

"THE IMAGE OF QAQNUS IN THE FRIENDS "MANTIQ UT-TAYR" ("BIRD SPEECH") AND "LISON UT-TAYR" ("BIRD LANGUAGE")

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ABSTRACT

The article deals with the great Persian-Tajik poet and saint Muhammad Abu Bakr ibn Ibrahim Sheikh Farididdin Attar (ca. 1148/51 - 1219/21) (1, 2, 3) "Mantiq ut-tayr" and the great Uzbek poet and thinker who wrote it as a nazira. The interpretations of the image of Qaqnus in the epics of Nizamidin Mir Alisher Foni (Navoi, 1441 - 1501) (4) "Lison ut-tayr" are studied comparatively. In the process of the analysis, it is shown how skillfully Foni used the symbol in Attar for the ideological purpose set for his epic.

1. INTRODUCTION

Both Farididdin Attar's Mantiq ut-tayr and Alisher Navoi's Lison ut-tayr, which ends with the pseudonym Foni, have the image of Qaqnus. Of course, this has passed from predecessor to successor

In the Annotated Dictionary of the Language of Alisher Navoi's Works, it is limited to the commentary: "Qaqnus is the name of a legendary bird" (5). In the Dictionary of Navoi Works we will have more detailed information: "Qaqnus - Persian-Tajik. An abstract bird. According to legend, there are many holes in his nose, and the sounds coming out of these holes are as if music was invented" (6). However, the dictionary erroneously states that the word is Persian-Tajik. Because we know that there is no "q" sound in Persian, and if there is a word in that language with this sound, it is obvious that it is derived from another language. In the "Tajik language of culture" the word is "Greek" (7).

So, Qaqnus is a legendary bird. Imagine that there are so many holes in his long beak. As they sing, different tones emanate from each of them. But this bird sings only once in its life, that is, before it dies. As he sang, the plant fell in love with his moan and fainted.

In the same way, this bird attracted the attention of mystical poets. Farididdin Attar created the image of Qaqnus in Mantiq ut-tayr. As a result, Alisher Foni introduced the image of Qaqnus to Lison ut-tayr. However, in these two epics, the ideological and artistic burden imposed on this emblem is completely different. In this article, we will look at these differences.

2. MAIN PART

The image of Qaqnus in Mantiq ut-tayr appears in the 17th article of the epic. This article includes "Another Bird Asks a Question," "Hudhud Answers a Question," "The Story of Qaqnus," "A Child's Father Cries at the Coffin," "Asking Naychi," "Jesus Drinking Water from a Ditch," and (8). 5 of these 7 chapters are stories. They have been an artistic illustration of the content of this question and its answer.

The "other bird" gives Hudhud the fear of death, the difficulty of the way of the valleys which he preaches, and the possibility of death at the same place. In response, Hudhud explains that the fact that every living being will one day die ("If you come, you will leave, and if you are born, you will die"; 8: 202), life is a temporary blessing: "You are pure, you are a drop of water, one day you will sink into the Earth, so why fight with the river?" He says.

Then comes the story of Qaqnus. It consists of a total of 34 bytes. Its summary is as follows: "Qaqnus is a bird that occurs in India. It has a long beak. There are a lot of holes in it. Each hole makes a separate sound. Lives for a thousand years. But he will know in advance when he will die. When he finds out that his life is coming to an end, he gathers hay and straw somewhere. Then he climbs up to the threshing floor and sighs so loudly that he is about to die. All the birds and mammals gather around him. Affected by this moan, many renounce this world, some die right there, some become unconscious. Then Qaqnus flutters his wings. Then suddenly the fire goes out. This fire connects to the threshing floor and turns into a large bonfire. In this fire, Qaqnus himself burns as well. The hay remains as coal, and the ashes ashes. When the ashes have cooled, a chicken suddenly comes out of it. Qaqnus had no wife, no offspring, and lived alone. After it burned to ashes, another Qaqnusbacha appeared in its place. As Hudhud narrates this story, he goes on to exhort: "No one can escape death. There is no trick to get rid of it. No one in this world is immune to death. That is why it is necessary to look for bread in life. But the hard work of finding bread is very hard."

