



The Importance of Similar Devices in Alisher Navoi's Poetry

**Umarova Nargizakhon
Rustamovna**

A doctor of philological sciences, professor,
+998993294340

**Mumtozbegin Karimjonova
Anvarjon qizi**

A first-year master's student
Fergana State University
Fergana, Uzbekistan
mumtozbegin9722@gmail.com

**Umarova Hilolakhon Ilkhom
qizi**

Teacher of Uzbek language of the 1st school of Quva district
+998911265955
Hilolaxonu@gmail.com

ABSTRACT

This article discusses the composition of the simulators used in Navoi ghazals. In Navoi's poems, it is reported that simulations are formed using three different grammatical devices and that they have unequal opportunities in the formation of simulators. In Navoi's poetry, examples of extended analogies are given and analyzed, and the importance of the study of analogies in linguistics in general is highlighted

Keywords:

Analogy sign, analogy base, extended analogy, morphological tool, lexical tool, syntactic tool, interpreter, interpreted, subject of simulation, object of simulation, standard.

Introduction

From Panini's grammar (fourth century BC) in ancient Indian poetic-grammatical treatises, analogies are studied as poetic figures, and it is emphasized that analogy consists of four regular elements, namely: 1) analogy thing or subject, 2) something or object that resembles it, 3) a sign or identification basis of identification, and 4) a formal indicator of identification. In Uzbek, as in all other languages, analogies consist of four elements, and we call them the subject of analogy, the standard of analogy, the basis of analogy and the formal indicator of analogy. we agree. "In modern Uzbek, auxiliary words such as *kabi*, *singari*, *yanglig'*, *xuddi*, *go'yo*, *bamisoli*, *misli*, *mislisiz*, *baayni*." [1, p. 49]. However, it is often the case that simulations are made without grammatical tools. They are:

- 1. Morphological means:** *-day (dek)*, *-namo*, *-larcha*, *-simon*, *-dan* (*Tun oqshom bo'ldi-yu kelmas mening sham'i shabistonim, Bu anduh o'tidin har dam kuyar parvonadek jonim* (G'S);
- 2. Lexical means:** (*Ne qavmog'ki, uyg'onmadi garchi tunlar, Tong otquncha itlar kebi nola qildim* (G'S);
- 3. Syntactic tools:** an explanatory-interpretive relational device (*O'zi gavhar, to'ni daryoyi ofat, Bo'lub mavji balo ul to'n uza chin* (G'S); *Ohu fig'on chekma deb, og'zing'a jono, muhr qo'y, Chunki la'ling xotamu yoquti nobingdur nigin* (G'S).

Methods

In Navoi's poems, analogy is formed using three different grammatical devices, and they have unequal possibilities in forming analogical devices. It is advisable to level the

means of identification according to these possibilities. In this case, of course, the morphological means are more than the adjacent means. The decentralization of simulators to constructs is also declining. Alisher Navoi's ghazals use a special type of analogy, an extended form of analogy in scientific sources in our classical literature [2, p. 241] or *laff and nashr* [3, p. 42] referred to as. Although it is not studied in the context of the metaphor, it is based on the analogy, which differs from the analogy only in the method of expression. This method of analogy is more reminiscent of the commentary form. In simulators, the semantics of its components are expressed horizontally, and in *laff and nashr* the vertical direction is expressed. Sometimes there is almost no difference between them. This poetic art is based on first naming a few things or concepts in a verse byte and then stating a sentence about them. The main purpose of this is to exaggerate and reinforce the names or concepts mentioned. This is an extended covert form of art simulation. This type of analogy is widely used in Navoi poetry.

Results

In Alisher Navoi's ghazals, extended analogy subjects are given in the first line of the byte, and analogy standards are given in the second line. In the following example, the poet enumerates the character and heart of the lover in the first verse, and then in the next verse describes the sentence for each of them:

Xattu xoli nuqtasi yuz choklik ko'nglimdadur,

Bir qafasda turfadur, vah-vah, ko'ring to'tiyu zog' (G'S)

Here the poet compares the letter to a parrot, the point to a raven, and the heart to a cage. There are many parables in Navoi's poetry. They are all unique metaphors. The following:

Xattining vasfin yozarmen kipriku xoli bila,

Xat yozarda chun zaruratdur qalam birla midod (G'S).

