 2020).

Translation of the Arabic verse: "The opening of the door of meanings is with Your approval." In the second stanza, the poet is asking for the opening of the doors of meaning.

Alisher Navoi develops the issue of "doors of meaning" (abbobul maoniy) and says: "Show me the lock of those doors, and give me the key." With this key, open the lock of the treasure, and if I have any hope, grant me all. As many jewels as I want, show them to me. Give me more desire to wear these jewels with every breath. After giving the desire, given the opportunity and power to receive. If I can't get those jewels, put them in my hands, that's better. As much as I can get. Don't get in the way, no matter how much I get, don't make me satisfied with what I get."

Until now, Alisher Navoi begs God to give the jewels inside when the doors of meaning are opened. Having described this tranquility at its highest, it turns to the question of sharing the jewels of meaning:

Bu durlarkim, ko 'zumni andin ochting,

Mening ilgin bila olamg'a sochting. (Navoi, A., 2020). Farhad and Shirin. - Tashkent: Gafur Ghulam Publishing House.)

The poet continues in his words and wishes that the things he scatters do not fall into the dust, but become dear and honorable: "If you order me to scatter the gems of meaning, raise the hands of hundreds of poor people in the air! Give these jewels to the poor! Give fortune to the rich. If a king takes one of these, let it adorn his crown, and if he takes a slave, let it be blessed. Make the people of love dream of these guys! And convey these meanings to the people of love. When the lover of love takes the jewels of meaning, make tears in his eyes every moment, and tears of blood in the pearls! Invest the meanings that I scattered in the people of takallum, and if they create poems, base them on their poems. Whosoever breaks these rules of meaning, hurt him, humiliate those who look down on him!"

Thus, Alisher Navoi describes a two-step process when focusing on the significance of the "bundle of meanings":

Ma'nolar javohirini Ilohdan cheksiz adadda so'rash.

Iloh nasib etgan bu javohirlarni insonlarga ulashish.

As the poet wants to give the gifts he has been given to beggars and rich people, kings and slaves, people of love and desire, he also prays for those who do not deserve it.

In the title of the second chapter of the epic "Farhad and Shirin", Alisher Navoi calls this epic an epic of passion, and says that the index of the epic contains the title of Haq horse, and its prologue is purified with the qualities of Qayyumi Mutlaq. That is, it indicates that this masnavi consists of love for God and His glory from the beginning to the end.

The poet, faithful to his style, wrote the chapter based on a clear plan. When expressing his opinion, he brings primary tashbih, and expresses his opinion more clearly by means of internal tashbih as part of primary tashbih.

In the first stanza, he starts to describe the epic he is writing by calling it "a colorful page", then "a garden of pain". The poet says that the stain of love is evident in every tulip of this garden of pain:

Bu rangin sahfa, balkim dard bog'i,

Ayon har lolasida ishq dog'i.

Here, Alisher Navoi notes that this "sahva" began with the praise and worship of Khalik, the creator of Allah:

Ki bo'ldi safhasining ibtidosi –

Tazarru' birla ul Xoliq sanosi.

The poet calls God "a skilled artist." In his opinion, "A master artist" is one, but at the same time a hundred different pictures appear:

Ajab suratki, bir naqqosh zohir,

Bo'lur yuz nav' surat birla zohir

That is, Alisher Navoi believes that by calling God a painter, the universe reflects the Naqqosh as a pattern. In the next stanza, he boasts that no one has revealed this "secret" like me, and explains that he is maddened by the secret and faints:

*O'zi naqshu, o'zi manqushu naqqosh,
Kishi bu sirni mendek qilmadi fosh.
Netay, asroridin devona bo'ldum,
Dedim, chun hushdin begona bo'ldum.*

Alisher Navoi talked about God's "witness", "body", "sign", "place", "fire of anger", "river of knowledge", "judgment of fate" and thinks from the position of Sufism philosophy: "God's shuhudi - seeing God is higher than understanding; his body cannot be grasped; the goal is far from benevolence, the space is boundless from emptiness; His talent has grown from time immemorial, his end has overflowed from time immemorial; the sky melts like lead when the fire of anger does not rest; sometimes, when the river of knowledge swells, there is no secret of the seven layers of the earth and the nine layers of the sky; "When Farhad of Kaza is guided by his command, he will enter the heaven of heaven."

