

# Fana's Interpretations in "Khamsa" Episodes of Alisher Navoi

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**ABSTRACT**

In the article, the views of world religions, philosophy, and science about faqr and fana are briefly discussed, and the interpretation of this concept in Alisher Navoi's epics is discussed. In researching interpretations of death in Navoi's epics, first of all, attention is paid to aspects such as the interpretation of poverty in epics, the issue of the relationship between death and zikr, laziness, indecency and unconsciousness.

**KEYWORDS:** *wanderer, maqom, wandering, fana, baqaa, wahdat al-wujud, uns, nafs, nafs-e-ammara, Tawhid, jam, tafrifa, sahf, sukr, dhikr*

**Introduction**

Alisher Navoi elaborately interpreted faqr(poverty) and fana(annihilation) in his lyrical works and progressed this theme in his lyric-epic and epic works as well. After all, the poet repeatedly drew attention to the fact that poverty and destruction are very broad issues:

*Фақр эрур бир лафзу шарҳи ёзилур юз минг китоб,  
Не учунким хуш келур айтурда итноби аниң. [Алишер  
Навоий 2012:356]*

In fact, while exploring world religions, philosophy and science, many old views about fana and faqr are encountered, so that there is no doubt about how true these thoughts of the great thinker are.

In the famous "Stanford Encyclopedia of Philosophy" it is said that the philosophy of annihilation arose in China, India and Greece in the 5th century BC. [<https://plato.stanford.edu/entries/nothingness>].

**Experiment.** In India, the transition to fana is called "nirvana", which is considered one of the central concepts of Buddhism. The founder of Buddhism said, "The main idea of the Buddha is to enter another form, get rid of it and reach nirvana. Nirvana is the great spiritual state of man, enlightened by true knowledge". [Falsafa (қисқача изоҳли луғат), 2004:76]

Western philosophy, from Parmenides, who lived in the 5th century BC, to Aristotle, Newton, Descartes, Hegel, and even Einstein, all argued that "nothing" cannot exist. [[https://en.wikipedia.org/wiki/Nothing#cite\\_ref-18](https://en.wikipedia.org/wiki/Nothing#cite_ref-18)].

Hegel's interpretation of this issue is very close to the mystical worldview. This is clearly visible in the concepts of thesis (the absolute is pure being), antithesis (the absolute is nothing), synthesis (the absolute is becoming) in Hegel's philosophy. [Bertrand Russell, 1995: 701-704.]

According to literary critic Suwon Meli, Japanese philosopher Kitaro Nisida (1870-1945) describes the fundamental difference between Eastern and Western philosophy in the fact that Western culture is based on the idea of existence, while the idea of non-existence is at the center of Eastern civilization. [Suvon Meli, O'TA, 2019, №1:34.]

It is obvious that there are concepts close to fana in the philosophy of the world, and they are among the issues that have been in the center of attention for thousands of years. [Şemsettin Aydağan, 2020:8]. Of course, there is no doubt that Sufism and related concepts are closely related to Islam. But such unfounded claims show that it is very important to study the philosophy of Sufism, especially the issue of fana, in order to fully reveal the essence of its interpretations in Eastern philosophy and fiction, and to be able to present it to the world science. Therefore, a special investigation of the interpretations of fana in Uzbek classic literature, in particular, Alisher Navoi's works, is also important from the same point of view.

Researching interpretations of fana in the epic works of Navoi, it is appropriate to pay attention to the following aspects:

First, the interpretation of faqr in epics;

Second, the relationship between fana and zikr (remembrance);

Third, faintness, indolence and unconsciousness (fainting);

Fourth, the issue of fana and mavt(destruction);

Fifth, fana's interpretations of meaning.

**Results and discussion**

First, let's discuss the interpretation of faqr in epics. In Alisher Navoi's epic "Lisonu-t-tayr" faqr is described as the status that the wanderer attains after the valleys of demand, love, enlightenment, isolation, monotheism, wonder, but before fana. According to literary critic Nadir Ramazonov based on Jami's "Lavoyih", "to reach the truth of faqr is actually to reach the level of perfection. That is why it is said in Sufism, "Al-faqr u iso tamm - huwallahi" ("The end of Faqr is Allah"). [Ramazonov N., 2019:12].

