



CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

eISSN: 2660-6828 | Volume: 04 Issue: 05 May 2023
<https://cajipc.centralasianstudies.org>

Linguopoetics of Certain Literonyms in Navoi's Works

Mavluda Sharipova Boymurodovna
Doctor of Philosophy in Philology (PhD)

Received 4th Mar 2023, Accepted 5th Apr 2023, Online 5th May 2023

ANNOTATION

Abstract. The article reveals the literary names in the poetic works of Alisher Navoi, in particular, determines the lexical and artistic features of the letter “dol”, its function and significance in the implementation of such literary arts as simile, metaphor, determines the skill of the poet in creating works of art using this literary name is proved on relevant examples, and its role in the development of the arts is partly determined on the basis of the literonym.

KEYWORDS: literonym, linguopoetics, dol, letter, art, simile, metonymy, metaphor, figurative meaning.

Introduction. Literary arts, means and techniques are important in ensuring the conciseness and amazingness inherent in the nature of lyrics, in the figurative expression of thought, in delivering aesthetic pleasure to the reader by the poet. Therefore, each real lyrical work is a unique event in literary life, and the reason for this should be sought in the poet's creative application of his artistic achievements to his works, in the depth of content and charm of form, in the skillful and appropriate use of poetic arts.

The main part. Alisher Navoi, the king of poetry, creatively approached the existing traditions, made a great contribution to their development, raising them to a new level, thereby preserving the art of poetry from stagnation. His merits in this regard may also be shown by his unique methods of applying the art of allegory. It is clear that the letter “dol” is used figuratively for a bent figure and waist, and the letter “yo” is used for a crooked eyebrow and a crooked figure. Below we will consider them separately.

The image of the letter “dol” in the meaning of an oblique figure.

Баски бедоднинг юкин тортиб, қадим бўлмиш нигун,

Гўё ул бедоднинг остида қолғон, “дол” и мен.

(Badoyi ul-wasat , 235 p.)

Description: “I bowed under the burden of “Bedod”(sadness), i.e. oppression, as if it were "dol" mann, which is under the word Bedod. It is understood that the figure of the lyrical hero is compared with the crooked letter “dol”. The poet draws attention to the letter "dol" at the end of the word "bedod”(sadness) in order to beautifully express the position of the lyrical hero with the help of a play on words.

More precisely, under the last letter "dol" in the word "bedod" (sadness) the poet meant all the heaviness and burden. The special emphasis on the letter "dol" in the word "bedod" (sadness) has a specific purpose. By this, the poet wanted to express that the whole heavy burden fell on the head of the lyrical hero in love. Since the written form of the letter "Dol" is curved, the written form of the letter formed the basis of my translation. That is, it is not the name of the letter that is figuratively used, but its appearance in the text. Therefore, the curved form moved to the letter dol.

Қадимки ҳам бўлуб оғзинг хаёлидин ишти,

Адам ичинда ҳамоноки, дол эмиш, билдим.

(Badoyi ul-wasat 326 p.)

Description: "Thinking about your mouth made me bend. Now that I know, it's "doll" in the word Adam. The poet tries to reveal the essence of the idea by citing the word "man" in order to express the figure of the lyrical hero more clearly. Obviously, the word "adam" includes the letter "dol". The letter "Alif" before the letter "Dol" has a straight, upright appearance. It is also implied that the lyrical hero's imagination ran away from the beauty of the lover's figure, and his waist bent like a "doll". In the stanza, the appearance of the letter "dol" in writing, that is, the sign of curvature, creates a figurative meaning and is compared to a bent, stooped figure.

Жисмима кирганда дард “дол” е киби бўлди ҳам,

Кимки эрур накбров, чарх қилур они кўж.

(Бадойи ул-васат, 232-б.)

Description: "When "dard" (pain) enters the body, the straight figure bends like a dol. "He who commits raids and robberies, fate will bend his stature." In this stanza, the poet expressed the hero's crooked figure through the literonym "dol". The poet did this because the writing form of the letter "dol" is oblique. In this place, the literonym "dol" is used figuratively, not literally.

Қадни ул хуршид аёғинда агар дол этгамен,

Жилвасига зулф янглиғ ўзни помол этгамен.

(Navodur ush-shabob, 404p.)

Description: "I lay my body under the sun, I sacrifice myself like a oppressed "zul" (sideburn) under its shimmery feet." The root of the word "Khurshid" ends with the letter "dol". The poet compares the situation of the lyrical hero to the letter "dol" under the word "khurshid". That is, the appearance of the letter "dol" is compared to the form of writing. The sign of curvature of the letter form was the basis for creating a figurative meaning.

Бало тоши ҳам ўлғон қадим устидин йироқ кетмас,

Байниҳ нуқта янглиғким тушар ёзганда “дол” узра.

(Navodur ush-shabob, 489p.)

Description: "The calamity stone does not go far over my bent figure. This stone is always with me, like a dot on the inscription "dol". A straight figure bends by itself when the ball calamity stone is fallen. The poet

compares the same situation of the hero to the shape of the letter “dol”. Curvy figure has a portable meaning, similar to the appearance of the letter “dol” in writing.

Қоматим “дол” у ёшим гулранг эрур, то ноз ила

Долугул етган ниҳоле узра ором айладинг.

(Badoyi ul-vasat, 316p.)

