

Relationship of the poet's nameless with the significance of the work in "Lison Ut-Tayr"

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ABSTRACT

The article examines the reasons for the use of the nickname "Foniy" in the epic "Lison ut-tayr" by the great Uzbek poet and thinker Alisher Navoi (Foniy), which is closely related to the main idea and essence of the work. It is based on the poet's own interpretations and the essence of the work. The epic also analyzes the reasons for the use of the nickname "Navoi".

Key words: *drama, tragedy, criticitici, Fitrat, uzbek drama, "Creative work of Fitrat", character.*

1. INTRODUCTION

Navoi wrote a total of 4,585 works. Of these, 3,589 were written in Old Uzbek and 996 in Persian-Tajik. Another difference is that he did not create large-scale works in the Persian-Tajik language, but only wrote lyrical poems. Based on them, the collection "Devoni Foniy" was compiled. He wrote "Khamsa" consisting of 5 epics, "Lison ut-tayr" epos, major works of prose in Uzbek. The poet used the nickname "Navoi" in Turkish and "Foniy" in Persian. But when it comes to Lyson ut-tayr, the situation changes - he uses the nickname "Foniy" in the epic. The nickname "Navoi" is also used once in "Hikoyat" (Chapter 79) about Sheikh San'an, which is the largest chapter of the epic in practice (515 bytes, 1030 verses). So two logical questions arise. The first is why did the poet choose to use the nickname "Foniy" in this Turkish epic? The second is that if the epic was written under the pseudonym "Foniy", then why did the poet refer to the pseudonym "Navoi" in a story?

In our article we will try to give scientific answers to these questions.

2. MAIN PART

In the Islamic conception, the whole being consists of two parts - the Creator (God, the Creator) and the creature (creation, creatures). God is eternal, that is, eternal, and everything else, including man, is mortal, that is, temporary. But it is rare for a person to feel that he is transient in life. The teachings of Sufism propagate the path of attaining the status of a living mortal by educating the slave to a higher level.

In this regard, the great representative of mystical literature Muhammad Abu Bakr ibn Ibrahim Sheikh Fariddin Attar (ca. 1148/51 - 1219/21) (1, 2, 3) wrote the epics "Mantiq ut-tayr" and "Lison ut-tayr" written in his style. - is of particular importance.

Alisher Navoi wrote 6 epics in his life. 5 of them are from "Khamsa". He finished "Khamsa" at the age of 42-44, ie in 1483-1485. Lison ut-tayr is his 6th epic. He created it in the last years of his life, more precisely in 904 AH, 1498/99 AD, that is, at the age of 57-58.

It is not known whether any nazira (tatabbu, answer, analogy) was written in Persian in Attor's Mantiq ut-tayr. But in response to him in the Turkish language were born 3 epics. A century after the creation of Mantiq ut-tayr, in 1317, the Turkish poet Gulshahri wrote the epic Ottoman Turkish Mantiq ut-tayr (4). Exactly 181 years later, Foni completed Lyson ut-tayr. In the 18th century, the Uzbek poet from Khorezm Mavlono Khoja Qazi Payvandi Rizoi also wrote a poem called "Mantiq ut-tayr".

We have no information as to whether Navoi was aware of the Gulshahri epic. Rezaee's ignorance of Lison ut-tayr is illogical. However, Rizai did not mention Navoi or his "Lison ut-tayr" anywhere in his work. Nevertheless, Shafoat Hasanova, who researched and published this epic, noted that Rizoi "used the works of Navoi serunum" and "continued his living traditions in accordance with the requirements of his time and creativity, while receiving nourishment from Navoi" (5). reaches

The writing of three Turkish nazira epics on a Persian epic is a unique event in the history of world literature. The source of all three is Attar's work. According to the period of its creation, Navoi's "Lison ut-tayr" is in the middle of these three epics.

In 1496, Navoi compiled the Devoni Foniy (6, 7, 8). We know that he used the nickname "Foniy" in Persian-Tajik poems. Two years later, he graduated from Lyson ut-tayr. Interestingly, in this epic he also used the nickname "Foniy".