This byte first lists the subjects of the analogy, and the next verse lists the analogies for them. Through more than one such simulation device, letters, pencils, and words of

encouragement have been chosen as the benchmarks for the lover's experiences, who want to write the character of the lover's letter with his eyelashes and a blanket. In the given byte, the letter's behavior is compared to a letter, the eyelid to a pencil, and the empty eye to a medium. The byte analogy is given in conjunction with the art of *tajnis* based on figurative words. In this case, the letters of the letter are intertwined, the letter in verse 1 means a soft vegetable on the lips, and the letter in verse 2 means writing. At this point, the poet wanted to show that the analogy in the words of the letter has a logical basis. The extended analogy is not always based on the characteristics of the yore, but may also be based on concepts that express the emotional anguish of the lover who is suffering in the agony of exile. For example:

Qon yoshim sorig' yuz uzra oshkor etti firoq,

Za'faronzorimni g'amdin lolazor etti firoq (G'S).

The flow of tears of tears from the yellow faces of the lover described in the first verse of this verse is compared to the words saffron and tulip in the next verse. It should be noted that in this example, the subjects of the analogy have their own epithets, and in the next verse, the standards of analogy are expressed in the metaphors indicated by these epithets. The use of metaphors ensures that the analogy is fully realized.

DISCUSSION

There are many verses in Navoi's poetry that are chosen as the subject of the analogy of eyebrows and facial expressions. But each time, the poet prefers to choose new standards for them. For example:

Vo'sma uzra zar varaqlik ikki qoshing yuz uza,

Jilvagar bo'lg'on iki tovus erur gulzor aro (G'S) in a byte, two eyebrows are like two peacocks, and a hundred flowers. Another example:

Qoshu yuzungdin agar ortar jununim ne ajab,

Telbalikka ham yangi oydur madad, ham navbahor (G'S).

From this verse it is understood that “Beloved’s eyebrows increase the madness of the lover, because the madness increases when the new moon rises and in the first spring.” In a byte, the words eyebrow and face are the subject, and the words new moon and navbahor are the standard. Standards also contributed to the emergence of the art of representation. In ghazals, there are examples where both the subject and the standard are in the same verse. This is where the analogy comes in. Because in the following example, the last component of the standard is the analogy. For example:

Sarvu sunbul loladek qad zulfu yuzung hajridin,

Ham alif, ham na’l kestim kuydurub yuz erda dog’ (G’S). In the verse, it is compared to a cypress tree, a sunflower, and a tulip face. In the following example, the subject and standards are given in the first verse, and the words sunbul and yuz are used to describe the sunbul and gul:

Zulfu yuzdin sunbulungni gul uza tarqatma ko’p,

Dahr bog’ida gulu sunbul isin buratma ko’p (G’S)

In the extended forms of analogy analyzed above, the arrangement of the subject and the object in byte strings is orderly. In this case, the order of the subjects of analogy in the first line of the byte corresponds to the order of each sentence in the second line. For example:

Subjects of identification: **xatting labu xoling**

↓ ↓ ↓

Identification standards: **to’ti shakkaru hindu**

Alisher Navoi also used the subject of analogy and the non-standard type of standards in some ghazals. In this case, the order of the concepts collected in the first verse does not correspond to the order of the sentences given in the second verse. For example:

La’l o’za xat ichra xolingdur nihon yo hinduyi

Sabzada yoshundi shakkar qasdig’a aylab kamin (G’S) in the first line of the byte, the words la’l, hat, and khol are laff. Interestingly, the verdict on the concepts listed

above is not published in the second verse, but in the same verse and continued in the next verse. As required, the sequence of sentences was to be given in the order of sugar cane - hindu. But here the order of publication has changed: hinduyi, sabza, shakar. In the verse, the lip is compared to sugar, the letter (soft hair on the lip) is compared to a vegetable, and the xol is like a hindu.

Conclusion

From the above analysis, it can be seen that an extended form of analogy is also widely used in Alisher Navoi’s work. In classical literature, this form is equivalent to the art of laff and printing. In the poems, the poet created the most beautiful examples of this art, the most diverse forms. As a result, the poems are ideologically and artistically perfect.

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