



THE IMAGE OF BIRDS IS THE MIRROR OF THE SOUL

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Annotation

All the creatures in the world are interconnected, they were created for Human, the highest of the creatures, and each of them has its own symbolism. This article describes the Human characteristics of birds and describes the path of purity and perfection of taxation.

Key words: bird, valley, bed, climate, king, Anqo, Simurg, Hudhud, ambassador.

Introduction

Human is different from other beings in his ability to think. Not only does he think, but he can also express his thoughts to others. As the speaker expresses his or her thoughts to the listener, he or she uses symbolic expressions to compare his or her thoughts with other things, using figurative thinking to increase the impact of his or her words. The fact is that the description of events, not in their own way, but in symbolic images, increases the value of the word and makes it easier for the listener to understand. Figurative thinking and symbolic expressions form the basis of literature.

At the same time, Human meanings are expressed in one word through symbolic expressions. For example, we represent a person who is unique in cunning through the image of a fox with such qualities, and people who look like a bear through the image of a bear. Clean and beautiful people are like birds.

There are human works in world literature that are only symbolic. For example, the Indian epic "Panchatantra", "A Thousand and One Nights" in the Arab world, "Zarbulmasal" in Uzbek literature. In these works, human characteristics are expressed through animals and birds. Among the symbolic symbols in Turkish literature, the image of a bird has a special place. Separate research has been done on this. The works of A.Irisov, U.Sultanov, Z.Mamadaliyeva, Sh.Hasanova are among them. There are also Human works written only by birds. The first of them to reach us is Ibn Sina's Tair.

According to this story, the birds fall into a trap and are told to climb eight mountains (called a bull in the play) before the Great King in order to break the trap left by their





feet. Other birds that show up will show the way. The birds will cross the eighth mountain and reach the Great King. The situation of the birds that saw the king is described as follows: "When the curtain rose and we saw the king's beauty, we were so disappointed in him that we all fainted and could not even complain." The Great King, on the other hand, was aware of their plight and said that no one but the one who set him could solve the snare, so he sent an envoy to the hunter and asked him to untie the snare. In this play, the image of birds, in our opinion, is understood by the human heart. The snare is the pleasures and sins of the mortal world. The flight of birds to the king to escape the snare is like the repentance of the soul. The Murad's message is a symbol of guidance. In her article, Zuhra Mamadalieva, Candidate of Philological Sciences, says that the valleys overflowing with birds refer to the eight layers of the sky that the Prophet (peace and blessings of Allaah be upon him) passed through on the night of his ascension. According to the scholar, Ibn Sina wrote the story of Tair in a letter to his students in prison. He wrote these pamphlets only for his students and relatives, and did not consider them necessary for public understanding. In these philosophical treatises of Ibn Sina, symbolic symbols are mainly used to hide the author's opinion from the "evil eye". Some scholars attribute this work to Ibn Sina's biography. The trap in the play is Mahmud Ghaznavi's claws, the heads of the birds, the release of the wings, the release of Khorezmshah's fate to the scientists, the remains of the traps at the feet of the birds. Wherever Ibn Sina went, no matter which city he went to, Mahmud's persecution was still there, the cities where the birds fled. Another work that aims to be a true mystical symbol is Abu Hamid Muhammad al-Ghazali's *Risalat ut-tayr*. The plot is similar to Ibn Sina's *Tair*, but with some differences. The birds did not fall into the trap, but decided to choose a king. The birds do not go to the "Great King", but to Anka. In *The Tale of Tair*, all the birds reach the King, while in *Risalat ut-Tair*, most of them die on the way, and only a few reach them. Al-Ghazali explains the questions and answers between Anqa and the birds on the basis of verses from the Qur'an. For example, when birds ask about the fate of their companions who perished on the way, the answer is, "Consider those who perish in the way of God as life, not death." In all, the pamphlet contains about twenty verses from the Qur'an, the purpose of which is to encourage people to do good deeds, and what difficulties and rewards await them along the way. Later, Nosiruddin Burhanuddin Rabguzi in "*The Story of Rabguzi*" gives a wide space to the image of birds. According to him, the birds cast a shadow over Solomon's head, and Hudhud (sasiqqopishak) served to convey the message of Solomon to Bilqis as the valleys rose. After Rabguzi, Hudhud will be the leading character in the works. The creator of high art through the image of birds is the Persian poet and thinker Sheikh