To this story Attar assigns at least three tasks, i.e. he puts forward three ideas through it. The first is that death is real, and no one can escape it. So don't be afraid of it. The second is that there is a resurrection after death. This is expressed by the fact that the ashes again come out of the ashes. The third is to look for bread in life. Here bread is symbolic. The symbol is to prepare for death while alive, that is, to live with a specific purpose in life, to accumulate reserves for the afterlife. Because Qaqnus did not spend his life in vain - he collected hay and straw. That hay burned. He himself burned in it. Ash appeared. Out of the ashes came a new Qaqnus. Life went on.

The Story of Qaqnus in Mantiq ut-tayr is just one of the five stories quoted to prove the answer to a question with a real-life example. In the remaining 4 stories, the death-related observation is continued.

Thus, the images of Qaqnus burning himself in a fire before he died, smoking a hundred thousand melodies, and the "worm bird" not sleeping from his cries are in line with the general notions of this symbol.

In "Lyson ut-tayr" there is a chapter 174, which serves as an artistic ring for the lyrical protagonist to go directly to sing his pain, ending the part of the epic's direct response to "Mantiq ut-tayr". He is called: "The image of Qaqnus, when the soul of his Sheikh (i.e. Farid al-Din Attar - S. O.) helped him." It consists of 41 bytes.

It is said that there will be a wonderful bird called Qaqnus in India. It doesn't look like other birds in many ways. First, each pair of this handsome bird shone in a different color. Second, there would be too many holes in his nose, and from each of them a piece of melody would sound, and if it sounded like a song, the listeners would faint. Thirdly, his wife is honest in marriage and has no children while he is alive, living alone in this world. As Qaqnus was singing on a tree, Fisogurs passed by and heard it by chance. From the various melodies in the Qaqnus melody, he created the science of music. Fisogurs is the eastern name of the famous Greek scholar Pythagoras, who lived from 571 to 497 BC. So, it is not for nothing that the word "qaqnus" in Greek is mentioned in "Farhangi zaboni tojikiy". There are many similarities in Western literature about this bird, which in Russian sources is called "phoenix" or "phoenix". In most of them, the homeland of this bird is shown to be connected with the East, more precisely, with Arabia and Egypt (see 4).

Let's put Western interpretations and turn our faces to Eastern-Navoi interpretations ...

Being ignorant about Qaqnus leads to many mistakes. In one article, Navruz is likened to Qaqnus: "Navruz ... You want to make it look like the legendary Qaqnus bird. The pagans blasphemed and fired. It did not burn"(10). Here Qaqnus is imagined as a bird that does not burn in the fire. Historical and literary sources state that the legendary creature "Samandar" does not burn in fire. The strawberry is not a bird, but a lizard-like animal. To say that a hawk does not "burn in the fire" is to misinterpret the most important aspect of this bird. After all, Qaqnus is famous for being burned to ashes in this fire, and then her child came out of the ashes! This symbol was necessary for the art of speech, especially for mystical literature, in that it burned in the same fire and performed its body!

Qaqnus has an interesting verb. He lived a long life (in the West, even 500, 1 thousand 460 and 12 thousand 954 years - see 10) and spent his life collecting firewood in the forest. Wet or dry - the harvested firewood will turn into a haystack. In the course of his life, he climbed on the threshing floor, which he had worked so hard for years, and sang with such melancholy, sorrowful tones that all the birds and animals who heard it gathered around him, some of them even succumbed to this melody. When the melody was over, he was walking with such a fire that a fire came out of the melody and the hay he had gathered was burning. As the fire rose to the sky, Qaqnus himself burned to ashes in this fire:

