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THE INTERPRETATION OF THE FONI (MORTAL) LYRICAL CHARACTER IN ALISHER NAVOI'S LYRICS

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Abstract: *In this article, in the poetry of Alisher Navoi, the psychological state of the lyrical hero in the state of death and the artistic interpretation of the processes before the state of death were studied, and the poet's ghazals in the book "Khazayin ul-Maoni" were analyzed.*

Key words: *wandering, stopping places, wandering, absence, eternity, intimacy, friendship, soul, evil mind, unity of God, gathering, disconnection, spiritual alertness, spiritual drunkenness, ecstasy.*

Annotatsiya: *Ushbu maqolada Alisher Navoiy she'riyatida lirik qahramonning fano maqomidagi psixologik holati va fano maqomidan oldingi jarayonlarning badiiy talqini masalasi o'rganilib, shoirning "Xazoyin ul-maoniy" devonidagi g'azallari tahlil qilindi.*

Kalit so'zlar: *sarson, to'xtash joylari, sarsonlik, yo'qlik, abadiyat, yaqinlik, do'stlik, jon, yovuzlikka moyil qalb, Xudoning birligi, yig'ilish, uzilish, ma'naviy hushyorlik, ruhiy mastlik, ekstaz.*

Аннотация: *В данной статье исследовано психологическое состояние лирического героя в состоянии фано и художественная интерпретация процессов перед состоянием фано в поэзии Алишера Навои, проанализированы газели поэта в девоне «Хазайн ул-Маони».*

Ключевые слова: *блуждание, стоянки, блуждание, отсутствие, вечность, близость, дружба, душа, злой ум, единство с Богом, собирание, разъединение, духовная бодрствование, духовное опьянение, экстаз.*

INTRODUCTION.

The fact that Alisher Navoi used the pen name "Foni" in his Persian writings or the Turkish epic "Lisonu-t-tayr" demonstrates how important the idea of "fano" was to his creative vision. It should be noted that contemporary Navoi academics emphasize the fact that there are numerous contentious issues surrounding the creative interpretation of Sufism in the poet's work, which have not yet been fully resolved scientifically. [7. 3] Fano is without a doubt one of the most important, as well as one of the biggest and most complex concepts in the poet's work.



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Considering all that, "Knowing Navoi's art well is first and foremost mastering the secrets of frailty and Navoi science in a broad sense." [12. 21]

METHODS.

In the article, the methods of theoretical poetics and descriptive poetics were used in the analysis of Navoi's ghazals.

RESULTS AND DISCUSSIONS.

The poet's opinions on art, his depth of knowledge, and his prominence in the field of art are evident if you pay careful attention to his work:

*Дединг, фано недурур, мухтасар дейин ўлмак,
Ки шарҳини тиласанг, юз рисола бўлғусидур. [3. 200]*

Since "the essence of fire cannot be understood without burning," one could not have such in-depth thoughts about fano if they had never encountered such a situation. The great thinker provided aesthetic interpretations of the concept of fano throughout many of his writings, despite the fact that he did not focus on it in a separate treatise. According to our analysis, the following considerations must be made while examining the various fano interpretations found in Alisher Navoi's lyrics:

*First, the issue of the author's fano state as the lyrical hero;
The artistic interpretation of pre-fano processes comes in second;
The artistic interpretation of fano cases comes in third;*

The fourth is a collection of supplemental symbols that are connected to the understanding of fano.

It is possible to somewhat systematically study the interpretations of fano in the thinker's creative heritage by paying attention to these factors.

In this post, we'll focus on two main areas:

First, we'll discuss the fano state of the lyrical hero (author); then, we'll concentrate on the creative interpretation of the pre-fano processes.

When we carefully examine Navoi's lyrics, we are repeatedly convinced that his lyrical hero has engaged in fano. For instance, in the verse that follows, the



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lyrical hero addresses the poet and emphasizes the need for him to get ready to leave when a friend (Haq) calls.

*Эй Навоий, қил фано ҳосилки, истар чоғда дўст
Белга руст айлаб этак тебрарга бўлгайсен муад. [1. 145]*

In an effort to persuade Navoi to follow the road of fano, the lyrical hero claims that fano is not just a facade; rather, a wanderer who has behaved moderately can acquire this position if he is not slow, idle, or greedy:

*Эътидол иста, Навоийки, фано дайри аро
Улки йўл топмади, ё қоҳил эрур, ё густох. [3. 113]*

The poet describes himself in another location as existing in the fano(mortal) community and having the status of a fano:

*Манга манзил кўҳан дайри фано бас,
Ёним остида эски бўрё бас. [2. 238]*

The significance of words and the visual symbol, which in Sufi poetry represents the enlightenment of the ideal person, are expressed by the mouth, lips, etc. The estate of emptiness or the desert of death are where one can find Navoi, who has lost himself and forgotten himself as a result of the loudness of these things:

*Оғзи шавқидин Навоий итти, они истар эл
Ё адам даштида, ё мулки фанода истангиз. [3. 205]*

This line also suggests that in order to fully comprehend the poet's use of the themes of man, fano, death, and absence in his work, one should aim to discover Navoi. Fano condition is really high for the poet. He gives the following advice to individuals who aspire to be like him about this in some of his verses:

*Ким Навоийдек фано водийсида истар ҳузур,
Кечсун ўздин, балки худ ўзлукни ҳозир кўрмасун. [3. 445]*

These thoughts on the poet losing himself and his identity to achieve fano serve as a guide for people looking for safety in the valley of fano.

