

THE USE OF ARTISTIC ARTS IN NAVOI'S GHAZALS

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ANNOTATION: This article discusses some of the artistic arts in the work of the great thinker poet Alisher Navoi, and gives some examples from poems. In order to discover the magic of the artistic potential of our outstanding poets and writers who created the inexhaustible treasury of our centuries-old classical literature, it is necessary to have a detailed knowledge of the artistic arts in the works they wrote. I consider this to be especially necessary for teachers, students, and pupils of language literature in higher educational institutions and schools.

Key words: poetic arts, proverb, exaggeration, tajnis, tanosub, husni talil.

INTRODUCTION

Alisher Navoi is known as a great representative of Uzbek literature, a poet, thinker and statesman. His work was of great importance not only for his time, but also for subsequent generations. Navoi expressed deep thoughts, images and emotions in his works on the subject of fine arts. In his works, he showed various aspects of art, connected them with life and humanity, and gave them a deep meaning.

LITERATURE ANALYSIS AND METHODOLOGY

One of the components of Eastern poetics, the field that studies the arts that adorn speech, their specific aspects, and methods of beautiful and meaningful expression of thought, is the science of badi', which is based on classical poetry, sometimes widely used in prose and is still used in modern literature. Based on this, the science of badi' is also called the science of badi' industry. The first works on ilmi badi' were created in Arabic, including Ibn Mu'taz's "Kitab ul-badi'" (9th century), Nasr binni Hasan's "Mahosin ul-kalam" (9th-10th centuries), Qudama ibn Ja'far's "Naqd ush-she'r" (10th century). Ilmi badi' reached its peak in Persian-Tajik literary studies. Works such as Umar Roduyoni's "Tarjuman ul-baloga", Rashididdin Vatvot's "Khadoyiq us-sehr", Shams Qais Razi's "Al-mu'jam" (third part, 13th century), and Vahid Tabrizi's "Jami mukhtasar" are of particular importance as classic works dedicated to this field. As a work reflecting the issues of ilmi badi' in the Turkish language, Sheikh Ahmad Tarazi's "Funun ul-baloga" can be cited. The third part of the treatise is devoted to the analysis of the fine arts, which discusses 97 types of art.

DISCUSSION AND RESULTS

Although Alisher Navoi did not create a special work on the science of fine arts, he touches on some theoretical aspects of the science of fine arts in his "Majolis un-nafais", "Khamsa" and many other works. In particular, in "Majolis un-nafais", when talking about Ataullah Husayni, he emphasizes that he wrote a treatise on this science: "Mir Ataullah... He showed great wisdom, poetry, and skill in the arts and was very busy with the arts. Now he does not do justice to the lessons of the lesson, but he has classified the books in the arts. "Badoye'i Ata'iyga" is a season."

Navoi also touches upon and comments on some of the terms and definitions of science and art in his works. In particular, he writes about the art of Maqlubi Mustavi: "This verse says in the art of Maqlubi Mustavi, I will prove it:

Mushi xari farrux shavam,

Darki raqam qar karaqa

The following artistic forms were used in Navoi's poetry:

Irsoli masal (ar. - saying a proverb or saying a proverb) - a poetic form based on citing proverbs, sayings and wise sayings in a couplet. Almost all sources on the science of poetry provide information about this form. More complete information about the Irsali masal is provided in Ataullah Husayni's work "Badoyi' us-sanoyi" (15th century), which states that this form is created in two ways: "The first and best is to tell the words and order of the parable without changing them...

The second way is that there is a change in the parable. " In this, the author emphasizes that in the first type of the art of irsali masal, the proverb or wise saying mentioned in the poem is given without any changes, and in the second type, the form of the proverb or wise saying can be slightly changed according to the requirements of the poem, while the content of the text is preserved. Ataullah Husayni also draws attention to the lexical meaning of the art of irsali masal, and states that the word "irsol" means "to send, to dispatch", and the purpose of quoting a parable in a verse is to send it to a specific person:

"Irsal is to send in the dictionary... Most of the parables in a verse are for sending to a beloved or a praised person or to another person, so this art is called irsal ul-masal with due regard to its importance. Ataullah Husayni continued his thought and said that the meaning of the message can also be an expression (quotation), therefore, this art is also called irod ul-masal. The art of message-masal is widely used in the work of Alisher Navoi. The use of this art in the work of the poet can be seen in three different cases:

1) the proverb, saying or wise word used in the composition of the couplet is presented using the phrases "masal", "masaldur", "masalkim", "derlar":

Chun masal bo'ldi soching zulm ichra, yoshurmoq ne sud

Mushk isin yashursa bo'lmas, bu masal mashhur erur.

(G'aroyib us-sig'ar, 186-g'azal)

Buki, derlar: "Bordurur devor keynida quloq",

Ul fazo davrida ko'z yetguncha devor o'lmag'ay.