Fariduddin Attor Nishopuri. Studies by GerHuman scholar Helmut Ritter, Czech orientalist Jan Ripka, Iranian scholar BadiuzzaHuman Firuzonfar, and others suggest that Attor wrote his epic Humantiq ut-tayr inspired by Ghazali's Risolat ut-tayr. The plot ends with the birds crossing the valleys and going to Simurg, where they are Simurg (Persian - thirty birds). Anqa and Simurg in Ghazali have the same meaning in general. But Simurg's height is characterized by the fact that there are thirty birds through the art of ihom. Attor develops his work artistically and raises it to the level of an epic. Name the valleys that the birds cover. The seven valleys mentioned in the epic: Talab, Ishq, Ma'rifat, Istigno, Tawhid, Hayrat and Faqr-u fano are the stages in overcoming the lust of the tax on the way to perfection. The fact that only a few of the millions of birds that set out to survive in the valleys is a metaphor for the fact that not everyone is perfect and that Human are the victims of lust. Attor also clarifies the names of birds and points to each as a flaw that hinders human perfection. The epic depicts Bulbul, Peacock, Parrot, Tazarv, Kabk (Sparrow), Bum (Owl), Eagle (Eagle), Bat (Duck) and other birds. The poet interprets these images as figurative images of certain types of people who differ in their place in society, occupation and character. For example, a nightingale is an unfaithful lover, a peacock is a hypocrite who is obsessed with external beauty, and an eagle is an image of people who are arrogant and arrogant. This systematization of the image of birds allows the poet to express his views on mysticism in more detail.

Attor chooses a leader to take the birds through the valleys and considers Hudhud worthy of him. Hudhud is mentioned in the folklore, the Qur'an (Surat an-Naml, 20) and the Qisas Rabguzi, and is a bird that knows the secrets of SulayHuman and is worthy of the Prophet's attention serves as. The words spoken in the Hudhud language in the play are mystical views on overcoming the lusts of the tax sect. The idea of the work is that everything in the world, including Human, is a shadow of God, and that Human must know the essence of his life in this aspiration to the sun (god), to return to his originality. he must indulge in asceticism and secularism, ignoring the material world around us, and devote all his spiritual energy to the knowledge of the "truth." As a result, he can attain enlightenment and come to know God. At this time, all religions are of equal importance to him, and the worship of idols, the worship of fire, or the worship of the Ka'bah is of no importance. Because he begins to feel God in everything, everywhere, and in himself. In this way, he understands the true nature of the "truth" and attains the guardianship of Allah. Attor began the tradition of creating a saga using the image of birds through Humantiq ut-tayr. In Turkish literature, we can see his successors Gulshahri, Navoi, Rizai Payvandi.





The Turkish poet Gulshahri was one of the first to respond to Attor . He wrote his epic in Turkish, using the subtleties of the Turkish language. The work is considered by some scholars to be a free translation of Attor 's work. But it also has its own novelty. Most of the stories told in the play are not found in Attor's work. As a child of his time, he sought to shed light on the events of the life of the society in which he lived, as well as the social and moral issues relevant to that period. He also emphasizes the need to pay special attention to the issue of futuwwat in order to achieve perfection, to play a special role in achieving perfection, and to accept the path of the sect through futuwwat Gulshahri writes: "His hand is generous, his table and gates are open to everyone, his tongue is pure and free from gossip, and he does not scold people when they see their guilt." if the league is followed, he can enter the path of futuwwat. Navoi's Lison ut-tayr is one of the works written in response to Attor's Humantiq ut-tayr. Although the plot is the same, Navoi reworks the work of Attor. The Qur'an, hadith, and folklore are enriched with stories, especially from Rumi's works. Attor also interprets stories in his own way. For example, in the story of Sheikh San'an, Attor leaves Sheikh next to his Tarsus daughter. Navoi Humanages to subdue his Tarsus daughter as well. Throughout the epic, the concept of oneness gradually develops and disappears. As a result of the victory of the tax over the self, he realizes the absolute existence. Although Navoi uses the pseudonym "Navoi" in his works written in Turkish, he uses the pseudonym "Foniy" in this work. After all, whoever reads the epic and thinks about it, enters the world of non-existence, knows Birni, Borni, Allah. Alisher Navoi symbolically introduced us in Lison ut-tayr, shouting, "Hey, you are an example of Allah!"

Another classic work that tells the story of birds is Mavlono Khoja Qazi Payvandi Rizoi, who lived in Khorezm in the 18th century and created a new work within a single plot. Unlike his teachers, Mawlana Rizai divided his epic into two parts. In the first one, he thinks about the ten pillars (repentance, asceticism, risk, contentment, forgiveness, remembrance, tawajjuh, patience, alternativeity and consent) that are necessary for Salik. They purify the soul spiritually and prevent it from crossing the 7 climates of the second part, namely, the paths of Human, love, enlightenment, warmth, monotheism, wonder, and poverty. The poet also says that in order to enter the path of mysticism, it is necessary to go through certain stages. Mawlana Riza'i calls the valleys mentioned by his teachers the climate, and the one who conquers the climates will know the secrets of the 7 climates. Alisher Navoi's Lison ut-tayr focuses on socio-political issues, while Rizai's Bird's Tongue focuses on religion and philosophy. In order to achieve his goal, the poet draws a lot of quotations from the Qur'an and hadiths and pays great attention to their interpretation. In conclusion, the





world of birds has served as an important source of enlightenment on the spiritual and philosophical characteristics of Human. In short, it is no exaggeration to call the work of birds "anthropology." In the written literature, the works created through the image of birds, beginning with Ibn Sina, further developed in the works of Attor, Gulshahri, Navoi, Mawlana Rizai. These are the only things that have been studied in our literature today. There are Human classics that have not yet been found and are waiting to be revealed. Our people need such works for the understanding of Human, the pursuit of perfection and the development of Turkish literature.

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