

POETIC ANALYSIS OF SWEET IMAGE IN ALISHER NAVOI'S "GAROYIB US-SIGAR" DEVON

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Annotation: This article will focus on the artistic interpretation of the image of Shirin in the lyrical motto of Alisher Navoi "Faroyib us sigar". It reveals the symbolic and figurative images that this image represents.

Keywords: Alisher Navoi's lyrics, Ghazal genre, Shirin's image, image migration, epic and lyrical interpretation, symbolic expression, figurative image

Аннотация: Ушбу мақолада Алишер Навоийнинг "Faroyib us sigar" лирик девонида Ширин тимсолининг бадиий талқини масаласига эътибор қаратилади. Унда бу тимсол ифодалаган рамзий ва мажозий тасвирлар очиб берилди.

Калит сўзлар: Алишер Навоий лирикаси, ғазал жанри, Ширин образи, образ кўчиши, эпик ва лирик талқин, рамзий ифода, мажозий тасвир

Аннотация: В данной статье будет уделено внимание художественной интерпретации образа Ширин в лирическом девизе Алишера Навои "Faroyib us sigar". В ней раскрываются символические и образные образы, которые представляет данный образ.

Ключевые слова: лирика Алишера Навои, жанр Газели, образ Ширин, миграция образа, эпическая и лирическая интерпретация, символическое выражение, образный образ

In the works of Alisher Navoi, the interpretation of the romantic theme "Farhod and Shirin" is at the forefront. From the epic interpretation of the subject to the lyrical expression, the poet is deeply interpreted in the literary heritage. The fact is that Alisher Navoi appealed to the interpretation of the subject, both in epic and lyrical expression, as a literary tradition, and in the work of the poet, this theme created a unique world of novelty. In other words, the subject has become a traditional and at the same time new subject of Oriental literature with the interpretation of Alisher Navoi. In the course of research, it is seen that the images of Farhod and Shirin are also among the most productive means of expression in the poet's poetry. In particular, the poet pays much attention to the image of Farhod in his poetry. At the same time, the image of Shirin in the poet's lyrics is also noticeable, although it is not as effective in one sense or another. In this article, we have tried to shed light on the issue of the image of Shirin in Alisher Navoi's "Garoyib us sigar". It should be noted here that the constant expression of ancient epic realities and images in the lyrical image is one of the peculiar laws of classical poetry. In modern literature, this is considered as a phenomenon of image-symbol transformation, migration. Although this process is a unique tradition in all classical poetry, it creates unique creative styles in the creation of unique ideological and artistic landscapes, poetic expressions and motives. Alisher Navoi's lyrics add more variety and charm to the same situation. For example, in one place the poet draws the image of Farhod and Shirin in parallel. In the same image, he mentions Layla and Majnun as an approach to them.

Layli-yu Shirinvashimning ishq dasht-u tog'ida,

Mencha bir yo'q, garchi bor Majnun ila Farhodi ko'p (BV 67.2).

Kalomingni agar Shirin labida qilmading muzmar

Nedin bas la'l o'lur Farhodning qon yoshidin xoro. (21-page)

That is, according to the lyrical protagonist, in the steppe of love and the mountain of love, Layla and Shirin have no lover like him, although there are many Majnun and Farhod. In this case, the steppe of love - Layli and Majnun, the mountain of love - Farhod and Shirin are associated with the interpretation of the story. That is, because of that love, Majnun's wandering in the steppes is a reference to Farhod's heroism in the Armenian mountains. These artistic plates serve the expression of symbolic-figurative meanings through the lyrical feelings, experiences of the rubabi hero, the logic of poetic thought is connected with love, lover and mistress. It is obvious that in these verses the image of Shirin is represented by the lover, Farhod is in love, the balance of Layli and Majnun increases the power of poetic thought, and the detailed expressions of "steppe" and "mountain" are represented for the infinity of love. A similar scene is described in another ghazal of "Badoe ul-vasat".

Istasam vaslini, der g'am tog'i qoz tirnog' ila,

Bo'yla hargiz qilmadi Farhod ila Shirin hadis (BV 91.2).

