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DREAM OF A PERFECT RULER

Abstract: Free, prosperous, liberal and prosperous life has long been connected with the spirituality of the first leader of the state, its perfection as a person, his justice, his beliefs, his ideology, his human image. According to our ancestors' opinion, the ruler must possess good human qualities, always be on the side of his people, breathe with his people, be able to speak to the people and protect them from any danger. Regardless of the structure and conditions of the human race, this fact has always been a reflection of the thoughts and aspirations of the human race. The laws of each country govern the lives of people. It also guarantees the rights and duties of the king. At first glance, it seems that there are no laws that limit the king's will. The Kingdom is the highest office and the unlimited rights in human society. The king can do whatever he wants in his own property. That is why our classical writers interpret the sense of fear and hope as the highest feeling in a perfect human being. This unique feeling is, in their opinion, due to people's belief in the Resurrection, the resurrection, the reckoning, the reward and the punishment.

Key words: Prestige, official, pen, drawing, custom, decree, criteria, scientific, historical, sosoni, dynasty, Khusrav I, literature, spirit, gold, apple, ethnography, national, professional, ingenious, medieval, power, owner, poor, widow, oppression, violence, heart, danger, free, Turkish, female, lullaby, history, art, artist, sincerity, attention, peace, prosperity, negative, positive, glorious, dignity, defect, lesson, appearance, dice, proprietor, official, conscience, faith.

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Introduction

According to one of the stories of Shaikh Saadi, the king who went out in the wilderness for a stroll saw the dervish sitting alone in a corner. The dervish of the competition does not pay attention to the king. His displeasure will not be in vain: "And the king was very angry, and said," Such a thirsty beast will be like a beast, and they will not know it. The king's dervish ring, in fact, is, in his own words, Sheikh Musliddin Saadi's "dress of perseverance and endurance." The wearer avoids complaining and cruelty he tolerates every tyranny and keeps silence. As if by this silence, the dervish represents a moral response to others. After all, "enlightenment is closer to silence than to speak." One of the ministers who appeared on Dervish's head asked him why he had failed to honor and honor the king.

Podshoh darvesh uchundir posbon,
Yoqki mahz davlatu shavkat uchun.

Balki qoy chopon uchun ermasturur,
Balki chopondur onga xizmat uchun

Literature review: Dervish's answer is deeply philosophical, with a bitter life lesson. A person should be free of human kindness, "honor and service" from feelings of interest, ambition and dependence, and a sense of power and condemnation. The respect that is bestowed on the land of labor is lost. Therefore, in the view of the dervish, the ruler of the country should be able to think truthfully about deception and truth and falsehood more than anyone else. The second part of Dervish's response is the core point of Caesar's activity: the king is the protector of people's life, people's interests, and people's rights. The next two lines of the continent, compiled as a "contribution" to the Darwish "story", have further enhanced the ideological, artistic, and spiritual dimension of the theme embodied in traditional

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classical literature (sheep and shepherd, people and king). The scope of the first two continents of the continent is also unique, with a subtle refinement of another important aspect of the work of the righteous ruler. The idea is that the king should be concerned about the future of the people, not in the protection of his property and honor, but in the image of the dervish. The story of Sheikh Saadi opens with the following statement: "A group of Arab thieves used to settle on a great and high mountain and tie the caravan path." A gang of pirates does not only harm the commercial people, but the whole nation. The ambush is located at the top of an ambush mountain, in a cozy and durable space. Consequently, the nation's wise men and experienced people will form alliances advise and seek ways to escape the oppression of pirates. The action of the wise and the bravery of the brave young men are destroyed by a band of robbers. The same theme is reflected in the work of Nizamulmulk, a prominent statesman and cultural figure of the 11th century. The narrative of the same issue in Siyarul-muluk differs from the life stories presented in other prose works in terms of style, ideological content, the world of images and, in some cases, the author's conditional image. It says that when Sultan Mahmud invaded Iraq, a woman approached him and complained about the robbery: "Thieves took my belongings to the Kajin robot. Take my goods back from them or pay me their compensation." From the dialogue between the king and the old woman, it is clear that the travelers were from the Baloch tribes of Kuch, and their destination was close to the province of Kerman. Sultan Mahmud said that the province of Kerman was too far away and wanted to get rid of the old lady. But the bitter rebuke of the woman in the heart of the world shuddered at the soul of Sultan. The old woman said to him, "What kind of king of the world are you not in your position? How can you protect a sheep from a wolf?" Mahmud's eyes filled with tears, and he said, "You are right. I will give you what you have done and do what I can." This is how an open-hearted practitioner is able to recognize the bitter truth and act according to the will of the people. Mahmoud Ghaznawi (1018-1092) a man who had served for some time in the Treasury Palace and later carried out a number of creative works as the influential ruler of the Seljuks until his death facing.

