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COVERAGE OF MYSTICAL INTERPRETATIONS IN THE EPICS OF YUSUF AND ZULAYKHO

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ABSTRACT

The appeal of Islam and the Qur'an in Uzbek literature has become a major literary event. Talented creators have further enriched the Qur'anic theme based on their skill. They created royal masterpieces. This great cultural heritage left by our ancestors is an unforgettable treasure of our spirituality. It should also be noted that "the penetration of Qur'anic themes into world and Uzbek literature in particular is not only from a religious point of view, but also clarifies for us the abstract aspects of Eastern literature, reveals the origins of various literary themes and connects modern Uzbek literature with Islamic literature. It has also helped to re-establish uninterrupted ties"

KEYWORDS: Uninterrupted, Penetration, Masterpieces, Reflects, Humanistic.

INTRODUCTION

When comparative study of the epics "Yusuf and Zulaykho" created in the Eastern literature, they are divided according to their ideological aspects into romantic-mystical and romantic-adventure epics. Abdurahmon Jami and Mirzo Olim Devona Samarkand epics are characterized by more romantic and mystical aspects. So far, this series of epics has not been included in the scope of scientific research on the same aspects. More often than not, they are traditionally divided into groups according to the theme of father and children as well as love. Literary scholar Abdulhamid Kurbanov comments on this in his article "Creative Interpretations of the Story of Yusuf and Zulaykho." According to him, since the 15th century, along with works that traditionally interpret the story of Joseph, many works have been created that describe him as a

purely romantic epic. With this in mind, the scholar divides the numerous poetic versions of Joseph's story into two groups according to the nature of the epic image:

Jusuf and Yaqub, i.e. works describing the relationship between father and son;

1. Works depicting Zulaykha's passionate love for Yusuf.

Accordingly, Firdavsi's "Yusuf and Zulayho", Ali's "Qissai Yusuf", Rabguzi's "Qissai Yusufi Siddiq alayhissalam", Avhadi Baloni (XVII century) "Yusuf and Yaqub" belong to the first group. Their interpretation and the interpretation of the story in the Qur'an have much in common. In the works of the second group, the main issue is Zulaykha's passionate love for Yusuf.

The epics created by Abdurahman Jami and Olim Devona, as mentioned above, belong to the second group of works. Because their main focus is on the relationship between two souls, a passionate love full of suffering. Another important reason why this epic has been loved and read for centuries is that it reflects a beautiful love story.

The epic poem "Yusuf and Zulaykho" by Jami is not a work that calls for the recognition of fate, as some literary critics say, but a lively work that encourages people to actively fight against any forces in the way of high emotions, glorifying the victory of pure love. Also, by referring to this plot, Jami skillfully depicts his great humanistic ideas about life and man, the role of man in life and the responsibilities assigned to him, in bright images, colorful episodes. As mentioned above, most of the stories about Yusuf and Zulayho focus on the father-son relationship. The main focus is on the image of Joseph. All events are related to Joseph. In Jami and Olim Devona, we see the exact opposite. In them, not Yusuf, but Zulayho rises to the forefront. In both epics we see that the hymn of pure divine love is given priority.

It is obvious from the very beginning that the theme of love is in the forefront in these epics. The main events in them begin with Zulaykho falling in love. From the moment she saw Yusuf in the dream of her lover Zulayho, her only goal in life was to achieve him. The fire of love in his heart is burning day by day. He finally falls to a level where he doesn't understand himself. The agony of Hijra throws Zulaykho into a thousand lakes and leads her to the steppe of madness:

Xush ul dilkim, oni ishq etsa manzil,

Qilur olam ishidin oni g'ofil...

Topilmas onda anduhi salomat,

Bo'lub bir kohcha ko'hi malomat.

Malomat chekkusi andoqki boda –

Ki, ondin bo'lg'usi ishqiy ziyoda.

Zulaykho, whose whole body is reduced to ashes by the fire of love, becomes an outsider. Her parents, who do not understand her condition, are worried about finding a cure for Zulaykha's illness. Zulaykha's pain is getting worse day by day.

It should be noted that Jami and Olim Devona were well-known as representatives of mystical literature. Therefore, in each episode of the works of these poets, mystical interpretations are felt.

