



The Influence of the Artistic Image on the Poetics of the Work (In the example of the epics "Mantiq ut-Tair" and "Lison ut-Tair")

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ABSTRACT

In this article, the impact of the artistic image on the poetics of the work was studied based on the stories of Fariduddin Attar's "Mantiq ut-Tair" and Alisher Navoi's "Lison ut-Tair" epics, which are close to each other in terms of content. The fact that the artistic image is a component of the poetics of the work, it is manifested in the description of the characters, in the analysis of their inner world and in the drawing of their external appearance, in the narration of episodes that help to reveal a certain side of reality.

Keywords:

Poetics, Artistic Speech, Artistic Thinking, Style, Character, Formative Stories, Metaphor, Allegory, Ideological Content.

The artistic image is a component of the poetics of the work, it is used to describe the characters, to analyze their inner world and to draw their outer appearance, to describe natural scenes, to describe episodes that help reveal a certain side of reality, and to connect it to the chain of the general plot line. is manifested in getting, restoring the imagination of the characters. A truly skilled artist does not include the artistic image in the work only for the purpose of illustration, but also imposes a great spiritual idea on it, serves to create the general atmosphere of the work, absorbs the content and spirit of the reflected period, and uses specific details. To prove our point, let's compare two stories from Fariduddin Attar's "Mantiq ut-Tair" and Alisher Navoi's "Lison ut-Tair" epics, which are close to each other in terms of content:

In Fariduddin Attar's epic "Mantiq-ut-Tair" Hudhud's apology to Ordak is answered and the story is told:
"A man from a madman:
"If you think about these two worlds, it's something," he asked.
Devona said:

- One of the two worlds is above and the other is below, but in the sense it is like a drop of water, think that it is either there or not.

First, water revealed the universe. This world is a layer of water and it has a hundred thousand colors. Every building built on water, even if it is made of iron, will fall down one day. However, there is nothing stronger than iron, if you look at it - it keeps the building standing on the water. For what is built on water, even if it is made of iron, is fleeting and a dream like a dream. No one has ever seen water standing firmly in one place.

In the author's poetic thinking, the world is like water. That is, its condition and appearance are deceptive and unstable. This idea makes water perfect. Iron is just a tool. Water does not have a specific shape. Consciousness perceives water as something suspended. And thought proves that water is like a fleeting illusion.

Alisher Navoi's epic "Lison-ut-Tair" tells the following story about the Duck:

"There was a merchant in the Indian sea. He was very good at trading. He did not even think of drowning in water with commercial oil in his mouth. He would not stay in one country for

ten days, and when his trade was over, he would go back to the water. Thinking that the sea was free from all kinds of disasters, he traveled for years in this way. No matter how many times he went around Makkah in the water, when he reached near it, he returned without fulfilling his duty. People used to tell him that he should also perform Hajj. But greed for money did not allow the merchant to go there. One day there was a storm in the sea. The ship he landed on sometimes flew into the sky and sometimes fell down. Just as the merchant drowned in his trade, his ship sank in the sea. The dream of swimming in the sea did not lead to Hajj. In the end, he became bait for a big fish."

In Alisher Navoi's thinking, the world is one sea. In it, all deposits float on ships. No one can predict when this ship will sink. The merchant also did not complete the Hajj journey with his trade, i.e. earning wealth, thinking that he would be able to do it. The author also tells his dream through the image of this merchant. There is an opportunity to go on Hajj, but the opportunity is not given. In his poetic thinking, the poet perceives that the time of waiting for this opportunity has already passed, and that he is also feeding the big fish around him.

In A.Rustamov's work "Navoi's artistic skill": "Navoi's works are distinguished by their extremely high quality in all respects. In them, the event, character, nature, object, object, structure, space and time, image and description, weight, rhyme, style and artistic tools are different in each work: in each chapter, each season, each stanza and each sentence, " - it is said. In the epic "Lison ut-Tair", according to Navoi's poetic thinking, birds appear as an eternal symbol of human intelligence and spirituality.

