



Transformation Of Farhad's Image In The Diwan "Bada'i Al-Bidaya" By Alisher Nava'i

Kh.Kholmurodov

Researcher Jizzakh State Pedagogical Institute, Uzbekistan

ABSTRACT

In this article it is discussed about the phenomenon of Farhad's image transformation in Alisher Nava'i's Bada'i al-Bidaya as a unique poetic problem. It examines the peculiarities of the transformation of the image in the poetry of Alisher Nava'i and its artistic and authentic features.

KEYWORDS

Classical tradition, lyricism, image, transformation, artistic detail, poetic function, literary law, interpretation and analysis

INTRODUCTION

In epic-lyrical interpretations of Eastern literature, the image of Farhad is an extremely productive poetic symbol. The scope of expression and interpretation of this image in the classical literature of the East is also extremely wide. The process of his transition from oral literature to written creation, from epics to lyrical poetry, from reality to emotion, manifests itself as a very deep and profound poetic phenomenon. In a word, classical literature connects the long historical stages of the art world with the interpretation of the same subject and image. In recent years, the issue of transformation of themes and images, plots and symbols in world philological

research has been assessed as a separate poetic phenomenon from a scientific and theoretical point of view. In particular, the transformation of ancient and traditional poetic images, motifs are studied in detail in Russian literature. Transformation is derived from the Latin word "transformatio" (modification), which is used in various senses, in different forms of art. For example, in linguistic dictionaries it is interpreted as "creating a second structure by changing the basic syntactic structure on the basis of the rules of language." The term in Russian means 1) preobrazovanie - change, transformation, transformation, substitution, 2)

prevrashchenie - transformation, transformation, transformation, transformation of a dome into a butterfly, increase or decrease of electric current in physics [5.168]. From this is understood the phenomenon of transformation from one state to another, or from one form to another, change, change from one state to another, change. There is a similar concept of transformational analysis, which is a method of bringing different structures into a simple nuclear structure. In literary criticism, it is understood that a literary event changes from one form to another in a broad sense in terms of form and content, while in a narrow sense, a symbol, image or plot changes in different genres, artistic expressions, acquires different meanings in a particular creative world. One of such symbols effectively used in Alisher Nava'i's poetry is the image of Farhad. The statistics of expression in his poetic lyrical diwans are around three hundred, each with its own meaning and appearance. For example, if we look at the Bada'i al-Bidaya, Alisher Nava'i refers to the image of Farhad fifty times in various artistic, symbolic and structural aspects. At this point, in the classical literature, when it comes to the etymology of the image of Farhad, changes in various formal-genre and semantic expressions, it seems that the transformation of the image is manifested on a very large scale. It is the transformation of Farhad's image from epic interpretations into lyrical expressions, and the changes in this process, the transformation of this image into a stable expression of artistic thought - all through the immortal laws of classical literature. The image of Farhad, described more than 50 times in Alisher Nava'i's lyrical diwan Bada'i al-Bidaya, creates colorful landscapes in terms of form and structure. For example, Farhad 14, Farhad and Shirin 12, Farhad and Majnun 19, Vomiqu Farkhodu Majnun 3, Vomiqu Farkhod 2, Shirin are mentioned 7 times. It is obvious that in the poet's lyrics the image of Farhad in parallel with the image of Majnun is much

more effective. Also, the interpretation in the style of Farhad and Shirin is not large. In Alisher Nava'i's office, the image of Farhad is used alone, along with other symbols and motifs on the theme "Farhad and Shirin". However, in this case, all the symbols serve to convey symbolic meanings.

Besutungakim sutun Farkhod boldi kafi ishq,

THE MAIN FINDINGS AND RESULTS

He made the pillar "nun" under Besut [BB.47.5]. Apparently, the phenomenon of the transition of Farhad's image to lyricism as an artistic symbol allows other images and symbols related to this theme to move with him, even though they express other symbolic-figurative tones. As a result, different external and internal, external and internal interpretations in the sense of image-symbol emerge. In particular, Besutun - "this rock is mentioned in legends and myths in connection with the name of Farhad. Farhad is described as a hero who dug a canal at the foot of the mountain and crossed the mountain" [3.97]. Farhad is a perfect image of a creature, which entered the written literature from oral stories and was interpreted at the level of the protagonist as a product of the artistic thinking of Hazrat Alisher Nava'i. Qaf - "the name of the legendary mountain", "the peg that ensures the tranquility of the earth", "the address of the legendary birds such as Simurg, Ango, is the end of the world", "in mysticism the people of Qaf" [2.145]. In poetry, love is not a symbol, but a semiotic point, that is, the center of meaning of the work. Now let's focus on the content of the couplet, then move on to the definition of other symbols. At this point, "Ishq Qafi (Mount of Love), that is, Farhad's pillar (column) for Besutun, made this column" nun "under Besutun." There is a dot at the bottom of the letter "Be" and above the "nun". Accordingly, Farhad is the pillar of love. So, all the images depicted together with Farhad have a symbolism that

creates an expression of love. This can also be seen in the parallel lines of Farhad and Shirin.

If he keeps his promise, he will be the mountain of sorrow

I scratched my nails with a razor blade [BB.72.4].

In Alisher Nava'i's lyrical diwan *Bada'i al-bidaya*, the interpretation of this couplet in one place does not seem very productive, but when we talk about Farhad, we usually refer to Farhad in the interpretation of Shirin or Shirin, that is, romantic couples are not logically understood in literary texts. For example, in these verses, the lyrical protagonist says, "If he promises Shirin's fate the mistress of the mountain of grief, I will dig him, even if my nails are pierced by Farhad." In this case, the "mountain of sorrow" symbolically refers to the pains in the path of love, such as the *Besutun* above, the "rhyme of love." No matter how great he is, the lover does not tire of conquering him, and the hardship in this way is the goal for the lover. In conclusion, the image of Farhad in Alisher Nava'i's "*Bada'i' al-bidaya*" serves to perform a variety of poetic functions. In it, changes in the lyrical expressions of the emblem give rise to various artistic-symbolic meanings. Along with this image, various artistic details, episodic scenes and characters are depicted in parallel.

REFERENCES

1. Alisher Nava'i. A perfect collection of works. *Bada'i al-bidaya*. - T.: "Fan", 1987. - 724 pages.
2. Nava'i A. Dictionary. 1 - vol. - Tashkent: Sharq, 2016. - 536 pages.
3. Nava'i A. Dictionary. 1 - vol. - Tashkent: Sharq, 2016. - 480 pages.
4. Dictionary of Nava'i works. - Tashkent: G. Gulom Publishing House of Literature and Art, 1972. - 784 pages.
5. Annotated dictionary of the Uzbek language. - T.: "National Encyclopedia of Uzbekistan" State Publishing House, 2006. - 606 pages.
6. Akhmedova, S. (2021). Philosophy In "Why Me" By Omon Matjon's Epic. *The American Journal of Social Science and Education Innovations*, 3(01), 100-104.
7. Saydiyevna, A. S. (2020). OMON MATJONNING "QUSH TILI" DOSTONI GENEZISI. *Сўз санъати халқаро журнали*, 2(3).
8. Shamsitdinova, M. (2020). IMPLEMENTATION OF IT AND ICT INTO EDUCATION: MULTIMEDIA TECHNOLOGIES IN CREATING AND USING ELECTRONIC BOOKS. *Theoretical & Applied Science*, (11), 5-10.
9. Shamsitdinova, M. (2021). Difficulties In Teaching Law Students Listening Comprehension In English Language Teaching. *The American Journal of Political Science Law and Criminology*, 3(01), 1-8.