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SPRING LANDSCAPES IN THE EPIC POEM "FARHOD AND SHIRIN"

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Abstract. This thesis analyzes the artistic and aesthetic features of the spring landscapes reflected in Alisher Navoi's epic poem "Farhod and Shirin," the role of nature imagery in revealing the ideological content of the work, and its poetic functions. Within the poem, spring is portrayed not merely as an ordinary natural phenomenon, but as a symbol of the human soul, love, beauty, and the awakening of life. The study provides a scholarly examination of Navoi's skill in creating landscapes, the harmony between nature and human emotions, and the symbolic meanings of the image of spring.

Keywords: Alisher Navoi, "Farhod and Shirin," spring landscapes, landscape, nature imagery, artistic-aesthetic function, symbol, poetics.

In classical Eastern literature, the depiction of nature emerges as one of the important artistic devices. In the works of classical poets, natural phenomena serve not only as a means of creating outer scenery but also as a poetic element that expresses the human soul, the philosophy of life, and artistic ideas.

Alisher Navoi's epic poem "Farhod and Shirin," which is part of his "Khamsa," is likewise one of the finest examples of nature depiction. In the poem, the seasons — and spring landscapes in particular — carry special aesthetic significance, reinforcing the artistic expression of the plot, the emotional states of the characters, and the theme of love.

In Eastern literature, the image of spring is interpreted as a symbol of renewal, beauty, youth, and life. Continuing this tradition, Navoi masterfully conveys the subtle emotions of the human heart and the harmony between nature and the soul through his depictions of spring.

In Alisher Navoi's work, natural landscapes acquire distinct poetic significance, emerging as one of the important means of revealing the ideological and artistic content of the work. The poet does not portray nature as a mere external phenomenon, but interprets it in inseparable connection with the human soul, the inner spiritual world, and life experiences. In this respect, the landscape depictions in Navoi's works constitute an independent artistic phenomenon that serves to express the author's aesthetic views and philosophical reflections.

Within the poem "Farhod and Shirin," spring landscapes occupy a special place. In classical Eastern literature, the spring season has long been regarded as a symbol of renewal, beauty, youth, love, and the awakening of life. Navoi, too, drawing creatively on this tradition, expresses through spring imagery not only the revival of nature but also the spiritual changes within the human heart and the process by which noble feelings take shape.

In the poem, descriptive elements associated with the arrival of spring are widely employed — the blooming of flowers, trees clothing themselves in green, the beautification of gardens, the singing of birds, and the blowing of pleasant breezes. These landscape elements bring the artistic space of the work to life and create an aesthetic foundation for the unfolding of events. The awakening of nature blends with the inner experiences of the characters, heightening the emotional power of the poem.

In his spring depictions, Navoi skillfully draws on the harmony of color, sound, and movement. While the image of the flower appears as an emblem of beauty and grace, the image of the nightingale becomes a symbol of love and devotion. Natural elements such as the garden, the morning breeze, and the rain convey particular symbolic meanings in the poet's artistic thought. As a result, the depiction of

nature moves beyond the mere creation of scenery and becomes an artistic expression of the human heart and inner world.

The image of spring in the poem carries a multilayered symbolic meaning. On the one hand, it signifies the revival of nature; on the other, it expresses the awakening of the human heart and the deepening of feelings of love.

In the portrayal of the love between Farhod and Shirin, the natural landscapes are brought into harmony with the emotional states of the characters. The beauty of nature is depicted in parallel with the spiritual beauty within a person. In this respect, the spring landscapes serve as an important poetic device that intensifies the emotional impact of the poem.

Navoi depicts nature not as a phenomenon separate from the human being, but as a living entity intimately bound up with human life. Through spring, the poet gives even more powerful expression to the ideas of goodness, love, and beauty.

In the poem “Farhod and Shirin,” nature depictions also play an important role in the compositional structure of the work. Spring landscapes provide an aesthetic backdrop for the unfolding of events and help the reader to grasp the characters' experiences more deeply.

Through landscape depiction, the author establishes the setting of events, reveals the inner state of the characters, and heightens the reader's emotional engagement. For this reason, spring landscapes in the poem are not only an independent means of depiction but also emerge as a poetic element that serves the development of both plot and theme.

Conclusion

In Alisher Navoi's epic poem “Farhod and Shirin,” the spring landscapes are crafted with great artistic mastery and stand as one of the essential factors that determine the aesthetic value of the work. Through the depiction of spring, the poet harmoniously expresses the beauty of nature together with the feelings of love and goodness within the human heart.

The image of spring in the poem is not a mere depiction of a season, but emerges as a symbol of renewal, beauty, love, and life. Through his creation of landscapes, Navoi reveals the inseparable bond between the human being and nature and displays his lofty poetic skill.

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