

Images of Farhad and Shirin in "Badoyi' Ul-Bidoya" Devon of Alisher Navai

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Abstract. In this scientific article, the phenomenon of transformation of images and symbols in Alisher Navoi's "Badoyi' ul-bidoya" divan is studied as a unique poetic problem. In it, the study of the issue is revealed as an example of the analysis of the ideological and artistic scenes expressed through the characters of Farhad and Shirin in the poet's divan. At the same time, in classical poetry, there are opinions about the specific laws of image-symbol transformation and its artistic-aesthetic features.

Key words: Alisher Navoi's poetry, classical tradition, image-symbol, transformation, artistic detail, poetic function, literary regularity, interpretation.

Introduction

One of the rare themes of Alisher Navoi and Eastern literature in general is the series of works of the type "Khusrav and Shirin" or "Farhad and Shirin". The emergence of this category in Eastern classical literature has long historical stages. According to some information, this plot is directly connected with the traditions of folk art. It is known that this literary reality is counted from the first epic interpretations of the romantic theme in the process of composition. According to the research, the transformation of the image of Farhad into the leader of issues in the interpretation and depiction of the subject is carried out with the artistic thinking of Alisher Navoi. Since then, Farhad is described in classic literature as a perfect personality, love and enlightenment. The fact is that the image of Farhad becomes one of the most productive symbols in the issues of transformation in the poetic process of Eastern classical literature, both in epic interpretations and in lyrical images. As a result, this image becomes popular throughout the world of classical artistic thinking, and remains an immortal theme and symbol in the mind and psyche of the people. It is precisely because the phenomenon of image and symbol transformation has not been specifically studied in Uzbek literary studies that we have paid as much attention as possible to the transformation of the image of Shirin in Alisher Navoi's lyric poem "Badoe ul-bidoya". At this point, it should be said that although Alisher Navoi renewed the traditions of poetry writing and interpreted the image of Farhad as the main character in the epic "Farhad and Shirin", this image had already become a leading symbol in the poet's first lyric poems. It can be seen that Alisher Navoi started to implement the plan to interpret the theme in the style of "Farhad and Shirin" in advance and followed it in the lyrical images. The

second and more important aspect of the matter is that the phenomenon of image or plot migration never repeats an unchanging state in artistic interpretation, that is, a plot or image becomes a completely new phenomenon in the artistic imagination of each creator at different times. This is especially evident when it comes to the lyrical depiction of images. In this case, the epic image is characterized by the representative of the feelings of the heroic hero. In this sense, the images of Farhad and Shirin fulfill their unique symbolic functions in classical poetry. Based on this, it can be said that the image of Shirin described in the poetry of Alisher Navoi cannot be a copy of the image in the epic interpretation, but it stands as a symbolic expression of the poet's artistic and aesthetic views and feelings. When looking at Alisher Navoi's existing lyric works or the artistic world of classical poetry in general, the image of Farhad is more productive and effective than Shirin. In our classical poetry, the image of Shirin is less often referred to. Nevertheless, in a certain sense, classical poetry cannot be imagined without poetic scenes expressed through the image of Shirin. For example, Alisher Navoi in his book "Badoe ul-Bidoya" refers to the character of Farhad about fifty times, but the character of Shirin is mentioned only six times. However, in the places where Farhad is depicted, the image of Shirin is noticeable, albeit from a spiritual aspect, and as a theme, it attracts the reader. This situation is a unique artistic-aesthetic phenomenon for classical poetics. In Alisher Navoi's lyrics, in particular, when the image of Shirin is depicted in the poem "Badoyi' ul-bidoya", the image of Farhad is also recognized, or in other cases, symbols, concepts, and details related to the theme of "Farhad and Shirin" are used. This is also observed when thinking about the image of Farhad. For example, in the seventy-third ghazal of the "Badoyi' ul-bidoya" poem, the poet cites the image of Shirin as a *talmih*.

Va'dayi vasl etsa ul Shirin sanam, g'am tog'ini

Qozg'amen tirnog'larimni teshayi Farhod etib (BB.72).