Description: “When you touched me full of love, i.e. when I rested on a blossoming plant, my stature was “doll” and my tears were the color of flowers.” In the verse, the poet compares the bent figure to the shape of the letter “dol”. The curvature of the figure is the basis for the external writing form of the literonym, that is, the shape of the letter, not the name of the letter, has a figurative meaning.

The use of the letter “dol” in the meaning of “beloved sideburns” or “braids”.

Икки зулфинг кўнгул доми, не янглиғ асрай ул қушни,

Ани тутмоққа жидд маълум ўлур, чун “жим” у “дол”ингдин.

(Badoyi ul-vasat, 143p.)

Description: “Your two braids became trap to catch my heart. These two are trying hard to capture my heart, how can I protect my soul”, - a suffering poet finds his answer. To catch it, you have a braid like “dol” and “jim”. After all, if “dol” is added to “jim”, the word “jid” is formed. “Jid” is an Arabic word that means trap. In this stanza, the poet compares the written form of the letter “dol” to the beloved’s braid. The inclination of the beloved’s braid was the basis for the appearance of the literonym “dol” in the inscription. The sign chosen for comparison, the oblique sign, was a means of creating figurative meaning.

Кокулунг элга жаҳонни тийра қилгон дуд эрур,

Ҳар сори зулфунг икки ёнида тушган дол анга.

(Navodir ush-shabob , 27p.)

Description: “Your fringe is the smoke that darkens the world for the people, and your two braids are like the two “dolls” which are in the center of your fringe.” In this stanza too, the poet compares the beautiful fringe of the beloved to the form of the oblique literonym “dol”. We witness that the oblique sign of the letter “dol” has moved to the beloved’s fringe and braids.

Зулфи ичра бўлғамен пур печу ҳамлик тордек,

Заъфлиғ жисмимниким ҳижрон юки “дол” айламиш.

(Navodir ush-shabob, 238p.)

Description: “The fringe is curled inwards and the bend is very narrow. After all, the burden of sadness and the pain of my weak and sick body have overwhelmed me. The poet expressed the bent figure from the burden and pain of separation through the letter “dol”. Since the spelling of the letter “dol” is oblique, the poet chooses this way. In this stanza, not the name of the letter, but its appearance created a metaphorical meaning.

Оғзию зулфи ғамидинким эрур ноламда мад,

Бўйла “мад” торгарда анинг бийму “дол” и бирламен.

(Navodir ush-shabob, 412p.)

Description: “Seeing beloved’s mouth and fringe, I was delighted (my lips, my mouth) and bereaved them. Because the mouth like “mim” and the mouth like “lom” poured a wine (mul) mood in my heart. The stanza describes the pleasure of kissing a lover through this unique expression. Fringe in this verse is compared to the Arabic letter “dol”. The beautifully bent fringe of the beloved is similar to the appearance of the letter “dol” in writing and has a figurative meaning.

Зулфунгда хол “жим” аросиндағи нуктадек,
Юзунгда зулф “вард” ёнингдағи “дол” экин.

(Badoyi ul-vasat, 418p.)

Description: "The faintly visible dot among your hair is like the dot of the letter “jim”, and the fringe on your face is like the “dol” at the end of the word “ward”. “Ward” in the verse means “rose” in Arabic. So, the poet compares beloved’s fringe to a fragrant rose, and the appearance of the fringe to the letter “dol”. The bent and curved state of the fringe transferred to the appearance and spelling of the letter “dol” and created a figurative meaning.

Фироқ ичра “алиф”дек қаддима ғам тоғини юкляб,
Уҳуд остидағи дол этса қадди нотавонимни.

(Navodir ush- shabob, 86p.)

Uhud is a blessed mountain located on the northern side of the city of Medina. Many historical events took place on this mountain and around it. In 624, there was a war between the Quraysh tribe and the Muslims, and the Muslims were defeated in this war. In order not to miss the prey, the warriors came down from the hill of the archers, and the Quraysh army took advantage of the moment to surround the Muslims from behind.

That's when defeat occurs. The poet describes this event through beautiful lines, as if the lover's figure is as tall as a cypress, bent over from sorrow, and becomes weak and weak, from the pain of separation, into the letter “dol”. Another characteristic of Navoi's style is that he compares Arabic letter names to the status of a lover or lover through artistic interpretation. Figurative meanings are important in the development of people's spiritual culture.

Alisher Navoi is a founder who created a unique direction and style in using the word in a figurative sense. His skill in using the letters of the Arabic alphabet in a figurative sense is especially noteworthy. In this regard, the poet's extensive use of figurative Arabic letter names in all his literary works is noteworthy, and he enriched and improved it, not limiting himself to the traditional use of figurative Arabic letter names in the works of his predecessors.

REFERENCES

1. Alisher Navoi. Badoyi ul-vasat. A perfect collection of works. Twenty roofs. The fifth roof - Tashkent: Fan, 1989. -578 p.
2. Alisher Navoi. Navodur Ush-Shabab. A perfect collection of works. Twenty roofs. The fourth roof - Tashkent: Science, 1989. -612 p.
3. Ishakov Yo. Vocabulary of speech art. - T.: Zarqalam, 2006.

4. Rahmonov V., Muslimokulov F. The charm of fine art. - T.: New age generation, 2005.
5. An explanatory dictionary of the Uzbek language. I-V. - T.: National Encyclopedia of Uzbekistan, 2006-2008; T. I. 2006. -P. 680; T. II. 2006. -P. 672; T. III. 2007. -P. 688; T. IV. 2008. -P. 608; T. V. 2008. -P. 592.