Discussion: The story of Mahmoud Ghaznavi caused the king to take serious action to end the plight of pirates threatening the peaceful life of the people. The story of the king and the old woman also comes together in the analyzed story. In the following passages quoted in the story, the development of events is linked to the image of the old woman. It is a very responsible job to be the head of state. As the charter goes from story to story, it reveals a new aspect of that responsibility in its own way. The author's image in the interests of the state and the people provided a logical connection between the seasons and

the story. In the country of Nushiravan, he was a lonely old woman with a living. An army commander in the province where the woman lives is more powerful than the king, he has come to the idea of building a garden and a resting-place for himself in this weak land. He demands that the land be sold to him. When the old woman disagrees, she grabs the land violently and accomplishes her purpose. Neither does it appraise the land or its price. The hero of the story thinks that he is only a servant of this great man, decided to go to the king and inform him about his situation. Unable to get into the palace, the old woman, with a thousand miseries, went to a hunting place and spent the night hiding behind a bush. He meets the king in the hunt alone and tells him his story. In the story of "Mahmud Ghaznavi and the old woman" (the author did not give a headline to the stories, so we conditionally named it), the demands made by the king to the king were heavy. This weight was determined by the fact that a group of pirates who had dusted the nation's property was away from the Mahmud-dominated area and located outside the country. But no matter how difficult the situation is, the logic of the story is that Sultan Mahmud was an experienced, powerful, king who spoke to the kings of foreign lands. But now the fate of the old woman (and the whole nation as an old woman) is in the hands of a young, inexperienced, ruthless, wealthy and wealthy king who works with compromises and compromises. It is an extremely difficult process for the creation of a perfect society, the state and its maintenance, and the establishment of justice and justice in the country attracts attention. On this basis, the leading features of the royal nature, such as restraint, awareness, attentiveness, entrepreneurship, are emphasized and exaggerated. Returning from the hunt, the Publisher pauses and contemplates how to establish justice. After all, with hundreds of thousands of money, ornaments, gold and silver, Khuroson and Iroquois, with 30,000 cattle, can be eaten every day, in all cities and districts of Azerbaijan, with "property, village, mills, caravanserai, bath and grain fields" depriving the weak one of even a loaf of dry bread. On the surface, a high-ranking, unrestrained royal king could take immediate action against his subordinate officials. But that would have been a violation of justice. The king would have abused his authority, neglecting his own personal authority and human rights. After all, in a perfect society, regardless of rank and position, it must be equal before the law. As the receptionist secretly takes one of his trustees and goes to the scene to find out the truth of the story, the old woman tells him: "Go to such a town and so-and-so neighborhood for twenty days and tell yourself, 'I'm looking for an escaped slave.' Then sit down with different people and get close to them. Ask them, "There was an old lady in that neighborhood, her name is so-and-so. Hear what they have to say, write it down, and bring it. That is why I am sending you. But

