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The Image of Navoi in the Work of Halim Khudoyberdieva

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ANNOTATION

This article talks about the magic and charm of poetry, which is one of the peaks of the mountain called literature, which resonates in the feelings of the poetess Halima Khudoyberdiyeva, and Navoi's work in the eyes of the poetess.

KEYWORDS: Literature, art, poet, artistic thinking, aesthetic ideal, image, word magic, lyrical hero.

Literature and linguistics are closely related to the appearance of man. And a person is in love with the word and its magic. It is through words that they express and draw the melodies of their hearts in a very beautiful and elegant way. In the world of literature there is such an art, a transparent spring from which the heart drinks water, in which the whole heart of happiness and joy of a person, dreams and dreams, inner experiences are described. In her work, the poetess uses the works of Navoi. Alisher Navoi is a symbol of our national spirituality, a great creator who has had an incomparable influence on the development of human artistic thinking, the pride of our people. Of course, the sagas of Navoi and rubai, full of wisdom, have never lost their significance. That is why respect and reverence for the poet's rich literary heritage inspires the poet. That is why Navoi's work is uniquely described by the poetess.

*I left, I thought I got rid of you
Now I'm waiting morning without you.
I tore your name out of my chest like grass ,
Can grass take root like that?
Yo raaab (Allah), death is love, ah
Let each cell take over.
Why, when you talk about true love,
If the hammer of death breaks his forehead.[2. P.15]*

The great thinker, the sultan of poetry, Navoi's creativity is an endless ocean, the deeper you dive into this ocean, the more pearls you will find. For this reason, in the eyes of Halima Khudoyberdieva, Navoi's works have not lost their uniqueness. The more you read and study Navoi's works, the more you are amazed.

Speaking about the work and life of Mir Alisher Navoi, known in the Eastern world for his high skill and incomparable talent, it should be mentioned that he is very talkative. To this day, the genius of Navoi is studied not only from the point of view of literature, but also comparatively in modern areas of linguistics. The most popular of these areas is linguopoetics. Poetics, a complementary branch of literature and linguistics, is taught as a separate subject. Especially the works of Navoi are one of the objects of this science.[3. P.25]

In his poetic works, Alisher Navoi used various forms of verbal arts that provide imagery and the impact of thought, serving to exaggerate and strengthen meaning, increase melodiousness and musicality. One of the types of verbal art — the art of illustration — is an important stylistic tool in poetics.[4. P.15]

This art as a stylistic figure of the lexicon of the Uzbek language is an extremely complex tool and is widely used in classical literature.

Alisher Navoi once again demonstrated the breadth of the internal capabilities of the Uzbek literary language, using the word as a carver in his works with the help of the art of illustration. At the same time, the great poet's skill in creating this poetic art is evident.

It is known that in classical poetry, the art of tasdir is created based on the repetition of words, that is, it is created by repeating one word in stanzas. In this case, the word used at the beginning of the first verse is exactly repeated at the end of the second verse. The dictionary meaning of the Arabic word takdir means the same thing. Valuable information about the art of illustration is given in works devoted to poetic art and special scientific articles. The art of tasdir is similar to other poetic art in that it is repeated in the verses of verses. But in their use in poetry, they are very different from each other.[5. P.34]

Alisher Navoi repeatedly uses similar words in poetry to emotionally enhance the meaning. In this verse, the art of tasdir is formed by the demonstrative pronoun “ul”.

Here, in lexicology, the branch of linguistics, related words are studied. In another way they are called homonyms. The study of the word “ul”, mentioned in the work in two separate places, combines linguistics and poetics, i.e. (the meaning of the word). In this place, the aspects that need to be taken into account in linguopoetics are increased, and how the word “ul” arose from a spiritual point of view. If there is a historical word, then it explains how it took shape.

And those who say the way to people of knowledge,

If you have a good foundation, it is in one step [6. P.27]

It seems that Navoi skillfully used root words, returning the word stockings at the beginning of the first stanza at the end of the second stanza. Let's pay attention to the word “black” in this verse from the introduction of “Leeson ut-Tair”:

The black face (yuz karolig`) is a little angry,

Who made the world black in my eyes.

The word “black” in the first verse forms a compound with the word “face” and is used together with the word—forming suffix “yuz karolig`” - shame. And “black” at the end of the second verse is dark; it is used in the meaning of a sad, sad look. Here the combination of “yuz karolig`”, meaning shame, and the words “black”, meaning sad and angry, are completely different in meaning. But the poet used these similar words through the art of illustration to fluently express a thought in verse.

Also, poetic diversity, harmony and sonority of verses are provided in the stanza by rhyming words with two different meanings. “Tasbig” is one of the verbal arts widely used in Eastern poetry, that is, the repetition of a word in verse, linking verses together and ensuring their mutual connection. In their studies of classical poetics, scientists A. Rustamov and Y. Isakov called this art “Tashobeh ul-atrof” [6. P.24].