*Чун навосига етишти интиҳо,
Сўнгра тортиб бир ажиб ўтлуқ наво.*

*Солур эрмиш ул улук хирманга ўт,
Сокин ўлгон манзилу масканга ўт.*

*Ўт алам тортар эмиш афлокка,
Барқ тушгандек хасу хошокка.*

*Ул ўтун ёнгондек ул қуш ҳам ёниб,
Парлари яфроғлардек ўртаниб.*

*Ҳам ўзи, ҳам ул ўтунлар кул бўлуб,
Юз туман жузв ул куёрдин кул бўлуб (8:280).*

The curiosity of the hangover is coming now. The fire was extinguished, and then this pile of ashes, which had appeared, slowly began to shake, as if something were moving there, and from within, look at the miracle, a Qaqnusbacha came out. As soon as you take a breath, feathers grow out of it and a beautiful bird appears in front of your eyes! When he saw this forest, he began to gather firewood, prepared a haystack for the rest of his life, and at the end of his life repeated what his father had done:

*Чунки ул куллар угулди тоғча,
Махфий эрмиш кулда бир Қақнусбача.*

*Тебраниб, кулдин чиқиб таскин ила,
Пар чиқориб зийнату ойин ила.*

*Чун ҳаво айлаб, кўруб ул бешани,
Жазм этиб ўтун йигар андешани.*

Умрида ул доғи жамъ айлаб ўтун,

Ул иш асносида тортиб дилкаш ун.

*Чун анга ҳам етса поёнига ёш,
Ул доғи айлаб ато қилгонни фош (8:280 – 281).*

this fat of the story is even more interesting. The poet likens Sheikh Farididdin Attar to that previous Qaqnus. He sang like Qaqnus, and from the melody of his destruction, how many mammals and birds became as gray as its owner:

*Шайх зўё келди ул аввалги тайр, –
Ким наво ичра қилиб умрида сайр.*

*Чекти онча лаҳн аро дилкаш наво, –
Ким симоин ваҳиу тайр айлаб ҳаво.*

*Борча ул муҳлик наводин ўлдилар,
Хирману соҳиб киби кул бўлдилар (8:281).*

Now it was the turn of Qaqnusbacha, who came out of the ashes. This is Qaqnusbacha - Foni himself! He, too, came out of the ashes like an indestructible beast of fire, like Samandar, and for the rest of his life he collected something like a bird.

*Улки, ул куллардин ахгардек чиқиб,
Балки ахгардин самандардек чиқиб.*

*Ҳар неким аввалги қушқа эрди шон,
Зоҳир ўлди мунда ҳам ондин нишон.*

*Бу доғи деганча нима жамъ этиб,
Чун мунунг умрига ҳам поён этиб.*

*Гулишану даврон аро ҳар навъ қуш,
Йўқки, ёлғуз тайру, бас, балким вуҳуш.*

*Юз наво зоҳир қилиб минқоридин,
Борча Ҳақнинг ёшурун асроридин.*

*Ўзига, хирманга доғи ўт уруб,
Ҳам ўзин, ҳам ўзгаларни куйдуруб (8:281).*

Foni's melody, which he sang at the end of his life, and which set fire to himself and others, was "Lison utayr"! In the first stanza of the next byte, the poet describes himself as the son of Attor. But it is immediately "protected" from this definition. After all, how can you equate yourself with a saint like Attor? Wouldn't it be better to consider Attar a noble king and a slave?

*Мен деманким, ул – атодур, мен – ўғул,
Ул – шаҳи олийсифот, мен – банда, кул (8:281).*

This is a modest definition. After all, in the following verses the poet directly calls the same teacher "my father". Because, he says, no one found a word (both "burn" and "sukhandonlik", "meaning") from Attar, who set the whole world on fire, I learned to be ashes and to be ashes by emitting rays from a bird's tongue. learned from me):

*...Ким бу ўтқа ул куюб аввал нафас,
Борча оламга ўт ул солди-ю, бас.*

*Сўнгра ондин кимса топмай менча сўз,
Буйла муҳриқ иуълайи гетиферуз.*

*Қуш тилидин шуълалар зоҳир қилиб,
Ҳам ўзум, ҳам эл кул ўлмоғни билиб.*

*Ҳар неким кўрди отамдин рўзгор,
Ҳам они бўлди манга омузгор.*

*Ўртодим олам элини, ўзни ҳам,
Қуш тилидин ўзга қилмай сўзни ҳам.*

*Будур уммидимки, бу сўзи фано,
Борча куйганга бақо бергай яно (8:281 – 282).*

Qaqnus is a beautiful symbol that is in harmony with mystical beliefs by nature! Because he had such goals as self-immolation, burning of the Apparently, in the image of Qaqnus, Foni did not move away from Attor. However, the Persian-Tajik poet Qaqnus was written with a different meaning and purpose, and the Uzbek poet with a completely different meaning and purpose. Foni used the image of Qaqnus in his work for a completely different purpose. In other words, although the main aspects of this bird are taken from Mantiq ut-tayr, in Lison ut-tayr it has a completely different task.