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at the palace, you call in front of everyone, I say "Go and take your retirement from the treasury and go to Azerbaijan to find out what kind of grain and fruit crops have been affected this year". Mahmud al-Ghaznawi had secretly called on his envoy to eliminate the Koch Baloch disaster and kept the secret himself. As seen in the footage from Sultan Mahmud's life, the solution to this story is in harmony with some of the events in "Alibaba and the Forty Thieves and the magnificent fairy tale about concubine Marjona." The caravan led by Sultan Mahmud, killed the band of robbers by poisoned apples without any resistance. And Marjona can easily save Alibobo and her family by pouring the hot oil into the hides. No matter how much the same images in each of these two paintings remind each other, the characters' behavior and the way in which they destroy the enemy are fundamentally different. No matter how much the same images in each of these two paintings remind each other, the characters' behavior and the way in which they destroy the enemy are fundamentally different. Also, in the Nizamulmulk story, the creator and performer of the event are different. In the story of the thousand and One Nights, the "theorist and practitioner" is the concubine Marjana. In the fairy tale, the leader of a band of robbers enters the community as a "merchant" to accomplish his purpose. According to the analysis, the representative of Nushiravan appears to be a palace in the region as "an investigator of the harvest of grain and fruit," and, as locals think, "a fugitive slave seeker." Depending on the character of the heroes, the solution to the problem requires more fairy-tale, relatively short artistic time in the story. The result from the end of the arrangements made by Sultan Mahmud and his wife Marjona is a good one. Under the mystery that the publisher hid from the righteous, seeds of righteousness sprang up. The businessman's trade in the image of a trader is meant to dry the seeds of goodness. That is why one of them is a victim, and another is a victim of his own plot. After a thorough examination, the claim of the old woman is fully confirmed. Not limited to this, the Nushiravan arcade will feature minute questions and answers about the military leader's work with the participation of prominent figures of the country and the country. Each soldier's actions are weighed in the balance. Only then will he be ordered to "tear off his skin, and give it to the dogs, and to fill it with straw and hang on the door of the palace." "He will only speak to the oppressors by the sword," the palace says. As a result of this rigid policy, the country will have a moderate climate, justice and peace. Is it not fair to deprive a wealthy public official of the country of the right to live? Couldn't he be punished and disciplined? The clever lawyer of his time, Nizamulmulk, did not miss the chance to ask these puzzling questions. The story is based on the artistic justification of Nushiravan's long-standing attempt to guide the owners and officials

without disturbing their property or life. The logical conclusion from the story's developments is that the world is sweet and attractive. Everyone has the right to enjoy it. But the ungrateful official forgets this divine truth. He considers the act assigned to him as an unlimited right, and therefore his need for the blessings of the world cannot be ignored. The wealth of the property will continue to grow. The rights of those who are content to live for their simple, sufficient life needs seem insignificant to the attention of such owners and officials. They are ready for the passage of the common people, by taking advantage of their privileges for the benefit of their property. And in the majority of cases, such actions can cost dozens of lives. The king protects the human rights of the martyr, who lives on hundreds of wings, by destroying such a cruel, greedy official or proprietor who oppresses the people. The internal logic of the publisher's decree follows: As the first president of the country, he is an unbiased overseer and judge in society. Therefore, the measures which he has undertaken should not be a punishment but a moral and educational one, and should be aimed at preventing future crimes and eradicating them. It is more important for the king to keep others from committing crimes than to carry out the king's sentence. According to the order of the Nushiravan, for seven days, "the tormenter shall report to the country that anyone who suffers from this, even a bag of straw or a chicken or a garden of greens, will be punished." The commander of the army deserved such a high punishment for depriving the woman of all things, that is, her livelihood. Now if the king's decree forbids anyone who forcibly receives a sack of yellow straw or a garden of greenery will the judgment be violated? Sheikh Muslihiddin Saadi, the great Khalifat of Nizamulmulk, answered this question with subtle story in the story "Gulistan" (1258), written one hundred and sixty-six years after "Siyosatnoma" (1192). According to the story of Sheikh Saadi, they want to bake a royal kebab on a hunting rope with the king. Nushiravan orders the official to bring salt to one of the nearby villages: "Do not underestimate the salt, so that the work of kings can be ruined and destroyed in the village" [13,28-29]. This statement, which impresses today's reader, has not left Nushiravan officials too indifferent. When asked how small things might cost the villagers, the king replies: "The nose of violence was so rare in the world that everyone wanted something, and it was so bad." The analysis and several other stories in the Politburo have skillfully shed light on an essential characteristic of all periods of the peculiar royal way of working. The future of society, the just king who cares about the fate of the country, must be able to find time for acceptance, that is, "listening to the speeches" directly to the problems of the people he relies on. Nizamulmulk argues that some palace officials, who live in the shell of their own personal goals and interests, which are far from

