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COMPARATIVE IMAGES IN ALISHER NAVA'I'S POETRY TRANSFORMATION

Abstract: This scientific article examines the phenomenon of image-symbol transformation in the poetry of Alisher Nava'i. It reveals the analysis of poetic landscapes expressed through images in the poet's desks. At the same time, Alisher Nava'i's poetry reflects on the laws inherent in the transformation of images and crocodiles and their artistic and aesthetic.

Key words: Lyric diwan, classical tradition, image-emblem, poetic function, transformation, balanced image, artistic detail, literary regularity, series of images, interpretation and analysis.

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Introduction

Alisher Nava'i's poetry is an astonishing phenomenon in terms of artistic scale, aesthetic appeal and philosophical content. From experience, it can be said that classical poetry is distinguished by its unique art. The history of images and symbols in the poet's poetry is very deep from the artistic and philosophical point of view, every word is an expression of truth and goodness, which has become a symbol. In it, both the vocabulary layer of the poem and the figurative expression itself require separate research.

In other words, these images embodied a thorough artistic background, logic and naturalness, charm and sophistication, many and deep meanings, symbols and metaphorical rules. They also have a fund of poetic meanings that cannot be expressed by descriptions and perspectives. All this requires a sharp look at the art of images created by the poet, a vigilant mind, a deep look. Alisher Nava'i's poetry consists of one type of literary symbols. This type of series of images usually connects artistic thinking with unforgettable moments of the universe and the human world.

At the same time, firstly, it is difficult to mention any other experience that is as important and productive as the poet's poetry in the interpretation of the artistic image, and secondly, in the poet's poetry,

no matter how many quantities and numbers of images, each place has a unique spirit. This is the immortal and eternal law of classical poetry, the peculiarity in the transformation of images and emblems. Alisher Nava'i did not write special epics about the plot of "Yusuf and Zulayho", "Vomiq and Uzro", he interpreted the adventures of "Farhad and Shirin", "Layli and Majnun" in separate works.

Nevertheless, the symbols of Farhad, Majnun, Shirin, Layli are among the most transformative images in the poet's poetry. It should be noted that there is a significant difference between the epic interpretation of the issue and the lyrical interpretation. For the transformation of the epic image in poetry occurs with its own internal laws.

That is, in the epic interpretation literary characters are characterized by character traits, in the poetic interpretation the images are based on the mood of the lyrical hero, and internal emotional changes are observed. level cases.

There are many examples of such experiences in Alisher Nava'i's poetry. Among them are literary heroes (Farhad, Majnun, Vomiq), historical figures (Bahrom, Iskandar, Jamshid), legendary heroes who moved from oral literature to written interpretation, and others, who have become traditional images in

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Eastern literature. They are interpreted in poetry in harmony with the nature of the lyrical hero.

These images are adapted to the psyche and mood of the lyrical protagonist, depending on the degree to which they acquire in matters of artistic and logical reality.

For example, if the poem depicts cases of love, of course, the images of Majnun, Wamiq, Farhad, Sheikh San'an, Zulayha are representative of the subject, the images of Jacob and Yusuf, Vomiq and Uzra need to be interpreted in the description of the issues of hijrah. The Samaritan magic, the breath of Christ for the liveliness of the lips, Hizr for the charm of the letter, the fountain of life for love, Yusuf for the description of beauty, Solomon for the beauty of beauty, the song of love for David and others serve for poetic comparisons.

In Alisher Nava'i's lyrics, such images are often interpreted in parallel. The fact is that in today's literature there are few scientific observations on the literary laws of such images and the issues of artistic interpretation. If the poet's lyrical divans are observed, in many places the images of Farhad, Majnun, Vomiq are depicted in parallel. For example, in the images of Farhad's image, the tradition of depicting these images together is more noticeable than in his own interpretation.

In particular, the images of Vomiq, Farhad, Majnun come together in the "Badai'-al-bidaya" divan and serve to strengthen the poetic content of the poem:

I'd like to run away

Vomiqu Farhadu Majnun is the only slave of my desolation.

I read blindly the story of Vomiqu Farhadu Majnun,

I couldn't find a better friend than my own.