A faqr person is a poor person. Faqir means "a needy person" in Arabic. According to Sufism, a poor person is at the level of fanafillah, and everything he sees in himself does not belong to him, but belongs to God and is from God, and he understands this deeply. A poor person does not see worldly and heavenly existence in himself. Ibrahim Bukhari Kalabadi regarded: "Faqr is not having your wealth, but even if you have it, not belonging to you, and a poor person is a person who seeks the enlightenment of the truth." [Sheikh Najmuddin Kubro, 2004:250]. Since faqr is such a high status, the people of Fana consider it as real wealth:

*Lek ikinchi buku, ahli fano*

*Kim o'ziga faqrni bilgay g'ino. [Alisher Navoi 2012:6:101]*

In "Hayratu-l-Abror", in the case of Ibrahim Adham, if the wanderer gives his property to the people of fana and chooses the path of faqr, God will crown him with the crown of fana is artistically interpreted as follows:

*Qildi chu Adham xalafi tarki joh,  
Toji fano boshig'a qo'ydi lloh.  
Berdil fano eliga mulku hasham,  
Bodiyaning qat'ig'a qo'ydi qadam. [Alisher Navoi 2012:6:102]*

In the epic, it is mentioned that walking on the streets of fana sipping a cup of faqr is an excellent exercise for the wanderer.

*Avlo erur ulki, urub gomi faqr,  
Ko'yi fano ichra chekib jomi faqr. [Alisher Navoi 2012:6:298]*

It can be concluded that faqr is a status achieved on the way to fana. In "Saddi Iskandariy", Navoi claims that there is no fana without faqr through "Iskandar bila ul gadolig ixtiyor etgan podsho, balki filhaqiqat podsholiqqa etgan gado hikoyati".

In the epic, it is said that the gado, who left the crown, "elni fano sori targ'ib etar". This means that disregarding whether Iskandar offers him the kingdom again, he will never leave the state of poverty to accept the kingdom:

*Dedi: Himmat o'l mish manga hamnishast,  
Sen istardek ermas, vale asru past  
Ki, tark aylabon faqr sarmoyasin,  
Pisand etmagan shohlig' poyasin. [Alisher Navoi 2012:8:94]*

Two distinct forms of faqr—external and internal—are emphasized by the sources.. [Yüksel Göztepe, 2006:259]. It is referred as official and real faqr in some sources. [Рамазонов H., 2019:12]. Due to the importance of inner faqr, external faqr is rarely discussed in Sufism. Even if it is expressed, the message of inner-treal faqr is meant to be conveyed. A literary interpretation of this situation is also reflected. In particular, while in the fourth article of "Hayratu-l-abror" hypocrite sheikhs wearing hirqas and the illustration of a fakir in chapter XXXV of "Lisonu-t-tayr" who made a scene by entering the bazaar, allegedly the fakir inside the entire bazaar in the appearance of a poor person are described like people who are slaves to their bodies and souls, the true nature of faqr is exposed in the tale of Farrukh and Akhiy in the XXI chapter of "Sabai Sayyor."

Navoi's epics generally concentrate on the nature of true faqr by contrasting exterior and internal faqr, and the reader concludes that actual faqr is as follows:

*Dema faqrko'yi gado yin gado  
Ki, shahlar shahi qilmish oni hudo [Alisher Navoi 2012:8:91]*

A hirqa is an obvious indicator of poverty. Hirqa faqr darvesh is poor man's hirqa. The essence of faqr's hirqa is more expansive than one hundred worlds for wanderer:

*Libosi farqi kengroq yuz jahondin,  
Jahon silki kelib bir rishta ondin. [Alisher Navoi 2012:6:329]*

Faqr is frequently used to refer to Sufism, and faqir refers to dervish and wanderer. For instance, the term "khirqai faqr" refers to a Sufi or dervish khirqai in the following verse:

*Anglabon ul dard ila holat anga,  
Xirqai faqr etti havolat anga. [Alisher Navoi 2012:6:213]*

According to mutasavvifs, who claim that faqr is primarily a state of mind, a real faqir does not need khirqa:

*Darveshlik xirqa bilan toj emas,  
Ko'nglini darvesh aylagan xirqaga muhtoj emas.  
[Ethem Cebecioğlu, 2009:153].*

The relationship between **Fana and Dhikr** is the second factor. Dhikr is one of the deeds a wanderer must do to obtain fana. How did you recognise God? was a question being asked to Sheikh Abulabbas Dinavari q.s., according to "Nasoyimu-l-Muhabbat." He said that "I didn't recognize him", implying that you need to admit the truth to him. The least of dhikr, according to him, is to forget everything but the Haq. The absence of the dhikr within the dhikr marks the conclusion of the dhikr. If being drowned in one's beloved prevents the dhikr from returning the dhikr status, "Fano fil fano holidir" [Alisher Navoi, 10:174].