(G'aroyib us-sig'ar, 611-g'azal)

Exaggeration (ar. - enlargement, amplification) - the art of exaggerating and intensifying the action or state of the artistic image depicted in a literary work. In this type of image, the features of the artistic image are more clearly manifested, they are embodied more vividly before the reader's eyes. Information about the art of exaggeration is provided in the classical sources of scientific literature: Umar Roduyoni's "Tarjuman ul baloga", Rashididdin Vatvat's "Hadoyiq us

sehr", Shams Qais Razi's "Almo'jam", Sheikh Ahmad Tarazi's "Funun ul baloga", and these works mainly focus on the igroq type of M. In particular, the author of "Funun ul baloga" writes: "This art is like aning, a They use exaggeration in the description of a thing as a limit and a limit". Sharafiddin Romi in his work "Haqoyiq ul-khadayiq" (14th century) emphasizes the need to separate exaggeration from its higher level, igraq. A more complete information about exaggeration and its levels is given in Ataullah Husayni's work "Badoyi' us-sanoyi'", where the author cites such types of exaggeration as tablig', igraq, guluv, mardud guluv. The following 3 levels of M. are widely used in our classical literature, in particular in the work of Alisher Navoi: 1) tablig' - (ar.) an exaggeration that can be believed with reason and can also happen in life. In this case, the event or feature being exaggerated is reasonable and can sometimes be realized, although with difficulty.

Kecha kelgumdur debon ul sarvi gulru kelmadi,

Ko'zlarimga kecha tong otquncha uyqu kelmadi.

(“Badoyi' ul vasat”, 608 g'azal)

Tajnis (ar. – gender, same-sex) – a poetic art based on the use of words that are the same or similar in form in a couplet. It is mainly used in poetry, sometimes in prose. In sources on the science of badi', several types of tajnis are distinguished. In particular, in the work of Umar Roduyoni “Tarjuman ul-baloga” (11th century), there are 4 types of tajnis (absolute tajnis, complex tajnis, missing tajnis, desired tajnis), Rashididdin Vatvat's “Hadayiq us-sehr” (12th century), Shams Qays Razi's “Al-mu'jam” (1218-1233) and Sheikh Ahmad Tarazi's “Funun In his works "ul-baloga" (1436-37), there are 7 types (tajnisi tom, tajnisi naqis, tajnisi zaid, tajnisi mukarrar, tajnisi makbabak, tajnisi mutaraf, tajnisi hat) is cited. In Turkic literature, in particular in the work of Alisher Navoi, the following types of tajnis are widely used:

1. Tajnisi tom or absolute tajnis - based on complete formality (in terms of the composition of letters):

Sahnida yuz gul chiqorib bir yig'och,

Har gulining atri borib bir yig'och

(Hayrat ul-abror))

Tazod (ar. - to contrast, to oppose) - a poetic art based on the use of words that are mutually contradictory and contradictory in meaning in a couplet. It is widely used in poetry and prose. In sources on science and art, the art of tazod is referred to by various names. In particular, this art is expressed in the works of Umar Roduyoni's "Tarjuman ul-baloga" (11th century), Taj al-Halavi's "Daqoyiq ush-she'r" (14th century), Sharafiddin Romi's "Haqoyiq ul-hadoyiq" (14th century), Rashididdin Vatvat's "Hadayiq us-sehr" (12th century), Sheikh Ahmad Tarazi's "Funun ul-baloga" (1436-37), Husayn Voiz Kashifi's "Badoyi' ul-afkor" (15th century), Shams Qais Razi's "Al-mu'jam" (1218-1233), Hamiduddin Najati's "Risalai feruziy" (14th century), Shams Fakhri Isfahani's "Me'yori jamali" (1344-1345) is cited with the terms of al-Itizad.

Tanosub (ar. - suitable, proportionate, inclusive) - an artistic art based on the use of words that are close to each other in meaning and are mutually proportional. In classical sources on the science of fine arts, it is called muraat un-nazir (sometimes tawfiq, iytilaf and talfiq). The first information about the art of tanosub is given in Umar Raduyoni's work "Tarjuman ul-Baloga"

(11th century): "If a poet uses words that are similar in meaning, in particular, such as "the moon and the sun, the river and the ship", he is called a nazir."

Husni ta'lil (ar. - beautiful argument) - the art of explaining an event with another event that is not directly related to it. In this, the poet gives a beautiful reason for the event he is describing. This justification is not logical and realistic, but rather appears in an imaginary, poetic form. The name of the art of husni ta'lil first appears in Umar Roduyoni's work "Tarjuman ul-baloga" (11th century). The author describes H. as "an art based on the manifestation of two qualities, one of which is the cause of the other, in describing a certain object." Relatively more extensive information about husni ta'lil is given in Ataulloh Husayni's work "Badoyi' us-sanoyi'" (15th century), where the author dwells in detail on the opinions of Taftazani and Qutbiddin Shirazi about this art and cites Taftazani's classification. According to this classification, the husni ta'lil consists of the following four types:

1) based on the existence of a sign, but its explanation with an imaginary, artistic reason, since the reason is not clearly indicated.

1) based on the fact that the sign has another, non-vital reason other than the mentioned reason.

1) based on the fact that the sign sometimes has a reason, sometimes does not.

CONCLUSION

In conclusion, I can say that the artistic arts in the work of our great thinker poet Alisher Navoi are perfect in every way, given with their artistic elegance, diverse methods of expression - this shows that the extraordinary richness and beauty of our Uzbek language, as well as its subtlety and depth, are expressed in bright and lively images. I consider their in-depth study to be extremely necessary for young specialists of our New Uzbekistan.

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