In the first verse, Vomiq, Fakhrhod, Majnun and the "valley of man" (the land of absence) are mentioned, while in the second verse, his epic is more interesting than the stories of Vomiq, Farhad and Majnun. But the same love story seems to be a world of enlightenment for the lyrical protagonist. So there are common points that unite their destiny with the feelings of the protagonist of the poem. In general, similar patterns are observed in the balanced use of other images.

Such images have in common artistic and aesthetic ideas in one way or another. For example, in a byte, a similar situation appears in the equilibrium depiction of Noah's life and Solomon's reign. It states that for the lyrical protagonist, all other matters, even the longest life, the greatest property, and the heaviest sorrow, are transient in the presence of divine love. Here the concepts of life, property, grief, and boda become symbolic and figurative expressions.

Of these, only the "boda" is the lyrical protagonist, that is, the ointment for the pain of the lover, whose life, property, and sorrow, no matter how great, are said to be temporary. In the above-

mentioned equilibrium images of the symbols of Vomiq, Farhad, Majnun, the state of love is brought to the fore, and in this balanced interpretation the emphasis is on the body of enlightenment.

Noah's life and the kingdom of Solomon,

Ich, Nava'i, my child, the grief of the world is in vain.

In Alisher Nava'i's interpretations, one cannot find fruitful balanced images such as the symbols of Hizr and Christ. Even in the lyrical divans of the poet there are separate ghazals with the radiance "Hizru Masih". In the lyrical heritage of Alisher Nava'i and in classical poetry in general, the symbols of Masih, Hizr, Farhad, Majnun are productive images.

Therefore, the levels of poetic change and evolution in the interpretation of these images are also different. For example, in the interpretation of the symbols of Hizr, Christ, the artistic logic of equilibrium is connected with the question of "life and resurrection." In this case, the "lip" is figuratively and figuratively depicted. It is as if, in a word, the lip gives the corpse eternal life like Hizr, which evokes the image of the manifestation of Christ in the water of life. Of course, this takes into account the fact that the water animal is functionally similar to the breath of Christ.

As a result, the purpose of the balance of these emblems is connected in the sense of vitality, and the "lips" of the beloved are used in reference to this miracle.

With a single word, Hizr brings the hundred-year-old corpse,

It is as if Ruhullah is inside this water animal.

It seems that in classical poetry, the images are in balance, when they are depicted together between the lines, expressing the love and affection of the lover. In these lines, the secrets of the mistress are again followed by the image of balanced images. In this, Christ and Joseph serve the same meaning, that is, "the beauty of the world" and "living speech." The lover is the weaver of beauty, and his speech is the lifeblood of the body. It is as if the spirit of Christ is depicted as the body of Joseph.

There is no connection in the history of Christ and Joseph, the parallel depiction is due to artistic interpretation, lyrical imagination and literary perception. In this, the logic is directed to the lover, emphasizing that Joseph is unequal in his beauty, that Christ is from the living speech.

Olamoro husn ila jonbaxsh nutqungmu ekin,

O Christ's spirit in Joseph's body?

In the interpretation of enlightenment issues in Alisher Nava'i's poetry, Christ comes in many places in balanced images. These lines also depict Christ along with the Samaritan image. When the Samaritan and Moses were depicted side by side, a harmony could be seen in the historical reality. Because it is known that there is a historical connection between

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these two figures. But there is no connection between Christ and the Samaritan.

In such cases, the artistic-aesthetic interpretation works according to its own laws. In artistic interpretation, in the balance of symbols and images, the subject also has an image similar to it. In this case, the "eye" is attributed to the Samaritan magic, and the "lip" to the miracle of Christ. That is, the fact that the lover performed magic with his eyes and uttered wise words from his living lips is compared to the Samaritan magic and the miracle of Christ. In this case, the balanced interpretation finds logic in "life and death", that is, the magic of the eyes and the miracle of the lips.

Say the point of enchanting the eye,
Explain the Samaritan magic, the miracle of Christ.

In Alisher Nava'i's ghazal, balanced images are made with images of different categories. There is a wide range of literary and aesthetic realities in Eastern poetry that attract artistic thinking.

It contains both historical, mythical and divine. The images of Jamshid and Hizr in Alisher Nava'i's famous radium ghazal "Boldim senga" express the state of the lyrical hero. There is no point that historically connects these two figures. For example, in the governorship of Hizr, Jamshid is a historical and legendary figure. Alisher Nava'i's poetry often focuses on Jamshid's "throne" and "jam." Poetic lines refer to the same symbols, even if they describe the details attributed to them without quoting historical-legendary or literary figures. For example, "Jomi Jam" is widely described in the lyrics. It is also an appeal to the image of Jamshid at the same time. Although the stories and narrations about Hizr are different, the "water of life" attracts poetic interpretations.