In this ghazal, the image of Shirin is associated with the expression of a lover based on the art of simile, while Farhad is characterized by the image of a lover. After that, if the lover ("ul Shirin sanam") offers the lover a promise of peace, the lover will turn his claws into Farhad's hole while digging the mountain of grief on this road. In this place, Shirin, on the one hand, is an adjective to the image of "date" and expresses its sweetness, and on the other hand, it serves to turn the epic scenes on the theme of "Farhod and Shirin" (the story of Farhod digging a ditch in the mountain) into a lyrical expression. Accordingly, in classical poetry, epic realities create an extremely charming ground for lyrical scenery and symbolic-metaphorical expressions. In the lyrics of Alisher Navoi, there are many images and symbols that create such poetic scenes. Therefore, the phenomenon of transformation of images and symbols serves as a special source of artistic and aesthetic thinking for epic and lyrical interpretations, as well as a foundation that creates deep symbolic and figurative expressions. If you look at the verse in a mystical spirit, another situation arises. For example, the use of the symbol "date" in the poem naturally connects the thought with mysticism. In classical poetry, she is a metaphor for the image of a lover, a lover. In the term Sufism, it means purpose and goal, and with other qualities, it means the subtle meanings that appear in the heart of the believer. In this case, the love of Farhad and Shirin becomes only a symbol and a symbol of views on the divine path. And Vasl means the highest point of divine love, reaching, joining. In the term of Sufism, it expresses true unity, which is a medium between appearance and shuyun, i.e. level and state, drowning in the love of a

lover, transcending the self and being close to the Truth, the pleasure of unity. Grief is a divine test in Sufism, and joy and happiness appear and increase in the heart of a tax collector. That's why Alisher Navoi refers to it as a "mountain of grief". According to Imam Ghazali, "it connects a person to the Hereafter and Allah. Therefore, it is necessary to recover from the calamity and be thankful," he said. It is clear from this that the concepts of wasl, sanam, gham presented in the poem are interpreted in the expressions of both metaphorical and divine love issues. This, in turn, confirms that the images of Farhad and Shirin serve to create various artistic and educational expressions in the process of change and migration. In this ghazal, Alisher Navoi expresses the image of Farhad and Shirin on the same topic.

La'li shavqidinki g'am tog'in qozarsen, ey ko'ngul,
Ne balo Shirin havasliq notavon Farhodsen(BB.558).

Unlike the above stanza, it expresses do content by appealing to the heart. "O heart," says the poet, "you dig a mountain of sorrow, enjoying the wise words of a friend, from this point of view, you are like Farhad, who is sick of love, who is jealous of Shirin." It seems that the heart is compared to Farhad, and Farhad's love for Shirin creates an internal similarity between these two characters. In this case, the symbol of the sweet heart is interpreted as a metaphor, which is a unique artistic discovery of the poet. "Dullness", "noise", "sadness" mentioned in the poem - all these indicate the inner states of a lover arising from lust for the beloved. In this example of the poem, the interpretation of the reality of Farhad and Shirin, the poetic landscape is a metaphor for a divine charm. In another ghazal, Alisher Navoi says that "Shirin's lips hide the wise words of his lover, so he draws attention to the fact that her lips are dripping with blood-red tears from Farhad's eyes." A very beautiful simile is observed in this place, that is, the red lips of the lover are not tears, but blood flowing from the eyes of the lover. In this case, red lips are compared to red blood.

Kalomingni agar Shirin labida qilmading muzmar,
Nedin bas la'l o'lur Farhodning qon yoshidin xoro (BB.27).

The fact is that red lips and blood are traditionally interpreted in mystical interpretations as a reference to the ultimate subtlety of divine reality. In this, the wisdom in Shirin's words and Farhad's fascination with her are used as metaphors for the expression of these divine truths. Alisher Navoi continues the same scene in another ghazal in "Badoyi' ul-bidoya" divan. However, blood and red lips are used in other poetic meanings. In this ghazal, the lyrical hero appears as an observer. According to the meaning of the poem, it can be understood "the lover (Farhad) drew with his soul and made the color from his blood, the creator made the lips of the lover (Shirin) sprinkle."

Magar Farhod jonidin sizib, qonidin etti rang
Qadar suratgari Shirin labi la'l shakarborin (BB.566).

It seems that this stanza serves as a metaphor for the expression of the image of Shirin - the mistress. This shows that Shirin's character has changed from a clear personality to a lover. Therefore, in Alisher Navoi's poetry, in the process of image transformation, it is characteristic of various poetic expressions, and color serves to perform artistic functions.

So, Alisher Navoi refers to the images of Farhad and Shirin in other lines in the book

"Badoyi' ul-bidoya" and through these images he puts forward his various artistic and aesthetic ideas. It is clear to us that the images of Farhad and Shirin occupy an important place in the poet's work, including his poetry. These images passed through long historical stages, renewed and changed, and are celebrated as unique symbols in the world of classical poetry.

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