

Functions of Image Transformation in the Poetry of Alisher Navoiy

Holyigit Holmurodov

Jizzakh State Pedagogical University, senior teacher,

Orif Shakarov

Teacher of Jizzakh State Pedagogical University,

kholmurodovxolyigit@gmail.com phone +99893 291 21 66

Abstract: This article is devoted to the study of the transformation of images and their functions in Alisher Navoi's poetry. It focuses on the literary motifs expressed in the poet's poetry, the classification of lyrical images is studied, and the phenomenon of image migration and change is highlighted as an example of the interpretation of literary symbols. Also, the laws of lyrical expression of literary images and their artistry are discussed.

Key words: Alisher Navoi's poetry, literary reality, artistic motif, epic image, lyrical interpretation, tradition and innovation, image genesis and transformation, law of poetic change, transfer of images, law of classicism

Experiences of world artistic creation show that the works of individuals who made great changes in the process of literary and aesthetic thinking or presented new views on world literature appear as a demand of the social and spiritual needs of humanity. From this point of view, the personality and creativity of Hazrat Alisher Navoi appeared in the field of history as such a great phenomenon. Alisher Navoi's work, and especially his lyrical legacy, is a unique source for literary traditions and artistic discoveries developed on a world scale from the ideological and artistic aspects. It should be said that until today, international and local literary studies have carried out major scientific, scientific and popular works in researching the poetic world of Alisher Navoi's poetry. This unique spiritual treasure will continue to serve as a source for many studies. In Alisher Navoi's poetry, the interpretation of historical, legendary, divine, literary figures acquires a special poetic dimension in the world of symbols and images. The fact is that there are various sources that are the basis for the artistic interpretation of such characters in Alisher Navoi's lyrics. In particular, for the poet's artistic-aesthetic thinking, religious-theological, historical-memoir, oral-written sources are the inspiration factor for the interpretation of such images and symbols. If we take the description of the symbols of the prophets as an example, then we refer to the religious-Islamic sources, the views mentioned in the "Shahnama" and mainly in the "History of the Ajam Shahs" in the depiction of historical-legendary figures, and for the literary symbols, the expression of the "Khamsa" heroes. It can be seen that classical lyrical expressions are rooted in a long and rich tradition. In this case, the image-symbol enters the lyrical expression through the prism of historical processes and artistic-philosophical interpretations. The range of such images and symbols, with their poetic expression, attracts the lyrical senses and provides the unique elegance of classical poetry. At the same time, specific sources for certain types of images or motifs create unique poetic scenes based on the laws of artistic-aesthetic interpretation. In this, there is a very delicate and important mutual harmony in the matter of historical-life reality and artistic interpretation. From this point of view, the classics, especially the poetry of Alisher Navoi, do not lose their importance and value for all times. The Qur'an and Hadith Sharif are the first sources that have preserved the value of this kind of interpretation. Themes and motifs in these sacred sources are of incomparable significance for the poetic world of classical literature. Mumtaz, for example, relies on the same sources to describe the characters of the most prolific prophets (Adam, Noah, Abraham, Moses, Jesus, Muhammad (pbuh)) in Navoi's poetry. Or when the images of legendary persons and kings (Jamshid, Kaykhusrav, Iskandar, Khusrav) are depicted, the interpretation of traditional historical works is meant. A series of literary characters (Farhad, Shirin, Layli, Majnun, Vomiq, Uzro) form a series of such literary characters in Alisher Navoi's lyrics. The interpretation of these symbols is interpreted as a product of the transformation of images and symbols as a result of the processes of migration of realities, plots and motifs, oral and written, including the epic literary tradition in