Magar Farhod jonidin sizib qonidin etti rang,

Qadar suvratgari Shirin labi la'li shakarborin. (310-page)

Ko'hi dardu teshayi hijronni so'r Farhoddin,

Anglamas Xusravki, Shirin birladur doyim bila. (339-page)

In this case, the symbolic expression of the motif "mountain and its excavation" associated with the story of Farhod and Shirin in the lyrical image means the excavation of the "mountain of grief" formed by love. According to him, if you want a visol, it is emphasized that you need to dig a mountain of grief with a nail. That is, the scene of Farhod meeting Shirin during the excavation of the mountain serves as a snapshot of the lyrical hero's experiences. In another verse, the poet uses an analogy to describe a lover as "sweet." In this case, the art of cinema is skillfully used. The verse says, "It would have been better if my heart had not dug Besutuni again, for it seems that this sweet will have no mercy on my Farhod." It is known that Besutun is the name of the mountain excavated by Farhod. It is said in legendary views that it is located in Iran and is extremely high. Alisher Navoi also called the epic "Farhod and Shirin" "Mehnatnoma" because of this image of hard work. Because of this, the lyrical protagonist of the verse points out that the labor of love is heavier than digging Mount Besutun.

Qazmasa ko'nglum yana g'am Besutunin yaxshiroq,

Hech shirinlab chu qilmas rahm bu Farhodima (BV 544.4).

Apparently, the main purpose of these verses is to reveal the pain of love in the heart, and the reality of the epic and the symbols of Shirin and Farhod serve as symbolic expressions for this poetic scene. In another verse, the poet Badoe ul-vasat compares the lyrical hero Shirin and Layli to his mistress, Dilbar, and considers himself an example of Majnun and Farhod. In this case, the epics of Layli and Majnun, Farhod and Shirin are interpreted as a symbol for the image of a lover in the love chapter. In the verse, the art of comparison creates a landscape appropriate to the content of the romantic ghazal, and proves the inner feelings of the lyrical protagonist on the basis of a parable with the status of the protagonists of romantic epics. That is, in this case, Shirin serves to express the image of the mistress, while the image of two love couples in the poem enhances the artistic and aesthetic impression.

Qozib g'am tog'i tosh osida o'lmak ne edi mendek,

Gar ermas erdi bir Shirin sanamg'a Ko'hkan oshiq? (BV 315.5)

In these interpretations, Alisher Navoi also draws the reader's attention to the image of the "mountain of grief." There is a rhetorical question as to whether it was necessary to dig a mountain of grief and die under a rock like me, and the image of Kohkan, the lover of the mountain-digger, is given as an example to the idol like Shirindek. It is used in reference to Kohkan Farhod. The fact is that these verses also emphasize that the pain of love is a natural need for lovers. Or in these verses, too, it is through these love pairs that the lyrical expression emerges. But in this case, the symbols of Layli and Majnun, Farhod and Shirin serve to express other lyrical feelings.

Dilbarim Shirin bila Laylig'a gar aqron yetsa,

Men dog'i Majnun birla Farhodg'a amsolmen (BV 493.4).

Although the legendary love couples are mentioned in this picture, the main issue is about the other Layli and Shirin, Majnun and Farhod. Here, love legends are mentioned only as parables, and it is said that anyone can become a sick Majnun and Farhod only if he suffers the pain and suffering of Layli and Shirin.

Ko'rsa Layli birla Shirin ruhi javrin, rahm etib,

Kuygay oning xasta Majnuni, munung Farhodi ham (BV 415.4).

In another verse, Alisher Navoi uses the symbols of Farhod and Shirin to promote a brilliant artistic and aesthetic idea. In some ways, it can be connected with the essence of the epic "Farhod and Shirin". Because the spiritual need for the transformation of the tradition of "Khusrav and Shirin" into "Farhod and Shirin" was due to the deep oriental artistic-philosophical, socio-enlightenment views. That is, as Navoi points out, it is not easy to understand "the sweetness of Farhod's work in love" (perfect love is meant in the epic - the emphasis is on our X.X.), it cannot be felt with the hashmat of Parvez (Khusrav). Apparently, on the one hand, the relationship of Farhod and Shirin and Khusrav and Shirin, on the other hand, the principle of the lyrical hero's understanding of love as a real lover, not as a ruler, is interpreted. This is a very important issue. Hence the need for an in-depth analysis of the epic-lyrical transformation of the symbols of Shirin or Farhod.

Anglag'an ishq aro Farhod ishi shirinlig'in,

O'lsa ham aylamagay hashmati Parvez yana (BV 556.6).

In addition to Alisher Navoi's "Badoe ul-vasat", other lyrical devons are rich in deep poetic scenes expressed through the image of Shirin. In them, the image of Shirin is interpreted for the performance of various symbolic-figurative expressions and artistic-aesthetic ideas. This situation shows that in classical poetry the

phenomena of image-symbolic migration-change are a peculiar world. At the same time, a deep understanding of the essence of the phenomenon also serves to feel the allure of the appeal of Eastern poetry in its entirety.

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