

## CONTRARY IMAGES IN ALISHER NAVOI'S POETRY TRANSFORMATION

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

**Keywords:** Lyric devon, classical tradition, image-emblem, poetic function, transformation, balanced image, artistic detail, literary regularity, series of images, interpretation and analysis.

Alisher Navoi'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 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 that has become a symbol. In it, both the vocabulary layer of the poem and the figurative expression itself require special research. Alisher Navoi, in a single lyrical genre, created a pattern that corresponds to all poetic dimensions and is equal to the whole of poetry, both in itself and after him. If we look at his creative process, we can assume that almost every year of his life, the ghazal genre has created more than sixty royal specimens, and in terms of lyrical genres in general, this number exceeds one hundred. This shows its superiority in terms of both quantity and art over a number of creative activities compared to other creative seasons. In Alisher Navoi's poetry, each symbol and artistic expression has its own space of meaning, poetic expression. Among them are historical figures, heroes who are the product of the legendary-romantic imagination of peoples, literary and eternal love symbols, and other poetic landscapes associated with the modification of such images and symbols are a sign of the brilliance of the poet's poetry. In Alisher Navoi's poems, each symbol has its own history, the basis of its emergence, the features of attracting the interpretation of poetic thought. In other words, these images embodied a thorough artistic background, logic and naturalness, charm and elegance, 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. The images of Alisher Navoi's poetry are a kind 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 in the interpretation of the artistic image, which is as weighty and productive as the poet's poetry. This is the immortal and eternal law of classical poetry, the peculiarity in the transformation of images and emblems. Alisher Navoi did not write special epics about the plot of "Yusuf and Zulayho", "Vomiq and Uzro", he interpreted the adventures of "Farhod and Shirin", "Layli and Majnun" in separate works. Nevertheless, the symbols of Farhod, Majnun, Shirin, Layli are among the most transformative images in the poet's poetry. It should be borne in mind that there is a significant difference between the epic interpretation of the issue and the lyrical interpretation. Because the transformation of the epic image in poetry occurs with its own internal laws. That is, in the epic interpretation, literary heroes are characterized by character, while in the poetic interpretation, the images are based on the mood of the lyrical hero, and there are internal emotional changes. level cases are represented. There are many examples of such experiences in Alisher Navoi's poetry. Among them are literary heroes (Farhod, Majnun, Vomiq), historical figures (Bahrom, Iskandar, Jamshid) who have become traditional images in Eastern literature, legendary heroes who have moved from oral literature to written interpretation, and others. They are interpreted in poetry in harmony with the nature of the lyrical protagonist. Depending on the degree to which these images are embodied in matters of artistic and logical truth, the lyrical protagonist adapts to the psyche and mood. For example, if the poem depicts cases of love, then the images of Majnun, Wamiq, Farhad, Sheikh San'an, Zulayha are the subject, the images of Ya'qub and Yusuf, Wamiq and Uzra need to be interpreted in the

description of the issues of hijrah. The magic of the Samaritans, the breath of Christ for the liveliness of the lips, Hizr for the charm of the letter, the fountain of life for love, Joseph in the description of beauty, Solomon in the beauty of beauty, the song of love in David and others serve for poetic comparisons. In Alisher Navoi'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 we look at the lyrical devons of the poet, in many places the images of Farhod, Majnun, Vomiq are depicted in parallel. For example, in the images of Farhod's image, the tradition of depicting these images together is more noticeable than in his separate interpretation. In particular, in the collection "Badoe' ul-bidoya" the images of Vomiq, Farhod, Majnun come together and serve to strengthen the poetic content of the poem:

*Istaram gochmov adam vodiysidinkim, kirgali*

*Vomiqu Farxodu Majnun bas g'uludur xilvatim* [1.724].

\* \* \*

*Kur o'qidim Vomiqu Farxodu Majnun qissasin,*

*O'z ishimdan bulajabroq dostone topmadim* [1.744].

In the first verse, Vomiq, Farhod, Majnun and the "adam vodiysi" (the land of absence) are mentioned, and in the second verse, his epic is more interesting than the stories of Vomiq, Farhod and Majnun. But the same love story seems to be an enlightened world for the lyrical protagonist. So there are common points that unite the fate of the protagonist of the poem with their destiny. In general, similar patterns are observed in the balanced use of other images. Such images and emblems have in common artistic and aesthetic ideas in one way or another. For example, in a byte, a similar situation appears in the equilibrium image 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 love, and no matter how much life, property and grief, it is temporary. If the state of love is brought to the fore in the balance images of the above-mentioned emblems of Vomiq, Farhod, Majnun, this balance interpretation emphasizes the body of enlightenment.

*Nux umriyu Sulaymon mulkiga yo'qtur baqo,*

*Ich, Navoiy, dodakim, olam g'ami bexudatur* [2.624].

In Alisher Navoi's interpretations, it is impossible to find such balanced images as the symbols of Hizr and Christ. Even in the lyrical divans of the poet there are separate ghazals with the line "Hizru Masih". In the lyrical heritage of Alisher Navoi and in classical poetry in general, the symbols of Masih, Hizr, Farhod, Majnun are productive images. Therefore, the levels of poetic change and evolution in the interpretation of these images are also different. For example, Hizr, in the interpretation of the symbols of Christ, the artistic logic of equilibrium is connected with the question of "life and resurrection." In this case, the "lip" is metaphorically and figuratively depicted. It is as if the lips, in a word, give the corpse eternal life like Hizr, which evokes the image 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 symbols is connected in the sense of vitality, and the "lips" of the beloved are used in reference to this miracle.

*Lali bir so'z birla yuz yillik o'likni Xizr etar,*

*Go'yiyo Ruxullox ushbu obi hayvon ichradur* [3.240].

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, again, the secrets of the mistress are followed by the image of balanced images. In this, Christ and Joseph serve the same meaning, that is, "the beauty of the world" and "lively speech." The lover is the weaver of the world, 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 mistress, emphasizing that Joseph is unequal in her beauty, that Christ is from a living speech.

In short, the interpretation of images and symbols in Alisher Navoi's poetry 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 artistic detail emphasizes the reference episodes and expresses the unique feelings of the lyrical protagonist.

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