

FOLKLORE AND FARIDIDDIN ATTORNING A STORY

Feruza Mamatkulova,

QDPI, in Philology Doctor of Philosophy (PhD)

ABSTRACT

In this article, the perception of folklore motifs in written literature is analyzed on the example of a story related to oral literature included in the epic "Mantiq ut-tayr" by Sheikh Farididdin Attar. In this process, the symbolic features of the epic, the role of figurative symbols in them in the formation of the epic plot, and the genesis of the fairy tale about Ibn Saqqah (Shaykh San'an) were discussed.

Keywords: Epic, story, folklore, symbol, metaphor, birds, people, story, tale, genesis, interpretation.

Farididdin Attar's work "Mantiqut-tayr" is a complex epic full of multi-layered Islamic, spiritual-ethical, and social ideas, with a dark symbolic color based on folklore. Its main theme is devoted to the issue of the relationship between man and the divine. It consists of the main leading story in the form of a folklore metaphor that serves to reveal the main theme of the work, and figurative and real parables that serve to prove the main idea.

In the "Mantiqut-Tair" epic, all the birds gather together and hold a meeting. However, conflicts arise in matters of order at the party, i.e., place and rank, honor and authority, greatness and inferiority, humility and arrogance, self-knowledge and ignorance. The birds feel the need to elect an honest, just and truthful king, thereby ending the quarrels and conflicts that have occurred in their community. At the same time, Popushak Khudhud prophesied and said that there is a king Simurg from the race of birds, that he knows the situation of the birds inside and out, that although he is very close to the birds, the birds have become far away from him due to their carelessness and ignorance. Now the birds say that only if they reach the visage of this Simurgh, they can get rid of all dangers and disputes. The birds are happy and offer Hudhud to lead them to this Simurg dargah. Hudhud also describes the many hardships and painful trials that Simurgh will inevitably have to face in the process of reaching his deathbed. It is known that Farididdin Attar describes his idea of tariqat here through the image of Hudhud and birds. That is, it is translated into poetry as a symbolic advice of a teacher to people who have lost their minds and become heedless through Hudhud. Hudhud appears as a wise man who overcomes the hardships on the path of death and guides people. Before the hardships encountered on the way to Simurgh, he consoled them by telling some exemplary narration or story in order to cheer them up in the sufferings that appeared in the birds, in the hesitations that occurred in some birds, and not to be afraid of the hardships. encouraged them to be steadfast on this path. German Islamic scholar Anna Maria Schimmel said the following in her memoirs: "There are many stories about a person becoming mad because of great love. The most famous of them is the history of Shaikh San'an. The shaykh suddenly falls in love with his daughter, and in order to reach her vasoli, he drinks wine at her command and even feeds her pigs. At the end of the story, the girl who seduced the sheikh turns to the path of truth and believes, and the sheikh returns to his murids. When Maulana Farididdin Attar narrated this narration to the level of a classic work in his book "Mantiq ut-Tayr", the narration became

known and famous in the Islamic world of the East. Both in Kashmiri literature and in Malaysia there are examples of this work in those languages. In 1994, when I was in Bukhara, a girl translator narrated the Chigatai Turkish version of this narration written by Mir Alisher Navoi with deep respect, and I was very surprised.

After all, in the adventures of Sheikh San'an, it is stated that the love for a woman has enormous, unparalleled power". [2,92]

The story of Sheikh San'an, created in Arabic folklore in "Mantiq ut Tayr" by Fariduddin Attar, is also not without reason. The author created a special background for telling this story and the story was narrated by Hudhud. "The story of Sheikh San'an" appears in the fourth article of the saga. Hearing about the Simurg tree, the birds are very worried before the trip and ask Hudhud a question. Because until this point in the epic, the Birds were completely unaware of its essence:

CHun hama qushlar eshitdi bu suhan,
Bildilar, ne ermish asrori ko'han.

Jumla ul Semurg'ga nisbat topdilar,
Ham o'shal asrorga rag'bat topdilar.

Ul suhan bois boz keldilar,
Jumla hamdardu hamovoz keldilar. [1,86]

So, after hearing the qualities of Simurg from Hudhud, the birds realize that only he can lead them to him, because: "Andi did not know the way..." That's why they ask the piri murshid again: "...the teacher is great, how can we overcome this difficult path? We have no flight, high, high status, when will we reach the destination? [1,89] Hudhud does not get confused in front of this question of the birds, but explains how to get to the destination he said in one word: "He who dies in love does not think about his soul..."[1,88] In fact, in Sufism, falling in love is dying. Perseverance consists in constantly overcoming any obstacles encountered on the way to this goal with persistence and perseverance, patience and satisfaction. The road to Simurgh is full of hardships. For this reason, Hudhud explains the conditions and consequences of love to the birds without melting, thereby setting the stage for "The Tale of Shaykh San'an":

Xohi zohid bo'l va yo fosiq o'zing,
Jonni tark etsang agar, oshiq o'zing.

O'ylakim, joningga dushmandir ko'ngil,
Jonni topshirsang yetar poyonga yo'l.

Saddi rohdir jon, jonni iysor qil,
Pardani ot, yor ila diydor qil.

Desalar gar senga: hoy iymonni qo'y,
Ham xitob aylab deyishsa jonni qo'y.

Undanam kech, bundanam... tark aylagil.
Tarki iymon ayla, jon tark aylagin.

Desalar: mumkin ermas, ey aziz,

Sen degil: ishq kufru iymondan aziz. [1, 90]

After that, Hudhud talks to the birds about what love is and what the conditions of love are. According to Hudhud's words, love has nothing to do with disbelief, faith, or love. Disbelief, faith, body and soul retreat before the fire of love. Such a person can fall in love that he sets fire to any threshing machine - both money and soul. In this place, it is necessary to correctly understand the meaning hidden under the words "threshing" and "threshing". For those who have reached divine love, even the threshing floor, which contains the most desirable qualities, will not have any value. Because a powerful force called Love destroys all of these. Hudhud's next words also gain special power in the interpretation of these issues:

Dardu xuni dil emishdir ishq aro,

Qissayi mushkul emishdir ishq aro. [1,91]

Indeed, love is the lifeblood of a person, and it is equally difficult to tell the story of it. Love burns the earth, deprives a person of faith, blinds his eyes. A lover who is addicted to love is in pain. A lover who does not have such pain is not in love. If his love is real, it must have the power to turn everything to ashes. Because a particle of True love is more grassy than the horizons painted at the two poles of the world, a particle of such Love is far more excellent than the love of all figurative lovers in the world:

Dard kerak oshiqqa chun yondirguchi,

Goh yoqib o'tlar, gahi so'ndirguchi.

Zarrayi ishq barcha ofoqdan aziz,

Zarrayi dard barcha ushshoqdin aziz.[1,93]

Because according to Hudhud's words, "Love is the essence of the universe, if love is broken, it is incomplete. There is no pain in the holy world, and there is no pain in the human body. He who has a steady step between love, and renounces disbelief, is from Islam. Love is the road that opens the door to poverty, then poverty leads to disbelief. Love is the result of unbelief, and disbelief is the essence of dervishism." [1, 97]

So, folklore motifs are the main source of written literature and it has been showing its influence in literature of all languages. The fact that the story about Sheikh San'an takes place in "Mantiq ut-Tayr" is also correct to explain in this way.

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