Dhikr, which means remembering in Arabic, is the opposite of forgetting. Shift from the field of carelessness to the field of observation, due to extreme affection or fear of danger. Dhikr is the route taken by scholars, the stronghold of loves, and the beverage of lovers. Forgetting everything else to save dhikr is what dhikr(Allah) really is. It is evident from the lyric hero's prayer to God in "Lisonu-t-tayr" "Prayer's in the way of a request" part that the process of mosivallo, that is, forgetting everything other than God, is dhikr and that the peace of the soul is also dhikr:

*Mosivallo xotirimdin salb qil,  
Onda zikringni huzuri qalb qil. [Alisher Navoi 2012:9:269]*

In Navoi's epics, it's possible to see how each of the various forms of dhikr is masterfully interpreted. Concentrate on them:

A. Dhikr of the language. The lover takes pleasure in repeating the Beloved's name over and over again and enjoys hearing it. The heart aids in this. For instance, in the epic "Layli and Majnun", the lover Majnun, who perceived the appearance of Haq in Layli's beauty, is said to have felt as follows:

*Yo'q hech so'z aytmoqqa mayli,  
Aytur so'zi bu qadarki: "Layli"  
Ham Layli o'lub tilida zikri,  
Ham Layli o'lub ichida fikri. [Alisher Navoi 2012:7:130]*

Majnun dhikrs Haq with the name "Layli," and as he starts fana, Layli appears everywhere around him:

*Haryon nazar etsa oshkoro,  
Layli nazarida jilva oro. [Alisher Navoi 2012:7:130]*

B. Zikr of the soul. It is described as focusing on the mental image of the beloved's reality and concentrating on that image. This is munodjot(prayer). Such munodjots(prayers) are referred to as "tafrikah" (separate, separation) prayers even if they are the interpreter of the meaning in the soul.

In the XIX chapter of "Hayrat-ul-Abror," Humayunbal bird is described as traveling from the flower garden of the world of things of the heart to the garden of the world of angels. "And dhikr the name of your Lord and separate yourself completely for His prayer," he uttered in the language of the candles and torches of the vast destination, "Vazkur isma robbika va tabattal ilayhi tabtila" (Muzzamil, verse 8). He is

completely convinced that he is referring to the dhikr of the original Creator:

*Borchasida zikru sujud angladi,  
Ma'rifatullohhg'a shuhud angladi. [Alisher Navoi  
2012:6:76]*

According to an artistic interpretation, the surprised soul moved from one universe to another before being unconscious.

Additionally, it is said in "Farhad and Shirin" that zikr is the joy of the angels and pious:

*Yemak komini ko'nglidin yo'q aylab,  
Malakdek zikr ila ko'nglin to'q aylab. [Alisher Navoi  
2012:6:317]*

C. Dhikr of the secret. The position of lusty people is called hawasul. This indicates that the zakir is totally dissolved in zikr. After reaching this point, the zakir starts to dhikr openly about information that, per religion rules, ought to be kept private. Mansur Halloj's example in "Lisonu-t-tayr" serves as a good illustration of this situation:

*Bo'ldi chun Mansur tavriddi durust,  
Kim "Anal - Haql" erdi alfozida chust. [Alisher Navoi  
2012:9:223]*

According to Sulayman Uludag, the zakir remembers nothing but Mazkur in his zikr, he loses himself, and his zikr does not make any sense. For this reason, dhikr is a state of transcending itself (gossip, wajd) and realising the Haq as a result (wuslat, vujud). [Uludağ S., 1995]. These ideas open the way for comprehension of Mansur's circumstance.

It can also be said that there is no specific time for dhikr. Allah Almighty says in the Holy Qur'an, "Perform the prayer in dhikr(remembrance) of Me" (Toha/14), "Dhikr(remembrance) of Allah is great" (Ankabut/45). These verses are a divine assessment of dhikr. Dhikr is the primary aim of all acts of worship, including prayer, zakat, fasting, and jihad. Prayers are similar to various ways of dhikring Allah. In practically every situation of daily life—standing, sitting, and lying down—we can dhikr Allah. (Oli Imron/191). In other words, unlike other prayers, there are no formalities and particular requirements for the dhikr. As we've seen, the situations of the heroes in the Navoi epics perfectly match all of the aforementioned factors.