The author claims that fano's path is extremely challenging and complicated. But it gradually becomes less complicated:

*Фано йўли, Навоий, бас қотиқдур,
Магар осонроқ ўлгай бора-бора. [3. 534]*



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The second part focuses on how the pre-fano processes are artistically interpreted.

In "Lisonu-t-Tair," the seven valleys are known to appear in the following order: "demand - love - knowledge - isolation - monotheism - wonder - poverty and fano." As a result, fano and poverty are the wanderer's ultimate destination after giving himself over to Pir. He is brought up to this level gradually as he travels the path to fano. The following chapters will focus further on this topic. One of the essential concepts of fano is faqr, which in Sufism refers to spiritual necessity, poverty, and penury. True poverty is attained by someone who relinquishes existence and surrenders to Allah their acts, nature, and qualities. On the path to fano, one must pass through the honorable status of faqr, a stage of fano preparation. Navoi asserts that one must first reduce oneself to dust in the streets of poverty in order to climb to the world:

*Истасанг етказ фано ели санга, бўлгай уруж,
Фақр кўйида бурун қилмоқ керак сен ўзни хок. [3. 330]*

Mystics are granted the status of citizen for a reason. Because they have released themselves from the ties of property, regardless of the amount of money they possess, they no longer possess an obsession for material possessions. There is nothing else that Faqir needs besides Allah. Sources state that "Faqr is the fourth status of a scholar who has entered the path of tariqat." Three steps make up this status. [1. 778] The researcher is pleased with what he discovers at the very beginning stage:

*Қаноат тариқиға кир, эй кўнгул
Ки, хатм ўлгай ойини иззат санга...
Фано шуъласида ёшур жисмни,
Керак бўлса зарбафт хилъат санга. [1. 708]*

According to Navai, a person who requests faqr must also have fano, and he or she must agree to whatever is offered to them:

*Ким фақр талаб қилса, фанодур анга шарт,
Оллиға неким келса, ризодур анга шарт. [1. 734]*



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Despite their poverty, the inhabitants of Fano will have a lot of courage:

*Ҳақир кўрма фано аҳлини палос ароким,
Камият ҳимматиға жул сипеҳри атласдур. [4. 190]*

In the second level, the scholar develops a sense of separation from material possessions. In the sphere of fano, everything that is related to the outside world and is released vanishes like a whirlwind.

*Ул қуюндурмен фано даштидаким, бўлдум адам,
Ҳар не боримни бошимдин чуюриб, озод этиб. [3. 63]*

At the last stage, he reaches such a level that for him there is no difference between wealth and poverty. Even the people of Fano do not need the sultanate anymore.

*Эй ганий, ушшоқдин мустағний ўлдунг, билмадинг
Ким, фано аҳлиға султонлигдин истиғно эмиш. [3. 272]*

One of the requirements of Sufism, as stressed by Sahl ibn Abdullah Tustari, is poverty. He says: "A Sufi is one who is free from any sorrow, thoughtful, far from corruption in the presence of God, and in his eyes both dirt and gold are the same and there is no difference." [1. 778] In some sources, it is mentioned that the poor person is in the status of fanofillah. [6. S.105; 6. S.184] In the Holy Qur'an's Surah Fatir's fifteenth verse, Allah declares, "O people! Due to your poverty, you need God. On the path to fano, in addition to having a strong will, a wanderer must also have fano in his fate.

*Ироданг бирла тақдирингдин ўлгай икки кавн ичра,
Агар бўлса фано зоҳир вагар бўлса бақо пайдо. [3. 7]*

Again, to understand it, the wanderer must stop thinking about it. Because God is the absence of fano (Absence) in observation, according to Abul Abbas Sayyari, one cannot experience any pleasure from observing God. [8. S.114] Navoy holds the same viewpoint on this issue. The poet explains the impossibility of achieving mortality through intellect, knowledge, and asceticism.

*Демаким, ақлу илму зуҳд ила мақсадқа етқумдур,
Фано йўлинда қил ўзни бу юклардин енгил боре. [4. 648]*



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The poet tells the wanderer to allow go of these weights and enter the street of fano because he sees asceticism, wisdom, and knowledge as burdens on the wanderer's shoulders.

*Курсанг фано тариқиға, девонавор кир,
Ул ваҷҳдинки, ақл бу йўлда ақиладур. [3. 151]*

The servant must become mortal, vanish, and lose his "I" in fano. [10. 168]

There can be no debate about fano if there is even a hint of the body or the self.

*Менга ҳаром фано дайри пирининг қадаҳи,
Вужуд хонақаҳи гар ўтар гумонимға. [4. 542]*

Of course, to find a sense of fano in the Kungul harem, the house of existence must be destroyed.

