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FARIDUDDIN ATTAR'S CREATION AND THE SUSHI SCHOOL

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Annotation

This article analyzes the specific interpretation of the Naqshbandi sect in the work of Fariduddin Attor. A reflection was made on the classification of artistic images. In addition, it is about the theory of small epic genres in the classical literature.

Keywords

image, sect, mysticism, creativity, human, being, world, genre, story, narrative, myth.

Annotatsiya

Ushbu maqolada Fariduddin Attor ijodida naqshbandiya tariqatining o'ziga xos talqini tahlil etilgan. Badiiy obrazlarning klassifikatsiyasi yuzasidan fikr yuritilgan. Qolaversa, mumtoz adabiyotda kichik epik janrlar nazariyasi haqida so'z yuritiladi.

Kalit so'zlar

obraz, tariqat, tasavvuf, ijod, inson, borliq, dunyo, janr, hikoya, rivoyat, afsona.

Аннотация

В данной статью анализируется специфика трактовки секты Накшбанди в творчестве Фаридуддина Аттора. Сделано размышление о классификации художественных образов. Кроме того, речь идет о теории малых эпических жанров в классической литературе.

Ключевые слова

образ, секта, мистика, творчество, человек, бытие, мир, жанр, рассказ, повествование, миф.

In classical Eastern literature, both in Persian and Turkish literature, small genres, in particular prose examples such as stories, narratives, narratives, and short stories, have occupied a special place since ancient times. One of the small genres is narrative, which is defined as follows: "An oral story, narrative, legend, or myth passed down from generation to generation"[1].

Another source explains the narrative as follows: "A narrative (Arabic: to tell a story) is an oral story, a folklore genre, sometimes realistically describing events and phenomena,

[1] Ўзбек тилининг изоҳли луғати.1-том,-Москва: Рус тили, 89,81. 624-бет.

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human activities. It consists of 2 or 3 short episodes, does not have a traditional stylistic form. Usually, it begins with a simple narrator's statement and is freely interpreted in the process of passing from mouth to mouth. The narrative is based on events related to reality and historical figures. According to its ideological content, it is divided into historical narratives and toponymic narratives. In a historical narrative, events related to the activities of a person and folk heroes are narrated, ideal standards of morality and decency are promoted, and information about specific facts is provided. Such narratives were also created based on events and phenomena related to the lives of Navoi, Ulugbek, Ibn Sina, Beruni, Mashrab, Amir Temir, Sultan Mahmud and others. In toponymic narratives, cities, villages, The names of the fortress, palace, mausoleums and the events related to their occurrence are narrated. At the end, the purpose of the story is usually emphasized and a specific fact is explained. Narratives have come down to us mostly orally, partly in written form. Ancient examples of narratives are presented in Vasifi's "Badayi ul-vaqoyl", Khandamir's "Makarim ul-akhloq" and other works.[2].

In Uzbek folk oral poetic creation, the narrative is defined as: "A narrative is one of the genres of oral creation that reflects life events through life fiction." [3].

Historical narratives can be said to be based on the memories of eyewitnesses to a particular historical figure or event. This defines the specific nature of the narrative genre. In some historical narratives, however, not a trace of the actual events may remain, only the name of the person may be preserved. Sometimes, however, a historical figure is told in the form of a traveling plot. Nevertheless, such works are called historical narratives, depending on the participation of historical figures and the presence of a life story in the plot. Historical narratives related to Alisher Navoi can be an example of this. In one narrative related to Navoi, Husayn Mirzo lay looking at the ceiling and said to his ministers, "Bring it." That day, Alisher Navoi was not in the palace. The ministers did not know what to bring. Finally, they found Alisher and told him what had happened. Alisher told them to bring a saw and a chisel to the king.

It seems that this legend was created based on the plot of a fairy tale that has been popular among the people for a long time. This plot served to explain the wise ministry of Alisher Navoi, his entrepreneurship. So, the heroes are historical figures, their relationship corresponds to factual events, but the events of the work have a fictional character.

Narratives related to historical figures and historical events are of two types depending on the period in which they were written. They differ from each other in form and content, as well as in the nature of the interpretation of historical facts. The first type of narratives includes narratives that were written down at the time they appeared among the people. The events and phenomena described in such narratives correspond to the conditions and group of that period. In this regard, narratives such as “Tu’maris”, “Shiroq”, “Zariadr va Odatida”, “Guldursun”, created about or under the influence of historical genres, are of great importance. These narratives are distinguished by the clarity and completeness of the facts presented. The narratives presented in the works of Khandamir “Makarim ul-akhloq” and Vasifiy “Bado’ul-vaqoyiq” constitute a category of narratives of this type. The second type of narratives includes narratives that were written down long after their creation. In these narratives, historicity and factual events are blurred. They are mixed with real-life fiction. Although these types of

[2] Ўзбекистон миллий энциклопедияси. 11 том, - Тошкент, 2005. 323-бет.
[1] Ўзбек халқ оғзаки поэтик ижоди. –Тошкент; Ўқитувчи, 1990. 179-180-бетлар.