From the poet's verses on the attributes of God, he talks about the human body, mind, heart, and wisdom, and describes the mahvash hus and the mahvash ghamza; emphasizing that all this happens with God's grace, he says that it will perish with His wrath; Creation and destruction describe the nature of God.

Although the third chapter of the epic "Farhad and Shirin" written by Alisher Navoi is devoted to the theme of prayer, unlike other works, the poet has rebelled on the issue of Qatar. He raised four issues in the title.

- When a person comes from non-existence to existence, he is not subject to his will, that is, in this matter, a person is completely involuntary;
- When a person goes from being rich to nothingness, he is in agony and pain, and he is helpless in this matter as well;
- It is madness for a person to claim innocence while claiming his helplessness in sinning;
- This insanity must be repelled by the chain of sharia.

In the first stanza of the chapter, the poet turns to God and talks about his absence:

*Ilohiy andakim yo'q erdi budum,
Adam uyqusida erdi vujudim.*

In this way, the poet has no pain in his soul, his body is not covered in soil, the four elements in his body - air, fire, earth, water - are not united, bones are not welded; He dwells on the fact that the body, the head in the body, eyes, face, lips, words, and heart did not appear from his head, and he says that at that time he was freed from sorrows and sorrows. But God has awakened them from their sleep, connected them together, and made them move:

*Borin ul uyqudin uyg'otish og'ir,
Yig'ibon bir-biriga qottig'i og'ir.*

The poet claims that when his body was without a body, there was no image, rule, purpose, and goal, and God himself created them and wrote their good and bad, happiness and unhappiness:

*O'zung surdung raqam, topqach bu noma,
Shaqiy yohud said erkonga xoma.*

When the body is resurrected, when the soul enters it, "tuman min ajz" - innumerable weakness and incapacity will befall it. Alisher Navoi continues, looking at the process of human being, starting from the mother's womb, being born, growing up, living, dying, being resurrected on the Day of Resurrection, passing the reckoning, and being able to be sentenced to heaven or hell. He says: "God, You nourished man in the womb with a thousand wisdoms and brought him out of prison in hardship and suffering. Then you cried and imprisoned him in the dungeon of the cradle. You made him need five or six drops of milk. If he is hungry, he does not have the language to say that he is hungry, he is unable to do anything except crying. When he is full, he does not know how to spend this energy

on grief. He spits out what he eats like a madman and lies unclean, and remains so if his midwife does not wash him. There is no barrier to her moaning and screaming, and there is no line to cover her private parts.

How many years will the newborn baby be in this condition, these hardships are more than I can describe. He does such strange things and joins the baby in the ranks of people. Here too, although he is involuntary, he gives a number of commands and orders them to be carried out. Whether a deed is right or wrong, could a person do it without being rewarded by You?! After all, his crooked and honest deeds have been written by the pen of fate since time immemorial. But if the pen writes wrongly or correctly, it is not his fault, because the secretary knows what is right and what is wrong. But even so, the head of the pen is sharp and the face is black. After that, when a person dies, you will document his sins and burn his body in the fire of hell.

Alisher Navoi emphasized that man needs God, that he is at his disposal, that he can be saved by obeying God, that weakness is inherent in man, and that judgment is inherent in God, and that there is no benefit in rebellion, only if God's grace is sought through repentance and forgiveness, and that is why 'Iak proved with absolute conviction that there is no way of truth.

Analyzing the expression of the echo of divinity, evil and goodness in the epic "Farkhod and Shirin", we need to do a comparative analysis of another work. It is necessary to evaluate how the religious and philosophical views in it are different from the first work and determine the similarities.

The first chapter of the epic "Layli and Majnun" written by Alisher Navoi is in the spirit of praise and appeal to God.