This allows us to reject a misconception formed in Soviet literature. Soviet scholars widely concluded that "Foniy" was a nickname used by Alisher Navoi in Persian works. At the same time, Zahiriddin Muhammad Babur in his "Boburnoma" said: In Persian poetry, they may have relied on the statement "He was nicknamed Foniy ..." (9). To this day, some still follow that imagination. Lison ut-tayr needs to change that. So, "Foniy" is Alisher Navoi's both Persian and Turkish nickname. " After all, in terms of size, the number of bytes in "Lison ut-tayr" is not less than the number of bytes in "Devoni Foniy". This means that the poet wrote as many verses in Tajik as he did in Turkish under the pseudonym "Foniy".

The reasons for this are explained in detail in Chapter 191 of the epic, entitled "Excuse for the Change of Nicknames in This Book." This chapter negates another misconception among the literary community. According to some, Navoi first began writing poems in Tajik and then switched to writing in Uzbek. Based on the meaning of the word "Foniy" as "transient", they think that "Navoi chose this word as a nickname, trying to say that writing in Persian was a temporary job for me." No. Not so. Navoi notes in this chapter that Uzbek poems were first written. Let's listen to these lines:

*Чун кичик ёштин манга бўлди насиб,
Назм адосида хаёлоту гариб,*

*Шеър ҳар синфинки, қилдим ибтидо,
Турк алфози била топти адо (10).*

In the chapter, the poet says that he used the nickname "Navoi" in his poems in Turkish. He later began to write poetry in Persian, using the pseudonym "Foniy":

*Форси(й) назм ичра чун сурдум қалам,
Назмнинг ҳар синфини қилдим рақам.*

*Файз еткоч ул маонийдин манго,
Топти белгу назми "Фоний"дин манго (10:299).*

The poet explained both nicknames. Now, what nickname is better to use for Lyson ut-tayr? The question arises. In response, the poet says that on two grounds, it would have been better to end this epic with the pseudonym "Navoi." First of all, birds sing, so it makes sense to use the nickname "Navoi" in the work about them. Secondly, this epic was written in Turkish, he prefers the nickname "Navoi", which he used in his poems in Turkish:

*Чун "Лисон ут-тайр" оғоз айладим,
Турфа қушлар бирла парвоз айладим.*

*Мунда ансаб эрдиким, тузгоч наво,
Бўлса назмимга "Навоий"дин адо, –*

*Ким наво қушлар тили алҳонидур,
Дилкаш афғони ҳазин достонидур.*

*Туркий услуб эрди ҳам бу достон,
Топқудек эрди "Навоий"дин нишон (10:299 – 300).*

Nevertheless, the poet preferred the nickname "Foniy" here. For what reason? The poet cites three important reasons. The first is that the main purpose of writing this epic was to refer to Allah. According to the mystical creed, the goal cannot be achieved without being a fan. That is why the nickname "Foniy" was used:

*Ким бу дафтар назмидин кулли мурод,
Чунки муржеъ майли эрдию маод.*

*Мунда фоний бўлмай иш ўлмас тамом,
"Фоний" ондин топти назмим ихтимом (10:300).*

The second reason is that the spiritual sheikh, i.e. Farididdin Attar, in his work suffered a lot from the birds and took them through 7 valleys, and the 7th valley was the valley of Fano:

*Ҳам бу дафтар ичра шайхи маънавий, –
Ким демиш қушлар тилидин маснавий,*

*Сайр ул қушларгаким, фан айламиш,
Етти водий чун муайян айламиш.*

*Чектуруб қушларга кўп ранжу ано,
Сўнги манзил бўлди водийи Фано (10:300).*

The third reason is that the poet's nickname "Foniy" already existed in his biography:

*Гарчи бу икки таносуб бор эди,
Назмима ҳам бу тахаллус бор эди (10:300).*

In *Lison ut-tayr*, the words "fano" and "faniy" are used very often, more precisely, the first 48 times and the second 19 times. The purpose of this is clear. The poet prepares the reader to reach the essence of fanaticism. The reader first travels through the seven valleys - Talab, Ishq, Ma'rifat, Istigno, Tawhid, Hayrat and Faqru fano, along with the prayers of the birds and then the lyrical hero.