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narratives are close to legends, they are important in providing insight or information about events and phenomena.

The narrative genre, widespread in folk oral art, also penetrates into written literature. Narratives about various historical figures, in particular, kings, prophets, saints and sheikhs, and religious figures, begin and are narrated in written literature through traditional combinations in the form of “naql qiladurkim”, “andoq rivayat qilurlarkim”.

In classical literature, the narrative genre, which goes by the name of story, is defined as follows: a classic story is a form of ancient Uzbek prose. Often, when a story is mentioned, short, concise prose pieces about the lives of prophets, semi-historical, semi-legendary figures, pirs-murshids, rulers, famous figures in the fields of science, culture, literature, and various events related to them are meant. The first sign of classic stories is the presence of a moral characteristic. The second sign is that they have a complete content. The third feature is that the language of the stories should be simple, straightforward, and fluent, without being complicated, that is, the expression should be close to that of folk oral art. Fourth, the stories do not necessarily have to contain a poetic passage. It is true that most stories end with a poetic passage. However, ending with this passage is optional for the sake of the importance of the story, and it is also possible not to use it.

In general, mystical stories play an important role in Persian and Turkish classical literature. After all, the basis of Eastern classical literature is the creeds of Islam, and the work in it is based on the sacred sources - the Holy Quran and the Hadith. Accordingly, the teachings of Sufism, which arose on the basis of Islam and reached its peak, have had a great influence on artistic creation over the centuries. Therefore, it is natural that classical literature, whether it is a poetic or prose genre, will certainly contain mystical ideas.

Fariduddin Attar - Muhammad Abu Bakr bin Ibrahim is a great representative of the world of world poetry, an Iranian poet and thinker. His "Divan" consists of ghazals, in which the mystical ideas of the masnavis are lyrically expressed. There are many works, such as "Javahirnama", "Khusravnama", "Asrornama", "Mantiq ut-tayr", "Musibatnama", "Valadnama", etc. The main ideas in the works of the great Sufi are mystical views, the relationship between existence and humans, the understanding of the identity of the human race, and through this, the understanding of the essence of the creator.

"Mantiq ut-Tair" is Fariduddin Attar's most famous masnavi. The work is framed by a story and many other small stories are presented in between. The story of the frame dates back to "Risalat ut-Tair", which is attributed to Muhammad Ghazali. Ibn Sina also has a mystical work "The Tale of Tair". In this treatise, birds decide to go to a distant island or peninsula in search of Anqo to elect him as king. Many of them perish on the way. Those who manage to reach the end of the road say to Anqo: "We have come to elect you as our king." Anqo shows his insistence and says that he does not need them to become king and orders them to return to the places where they came from. Finally, taking pity on their situation, he accepts the kingship. Attar embellishes this story with many details. In the conversations of various birds with Hudhud, Attar used the art of beautiful interpretation to express mystical and wise thoughts in a very new way.

Fariduddin Attar's work "Mantiq ut-tair" is considered one of the highest works not only among his mystical works, but also from the point of view of world literature and philosophy.

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This work of the writer was translated from Persian into Uzbek by famous literary scholars - Najmiddin Kamilov and Mahkam Mahmudov [4]. “Mantiq ut-tayr” consists of 45 articles, and the work begins with a section entitled “In Praise of the Almighty and Powerful God”. After that, the first story of the work - “A Helpless and Heartbroken Man” begins. After that, the Prophet Muhammad (peace and blessings of Allah be upon him) and his qualities and virtues are given as intercession, and finally, the story of a mother whose young child fell into the water is given. Throughout the work, praise and description are given about the four caliphs - Abu Bakr Siddiq, Umar Farooq, Caliph Uthman and Caliph Ali. The stories that describe the caliphs and their qualities that appear at the beginning of the poem are given as templates.

The epic “Mantiq ut-tayr” begins with “The Qualities of Birds”. Starting from the third article of the work, template stories are given. The total number of stories is 76, and their length varies. All the stories in the work have a mystical theme, and the theme and essence of the stories all fulfill this goal of the author.

The characters of the stories presented in the work can be divided into several categories:

a) the image of religious figures - there are saints, sheikhs such as Hasan Basri, Rabia Adviya, Mansur Hallaj, Junayd Baghdadi, Abubakr Shibli, Zunnun Misri, Sheikh Kharaqani, Ahmad Yassawi, Ahmad Hanbal, Sheikh San`an, Habib Azami, dervishes and ascetics;

b) the image of rulers - Mahmud Ghaznavi, Namrud, Pharaoh, Harin ar-Rashid;

c) the image of prophets - Khizr, Jesus, Joseph, Jacob, David, Moses, Muhammad (peace be upon him), Abraham, Solomon;

d) the image of women - Rabia Adviya, a concubine, a tarso girl;

e) the image of ordinary people - baker, fisherman, fireman, farmer, merchant, gardener;

f) the image of living beings - spider, dog, hawk, simurg, owl, fly, flea.