The internal structure of the chapter is divided into several parts. In the first part, Alisher Navoi emphasizes God's works through the exclamation "ey". According to him, before God's goodness and art, human beings are incapable of reason, and for humanity, they have turned non-existence into eternity; The knowledge of God knows all the secrets of the unseen, God exists, and everything apart from Him does not exist; God made husn pleasing to the heart and captivated the hearts; God burned the world with the fire of love, burned women, bodies and souls with the spark of the fire of love; Laila is a mazhar that reflects God's beauty in the world, which God has made beautiful in every way:

"Ey har sarikim qilib tajalli//Ul mazhar o'lub jahonda Layli; Layliga birovlarni Majnun qilishni sifat qilib bergan; Ilohning majnuni aqldan ozod ekan, uning ohi aqlni barbod qilgan ekan; aql Ilohning yo'lida g'ofil, telba esa bu yo'lda oqil."

Until then, the poet, who spoke about God's love and love, and the madness of those who understand its secret, continues to describe God's creative quality: "In the presence of God, the blue is as low as the earth, for God created the earth, he also created the earth. according to the art of the blue God, the four opposite elements - water, air (wind), fire, earth - are divided by the judgment of God; the universe - day and night, from the sun - everything is in God's demand, but it is very difficult to find God".

*Bordir talabing 'a borcha moyil,
Lekin Seni topmoq asru mushkul.*

The fact that God is not visible in the middle does not make it permissible for him to be present in everything he does, even if the observer who claims to see God does not find him, he believes that God is present in everything he does.

*G'oyibsen angaki – bo'lsa nozir,
Nozirg'a dog'i bor ishda hozir.*

Because God made the heavens move, gave the stars light and brightness; made the sun of winter sharp; lightened the earth with summer rain; the tulip hit the glass on the stone and sprinkled the pearl of rain on the head; In short, every phenomenon in nature happens by God's will, but the presence or absence of heaven and earth does not cause a change in God:

*Gar bo'lsa sipehru arz bir-bir,
Che Sen erur. Senga ne tag'yir?!*

Alisher Navoi said that the fate of people depends only on the will of God, and that it is easy for God to turn a king into a king and a king into a king. It is God's wisdom to put a hermit who spent his life in prayer and a religious claim to hell, and to praise a person who seems wicked in his deeds. states that it will be But human beings cannot know Divine wisdom:

*Bu ishta ne bilsun el, kamohiy,
Ne erkani hikmati Ilohiy.*

After that, the poet talks about two types of people: those who agree with what God has given and those who do not agree. By God's will, there is no difference in the amount of sustenance for a person who is "pure" - through the heart, impure:

*Kimni nedin aylading navosoz,
Topqon anga ne ko 'p erdi, ne oz.*

Alisher Navoi reminds us that everything in the universe needs God: "It is a day when the sun is wrapped around its shoulders; a night beggar wearing a leopard skin; a beggar holding a cup from a ship on the riverbed; the foot of the mountains is opened and prayed, because God is the refuge of the enemy, but they are all like a hedge in the sky for God:

*Ya'ni bori uzradur panohing,
Bor ulchaki bor gardi rohing.*

The poet explains his weakness in the matter of praising God: "No matter how much I praise you, You are a hundred times greater than him. "I am eloquent," said the Prophet (peace and blessings of Allah be upon him). But when the Prophet (peace and blessings of Allah be upon him) was praising him, he said: "I cannot say enough, I am weak and a master artist like me in poetry, what am I?! - Would it be okay for a million people like me to say that we are also weak? Who are we trying to compare ourselves to? This is obscenity! For this reason, excuse the mind in saying your praise. Ignorance in this matter creates unapologetic stupidity."

*Ham gungi maqol bo 'lmoq avlo,
Bu uzrda lol bo 'lmoq avlo.*

With this verse, the poet who says that he is powerless to praise God, begins to express his begging and poverty to God, asking for mercy and enlightenment. He complains about his madness, his rebellions, his weakness in faith, the fact that he has turned from good to bad, and that he is helpless in these matters. He asks for God's help: "O Lord, I am a sinful, erring man at your door from head to toe. My world burned with the fire of rebellion; my lady is black with smoke; I put the fire of infamy into the world, its sparks rose from the sky; my madness exposed itself and brought stones to my head; seeing my madness, the giant also ran away; my madness is madness, and my wanderings are like the sky; my ego tied the belt of disbelief around my waist; Good things have escaped me from weakness, and if I say that I am bad, it is even worse. After all, if I knew the cure for this pain, I wouldn't even suffer from it; it's hard for me, but it's easy for you; take care of my pain and blame, and have mercy on me, my Lord!"