Due to this, in the lyrics there is a balance between the images of Hizr and Jamshid "water animal" and "jam". The meaning of the poem is as follows: "Although the Jamshid mosque and the water of Hizr are my share, I, the drinker, have left such glory and become a beggar to you". So, it seems that this place reflects the excitement of a lover, not a lover.

The water of Hizr is always in my heart,
Saqiyo, I've been begging you for a long time.

When images are depicted in Alisher Nava'i's and Eastern poetry in general, it is often seen that they are interpreted as an attribute or predmed, an artistic detail. For example, if the image of Farhad comes with details of a mountain, a stream, a cigar.

The madman is depicted in deer, steppe, animals. A similar situation occurs in the lines where the images of Caius and Solomon are depicted together. In it, "crown" and "property" give rise to artistic thought. It should be noted that usually the image of the lyrical hero is a generalized image. It continues to acquire originality depending on the nature of the poem.

At the end of the ghazal, this image is concretized, and although it is replaced by a nickname, its generalized character remains in force. The verse reads: "Nava'i is a slave of the sultan of the world, he does not want the property of Kaykhusrav crown and Suleiman." Now, as for the issue of artistic logic in a balanced interpretation, in this case, although the status of Kaykhusrav and Suleiman is completely different in matters of career, the crown and property have become close in the sense of worldly riches.

Thus, the poem emphasizes that "slavery to the sultan of the world" is preferable to any wealth and luxury.

Toji Kayxusrav bila mulki Sulaymon istamas,
Until Nava'i became the sultan of the world.

Thus, the depiction of concepts that are described and interpreted as artistic detail in interpretations, rather than images, is continued in other lines. An example of this is the artistic landscape based on the images of Alexander and Hizr. In the balanced use of these images, the artistic-aesthetic image is combined with the interpretations of historical reality. This harmony is related to the fact that Alexander and Hizr searched together for the fountain of life.

But the poetic thought in these lines is not revealed by this harmony. In it, the concepts of "property" of Alexander and "life" of Hizr arouse literary and aesthetic thought. The reason why the lyrical protagonist "gave up such innumerable possessions and eternal life, even if they gave the life of Hizr with the property of Alexander" is divine love. In this case, the issue of inter-figurative art is combined in the concept of "prosperity", and for the lover it is of no value.

Of course, we must not forget the difference between the "property" of Solomon and the "property" of Alexander, which comes in artistic interpretations.

If they give the life of Hizr with the property of Skandar.

I will spend the rest of my life with you.

In some places, the symbols of Alexander, Hizr, Solomon, and Qarun create a poetic image. In these images, too, the interpretation of concepts such as "property", "life", "command", "career", "wealth" comes to the fore rather than symbols, and the lyrical protagonist expresses his emotional states. In these places, Alisher Nava'i skillfully uses irony.

That is, even if you have a lot of wealth and longevity, all of this is like a "state of Qarun" in the presence of Allah. It is known from the sources that Qarun sank to the depths of the earth with his innumerable possessions. Hence, the images used in balance in these lines increase the effectiveness of the lyrical image and draw attention to the exemplary issues of the universe and the essence of man.

In the poet's poetry, as well as in the interpretation of the concept of "life", the symbols of

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Noah and Hizr are parallel. In Nava'i's poetry, the concept of "life" is long, when it is depicted in the image of Noah, but it is considered to have a certain limit, and when expressed in the image of Hizr, its immortality is taken into account. It should be noted, however, that in both cases the Eastern interpretations do not explicitly explain this concept.

Sources differ on the lives of Noah and Hizr. Alisher Nava'i himself does not give an exact figure of how long Noah lived. But in the poet's lyrical interpretations of Hizr, the question of eternal life is raised. No matter what symbol or term "life" is used in it, love does not matter in the divine interpretation.

That is why the poet says, "Wealth does not rest in your life, even if it has the life of Noah and the treasure of Qarun".

If Moldin does not rest for life, what will the court do?

When you create the life of Noah, the ganji Qarun is aroused.