3. CONCLUSION

Qaqnus Attar and Fani, therefore, are very useful for describing the relationship between Mantiq ut-tayr and Lison ut-tayr. In Lyson ut-tayr, Qaqnus becomes, so to speak, a great symbol, that is, he finds his broad interpretation in the epic. In this way, he not only connects the two epics closely, but also makes the two authors, the salaf and the successor, interdependent.

In the interpretation of the image of Qaqnus, we have said that the spirit of one pir can nurture another tax, and in mystical terms, a strong spirit can "manifest" in another. But the manifestation of the soul, its coming and upbringing, should not be confused with the question of the movement of the soul in the world, that is, the resurrection of the soul (soul) of the dead in another body, or the two should not be understood as one. The resurrection of the soul in another person, in other words, the doctrine that some people in the past lived the soul of a person in the past, is called "tanosuh al-arwah" in Arabic. Islamic teaching categorically rejects this view (see Tanosukh ar-ghost: 12).

Of course, there are some subtle similarities between the concept of uvaysi in mysticism and tanosux. But, exactly, they are concepts that are drastically different from each other. Because the upbringing of the soul is connected with pirlilik. First of all, not any soul, but the soul of a great sheikh does not educate any person, but only a person who has entered the path of Sufism, that is, who has the characteristics of a sheikh.

Navoi's work is not only Persian or Turkic literature, but also a unique art of speech of the Muslim peoples of the whole East, at least up to the XV century. developed on the basis of options, should be evaluated in the form of a phenomenon that manifests itself as a high peak novelty for the world literature. Any researcher who goes in and analyzes Lyson ut-tayr will come to the same conclusion, of course. Thus, it will be possible to cover the universal aspects of Navoi's work in a new way. body, renunciation, immortality of the soul, immortality, literary life.

There is another, more important issue here. Of course, by saying: "Attor - Qaqnus, I - Qaqnusbacha", the author of the work, on the one hand, found the most convenient metaphor to express the relationship "Mantiq ut-tayr" and "Lison ut-tayr". But are these images of Foni only relevant to this "Lison ut-tayr"? Is it not beyond the scope of pure literary discussion and into a whirlpool of purely mystical issues? Frankly, isn't Foni, with his mastery, his eloquence, silently absorbing the idea that the spirit of Attor has shone in me again? In these images, the essence of why the Uzbek poet and thinker chose a nickname based on the word "navo" is revealed. Attor's spirit did not leave Alisher for the rest of his life, but rather brought him up, and at the end of his life he responded in his own language to the book he had memorized as a child, "with a picture of a translation."

So how can the spirit of Farididdin Attar, a saint who passed away two and a half centuries ago, come and educate Alisher? Isn't this a completely unnatural fantasy for us?

Sufism acknowledges that the spirit of the saints is alive - immortal. Who knows, perhaps, according to the strict rule of mysticism, which has reached the highest level in the history of human society, it is necessary to hold the foot of a Sufi pir and become a murid. For example, Navoi himself officially became a murid of Mawlana Abdurahman Jami. But it also happens that some Sufi is brought up by the spirit of another great pir who lived in the past. Those who have been brought up in this way are called "Uwais" (for more information, see 11).

Apparently, in the image of Qaqnus, Foni did not move away from Attor. However, the Persian-Tajik poet Qaqnus was written with a different meaning and purpose, and the Uzbek poet with a completely different meaning and purpose. Foni used the image of Qaqnus in his work for a completely different purpose. In other words, although the main aspects of this bird are taken from Mantiq ut-tayr, in Lison ut-tayr it has a completely different task.



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