

## HISTORICAL GENESIS OF ARTISTIC SYNTHESIS IN IMAGE SALES

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### ABSTRACT

*Image is an important aesthetic category that maintains the integrity and integrity of the work of art, and its behavior and activities allow for the full expression of the ideological concept that the artist wants to express. That is why a real artist tries to perfectly reveal all aspects of the image he is creating. The phenomenon of artistic synthesis at the image level is such an opportunity. In his poems and narrations, Navoi glorified our Prophet, who was sent to perfect the most beautiful morals and morals. Navoi incorporated some of the qualities of our Prophet into the image of Farhod. The article proves with concrete examples that the events related to our Prophet were transferred to Farhod in the epic "Farhod and Shirin".*

**KEYWORDS:** *Epic, Art, Poet, Image, History, Literature, Education, Upbringing, Poetry, Generations, Reader.*

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### INTRODUCTION

The historical roots of artistic synthesis at the level of images go back to the ancient times of the heritage of our literature. In Alisher Navoi's epic "Farhod and Shirin", the poet emphasized that the image of Farhod, which he wanted to create, had five qualities.

Farzona Farhod named him,

Hurufi Makhzain wrote five parts.

Sorrow, jealousy, and sighing, pain,

Beer is the initial letter of the individual tricks.<sup>1</sup>

Since Alisher Navoi wanted to have five qualities in the image of Farhod as early as the 15th century, this is a unique manifestation of artistic synthesis at the image level. Such a skill cannot be found in all creators. In the history of our literature, only great geniuses like Navoi have achieved artistic synthesis at the level of image. Later, in realistic literature, there was a need to fully describe reality, to reflect the complex relationships between people with all its drama.

Literary critic Z. In his article "Navoi's Ideal", Isomiddinov raises the question of who Alisher Hazrat Navoi considered ideal, and explains that "there are two possible answers."<sup>2</sup> According to the scholar, there is no need to substantiate that Navoi considered Muhammad (peace be upon him) to be ideal. Indeed, it is natural and convincing that a person who considers his master Jami to be a pir and adopts the Naqshbandi sect should not do otherwise. Second, Alisher Navoi's ideal is both Farhod and Rasuli Akram. The scholar explains that the reasons for this are that the

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prophets cannot be described as images, that is, there is no place for artistic text in the literature about the Prophet, no pictures are drawn, no voices are given in theatrical scenes and movies.

Analysis of the literature on the subject (Literature review)

This is not the case in the pre-Navoi Hamsa, as Farhod was not chosen as the protagonist. It is a unique image created only as a result of the high intellect and imagination of the great poet.

Joseph is one of the most active, popular characters in our fiction. He is mentioned in the Qur'an, in the later "Qissasi Rabguzi", in the epics "Yusuf and Zulayha" by Jami and Lutfi, and in Goethe's "Zulaykhanoma".

In writing this work, Nosiruddin Rabguzi used not only the Qur'an, but also the oral and literary sources of the Turkic peoples.

At the beginning of the work, the author writes: "The book of our footsteps (God) is ancient, the Qur'an informs us in the great enlightenment, the label (decree) Nahnu naqussu alayka ahsanal-qasasi (We want to tell you the best story.<sup>3</sup> The author explains that the story of Joseph is "the best" with nine different answers.

The reason why this image is more prevalent in the literature than others can be explained as follows.

The life of the Prophet Joseph is described in the Qur'an in a broader and more detailed way than the lives of other prophets. Second, the lives of this breed are the presence of plates associated with love. The life of Yusuf (as) ends at the end of the events with the "achievement of goals" of the heroes, as in folk tales, his life is like a folk tale, a strong drama in the events, a reflection of both family and social life. Of course, these are just our views. The image of Yusuf is so widespread in Persian and Turkish literature that creators refer to it in twentieth-century literature as well.

Literary critic and writer Ulugbek Hamdam has a work of the same name. In it, Yusuf and Zulayha enter the market, but cannot find a way out of the market. From beginning to end, the work is symbolic. The fact that they lost each other, that the tea-maker could only leave the bazaar through the cemetery, that Zulayha appeared in a gold-selling shop, that Yusuf was the bazaar manager, and all the events were symbolic. If the events in the play are carefully observed, it is felt that it is an artistic synthesis of a famous story. The task of the Creator has been the same at all times. To lead a person to the right path, to show him the way of guidance, is to lead him to true happiness.

In the literature of the peoples of the East, before and after Ibn Sina, it was a tradition to write works on the basis of imaginary journeys, the imaginations of the divine world. According to the Iranian scholar E. Bloshe in his article "Eastern Sources of the Divine Comedy", Dante's journey to the "beyond world" is an echo of the dreams of the pious Zoroaster Viraf. The poet must have accepted this through Islamic teachings, the scholar says<sup>4</sup>.

One of such works is called "Me'rojnomma", which is widely used in Arabic, Persian and Turkish languages. They sing of the ascension of the Prophet Muhammad Mustafa to heaven and his visit to God on the Throne, his travels around hell and paradise, the sufferings and sorrows of sinners, and the pleasures of pure souls in paradise.

