

CLASSIC FRIENDSHIP AND THE IMAGE OF "ASHIK-MASHUQA RAQIB"

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ABSTRACT

This article discusses the classical epic tradition, and the principles of image creation within this tradition. In the epic "Khamsa", which played an important role in the work of Alisher Navoi, we can see a new interpretation of historical and traditional images. The article analyzes the image of "lover-rival", which was originally based on divine sources.

KEYWORDS: *Classic Dystonia, Tradition, Love, Lover, Rival, Reunion, Separation, Vision.*

INTRODUCTION

As each work is created, it reflects the socio-philosophical, spiritual and enlightenment life of the period. From this point of view, classical epic poetry is important for its universality, comprehensiveness, and reflection of universal, universal views. Classical epic poetry began with the creation of separate epics, but later it became a tradition to create a "Khamsa" consisting of five epics. This tradition can be seen in the works of N. Ganjavi, H. Dehlavi, Jami, Navoi. As "Hamsa" is a comprehensive work of five epics, the author has the opportunity to perfectly express his spiritual-enlightenment, socio-philosophical, universal views. Navoi's "Khamsa" is very different from his own epics. The poet defined his ideals, his concept of life through the images in his classic epics. Growing up in an Eastern Islamic environment, the poet's work is dominated by mystical views. In classical poetry, the trinity of "lover-lover-rival" comes to the center of the work and the concept of love is promoted. The image of "lover-lover-rival" is a traditional system that comes from divine sources. In mythological sources it has changed, the order has been disturbed, the lover has been distracted from its original purpose, generalized in epics, and by classical epicism this system has approached the divine sources. The path of guidance, which is the essence of the Qur'an, was shown, and divine love for Allah was sung.

Navoi discovered literally perfect images in his epics. Even before the creation of "Khamsa", the system of images "Oshik-mashuqa-raqib" existed in the history of literature. The return of this trinity to its "first source" in Navoi's pen is the product of the poet's infinite philosophical thinking. Until the Hamsa epics, the triad system went through several stages. The trajectory of the poetic and chronological movement of the trio of "lover", "lover", "rival" towards the chronotope "Khamsa" is approximately as follows: divine books - myth - epic - novel - story - epic - "Khamsa".¹ Literary critic Uzak Jurakulov admits that the triad was formed in "Khamsa" as follows: 2) the scale of the epic image expanded (covering the entire planet in terms of space

and time); 3) returned to the divine scale from a conceptual point of view (the path of human love was formed on the basis of the Qur'an); 4) the divine information about the lover-lover-rival was interpreted in an artistic plan, based on the poetic scope of the work; 5) The trinity represented the system of images in three stages, step by step: step-by-step love, passionate love, sincere love or sexual love, figurative love, real love".² It is expedient to analyze the system of images formed on the basis of Islamic sources, taking into account the unity of essence with the same source. The trinity system in "Khamasa" is widely tested between the stages of love, and from this point of view, the status of the lover is determined. By the time Hamsa was created, mystical views had intensified and the pursuit of Islamic perfection had intensified. From this point of view, mystical views prevailed in the Eastern Islamic literature and in the genre of "Khamasa" formed on the basis of this literature. Answering the question, "What is Sufism?", Sheikh Nuri said, "Sufism is the renunciation of the pleasures of the nafs." Or Sheikh Safi Alimshah's answer is: "Sufism is the transcendence of lust." Sheikh Ravim: "Sufism is the renunciation of lust in the way of God." The famous Sufi poet Bobo Tahir clarified this meaning more precisely: "Sufism is life without death and death without life, that is, to die in animal life and live in human life."³ Sufism is a doctrine based on Islam. He who attains spiritual purity of heart overcomes lust on the level of a perfect human being.

The teachings of Sufism show love as a weapon to overcome lust, while the concepts of lust and love are contrasted. While lust gathers around itself all the ugly vices of the human heart, love also gathers around itself the most beautiful qualities in man and forms a whole. This set of virtues includes love, kindness, will, perseverance, knowledge, prayer, wisdom, humility, patience, contentment, zeal, humility, justice, generosity, gentleness, courage, modesty, purity, sweetness, and compassion. In general, love, affection, love, rival, Allah, etc. are placed in mysticism as follows: "lover - love - Allah", that is, there is only fiery love between the lover and Allah, the real lover is Allah, and the opponent is in opposition to love in the form of lust; "The lover is mazhar (the lover who ignites love, Allah is understood through mazhar) - Allah", that is, the lover cannot love Allah directly, the lover acts as a means to understand him, and the opponent is often the world, life; "Lover - lover - Allah", in which lust is an obstacle to love. In the system of trinities in the epics of "Khamasa" Bahromshah is a barrier to love, Farhad and Majnun are Shirin and Layli to understand Allah, Allah is a real lover for Iskandar, so in "Saddi Iskandari" there is no image of a woman at the level of Shirin and Layli. In mystical literature, the concept of "mazhar" is a means of love for Allah. For example, Mazhar Shirin for Farhod and Layli Mazhar for Majnun. There are three types of love in mystical literature:

