

Lecture and Symbolic Meanings of Symbolic Terms

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ANNOTATION

This article analyzes the criteria of literary and aesthetic thinking of the peoples of the East in the epics "Lisonut-tayr" by Alisher Navoi and "Mantiqut-tayr" by Fariduddin Attor, the poetic skills of writers, the power of artistic choice and similarities and differences in the epics of both authors. The international style in figurative imagery is illuminated in the tradition of Oriental literature.

KEYWORDS: poetics, artistic thinking, style, folk oral poetry, character, stereotypes, metaphors, allegories, ideological content.

Lison-ut tayr is a work of Alisher Navoi's pandnoma imbued with philosophical spirit. He told the truth in a figurative way through the language of birds. The symbolic images in the epic are based on the image of birds. These images can be analyzed in two ways:

- 1 - Legendary birds: Simurg, Ango, Humo and Fenix;
- 2 - Real birds: Hudhud, nightingale, parrot, peacock, ants, dari, tazarv, hawk, shunkar, eagle, kuf, duck and chicken images.

In the epic, each bird is glorified with a separate description, but when they try to apologize for their weakness, Hudhud gives them stories and shows them the right way. The birds named in the epic and their characteristics can be summarized as follows:

Simurg- (Allah in mysticism). The image of the legendary bird in the oral poetic works of the peoples of the East; flying in the sky is a symbolic expression of centuries-old dreams of bringing a distant place closer. Originally appeared in Iranian mythology. In the Avesto it is used in the form of "senemurg". He is the only king of the universe. In the mythology of the Iranian-Sughd peoples, the magic is depicted as a symbol of the omnipotent bird, equated with Ahuramazda. It has an eagle-like beak, large wings, a giant, and its feathers are also depicted as a magical bird. This image is mentioned in the Zoroastrian holy book "Avesto" in the form of "Varagn", "Saena iringga". The Dictionary of Sufi Terms published in Turkey mentions Simurg as a perfect man, thirty birds, and a king and god who reach after crossing seven valleys under the leadership of Hudhud. We see the perfect interpretation of this image in the work "Mantiq ut-tayr" by Fariduddin Attor, a leading representative of mystical literature, poet and thinker. Attor chose Simurg as the protagonist of the epic. At the same time, it enriched the image in both form and content. According to the symbolic tradition, he assigned the task of representing the creator to this image. While the word Simurgh was the name of the king of birds, it was in line with the author's goal that it could form the word simurgh-thirty birds through word play in Persian.

Navoi, who wrote the epic Lisonut-tayr in response to Mantik ut-tayr, also left the image of Simurg as the protagonist of his epic. This is probably due to the fact that this image is well

known to Turkish-speaking readers of Navoi through folk tales and Firdavsi's work. Simurg is also ideal in Navoi's epic. However, reading the epic, it became clear that Navoi had a different view of this image than Attor. Navoi made more thoughtful and imaginative harmonies into Simurg's description than Attor's. Professor E. According to Bertels, "Navoi makes the birds more curious about their mysterious king."

According to Fariddidin Attor, this world, the birds in it are only a shadow of Simurg, that is, they are important only when they aspire to Simurg. The life of birds (humans) in this world is in hijra and separation. While Attor emphasizes this point, from his point of view, the existence of man as a person is honored by his aspiration to Simurg (the guardian of Allah). Navoi, on the other hand, considers the creation of man to be the wisdom of the Creator, not hijrah and separation. He bases this opinion on a hadith that says, "I was a hidden treasure, I wanted to be revealed."

Anko is a legendary bird. The peoples of the ancient East patronize the protagonist in legends, fairy tales and epics. It is invisible to the human eye, and its wings and feathers are described as made of gold, silver, and so on. It is important to note here that the phrase "seed of the angel" is used to refer to something that is not found. Navoi used the symbol of Anko in such epics as "Hayrat ul-abror", "Layli and Majnun".

Fenix is a legendary bird. It is said about him in the Dictionary of Navoi Works: "Fenix is an abstract bird, according to the legend, it has many holes in its beak, and the sounds coming out of these holes create music."