Chapter 79 of Sheikh Sanan's love for the Greek (Byzantine) Tarsus girl in the epic is the "golden ring" of "Lison ut-tayr". Because until then, birds have names. In addition to Simurg and Hudhud, the names of 17 other birds are clear. But after the story of Sheikh Sanan, the name of any bird other than Simurg and Hudhud is not mentioned again in the play. Because they are now, like Sheikh San'an, becoming true lovers. Therefore, the poet now speaks of them only as "a bird." Because in love, the king is equal. The previous position of the tax, which has entered the path of love, now occupies no place in society.

Many understand that birds have crossed these valleys on a horizontal basis. Because "valley" means a comfortable, prosperous place to live among the mountains. Entering the essence of "Lison ut-tayr", the reader realizes that the author is referring to 7 valleys in a spiral vertical motion.

In mysticism, there is a limit to Sufi behavior. In *Lison ut-tayr*, it ends in the valley of Faqru Fano. The essence of the story is that under the guidance of The symbol of the mystical pir, the birds fly through 7 valleys in their quest for Simurg, the symbol of God, and that in each valley the spirit gradually changes as it approaches Faqru fano. Each of the previous 6 valleys is practically a unique staircase leading to the 7th valley. Levels of tax spirit are rising in every valley.

In short, in the Valley of Demand there is desire, in the Valley of Love the love of Truth begins, in the Valley of Enlightenment there is an approach to the Truth, in the Valley of Wisdom the equality of all is fully felt, in the Valley of Tawhid the Truth is understood, -the day will be indistinguishable, there will be a complete absence in the valley of Faqru fano.

Prophet Muhammad (s.a.v.) Ascended to heaven 9 times on the night of the ascension. The 7th floor reaches the sky on the horse of Buraq, under the guidance of Gabriel (a.). Flying to the 8th and 9th heavens was not commanded to Buraq or Gabriel (a.d.). Therefore, the Prophet (peace and blessings of Allaah be upon him) flew to these two heavens alone with the help of Rafrat.

In *Mantiq ut-tayr*, Attor interpreted the bird's journey to exactly seven valleys on the same basis. That is, under the guidance of the tax pir, 7 floors can be raised to the sky. Gabriel (pbuh) and Hudhud in *Mantiq ut-tayr* and *Lison ut-tayr* have been the symbols of pir. The 7th valley is Faqru Fano. Under the guidance of a Sufi pir, he can do so. Only Muhammad (pbuh) received the oil from him.

3. CONCLUSION

Based on these analyzes, it is safe to say that *Lison ut-tayr*, like *Mantiq ut-tayr*, is a unique work of art. The passage of the tax through the 7 valleys is attributed to the fact that the symbol passed through the first 7 heavens on the night of the Prophet's (pbuh) ascension.

The birds reach the Faqru fano valley. They see themselves as "si" ("thirty") and "murg" ("bird"). This concludes the main plot of the work. In the epic, the lyrical protagonist, like the birds, prays to God, wishing to pass through the 7 valleys. The essence of them is the author's hope to achieve this status of Faqru fano.

Unlike *Mantiq ut-tayr*, *Lison ut-tayr* now includes a prayer for each valley. On the basis of these 7 prayers and the lyrical parts of the previous chapters of the work, it is safe to say that "*Lison ut-tayr*" is a completely unique prayer work.

Chapter 161 of Hudhud, which came to the work as a sermon to the birds, is called "The Ado of the Valley of Faqru Fano." It consists of a total of 33 bytes.