There are countless episodes created with great passion in these imaginary-divine stories, written with great intentions, such as the further strengthening of Islam for religious noble purposes.

The tenth-century poet Sheikh Avhaddin Kirmani's work "Misbahul arvoh" (Light of Spirits) also finds an allegorical meaning through imaginary-divine travel.

According to Academician A. Veselovsky, such works were common in both medieval Christian literature and in the East. For example, the Ossetian tale of a child she gave birth to in infancy, the Tatar folk tale of a girl named Kubayko who went to hell in search of her murdered brother, and some Indian legends are parallel parallels to the Divine Comedy.<sup>5</sup>

The great thinker and humanist poet Abu Aloal-Maarri, who lived and worked in the ninth century, made extensive use of religious myths about the "other world" and wrote "Risolutul-eufrani" ("Letters of Thanks"), "Risolutul maloik" ("Message of angels"). He wrote his epics and satirically mocked the ignorant, ignorant priests, courtiers, and nicknames of his contemporaries. interprets relative hatred<sup>6</sup>.

Abulmajid Sana'i's epic "Sayrul ibad ilal maod" ("Slaves travel and return to their places") by one of the most famous artists of the East is another vivid example of this. With its original content, images and structure, this work is close to the "Divine Comedy" in both form and content. Professor E. Bertels, an orientalist, drew the attention of the scientific community to this work and made a more detailed analysis.<sup>7</sup>

This work of Sanoi Balkhi (XI-XII centuries), famous for a number of philosophical and orifona epics, consists of 23 chapters, introduction and conclusion. It describes the poet's journey to an imaginary world. The picture of suffering in the layers of "hell" is drawn. In the preface, the plant soul ("nafsi numoya"), the animal soul ("soul animal"), and the human soul are considered.

## **Research Methodology Research Methodology**

The human spirit world is depicted in the play as a legendary city. The people of this city think only of themselves and their descendants. Consequently, they live in the grip of mutual struggles, wars and conflicts. The exterior of the city is beautiful, but the interior is ugly and disgusting. The city has three rulers, consisting of light, fire, and darkness. They, too, think only of their own interests. They have two horses (night and day) that ride in search of food for their riders. At this stage, human life is similar to animal life. Only his nafs, as if it were his soul, can save him from these "brothers."

In the world of darkness, the poet sees an old man with a light shining on his face. This nafs is rational. The old man begins the poet's journey on a symbolic country. The journey begins with the lowest element - the earth (hayulo). Darkness reigns here. Man-eating creatures, venomous snakes, wolves, dragons, rattlesnakes and scorpions are terrifying. They are all run by Kobon. In the next chapter, passengers encounter a giant opium-shaped creature with one head, seven faces and four palms. It is a symbol of greed, greed and greed. Sanoi is frightened, but the old man repels him with a gesture. When the snake deviates from the path, the poet steps forward again with his guide. In the next chapter, they come to the land of giants (symbol of envy) with their tongues in their hearts and eyes. In the eighth chapter, a smoke-like taste in the form of a rocky desert appears. In it, wild animals are always wandering. Their heads consist only of eyes, and their hands of bare bodies. After this region, passengers are confronted by a stormy sea that they

have to cross. In a state of panic, Moysafid advises: If you leave the animal senses behind, you will cross this sea safely. Hence, the writer wisely promoted a series of true human qualities. Consequently, he wants to convey that the attainment of high human spirituality is a daunting task, like sailing across vast, terrifying seas.

Finally, the poet's rays set foot in a dazzling land. It is a land of exemplary minds. Lovers of knowledge and enlightenment are here. The righteous dervishes are also happy under his patronage. The old man, urging the poet to move forward again, returns himself. Because there was no need for his guidance on subsequent trips to countries.

They meet the members of the industrial sect, and then, on their advice, move forward again - to the place of the Great Love.

The last chapter is devoted to the praise of Musaffo Khayr. Dante's "Divine Comedy" is also an artistic synthesis of this theme.

There will be images that the period does not choose. The genesis of the images of Hazrat Hizr, Luqmani Hakim, Efendi, Awliya is related to the folklore, Islam, in which both the phenomenon of syncretism and artistic synthesis can be observed. The image of a saint is sometimes embodied in the image of a definite person, sometimes of an unknown person. Its function in all works is the same: to help people, to take them out of difficult situations, to alleviate their difficulties, to show them the right way, to warn them of danger.

#### Analysis and results

As noted above, the artistic synthesis at the level of images goes back to our most ancient sources, as well as to the peculiarities of our stories today. The tradition of succession in our artists is reflected not only in their style, but also in their image-making skills.

Literary critic Damin Turaev comments on the People's Writer of Uzbekistan Isajon Sultan's novel "The Eternal Wanderer": "Interprets the transformation of those who remain to become 'eternal wanderers.'" <sup>8</sup>Author

The poetic concept of the author is also reflected in the stories "TODD", "Garden of Eram", "Saint", "Fate", "Arif", "8-year-old boy of the 21st century", "Nameless hero".

These stories tell different stories about human destiny, fate and destiny, the path to happiness, the fact that every action, every word, every thought in the brain is part of human destiny, and that the meaning of life is in understanding oneself and one's Creator.