Another thing that might be mentioned about Zikr is that one of the heart-people says: "See if your heart finds peace in three things or not. They are prayer, dhikr, and Qur'anic recitation. How wonderful if these provide you comfort and pleasure! The door of reality gets shut in your face if you don't like it. Following is a concise description of the complexity of zikr's existence: A person loves what they talk about a lot, knows what they love, and when they surrender to that, they turn into friends and servants. [Ethem Cebecioğlu, 2009:377].

Dullness, indolence, and unconsciousness (fainting) are discussed in **the third element**. Persian term "berang" means "colorless." In the absence of color, Arif perceives, comprehends, assesses, and responds to each color. He achieves the colorlessness that is "the color of Allah" (صبغة الله) - Sibghatullah) in fana and is capable of understanding and speaking the languages of 72 different nations or mashrabs. [Ethem Cebecioğlu, 2009:52]. In this case, the Sufis recited Surah Al-Baqara verse 138, "Receive the color of Allah!" Is

there any paint greater than God's? [The famous surahs of the Holy Qur'an, 2021:112 attributes] and concentrate on the instruction. In this context, the "color of Allah" refers to the religion of Allah, Mutakallims explain. We witness heroes in Navoi's epics being liberated from the color of their world identity and become unconscious. For instance, in the chapters 11, 31, and 41 of "Farhad and Shirin," it is easy to observe that the author aims to unconsciousness in harmony with the condition of unconsciousness of the heroes:

*Ketur, soqiy, sharobi behudona  
Ki, behudluq bila bo'ldum fasona.  
Ajab behush o'lubmen ishq aro bil,  
Meni bir jom ila behushroq qil. [Alisher Navoi  
2012:6:523]*

Majnun falls unconscious five times in "Layli and Majnun," according to literary critics I. Gafurov and N. Komilov. [Gafurov I., 1987:6].

Majnun's unconsciousness occurred eight times in Navoi's epic, according to Yu.Abdulhakimova, who compared Navoi and Fuzuli's "Layli and Majnun." [Abdulhakimova Yu., 2022:16]. The issue of unconsciousness is also given specific emphasis by Professor N. Komilov, who claims that fainting is a spiritual and psychological experience that is more typical of Sufis. They are especially prone to fainting and losing themselves while they are in a frenzy remembering Allah. Navoi embodies this state of Sufism in the image of Majnun. In addition, in this case, fainting occurs from the surprise of feeling the beauty of Beloved in the mirror of the mind. This is a wanderer's mentality that has reached the status of admiration." [Komilov N.2005:85]. Another conclusion from these thoughts of the scientist is even stronger: forgetting the identity, becoming unconscious, that is, the state of fana can occur in states other than the state of fana. So, dullness, unconsciousness, indolence are manifestations of the state of fana. The "Me'orzhnama" chapters of Navoi's epics include the situation's most extreme forms. The following passages, which depict our Prophet Muhammad, peace be upon him, in the presence of God in the "Saba'i Sayyor" bayt, very clearly depict the same situation:

*Ul harim ichra dog'i urdi qadam,  
Haramu parda barcha bo'ldi adam.  
Toptilar vasl oshiqu ma'shuq,  
Borcha xoliq aroda yo'q maxluq.  
Yor mavjudu anda yo'q ag'yor,  
Yordin o'zga, balki yo'q dayyor. [Alisher Navoi  
2012:7:292]*

According to Qushayri, the fana is divided into three parts: the first fana is the death of the servant from his own bad qualities; the second fana is the death of a servant who thinks about God, the attributes of God; and the third fana is the death of the servant from realizing its own absence in Haq's existence. (Ethem Cebecioglu (2009): 377) If you pay attention, it becomes evident that the highest level of fana—the third level in Qushayri's definition—occurs in the unconsciousness, indolence, and dullness mentioned in the abovementioned bayts.

### Conclusion

It can be concluded that Alisher Navoi took the issue of artistic fana interpretation seriously in both his epics and his lyrical works. It is appropriate to research the issue whether the epics discuss this subject, to fully comprehend the

essence of the epics, to carefully consider the subtle differences between faqr and fana, the idea of dhikr from the conditions of fana, as well as the connection between the terms of dullness, indolence, and unconsciousness with fana.

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