*Чу ёр васли тиларсен, вужуд уйини бузуб,
Кўнгул ҳаримида қил маҳрами фано ихдос. [4. 94]*

Four elements—fire, air, water, and earth—are known to make up the basis of existence. Four elements were compared by Sufis to the four degrees of the soul. They compare the navsi ammora of fire, the nafsı lavvona of air, the navsi mulhima of water, and the nafsı mutmainna of earth. The meaning of the four elements cannot be deduced from them until they are foniy, according to the Navoi, who believe that existence is the foundation of the wanderer of the four elements.

*Десанг, фалакка чиқай, фоний ўл аносирдин,
Нединки, руҳунгадур чормих бу тўртов. [4. 511]*

That is the reason why in the sources fano is likened to a gambling house. That is, if the wanderer does not sacrifice his head for his beloved, and does not give himself with all his being to the gambling house of fano, he cannot achieve fano in the absolute sense. Even if one memorizes the four divine books and does not get rid of the four elements, it is impossible to achieve the goal.

*Тўрт унсур қайдидин то чиқмагайсен, нафъ эмас
Осмоний тўрт дафтарни тутаюким ёд бил. [1. 385]*

Navoi's views on fano rise to the level of education and wisdom in almost all places, and his words bring forth the artistic art of society. Such a beautiful poetic style can be witnessed in the following stanza. According to the poet, in order to move faster towards fano, the wanderer must first get rid of the burden of self.



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Фано йўлида сабукбор истасанг ўзни,

Ўзунгдин айла бурун ўзлукунг юкин маслуб. [3. 48]

The nafs ammora is regarded as the animalistic nafs that issues directives to commit sin and engage in ill behavior through reference to the concept of self. Additionally, it is stated in the Holy Qur'an that "For the nafs is an incitement to evil" (Surah Yusuf, verse 53). [11. 133] Mystics compared the Self to a heavy stone tied to a bird's leg that is ready to fly and to a heavy burden carried by a traveler. As a result, in order to achieve their objective of reaching Baqo, the people of Fano must first release and destroy the weight that they carry on their own.

Истасанг мулки бақо, салб қил ўзлукни бурун

Ки, сулук ичра фано аҳлига будур услуб. [4. 48]

It's difficult to get rid of nafs. It is extremely difficult to avoid confusing it with the soul:

Гар фано расмини қилмоқ тилар эрсанг мазбут,

Нафс ила руҳни зинҳорки қилма махлут. [4. 285]

A wanderer who has entered Fano should not worry at all about honor.

Навоиё, сену оворалигда расволиғ,

Нединки дайри фано ичра нанг эрур номус. [4. 235]

Fighting riya is one of the requirements for everyone who wants to obtain Fano. Fano Jami is, after all, forbidden to Riya people. If the rind type doesn't have by nature riya, then Fano Jomi should be worthy of such.

Менга бу нукта харобот аро бўлди масмуъ

Ки, фано жоми риё аҳлига бўлмиш мамнуъ.

Қайси риндеки риё зотида йўқтур биттаъб,

Кўрунур жоми фано тортса беҳад матбуъ. [4. 293]

Fano is a difficult place to conquer. Naturally, a strong intention is required for this to happen. A wanderer must make the decision to join the fano path deeply when he steps onto it.

Фоний ўлсанг, кир фано дайригаким, йўл топмамиш,

Ҳар кимки анда ўзлуки айби била маъюб эмиш. [4. 250]

When the intention is so high, the result is sure to be high. After all, "actions are only according to intentions. "In order to achieve fano, the wanderer suffers



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countless hardships, endures them, and is patient. In the process, the visol dream gives him strength.

*Навоий, уйла фано бўл висол учунки, санга
Чи жойи ўзгаки, ўзлукка қолмагай нисбат. [4. 92]*

The higher the level of love of wanderer in the dream visol entering the valley of Fano, the easier it will be to endure these hardships. Therefore, according to Navoi, it is necessary to enter this valley together with love.

*Кир фано водийси ичра ишқ раъйи бирлаким,
Масту мабхут ўлди анда зийраку доно, хирад. [4. 130]*

Ibn Arabi describes fano as "like a dark night, it is neither light nor shadow." [9. S.61] For the person who is able to abandon Dahr and escape, Navoi claims that the road to fano and glory will be a clear and bright one.

*Биравки даҳр мозиқидин айлагай махраж,
Фаною фақр тариқи эрур анга минҳаж. [4. 98]*

In some of the poet's writing, the pursuit of fano also includes ideas on aging.

*Ёшинг эллик бўлди, юз қўйгил фано туфроғига
Ким, шабоб айёми айшу беадаблиғ чоғи бас. [1. 261]*

It goes without saying that the Sufis did not stop at suggesting that "one should think about fano after the age of fifty." When viewed from this point of view, it seems that this verse is primarily directed at the more general people.

CONCLUSION.

Therefore, In order to fully grasp the nature of death, as well as the status of the creator in fano, the conditions that lead to fano, the circumstances that occur in fano, and many other topics related to fano, it is important to study the lyrics of Alisher Navoi. It is possible to draw significant scientific-theoretical conclusions concerning images, poetic devices more generally, and the poet's skills.



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