Says that this valley is the end of the journey, in which there is nothing but sadness, deafness, anesthesia, and that it is like a wave in the ocean. If you look closely, there is no body in the wave. In the ocean, everything but himself, the waves, perish. Using this, the poet says, "Imagine the body of God as an ocean, a wave of all that is created." So, all that is visible is the 4 elements (earth, water, grass, air), 7 heavens, 6 sides, the rare and supreme foundation of the universe, the man who is created with honor above all others (regardless of who he is or what position he holds in society).) should be imagined as the waves of the ocean of God. So God is eternal, everything else is mortal:

*Файри Ҳаққим, қодири барҳақдур ул,
Борча – фоний, боқийи мутлақдур ул (10:251).*

In order to understand this deeply, it is necessary to walk the same path as the birds fly under the guidance of Hudhud. The point is that before a person leaves this world, he must realize this, that is, he must become a fan:

*Фонийи мутлақдурур гар худ бақо,
Истасанг, қилмоқ керак ўзни фано (10:252).*

One of the four stories presented in this chapter as a living proof - an artistic illustration - is called "The word of

Khoja Bahauddin Naqshband in its perfect state." It shows, firstly, a vivid example of being a living fan, and secondly, the poet thus demonstrates his devotion to the Naqshbandi sect to which he belongs.

According to the story, Shah Bahauddin Naqshband, a sage and a pure traveler on the path of the sect, compared his body to everything and felt that he was inferior to everything. One day he caught sight of an all-fat ugly scab. He compares himself to him and says, "I am not equal to him in the chapter of fidelity. He knows nothing but fidelity to his master, and I show the Lord nothing but fidelity." Then this dog crosses his path. Now Shah Bahauddin Naqshband compares himself to a dog's footprint: "Am I superior in the chapter of fidelity or this footprint?" He said to himself, "This is a sign of the people of fidelity, and I will lead them to infidelity." After that, he kisses the ground and puts his face on the dog trail.

So, like Shah Bahauddin Naqshband, the people of Haqq, that is, the sheikhs, destroyed their own bodies and left no trace of themselves. In this way, they sip the fano jam by self-denial. They do not enjoy His face in the body of Truth and Unity, but they belong to the group of mortals and become eternal beings, that is, they join. This was the happiness desired in the epic. 30 birds were also lucky.

In *Lison ut-tayr*, the interpretation of the concept of fano serves to provide the main idea of the work. The main idea of the epic is love. Therefore, it should be considered a "romantic epic" in its own right. Traditionally, it should be included in the group of frogs. Only now it is necessary not to understand the concept of "love" in a secular sense, that is, in the very narrow sense of the love of one sex to another. Because in the epic the idea of reaching the frog through the fan was propagated. Only these birds are shown to have reached Simurg king. In this case, the birds were taxes, and Simurg was a symbol of God. Given that Navoi's work is based on the belief that the most important purpose of life is love, that God created the two worlds just for love, it is easy to accept *Lison ut-tayr* as love.

To prove this, it is also possible to proceed from the essence of the work - the interpretation of meaning. This can be due to the fact that the words "love", "lover", "beloved", "love", "beloved", "talib", "matlub" and others related to this topic are used a lot. In most of the stories that have been vital evidence, i.e. illustrations, to the ideological and philosophical thoughts of the poet Hudhud and the lyrical protagonist, the love symbol is portrayed as the love of one sex for the other sex, which is essentially the same.

In the 9-byte lyrical retreat at the end of the story about Sheikh Sanan, the poet addresses Navoi, for some reason, not directly to Foni:

*Кел, Навоий, сўзни ҳоло хатм қил,
Ишқ аро изҳори даъво қилмагил (10:135).*

Meaning: "Come, Navoi, stop talking now, don't make a love affair."

So what happened Did the poet do it by accident, that is, mechanically lost, that is, forgetting that the epic ends with the pseudonym "Foniy"? Indeed, it may have been so. But this is the first guess. The second hypothesis is that the author probably did not think of using the nickname "Foniy" in the epic when using the nickname "Navoi". The proof of this is that when this story was finished, the work was not even half-finished. The third assumption is not absent either. Perhaps the poet did it on purpose. One day, in order not to confuse anyone, that is, to let Navoi and Foni know that they are the same person, he intended to mention this Turkish nickname only once.

So, the attainment of "fano" and "fanaticism" and thus the attainment of "baqa" is the central issue of *Lison ut-tayr*, in other words, the sternum. That is why the nickname "Foniy" corresponds to the essence of the work.

Another conclusion is that the ideas raised in the play are useful and interesting for those who are not essentially directly involved in mysticism, even those who are completely unaware of the existence of such a doctrine in the world, such as Westerners.

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