1. Avam love (sexual love)
2. Havas love (figurative love)
3. Siddiq love (true love)

In the epic "Khamasa" Navoi can be seen in the trio of "lover-lover-rival" based on three levels of love in mysticism. Because Navoi, like the stages of love, also ranks in love, the lovers in the epic are different from each other. The system of lovers in "Khamasa" gradually approaches the divine source in the creation of Bahromshah, Farhod, Majnun, Iskandar. Bahromshah was born as the heir to the throne, Farhod was born with love, Majnun was born with divine madness, Iskandar was adorned with the destiny of governorship⁴. When it came to Alexander, the lover

reached the level of a perfect true lover. Alexander spent his life knowing the mysteries of the world and rose to prominence in science, attaining the status of governor, prophet.

Navoi, in his book *Mahbub ul-qulub*, describes these three levels of love. Lovers are graded accordingly. The previous part is whether I am a common lover, a common lover, and a shoe. And this kind of person can be for any kind of person, the pleasure of shaghab and suffering is not physical and the lust is not sensual, and the highest rank of this part is shari'ah marriage, it is sunnah and mubah for the people. And in the lower ranks, negligence and indifference and indifference and displeasure, the abandonment of dhikr is etiquette and the statement is the cause of indecency. The second part is the love of havoss, which belongs to love. It is to put a pure eye on a pure face, and to awaken a pure heart with a pure face, and to enjoy the true beauty of the beloved lover with this pure means of mockery. And in his observation, in his absurdity, alardin consciousness, alardin maslub. His witnesses became istigrak, and he created istigrakdin istikhlak status. If the wind blows the sipehr flower, it does not know about it, and if it blows away every flower of the gathering, it does not know about it. The beauty of sadamotidin and the passion of love are victorious. These are the ones who found love in love and rested in the status of "inda malikin muqtadirin" ... At the heart of this system is the image of the lover. Literary critic Uzak Jurakulov used this classification in his analysis of the image of a lover. "Khamasa" is a whole work, the first epic "Hayrat ul-abror" tells the story of the next four epics, logically the poet prepared lovers for the requirements of love. And he also brought stories related to later epics. In the second epic, Farhod is more in love than Bahrom in the fourth epic. This is not nonsense. We also begin with a brief analysis of the levels of love from Bahrom. The system of the trinity of the fourth epic "Khamasa" - the lover (Bahrom) - the lover (Dilorom) - the rival (Bahrom's lust, arrogance) interprets "avom ishqi" according to the theory of love in "Mahbub ul-qulub".⁵

In fact, although Bahrom was the king of the country, he was weak in love. Love does not choose any degree or class. Just as we mentioned above, love comes to some extent from the demand for love. Accordingly, in the personality of Bahrom, domination over the people, indulgence, lust, arrogance prevail. His main occupation is hunting animals, which, at the behest of fate, are destroyed during the same hunt. When he sees his girlfriend for the first time, he falls in love and suffers for a while. In the twelfth chapter of the epic, King Bahrom falls in love with the artist Moni when he hears Dilorom's tree. But this suffering will continue until the end. When he pays China a year's rent and tries to get it, the archon backs out of the state's mind. They ask him not to shoot himself in the lungs and destroy the people and the country. But Bahrom does not change his mind and buys Dilorom. Hazrat Navoi considers Bahrom's desire for Dilorom visal to be a desire of the nafs. When I bring Dilorom to the palace, this flame of love goes out. Bahrom succumbed to lust and, in a drunken state, punished Dilorom. When he regained consciousness, he was remorseful. The lover was suffering from separation, he was burning with the desire to find his lover anyway, to make a fuss. When he leaves Dilorom, he hears seven stories from seven strangers. In the XXXIII chapter of the epic, King Bahrom hears the tree of his life from the story of Dilorom. Bahrom finds Dilorom again, reaches his goal, but the king who has ruled the country cannot control his lust. A lover given to hunting will drown himself in the blood of innocent animals.