In this regard, the argument, which is called the poetic approach, is justified from the point of view of literature. The art of chanting, which is one of the most common artistic arts in Navoi's work, is studied in modern linguistics in two ways, with most of the fragments taken from the gazelles of Navoi.

The art of “tasbig” is basically a word that rhymes at the end of the first verse and repeats at the beginning of the second verse. In this case, the stanzas of the verse are connected to each other.

The art of “tasbeh” differs from other forms of repetition and repetition in that words are reused rather than placed.

In such arts as “takrir”, “iltizom”, “qaytariq”, “hojib”, “tardi aks” verbatim combinations can be used again at the beginning, middle and end of verses. It should be noted that the use of words in the above-mentioned poetic arts is not limited. On the contrary, according to the rules of the art of the “tasbeh”, the place of repetition of words in the verses of verses is fixed and unchangeable. In “tasbeh” verses, the word at the end of the first verse is always repeated at the beginning of the second verse. This emphasizes the interdependence of the verse. Secondly, the repetition of “tasbig” expresses the content of the verses, their harmony of pronunciation and stress.

The development of lyrical genres in the history of Uzbek classical poetry is directly related to the lyrics of Alisher Navoi. At the time when Navoi entered the field of poetry, the writing of gazelles rose to the top of Uzbek literature. The theme of Alisher Navoi's ghazals is wide. The poet uses the ghazal form to express the theme and content of any topic he wants to talk about. As a result, they differ from the official ghazals. This situation is expressed in the philosophical, social, moral, mystical and romantic ghazals of Alisher Navoi. In Navoi's lyrics, the theme of love comes first. The love that Navoi promotes is truly human love. The lyrical hero of Navoi is a man of pure and clear understanding. He has all the human emotions, qualities and flaws. He always lives the dream of getting to his beloved land. Navoi sings such pure, human love in his poems. Such poems are a high poetic description of inspiring experiences burning in the human heart.

To tell the truth, my love never ended

If only we can say about the construction of the universe.

“Navoi says that this verse celebrates love from the beginning of the world”. In this verse, Navoi skillfully compares his love with the creation of the universe. At first glance, he uses art of “tajohuli orif” which is unknown. At this point, still connecting with linguopoetics, without deviating from the goal in the process of analysis, we must pay special attention to the artistic arts in this passage. This is its aspect related to literature. In linguistic analysis, it is important which group of words, meaning and structure of the word formed the allusion.

“In this stanza, Navoi says that love has been sung since the universe was a building” In this stanza Navoi masterfully compares his novel with the construction of the universe. At first glance, he uses art of “tajahuli orif” which is unknown. At this stage, when we, without departing from the goal in the process of analysis, are again connected with linguopoetics, it is worth dwelling separately on the works of art in this passage, the term allusion comes in poetics in the sense of comparing one with another. This is his aspect related to

literature. However, in linguistic analysis, it is important to which category the word forming the allusion belongs to, what meaning it has, as well as its structure. On the other hand, in the art of “tajahuli orif”, we have to base not one, but several words or combinations.

The field of lingo poetics is characterized by topical scientific and theoretical issues, problems and research tasks. In particular, one of the important tasks of modern Uzbek linguistics is to monitor and study literary works and samples of mature art from the point of view of linguistic and poetic features, to consistently analyze, interpret, evaluate in this direction.

Since the main element of a work of art is the word, language in general, its language, the author's ability to use linguistic means is the main factor in the ability of this work to rise to the level of genuine art. The study of the language of each creative work that has left a mark in our literature, first of all, the study of the writer's skill, at the same time follows from the need to determine to what extent the influence of the language of his works on the development of our language can be determined by the study of the development of our linguistics. Naturally, there are a number of principles of linguopoetic analysis of a work of art.

M. Yuldashev, who has studied in detail the problem of linguopoetics of a literary text on the materials of the Uzbek language, shows the following basic principles of linguopoetic analysis. 1) an approach based on the unity of form and content, 2) origin in the unity of space and time, 3) evaluation based on the ratio of the national language and the literary language, 4) approach to the artistic text as an artistic and aesthetic integrity, 5) identification of poetically actualized linguistic means in the literary text, 6) determination of the ratio explicitness and implicitness in a literary text, 7) definition of linguistic and semantic features of the mechanisms of intertextuality in a literary text. [7. P.15]

It would not be a mistake to say that these units are the main educational units of linguopoetics.

Research in the field of linguopoetics proves that Uzbek linguistics does not lag behind other linguistics and keeps up with the times. The linguopoetics of the artistic works used in the work of Alisher Navoi is currently being studied in a new interpretation and justified on the basis of the seven aspects mentioned above.

In conclusion, we can say that sometimes a person finds happiness in his thoughts and holds hands. The example of a rose lies on the shoulder of an imaginary love. The poet often describes the fiery heart through the image of fire. If you look at the world from the inside, and not from the outside, how attractive and colorful it is. The poetess has already created her own world with her poems. His world is located on the shore of love. [3. P.15]

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