The story of "Garden of Eden" begins with the image of Bedazor. It read: At the end of Bedazar, a clear stream of water flowed. " We meet the protagonist of the story and his friend in a situation where he steals one of the loaves of bread that his mother has covered and pours it into the ditch. He is an eight- to nine-year-old boy. Then, at the beginning of the street, in front of the mud house, Grandfather Kholmuhammad, who was always warming himself in the sun, came to them, stared at the children's games, and after a while the children saw that his eyes were teary.

"Why are you crying, Grandpa?" I asked.

The old man's beard trembled:

"I used to pour my mother's bread like that, and I remember crying, son." "Well, I've flown like bread in this ditch myself ..." Did I think the breadwinner was coming, anyway I remember taking my soaked bread and handing it to him. The old man took the bread and wept, not ashamed.

We stared.

The old man, with a loaf of bread in his hand, tears in his eyes, slowed down again and continued on his way. "9.

The protagonist of the story encounters a miracle throughout his life and they are involved in the fate of the child. The old man, who came in through the great gate that appeared in the place of the fallen wall, is a symbol of Life, he weeps with sorrow for his past life, but not because of the kindness, generosity, or hurtfulness of someone he did not do when possible. But the writer makes no comment on this. The story becomes more interesting:

"I jumped out of the ditch to look after him, and I forgot about the old man, and I froze with tears in my eyes. What did you see? I found myself in front of a garden with gold lids and crystal handles! At the door, a boy next to me, holding a crystal ring, was laughing at me and gesturing inside.

I took two steps forward and peered into the garden. I can't say what I saw there, it just looks like something grounded with what I said. The trees there were completely different, although they looked like ordinary trees we had seen. The birds there, the waters... This garden was heavenly! It was so beautiful! I can't find a suitable description for this beauty.

The garden fascinated me so much that I involuntarily took another step forward. When I take another step, I am in the garden. I can catch the golden dragonflies fluttering and talk to that golden-winged Semurg..."<sup>10</sup>

On that side of the gate, the boy sees a green tree with huge branches, which are invisible among the clouds. Every now and then a yellowing leaf falls from his branches and falls under his feet. The boy sees that there is an inscription on the leaf, on the surface of the leaf, which has yellow veins, is written "Son of Kholmuhammad Ziya".

Years pass, the boy grows up and becomes a father himself. But by this time the bed was small, and the ditch was buried. She encounters a miracle for the second time when she tries to pick cherries from the garden for her son.

"Among the cherry branches was the same mysterious garden. That's it! The lids are made of gold, the handles are made of pearls ... A young porter with a black beard was standing in front of the door, smiling at me. He knew me, and I knew him. He was gesturing and calling inside"<sup>11</sup>.

The boy saw the flowers bloom and immediately open, a huge tree was rising near the gate, and the leaves were crumbling. I thought to myself, "Isn't this the bottom tree?" This time he saw his father's name written on a leaf that had fallen under my feet. When he returned home, he found out that his father had left the world, and he was terrified of the garden. When the protagonist of the story saw the garden for the third time, he was much older and his hair was gray. He senses a strange wisdom from this scene, but he can't get to the bottom. Now he sees that the doorman at the door also has white hair, that early autumn is beginning in the garden, and that the leaf that

has fallen under his feet is inscribed with the name of a friend who grew up playing with him since childhood.

When he sees the Garden of Bliss for the fourth time, he sees two children throwing bread in a ditch not far away, and his childhood, his parents, his hot bread pass before his eyes. He said, "One of the boys saw me. He blinked in surprise and stared.

"Why are you crying, Grandpa?" He asked.

"Wow!" Why don't I cry, how can I not tell what happened to me? After all, I used to pour the bread that my mother covered in the ditch like you ... Well, I flowed like bread in this ditch!"<sup>12</sup>

The gist of the story is that it depicts four periods of human life. Hazrat Navoi also divided human life into four periods. The wisdom of the four-day world is also often repeated among the people. The writer reminds us that the transience of human life through symbols and metaphors, that it is impossible to reverse any moment, that everything, even people, is a deposit. These images, which are a synthesis of imagination and life, contemplation and imagination, life and death, death and eternity, lead to the conclusion that man must live as a human being.

### CONCLUSIONS AND RECOMMENDATIONS

Thus, in our above analysis, we have studied that the historical roots (genesis) of artistic synthesis at the level of images in Uzbek literature go back to the ancient times of our literary heritage. We have scientifically proved that the image of Farhod in Alisher Navoi's epic "Farhod and Shirin" was chosen as the protagonist, which was not observed in the "Khamsa" created before Navoi.

In addition, Yusuf is an active figure in our literature, and we mentioned that he was mentioned in the Qur'an, Qissasi Rabguzi, Jami and Lutfi's epics Yusuf and Zulayha, and Goethe's Zulaykhanoma. We have compared the fact that our stories drink water from this historical root with the example of the stories of Ulugbek Hamdam and Isajon Sultan.

The examples show that the historical roots of artistic synthesis at the level of images in Uzbek literature can be a separate research topic.

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