The first buds of this image we find in Greek folk mythology. The phoenix, the phoenix, is a magic bird in Greek and Ethiopian mythology. It was discovered by the Assyrians in the distant past. Phoenix is said to live very long. Its appearance is eagle-like and the color is reddish-gold, imagined to be fiery. It is said that at the end of his life he burned himself and his house with various fragrant firewood, and from his ashes a new squirrel appeared. According to the imagination of the Egyptians, he would die from the fragrant smell of herbs, and then he would be burned in the sun, and a child would come out of his body. Along with the assimilation of the Phoenix into Eastern literature in the form of Qaqanus, a number of motifs were added to this image. As a result, the effectiveness and artistic power of this image has increased. Sidqi Khandaliki's translation of the book "Ajoyib ul-mahluqot" states: "His wife will not have children. Magical tones echoed through the countless holes in his nose. Eventually, fire comes out of the holes in its beak and its wings and falls into the fire, turning itself into ashes. From the ashes came an egg and from this egg a young Fenix. Kuy and arganu The n (organ) musical instrument was invented by imitating its sound.

This image was used in the East, including Turkish literature, before Navoi. Before "Lisonut-tayr" he refers to this image in Navoi's lyrics and in the epic "Farhod and Shirin". But he sings it in "Lisonut-tayr" at the level of perfection and mastery of art. It is safe to say that he was influenced by his mentor, the great Persian poet and thinker Fariddidin Attar. In Mantiq ut-tayr, Fariddidin Attor's Fenix in the picture collects hay for the rest of his life, and at the end of his life he moans so much that as a result, the hay-burning nest catches fire and burns its owner, Fenix. Attor uses this traditional image to draw conclusions about the mortality of his life.

Navoi, on the other hand, quotes this story almost exactly in Lison-ut-tayr, enriching it with the motif that Fisogurs (the Greek philosopher Pythagoras' oriental name) heard these

melodies and based them on the science of music. The idea of Fenix's life, gathering firewood and moaning, and therefore the fire going on around him, is given precisely, reinforcing the idea that his fire will set fire to the hearts around him, but the conclusion has a completely different meaning. That is:

It was as if the sheikh had arrived.

Who travels in song for the rest of his life...

In other words, in these lines, Navoi compares Attor, his spiritual teacher, to Fenix. The art of Navoi's predecessor was able to find an image in his work that matched his skill, and he was able to innovate from the traditional image by giving it a new meaning. It is here that Navoi likens himself to a child of a bitch who emerges from the ashes of a bitch. With this metaphor, Navoi expresses his respect for Attor and his worthy claim to his place. This claim is not only from an artistic point of view, the author considered himself justified in it. The proof of this claim is to be found in the theory of Uwaisiyya (spiritual teacher-disciple), which is supported in the doctrine of Naqshbandiism. In *Nasayim ul-Muhabbat*, Navoi says that Attar was a Uvaysi who was brought up in the spirit of Mansur Halloj. It follows that Navoi himself could not follow the spirit of Attar and expect spiritual support from him, but it was necessary in the conditions of the fifteenth century, when the teachings and practices of mysticism were perfected. Navoi seems to be pointing out that this is his latest (artistic) and most powerful work. Alisher Navoi likens Attor to Fenix and himself to Fenix. The reason for this was that he considered himself spiritually educated from the spirit of the attor. Indeed, Hazrat Navoi was right in this regard. The highest example of artistic mastery can be seen in *Lisonut-tayr*, the culmination of the great poet's creative activity.

As N. Mallaev said: "In his works, Navoi touched upon the great and complex issues of the time. In covering these issues, in the creation of large paintings and various images, it was difficult for him to immediately write his works in a simple, popular language, to withdraw from the strong influence of Arabic and Persian-Tajik. Following the traditions of his time, Navoi called many of his works by Arabic names, using many Arabic, Persian-Tajik words and phrases. Nevertheless, he discovered the undiscovered treasures of the Uzbek language, using the riches and opportunities of this language more widely and deeply than anyone else."

The use of a word in a figurative sense is conditioned that there is some connection, similarity, or connection between its literal meaning and its figurative meaning. From this point of view, metaphor, synecdoche, symbolism, etc. are different types of metaphors.

Professor N. Mallaev said: "In his works, Navoi widely used the lexical richness, synonyms and homonyms of the Uzbek language, folk expressions and proverbs, phraseological, ideological units, sentence structure, and tried to systematize them. That is why Navoi was the founder of the old Uzbek literary language, and as a teacher he showed Uzbek writers how to use the riches of the vernacular".

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