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worries and worries, may not admit people to the king, or misinterpret the words of the people, distort or paint the truth from the point of view of officials. The narrator relates this to the historical conditions and spiritual state of the people: "Why is the door of our palace now closed to the oppressors? When an oppressed Muslim comes to our palace, they don't come to me and tell me what to do. If this old lady found her way to the palace, she wouldn't have to go to the hunting area. Then the publisher orders: hang a ring so low that a seven-year-old boy can touch it. When a mutazallam arrives at the palace, he should not be disturbed by the door guard and pull the ropes off and let Nushiravan listen. Having worked for many years as minister, Nizamulmulk devoted a special chapter of the fifty chapters to the issue of politics and acceptance. He quotes three stories from the lives of three kings under the heading "The King's Reception of the Oppressed". Despite the size and smallness of these stories, these stories are presented to the reader in a unique colorful characteristic of a perfect royal image. Allah is the only person in the world who has to fear. Fear is an abominable evil, and fear of the Almighty is the greatest virtue. Threat (fear of the torment of the Day of Judgment) and rajah (God, hope in the Hereafter) are the most powerful overseers of any law. This is based on the logic of Nushiravan, who published in the Politics, "I fear the wrath of Yazdon," and "Mahmubul-Qubub" referring to the righteous and prudent king Alisher Navoi. A similar interpretation is found in the "Qabusnoma" and other examples of Oriental literature. The king must have fear of Judgment Day for the sake of justice and justice. A selfish official, free of fear and sense of duty, measures everything with his own stone scales. He thinks he deserves everything. He wants everything to be done according to his own vision. Alisher Navoi created the general image of such a king in the fourth chapter of Mahbubul-Qubub: "In the remembrance of the tyrannical and ignorant and wicked kings": "His unworthy man is good and good in his eyes." There is nothing worse for a man than for his own evil deeds to be good for him, and for the good deeds that have been tried in the experience of the people are to be discredited. It is the result of a human

being losing his sense of error. The king, deprived of the bounty of faith, and ignorant of the truth of the Day of Judgment, will not refuse to shed blood without right: According to Unsurul Maali Kaykovus, the wrongdoer will be punished not only on the Day of Judgment but also in the two worlds. He makes a bad name in the background. The hope and the hope of the people are gone. And even the fate of his fate can be fixed on the fate of his children in this world. That is why the great scholar wrote: "O son, have mercy on yourself and your children, and do not shed blood." The "Qabusnoma" provides a compelling story after that thought. The story is of great artistic and ideological value from the life of the author's grandfather Shamsul Maali, who ruled as the Emir of Jurjan in the years 976-1012. In the eleventh verse of Surat al-Anbiya', it is stated that oppression is worse than kufr. The views of our classical writers about the king and the kingdom cannot be understood beyond the meaning of this verse. Unsurul Maali Kajkovus in the Qaboosnoma illustrates the truth of the verse with great human and creative courage as an example of the fate of his grandfather Shamsul Maali. This divine truth is at the heart of many stories from Sheikh Muslihiddin Saadi's previous chapter of Gulistan in the Remembrance of Kings. From the beginning to the end, the verse cited in the contents of the Politics, which deals with issues of kingship and kingdom, country and country, defines one of the major ideological lines.

Conclusion: In Alisher Navoi's interpretation the concepts of oppression and disbelief, tyrants and infidels are used side by side and mean almost: "Unless the king has strong faith and sound ideology, this will seriously harm the spirituality of his people. Neither the signs of the Koran nor the fear of reckoning on the Day of Judgment will be in use to anyone without faith." From the interpretation of the great Uzbek thinker, the conclusion is that unless everything in the king's work is reformed on the basis of sound ideology, nothing will be achieved. Everything done on a pure and solid ideology is an important step towards a perfect society. Without a sound ideology, no economy, politics, or social justice will ever exist.

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