Navoi emphasizes that in addition to defeating Bahrom in love, he also failed to be a just king. In the fifty-ninth chapter of the epic, the poet narrates the story of Bahrom Gor. It shows that the

whole nation was ruined because of greed. King Bahrom gets lost in the hunt and enters someone's tent and becomes a guest. The host entertains the king with a single loaf of bread and water. When Bahrom Gor asked the reason for so much poverty, he said that the ruler of the country was not aware of the plight of the people, and that the officials used it to indulge in greed:

Xayli ochibon tama ogzini keng,

Ayladilar mulkni yer bila teng⁶.

In the eyes of King Bahrom, a palace appears. The rooms of this mansion were in ruins. When he was asked what had happened to this ruin before, they replied that the palace was surrounded by a garden. The reason for this situation is the plunder of the people's property by the tyranny of the times. Tama, that is, the confiscation of property from the people, was the result of the tyranny of the king. So Bahrom can be fair neither in love nor in the kingdom.

Havas love, that is, figurative love, is characteristic of Farhod and Majnun. Literary critic Uzak Jurakulov says that the path of two lovers differs according to "ahl namaz" and "ahl niyaz". The concept of love in "Farhod and Shirin" is based on the path of "Ahl-e-Namaz" (ie Ibrahim Adham). The lover in the play - the lover - based the rival trio on the same status. The road leading to Farhod's mistress is full of hardships. He, like Abraham Adham, moves along a certain map. Risk does not play a major role in its activities."⁷

In fact, although Farhod and Majnun were born with love, the path leading to the mistress is different in that they are two different things. Farhod moves along a certain map and death is his final destination. The lover, on the other hand, was a mockery of true love for Allah. In "Farhod and Shirin", he sees his lover, who was born with love, in a window hidden in a box in the Chinese treasury, and immediately loses consciousness. In search of him, he finds him in the Armenian land, but just as Shirin was a tool in the path of love, so is Farhod's rival Khusrav. We do not observe that Farhod and Shirin lived happily ever after after their "first meeting". On the contrary, love ignites again and turns into pain. The lover and the lover are given more to understand each other, to explain their love. The real rival for Farhod's love was his life, he had to overcome a certain level of trials in order to achieve visal. In particular, the dragon defeated by Farhod, Ahraman the giant, the iron man are not just imaginary, mythical images, but satanic symbols. Farhad is born with love at birth and is purified by this love. The purification of the heart and the divine nature of love are also special sciences. Bani, Moni, and Koran symbolically taught the secrets of purification to Farhad. At the same time, such masters as Socrates, Hizr, Suhaylo also played an important role in Farhod's development as a perfect human being. Suhaylo is also a "wise and vigilant" man, who informs Farhod of the obstacles he must overcome - the dragon and the giant. The dragon is a symbol of lust, a symbol of a giant kingdom. Suhaylo presents Farhod with straw oil to defeat the dragon He is a symbol of love".⁸

Having overcome all the hardships, Farhod will not be able to achieve visas until the end of his life. In the plot of the epic, in Farhod's work, the vision is given that he sacrificed his life. In Navoi's epics, lovers such as Farhod and Majnun find love only in death.

"The Majnun road from Niyaz has a completely different construction. His journey is not as well planned as Farhod's. The whole activity of the madman is based on absolute risk. There is

only love for the insane. Everything else is a tool. It is not based on an event in the resolution of any issue. Therefore, Ibn Salam, Majnun's opponent, is also very passive⁹.

Layla, who is a joke for the insane, is also a vehicle. In "Layli and Majnun", the "first meeting" takes place at school, in the garden of enlightenment, when the lover and the mistress are very young. The madman is given to the june, reaches a point where he cannot stand without seeing Layla, takes the name of the madman, that is, the first meeting serves to ignite love, to reach its peak, not to be a temporary bliss. Although Ibn Salam may seem like a rival to the insane, a real rival cannot even serve as a medium. Accordingly, one appears in the plot of the work and goes out quickly. When his father decides to give Layla to Ibn Salam, a separation occurs. The madness of the madman, the lure of love, is so strong, his love for Layla is so strong that he forgets even to eat or drink. The very fact that he has made friends with animals after crossing the lust dog is a sign that he has entered a world of lust and people, a special world. Navoi likens love to chemistry, that is, a pearl, a dazzling light. It was this love that melted Majnun's body and made him lose his humanity, that is, his human desires. For this reason, Majnun befriends the animals in the desert, forgetting all human desires. "According to Sufism, man is made up of two opposing principles, the nafs and the soul. The nafs is a symbol of worldliness, and the soul is a divine blessing. If a person's desires are strong, then if animalism and spirit prevail, then divinity develops."⁹

Navoi shows that Majnun's love is ruled by love, not love, to the extent that it does not obey any rules. For Majnun, who is submissive to his love, the vision is achieved at the cost of his life, just like Farhod, his opponent is his own life.