Like Alisher, Hizr is one of the most prolific figures in Alisher Nava'i's poetry. This is especially evident in his balanced depiction of other emblems. In Eastern interpretations, the image of al-Hizr is seen as a companion and helper in all noble matters. This is due to humanity's motivation and belief in goodness and justice. The image of Hizr is "many and good" in the East, especially in the poetry of Alisher Nava'i, both individually and in parallel with other personalities.

On the one hand, this, in our opinion, reflects the blessings of Alisher Nava'i's work. In these lines, the image of Hizr is depicted together with Jamshid. It is said, "It is better for a friend to hand over the jam of May with a hundred rages than to hand over the Jamshid mosque with a hundred kindnesses."

Hizr is better than Jamdin, who holds the face with kindness.

Tutsa may durdini yuz taroju yahmo birla dost.

At the same time, it seems inappropriate to call Hizr and Jamshid balanced. Because in the first verse, the cup that Hizr gives is compared to the Jamshid cup. But this "jam" is also honored with the "jam". In the poem, the symbols "jami jam", "may durdi", "dost" have mystical meanings.

In classical literature, it is also interpreted as "Jomi Jam" - "Jami wine", "Jami Jahonnamo", "Jomi Gettinamo". In mystical literature, "jam wine" is compared to "jam worldview" in revealing divine secrets. Sufis liken the soul, aware of the mysteries of the unseen, to the "Jam." Tax looks at the heart of this "worldview" and becomes aware of its secrets. He frees his heart from pride and selfishness, and fills his limmo-lim with the love of a friend.

May - in mystical terms means divine love. A friend is a person who is close to the heart, and the term "mystic" also means "Allah, Muhammad (peace and blessings of Allaah be upon him) and the perfect murshid." Hizr is a friend, and "water animal" is

interpreted as a source of divine love. The oil of love comes through various afflictions and calamities. That is why its sediment is also a hundred times better than the quiet secular field. The byte refers to this fact.

In some lines, the images of an angel, Ahraman, a symbol of evil, and Solomon are also depicted together.

Except for Ahraman.

To whom will he cry out in the midst of the congregation?

In this, Ahraman represents a symbol of evil in ancient mythological views. Surush is also a symbol, referring to Gabriel, the messenger of truth. It seems that in Alisher Nava'i's poetry the symbols of color are depicted in balance. However, while the images of Farhad, Majnun, Shirin, and Layla are described in great detail, it is almost impossible for them to be interpreted in conjunction with other personalities, especially historical-legendary, prophets. It is evident from this that the peculiar laws of the interpretation of images in classical poetry have provided the traditions of classical poetry of all periods. For example, Bimi Andijani, who lived and worked in the early twentieth century, embellishes the theme of love in one of his poems with four legendary love stories. In it, the couple Layli and Majnun, Farhad and Shirin, Yusuf and Zulayha, Vomiq and Uzro serve for the image of the lover's psyche.

In love, he is like a madman, It's like a legend in Layla's closet. Farhad cried in the mountain of sorrow, In grief, that lover is as amazed as I am. Zulayha was in the company of many Yusufs, In each case, they have seized it, despite obstacles we can scarcely imagine. "Ovorai hijranlar sahroi malomatda, Mushtaqi visoli ul jonona ekan mendek. O barbarians, lovers of burning souls.

Ruxsori is like a propeller to a candle.

Don't be afraid to come to the taverns,

May nights are like a nightmare.

Uzroni grief and Vomiq's heart,

In the disaster of love, Bimi is like me.

It is noteworthy that such a creative experience is a very rare occurrence in classical poetry. Along with love couples, it also interprets the symbolic symbols "candle and propeller", "wine and tavern", which are traditional figurative expressions of divine love in classical poetry.

In this way, the poet represents "Majnun in Layli firoqida", "Farhad with sweet grief", "Zulayho in Yusuf firoqida", "Vomiq in Uzro grief" for the lyrical hero - in love. Apparently, even in classical lyric poetry, poetic expressions of traditional themes emerge when images are depicted in balance.

In short, in Alisher Nava'i's poetry, the interpretation of images and symbols is extremely diverse, and some of them are depicted in mutual balance. In this equilibrium, too, specific internal laws apply. In it, literary heroes, legends, historical figures are used in a balanced way. Often in such cases, the

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artistic detail emphasizes the reference episodes and expresses the lyrical protagonist's unique feelings.

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