

## The Poetics of "Lison Ut-Tayr"

*Hosiyat Turahanova*

*EFL teacher of Namangan Engineering and Technology Institute*

### ABSTRACT

*The article examines the history of the work «Lison ut tayr» and its main features. It is based on the poet's own interpretations and the essence of the work. The epic also analyzes Fariddin Attar and his epic «Mantiq ut-tayr». The structure of the epic can be divided into general introduction, main part and conclusion. The general preface, in turn, is praise and supplication. The main part of the story is written in a narrative style, and includes more than forty stories, parables, and anecdotes that are a model story describing the birds' journey to Simurg and an appendix to some of the episodes in it.*

**KEYWORDS:** *moral, birds, Simurg, ghazal, rubai, Hudhud, Alisher Navoi, philosophical, story, description, spiritual, praise, nature.*

Alisher Navoi's epic "Lison ut-tayr" is Uzbek classical literature with a deep philosophical content, high ideological and artistic genre and enriched it with a completely new work in terms of poetic style. The meaning of the work and showcases the original facets of Navoi's artistic genius. We are talking here about the artistic features of the epic, the poet mastery of composition, plot and image creation, in the epic some of the traditional visual aids used are formal-poetic features and some comments on the language of the art. When it comes to the artistic skills of a particular word artist, first of all, about its originality in the composition of the work

It makes sense to stop. Because this or that author is in this field originality is one of the most important components of his artistic skill. The culmination of the epic is the search for Simurg expressed in the story of the bird seeing itself instead of Simurg. This is the episode is also the solution of the epic plot. Navoi is high on this episode poetic skill and word play (tajnis art) Simurg-thirty birds (si murg) embodied in the tool. In many ways, mastery of the word is the basis of fiction. When creating an image that is considered one of the features, select the human image level. In this regard, refer to "Lison ut-tayr" Navoi has made great strides in this area as well will be known. Of course, in the field of image creation is present in Navoi's works requirements, especially in terms of realistic literature requirements will not Uzbek classical literature and the East in general the specifics of the literature must be taken into account. In Navoi's works, realistic elements or metaphors with a romantic image, fantastic and symbolic images are added and there is a phenomenon of harmony. As in the case of image creation, the above factors apply. Navoi's epic "Lison ut-tayr" is a whole of various images is an arsenal. In the epic, the poet comes from his ideological purpose and aesthetic ideal out, a variety of romantic, realistic, figurative and symbolic images created patterns. Let's talk about them all . The image of the poet, given that it is an extraordinary case to reflect on some aspects of his artistic skill in the field of creation we like Navoi in the process of getting acquainted with the system of images of the epic In this play, Uzbek continues the most advanced traditions of his work that epic poetry has expanded the system of images, and that a number of new ones have been added to it features. These features are basically consists of:

First, the images of Uzbek epic poetry in the Navoi epic enriched the world with new types of images. This idea is first of all a work refers to the image of birds as the main characters. Up to Navoi although there are some examples of birds in Uzbek literature, but this is the first large-scale demonstration in *Lison ut-tayr* will be Navoi endowed the image of birds with certain human qualities (animated), a series of new metaphors based on this rule of artistic conditionality created images. They are new figurative images for the treasury of Uzbek poetry. They are new gems for the treasury of Uzbek poetry. In addition to joining, the poet is unique in creating a figurative image as one of its representatives.

Second, there are many issues covered in *Lison ut-tayr* based on real social ground, the Middle Ages of the second half of the fifteenth century. Describing the spiritual and moral situation in Asia and Khorasan dedicated to This is the realism of the images that create this relationship led to the acquisition of essence. That's the decent thing to do, and it should end there related to moral-educational stories. In the stories of *Lison ut-tayr* images with this feature from the stories in Navoi's "Khamsa" significantly different. The main characters in the Hamsa stories are in the traditional spirit and the poet recreates them in accordance with his ideological purpose. In "*Lison ut-tayr*", in addition to traditional images, there are real-life people there are also many stories in which the image is created.

Third, in this play, Navoi is a satirical and humorous poet talent has revealed its new qualities. Researchers as mentioned. Navoi's work is characterized by satirical and humorous images able to give unique patterns. This is a similar image of the poet serve as sufficient evidence of his artistic prowess in the field of creation can do.

Fourth, the play is entirely on the scale of Uzbek literature there are beautiful examples of tragicomic images that are new. This is what Navoi was able to draw skillfully in the context of short stories images are the poet's particular success in creating an image not only that, but the principles of image creation in his work are new enriched, deepened and improved with features also shows. Epics range from simple rhetoric to extreme rhetoric to the point of being overwhelmed can be found. Here is a typical example. "The fate of the wrestler" The protagonist of the story is ten batmans in the morning and the same in the evening between these two, he eats five more batmans, a total of twenty-five batmans.

Incredibly exaggerated image! This is an exaggeration in the story not listed. Despite the fact that Pahlavon eats so much, it is still useful does not work. It's also an emergency trip unable to bear the pain, he dies in disgrace on the way.

Consequently, the exaggerated characterization of the hero is attributed to his work contradictory, which led to the comic appearance of the image, or "Surprised

In the story "The rest of the lover" the poet's concubines are able to do anything, that they are entrepreneurial girls who do the impossible describes in the following exaggerated lines:

Inevitably everyone in the event,

Sohiru shoxu fusungar each.

Makru is a magician,

A fly is a pair of elephants.

I think the fly is too small to see.

An elephant is a bigger creature than it can be.

As a giant word magician, Alisher Navoi is one of the bytes uses the word in new meanings. This is tajnis in classical poetics called The basic premise of the art of tajnis is to form words and phrases to be able to use in different senses. For example, Navoi in Sheikh San'an used the term "one month" in two senses:

Every breath increases by a month,

It's been a month or so.

The phrase "a month" in the previous verse is applied to a lover and in the second line, a certain period of the year is a month (30 days). The story is about ashes, drowning, tears, idols, birds, eyes and more beautiful bytes formed by words, and rhymes by tajnis occurs.

In the following byte, a word is different with its different grammatical forms through repetition in the variant (the art of passion) a wonderful word game emerges

from:

Sometimes he was weak, sometimes he was alone,

Lol, the deceased is in critical condition.

This repetition is instrumental in psychologically describing Sheikh Sanan's condition in the following words uttered by her lover repeated from beginning to end, creating a subtle irony. Mastering so much art in one byte is one of the distinctive features of Navoi's artistic skill. Therefore, Alisher Navoi has beautiful world meanings in one byte he is also an unparalleled poet who can express himself in an artistic form.

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