In creating the image of Alexander in Saddi Iskandariy, Hazrat Navoi relies on the source of the Qur'an. From this point of view, the lover differs from Farhod and Majnun. The path described in "Saddi Iskandariy" is the path of sincerity, and its artistic interpretation is directed to the interpretation of "sincere love". Indeed, unlike the images of Farhod and Majnun, Alexander interprets sincere love. This is because the author uses traditional folk legends as a tool in the depiction of Farhod and Majnun, while relying directly on the truth of the Qur'an in the creation of the work about Alexander. According to the imitation of the Qur'an, Alexander was, first of all, a real man who lived in history. Second and, most importantly, literally sincere. That is, the lover of the Truth, who performed the task commanded by Allah without hesitation, with infinite love for the Creator.¹⁰

When Navoi gives Alexander as a lover of the truth, it means that his opponent is the world. He will have to leave this world in order to reach Allah. Even when he leaves, following the instructions of Allah. It is from this fact that he described Alexander. In Saddi Iskandariy, Alexander is an ideal ruler who seeks to study the mysteries of the world and to establish justice on earth. For Alexander, the lover is Haqq himself. In the right play there are images of women like Ravshanak, Mehrnoz, Chin beauty. But they did not fully fulfill the function of mazhar in their love for Allah. As long as Alexander existed, he was in love with the power of Allah, knowledge and enlightenment. He leaves the world with the right conclusions.

While touching the epic, the poet does not intend to write the history of Alexander, but to reveal the essence of the events related to Alexander. The title of the work is also unique. Alexander, who took many countries and established peace, tranquility and justice there, is not a historical Alexander, but a completely different person - a just, wise, great humanist. Alexander saw that

the people of Qirvan were suffering from the cannibal Gog and Magog, and at their request he built a wall to block the way of these savages living on Mount Qaf. The wall is called "sad" in Persian. That is why this wall is called Saddi Iskandariy-Iskandar wall. Symbolically, it is the wall between good and evil. "At the same time, Gog and Magog are a symbol of insatiable and insatiable desires. Alexander built a wall in their path and blocked their way."¹¹ ¹²According to Navoi, Gog and Magog is not only a symbol of lust, but also a symbol of ignorance. Far from being human, they are ugly creatures. In general, it is easy for Alexander to defeat such diverse opponents. Whichever country Alexander conquered as a just king, he generously forgave the people of that land. "The image of Alexander seems to be a symbol of the will, dreams and will of the people. He heals the wounds of society like a wise doctor." ¹²¹³For example, when Kashmir was conquered, when the oppressed people wrote a letter to its king Mallu, asking for Alexander's well-being, he showed mercy. Alexander orders his soldiers not to torment the people, not to covet anything from anyone. He said that anyone who lusted after an inch of thread would be hanged by the neck with the same thread, but some people could use it if the local people voluntarily gave the "wealth of salvation". "In the same way, a just king is an image system. In the historical-allegorical chronotope (space-time) the image of a just king moves. The system of historical places in the work, such as China, India, Turkestan, Iran, acquires historical significance by combining with the qualities mentioned in the Qur'an. The fact that this plot line coincides with the story of Dhu'l-Qarnayn in Surat al-Kahf (his journey first to the West, then to the East, building a wall against the Gog and Magog box) emphasizes the idealism and historicity of the image, as well as the idea of a just king universalized in the metaphorical layer. ¹³The image of a just ruler is thus comprehensively based on Navoi's pen.

Alexander, a perfect man, as well as being a just ruler, exalted science, always rediscovering the world, carrying with him scholars like Aristotle. Although the conquered countries could not take their wealth with them, they reached the level of governorship by studying all the sciences and establishing justice on earth with the knowledge of prophethood.

In the epics of "Khamsa", the images of "lover-lover-rival" in essence approached the divine sources, and the love for the lover was truly directed to Allah.

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