It is well known that in mysticism, the tax goes through the levels of authority one by one until it is honored by God. Zulayho also goes through the painful path and stages of love until it reaches true love:

Uch yo'li ushshoq elining bor erur,
 Har birig'a o'zgacha raftor erur.
 Avvali bo'lsa talab dashti tabi,
 Shu'lag'a zanjir tomur birla labi...
 Telba bo'lub qilsa g'alat sayrdin,
 Bexud o'lub olsa xabar g'ayrdin...
 Keldi uchunchi yo'l anga ittihad,
 Munda erur asl mutobiq savod.
 Bir desa yuzdur nishon andoqki mo'l,
 Rangi dog'i bargdin andoqki gul...
 Qilsa muhabbat ani tamkin inon
 Kim, to'la paymonag'a bo'lmas fig'on.
 Bor esa mustag'raqi vahdat pisand,
 Ko'rsa ahd bo'lsa agar xudpisand.
 Bu yo'l aro chekti Zulayxo xurush,
 Urdi qaro qonkim behuda jo'sh...

It is well known that mysticism has a status. According to the description of Professor Najmiddin Kamilov: Having achieved the levels of authority one by one, he attains the status of a successful taxman and begins to observe the divine beauty in the imagination, and his heart is filled with joy. He ascends to a state where all his limbs seem to say Allah, and every breath he announces the existence of Almighty Allah. According to the scholar, a true Sufi is a person who has gone through selfishness and the mortal world and has regained his identity in the Garden of Truth. If we follow the course of events, similar processes take place in the psyche of Zulaykha. Now Joseph's love was forever sealed in his heart. Zulaykha's love acquires spiritual maturity. He sees the manifestation of Truth in the form of a companion. He finally finds himself in the Garden of Truth:

Kishi ishq ichra qo'ydi sidq ila gom,
 Chiqor ma'shuqliq birla onga nom...
 Tushekim ko'rmish erdi baxt ul yor,
 Ham onda bo'ldi Yusufga giriftor...

We think it is necessary to emphasize one thing here. In most studies, the epic of Abdurahman Jami is interpreted as a work dedicated to human love or worldly love. However, in the process

of getting acquainted with the epic of Jami, we became convinced that it is impossible to agree with such considerations at all. Not one or two facts refuting this interpretation, but dozens of examples can be cited from the work. The work is written in a completely mystical spirit, in which worldly love, along with real love, is glorified by divine love.

For example, during the events of the work, Jami introduces a short episode that is not found in other stories, and this small film and the image in it reveal the original purpose of the work. Through this episode, the author predicts the romantic experiences of Yusuf and Zulaykha. According to him, there will be a girl named Bozga from the tribe of Ad in Egypt. He was unequal in beauty and infinite in wealth.

Diyori Misr aro bor erdi bir qiz,
Jamolu, husniyu, xulqi adadsiz.
Latofat avji tobon axtari ul,
Jalish Od nasli sarvari ul...

He had dreamed of so many guys for her. The girl was indifferent to them. One day he hears the voice of Joseph, the slave whom Malik the merchant brought to Egypt. He falls in love with her in absentia and sets out with the state with a large fortune in order to meet and buy with her. When he sees Joseph, he sees that his incredible beauty, that there is no equal in this world equal to him, and he falls unconscious.

He is grateful to Yusuf for guiding him to the right path, awakening him from his slumber, and giving him a sign of the truth:

Dedi Yusufga: Chun vasfing eshitdim,
Jamoling shavqidin o'lmakka yetdim...
Yuzung ko'rgach bo'lub behud yiqildim,
Halokimni g'amingda jazm qildim.
Vale men deb kalomi mushfiqona,
Haqiqatdin manga berding nishona.
Jamoli haq sori ochding ko'zumni,
Ayurding mehri husnungdin yuzumni...

It is obvious that Jami Zulaykha's full activity during the work, his romantic experiences, that is, the gradual rise of figurative love in it to the level of real love, are shown in short images in the example of Bozga:

Yiqilg'on hol aro tutding qo'lum sen.
Haqiqat sori ko'rguzdung yo'lum sen.
Chu emdi fikr ila andisha qildim,
Saning ishqing majoz erkanni bildim.
Haqiqatg'a ko'zum chun bo'ldi bino,

Majoziy ishq tark etsam avlo.

Jazokallohki sen ochding ko'zumni,

Yeturgil yor vasliga o'zumni...

It should be noted that this small episodic image played a significant role in the epic. The author describes his original purpose, Sufi views, and one of the most important issues of mysticism through this short passage. In short, the image of the Egyptian girl reflects the main idea of the work, its essence.

The epics created by Abdurahman Jami and Mirzo Olim Devona are based on the principles of their creative thinking and, no matter how romantic and mystical they are, they are dominated by the ideas necessary for the secular spirit and human spiritual perfection.

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