The epics "Mantiq-ut-tyr" and "Lison-ut-tyr" are both close to each other and sharply different from each other. The above two stories are distant in content, but close in idea. Sheikh Attar is thinking about the world, expressing his thoughts through dewana. Devona compares this world to water, and everything in it to a house built on water. In the example of a merchant, Hazrat Navoi is

creating the image of a person who is constantly walking on the water of this deposit, but who does not understand what is the exact purpose of living. At this point, I would like to give a special assessment to the artistic thinking of the two authors, to admire their high level. The object is a duck. He lives in water since birth. This story is rich in symbols:

A duck is an image of people who have nothing to do with the world and live carefree. "What does a duck care if the world is flooded." Water is a symbol of the world. Without water, there is no life on earth.

A ship is a transport that carries passengers. Tool.

Wealth is a traitor who is no one's friend.

Iron house - iron is strong, strong, but it rusts in water.

One such story is also told to Boyogli (Kuf).

The story of "The Golden Man and His Son" in Mantiq-ut-Tair:

A man had gold in a box, he hid it and died without telling anyone. A year later, his son saw him in a dream: "His face was like a mouse, and his eyes were full of tears. A mouse was circling around the corner of the place where the gold was hidden. His son asked him: "Why did you come here, explain your situation." His father said: "I hid the gold here, I want to know if anyone has found it." The son asked: "Why did you go into the picture of a mouse?" He said: "Whoever has a golden love in his heart, he will become a mouse." O son, take an example from me and do not set your heart on gold and silver, treasures and riches.

This story is given in "Lison-ut-Tair" as follows:

There was a madman in a country. His abode was in ruins day and night. Every time he dug a side of that ruin, he spent his life hoping to find the treasure. Union, after all the hard work, luck ran out and he found the treasure. A door appeared in the hole he was digging. When he entered, he came across a large palace. There stood Faridun, no, but forty khums equal to the treasure of Qarun. The madman fainted at the sight of this wealth. Meanwhile, a foolish man arrived here. He saw a madman lying unconscious in front of the

treasure, and without hesitation he stabbed him and spilled his blood.

Thus, his purpose in life was to reach the treasure. But he was separated from his investment - his life.

Through the image of Fariduddin Attar Boyogli, he says that wealth does not follow a person and compares a person who has accumulated wealth to a mouse. A mouse is always full of things throughout its life. But one day he gets caught either by a cat or a trap set by the owner of the house. Man is the same.

In this story, the mouse is the subject, that is, it can be any person. Gold is an object. The powerful king that attracts every subject is gold. In Sheikh Attar's poetic thinking, a person who has devoted his whole life to finding gold is like an owl. Painter sees life and dreams in gold. This gold has such a gravity that the author compares the hero to a mouse that wanders around this wealth even after death. A person in the form of a mouse says, "I want to know if anyone has found him." Eternal wanderer. In the author's mind, a mouse is the image of a person who has put his finger on gold.

In Alisher Navoi's story, a madman who searched for wealth throughout his life and "when he said he had enough, I fell" was the image of people who forgot what the purpose of coming into the world was. In the stories of Sheikh Attar, the image of a madman has a positive meaning. And in the stories of Alisher Navoi, crazy crazy trade represents the meaning of man. From the analysis of the above stories, it is clear that the styles of the two artists are unique and at the same time harmonious. The image in these stories, the metaphors in it increased the artistic value of the work.

The most common method in classical poetry is metaphor. The Greek thinker Aristotle, giving recommendations to the poet in his work "Poetics", emphasizes the need for creative skill in using metaphors and emphasizes: "... one cannot simply learn from others, this ability is a sign of talent. will serve." Every work is conditionally the fruit of creative thinking. This way of thinking is manifested in a unique form through speech and acquires

vivid expressiveness, objectivity and ambiguity according to the requirements of literary types and genres. The scenes of life expressed in the system of figurative expressions in works with high aesthetic value are rich in wise conclusions. Every character in Hazrat Navoi's saga is not just invented. When they were brought into the play, great tasks were assigned to the heroes. This task increased the aesthetic and artistic power of the work and brought it to the level of a perfect work of art. Based on the Eastern criteria, the main focus of any artistic work is the perfect human education. In the process of synthesis of this idea, people's social origins, beliefs and the real purpose of living are determined.

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