*Har necha emas manga bu oson,
Lekin sanga bordur asru oson.
Boq dardu malolating-a, Yo rab,
Rahm ayla bu holating'a, Yo rab.*

Having described his situation up to this point, the poet now begs for God's grace, to save him from this swamp from destruction, to lead him to the right path, to always be grateful, his head to be in prostration, not to lose his guidance and not to diminish his grace:

*Shukrungg'a tilimni qoyil ayla,
Sajdangg'a boshimpi moyil ayla,
O'ksutma hidoyatingni mendin,
Kam qilma inoyatingni mendin.*

At the culminating point of the chapter, the poet who raised the question of the hereafter, hell and heaven does not distinguish between these two places, wherever he is, he begs God to be his

companion, and prays for the intercession of the Holy Prophet (peace and blessings of Allah be upon him):

Gar uchmog'u gar tomug' durur yo'l,
Sen lutfila anda yo'ldoshim bo'l.
Radding'a qabulni muti' et,
Jurmumg'a rasulni shafi' et.

For Navoi, the world, human life its real essence is related to the remembrance of the Most High. You are the memory of the Creator the world loses its essence. It turns out that Hazrat Navoi for the world, religion and God's enlightenment are mutually demanding, one cannot exist without the other.

In the eyes of the great thinker, a perfect person is the prosperity of two worlds it is necessary to aim. Based on the content of the blessed hadith. The reason for coming to the conclusion that "the world is the seedbed of the here after".

According to the great poet, what a person sows in the life of this world, he reaps this in the hereafter. But there is also a mutual difference between crops and the best of them is generosity. The power to be generous the person who does not come must leave the body, which is also generosity. And true generosity is to donate one's wealth. Navoi's greatness is that he embodied these ideas in his works Not limited to writing, but the same in life lived.

In the works of Hazrat Navoi, not the world, worldliness is denied will be done. It is called to leave the love of the world, not the world. This verse expresses the same conceptual view important.

Conclusion

It can be concluded that the "meanings" that Alisher Navoi placed in the center and valued very highly - the blessing of "meaning" that gives every person a sense of satisfaction and peace, is a cure for pain, sadness it is the source and strength that frees from it, improves the two worlds of mankind, calls to good and repels from evil. The discussion of the problem of "meanings" in the introductory chapter of the epic "Farhad and Shirin" means that the essence of the epic is built on the basis of this oath. Based on the content of the epic, we can say that the love that leads to the beauty of God is the "ganji maoniy" meant by Alisher Navoi.

By studying the whole chapter of Alisher Navoi's epic "Layli and Majnun", a clearer conclusion can be drawn about the poet's belief in the power of God's attributes. The author firmly emphasized his philosophy that the universe was created because of love, and emphasized that the human mind cannot understand the power and majesty of God, the wisdom of His works; the poet believes that the weakness of the mind is insanity - insanity, and it is possible to connect to God with Mad love and to connect oneself to His path. This confirms the idea that the universe was created as a reflection of love. This content is also the core of the epic "Layli and Majnun".

Studying the chapters of the epic "Layli and Majnun" written by Alisher Navoi, one can conclude several important points that reflect the worldview of the poet:

The poet believes that God is the possessor of will and power and admits that all people are incapable of fully knowing His attributes. Alisher Navoi talks about God's attributes and discourages the use of reason; rather, he bows before the majesty of God and invites him to repent. Alisher Navoi is from God and prays that he will be pleased with him; but he does not disobey in this matter, but hopes for God's grace through obedience.

Alisher Navoi insists on the conditions of sincere and impartial worship to God, and instead of "piousness" that makes people see, or "taqwa" that makes people fatten the ego, they say regret, repentance and forgiveness. it qualifies true faith by asking for sin.

Alisher Navoi emphasizes the importance of God's approval, God's grace, and God's love from all the trials and tribulations in the world. This was expressed by the fact that if God is a companion, hell will not torment him, and if there is no beauty of God, heaven will not be peaceful (*Bor uchmoggu, gar tomugdudurur yol//Sen lutfila anda yo,* I am embodied in the verse 'be my friend'.

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