Attor conveys mystical ideas in his stories through the above-mentioned images.

As an example, let's consider some mystical stories based on images. The story "The Madman and Khizr"[5]. There was a madman of high rank. Khidr looked at him and said: “O perfect man, do you want to be my friend?” The madman said: … I have nothing to do with you. Because you drank the water of life to prolong your life, that is, to live forever. As for me, I want to leave my soul, because I find no pleasure in my soul without it. I do not strive to save my soul like you, but I am ready to sacrifice my soul every day. It is better that you and I should distance ourselves from each other, as birds fly from a trap.

This story has a deep mystical meaning, in which the image of Khidr is depicted from a different perspective.

It is known that in classical literature, the image of Khidr is always depicted with great faith and respect. However, in this story of Attar, there is no trace of the above view. There is a

[1] Фаридуддин Аттор. Мантиқ ут-тайр. –Тошкент, 2006. Таржимонлар:Нажмиддин Комилов ва Маҳкам Махмудов насрий баён.

[1] Фариддин Аттор. Мантиқ ут-тайр.- Тошкент 2006. 29-бет.

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religious view that the image of Khidr represents eternal life, and whoever meets him in life, his every wish and desire will come true. However, in this story, we understand that it is not very right to admire the image of Khidr, his eternal trick. Living far away from the true beloved is a very difficult separation for a lover. The more a lover burns in love with his beloved, the more he lives, the more he suffers. Because the goal of a lover is not to live long like other people, but rather to reach his beloved as soon as possible. Therefore, in response to the proposal of Khizr, peace be upon him: "Do you want to be my friend?", the mad dervish says: I do not find happiness in my soul without a lover.

In this story, love is depicted as divine. The author expresses the conclusion of his pantheistic views in this way concisely and succinctly.

In the story "Suleiman and the Ring", the main mystical views are also discussed: - the need to understand the inner self, the true essence, without being attached to the external.

The story goes that Solomon had a very expensive gemstone in his ring, and because of this gemstone, the world became dependent on him. When Solomon realized that the whole world was dependent on him, he made an umbrella forty farsakhs (about 280 km) long and even made the wind obey his command. But all this was because of that gemstone ring. Therefore, Solomon said to the King (Allah): - I have seen with my own eyes that this wealth and wealth are inevitable. Do not give such wealth to anyone else. What did this gemstone do to a king like Solomon that he should be loyal to you and be at peace?... O gem seeker, turn your heart away from the gemstone made of stone and always be a seeker of the only gem![6]

According to Fariduddin Attar's concept, the infinite being is the creation of the Absolute Being (the essence of the essence), and is in motion and activity with its light. The essence of the essence is an unchanging, eternal and eternal being (wajibul wujud), but the world it created is in constant motion and learning, full of internal contradictions, it becomes obsolete and is renewed. The world is the image of that essence of the essence, the manifestation of its power in a thousand forms, its names, attributes... However, the world of the essence of the new world of plurality (our world) cannot exist on its own, it exists because of the essence of the essence, since it was created.[7].

In Fariduddin Attar's story "The Beautiful King", his mystical views are reflected in all their essence.

There was a king who was unparalleled in beauty... The elegance of the beauty of the world was a page from his secrets, and his charm and charm were like a verse from his vision: The king wore a veil over his face, and if he opened his face, people could not bear his sun-like beauty. The people of the world were crazy about him, and he was in everyone's memory.

Seeing this, the king ordered a huge mirror to be made. When the mirror was ready, the king would come and look at it, and the radiance of his face would be reflected in the mirror, and the light from this reflection would spread around, and people would enjoy this light and be happy...

[6] O'sha asar, 53-54 b.

[7] Комилов Н.Тасаввуф. Иккинчи китоб. Тавҳид асрори. –Тошкент, 1999, 52-53-бетлар.

Every image, every dress that appeared in this vast city of the universe is the shadow of the ghazal Semurg. If you reach the Simurg, you will see the sun within the veil, then the shadow and Semurg will merge, and you will see yourself in the place of the sun[8].

Therefore, the universe is a mirror reflecting his beauty and perfection, a chamber of his knowledge, wisdom, miraculous power and splendor. In this way, the universe of unity and brevity unites to form a single entity. The universe is not just a manifestation of the single soul entity, but consists of this soul itself.

Each story in Fariduddin Attar's "Mantiq ut-tayr" is aimed at revealing one or another aspect of the philosophy of Sufism.

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[8] O'sha asar, 63-64- b.