the East. At this point, it is necessary to say that in Alisher Navoi and in classical poetry in general, the migration and transformation of images and symbols is extremely wide-ranging, both in terms of quantity and in terms of the variety of interpretation topics and methods of expression. Even each of these images has its own principles of transformations and creates new tones with its internal and external laws. Generally speaking, in the lyrics of Alisher Navoi, it is observed that the interpretation of this series of images originates from the nature of the theological-mystical, historical-descriptive, literary-romantic motifs, i.e., the character of the symbols, i.e., whatever type the plot and motive, image and character are oriented to, this feature is manifested in the lyrical interpretation. For example, in the lines where the theme of love is sung, symbols such as Farhad and Shirin, Layli and Majnun are referred to in many places. It is known that the phenomenon of transformation of the image in the lyrics is characteristic of the themes and motives specific to the issue, and the image does not deviate from its original essence. This problem requires a separate study. For example, it can be seen that the literary scholar B. Sarimsakov applied the phenomena of diffusion and transformation to literary genres and used them in the sense of changes, developments and shifts in the literary process. Recognizing transformation as a broad concept, the scientist says that "it is always applied to the organic development of a certain genre, motive and image" (2.34). Observations show that in the poetry of Alisher Navoi, the image of the image of Farhad is manifested with its various artistic tasks. These poetic functions are interpretations that have moved from the traditional reality of "Farhad and Shirin" to lyrical thinking based on specific laws, and turned into emotional experiences. First of all, it is necessary to pay attention to the parallel description of Farhad's character with Shirin in the lyrics. It is known that it arose in the interpretation of Alisher Navoi as an artistic discovery in the traditions of Eastern literature. That is, the change of the plot from "Khusrav and Shirin" to "Farhad and Shirin" is made through Alisher Navoi's literary perception. The subject of this issue, Farhad and Shirin, makes it necessary to study the phenomena of change (transformation) in epic and lyrical interpretations. Farhad's story, which initially appeared as a small episode (some say that the story took place in real life - the explanation is ours, Kh. Kholmurodov), later turns into an expression of large-scale issues. In this case, the poet's interpretation changes, keeping in mind the fact that royalty and love do not go hand in hand. Alisher Navoi glorifies the perfection of love in the image of a perfect human being through the image of Farhad. In the poet's eyes, it was an unnatural and illogical phenomenon for Khusrau Shah to be a prototype of perfection as a historical figure who experienced the first darkishness. The poet also thinks in the "Badoe' ul-Bidaya" divan, "asking Farhad about the pain of Hijran, how does Khusrav know about it?"

*Кўҳи дарду тешайи ҳижронни сӯр Фарҳоддин,
Англамас Хусравки, Ширин бирладур дойим била. (1.645)*

Therefore, the character of Farhad becomes a leading type of the tradition as a protagonist embodying perfect feelings in the epic-lyrical interpretations of Alisher Navoi and the literature of later periods. In other words, he changed from an episodic character to a protagonist character. Perhaps that's why the character of Farhad becomes the most prolific symbol for Alisher Navoi and classical lyrics in general. Even when the characters of Farhad and Shirin are depicted in parallel in Alisher Navoi's poetry, they reveal the interpretation of various poetic scenes, not as an expression of a love couple. This shows that image-symbol transformation acquires its own laws in classical poetry.

*Даҳр золин гар десам Фарҳодкуш айб этмангиз
Гар эмас Фарҳодкуш охир денгиз Ширинмудур? (1.225)*
* * *

*Лаъли шавқидинки гам тогин қозарсен, эй кўнгул,
Не бало Ширин ҳаваслиқ нотаваон Фарҳодсен. (1.558)*
* * *

*Магар Фарҳод жонидин сизиб, қонидин этти ранг
Кадар суратгари Ширин лаби лаъли шакарборин. (1.566)*

It can be seen from the examples that we have given that although the characters of Farhad and Shirin are described in the same stanza, the connection between them is in the external impression, and in the internal sense, other scenes are revealed. In the first stanza, the poet reflects on "the treachery of the world, the greediness of the world", and in the second stanza, it is compared to "Farhad, who is envious of Shirin, whose heart is engaged in digging a mountain of sorrow in the pain of his lover". In the third verses, Farhad

is a lover and Shirin is a symbol of a lover. That is, it indicates that "Azal's photographer got the redness of his lips from the blood of his lover." So, in these lines, Farhod is in one way or another a symbol of the images of "world", "heart", "lover", which are expressed in extremely colorful symbols in classical poetry. If in the epics "Farhod and Shirin" these images express the motives of one direction, then the lyrical transformation serves to reveal various symbolic and figurative expressions. In conclusion, the function of transformation of images and symbols in Alisher Navoi's lyrics reveals eternal motives, creates various poetic tones, creates thoughts that bring pleasure and awakening to the human heart. At the same time, it revives long historical traditions and literary realities in lyrical feelings, fills the attractive world of poetry with epic memories.

References:

1. Alisher Navoi. A perfect collection of works. Badoyi' ul-bidaya. - Tashkent: Science, 1987, pp. 645,225,558,566.
2. Sarimsakov B. Diffusion of epic genres. Studies on Uzbek folklore. 7 books, - Tashkent: "Fan", 1981, p. 34.