

## In the Gazelles of Navoi Artical Images

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### ANNOTATION

This article discusses the importance of artistic expressive means and their importance in unlocking the potential of the Uzbek literary language. A study of the works of Alisher Navoi on Uzbek linguistics contains information about the study. The poetry of Alisher Navoi considers analogous constructions used as means of artistic representation, and also analyzes the views of Uzbek linguists on the concept of image and means of expression. At the same time, the means of artistic representation of the language associated with the transfer of meaning are discussed.

**KEYWORDS:** Means of expression, expression, trope, figure, rhetoric, animation, comparison, metaphor, metonymy, synonym, antonym, archaism, neologism, hyperbole and litote.

### Introduction

From ancient times to the present day, the analysis of the language of a work of art has been one of the most important and interesting issues for scholars. Recent research in Uzbek linguistics in this area has shown that it is expedient to approach the study of the language of fiction from the point of view of the creative style. Literary language differs from literary language, which is subject to established rules and norms, by a number of peculiarities, such as emotional-expressiveness, semantic diversity of words, the scale of imagery with the help of visual aids. Rhetoric, which is a source of rich research in Uzbek linguistics, is still one of the least organized areas. In Uzbek philology, the language of fiction in the form of specific scientific problems has a long history. In the first quarter of the last century, Uzbek scholars also began to organize the language of fiction. To date, scientific work on the study of the language of fiction can be grouped thematically as follows:

Research on the organization of the language of the works of representatives of our classical literature;

- a. *The second half of the XIX century was written in the Uzbek language of the early XX century;*
- b. *works on the organization of the language of works of art;*
- c. *Works on the study of the language of Uzbek literature of the twentieth century.*

Among the researches devoted to the organization of the language of the works of the representatives of our classical literature, the study of the language of Navoi's works is leading. In Uzbek linguistics, a number of studies have been conducted on the organization of

the linguistic aspects of the language of the works of Alisher Navoi, the founder of our literary language. These studies are valuable in that they organize the language of the poet's works within phonological, lexical, morphological, and syntactic levels. No matter what level units are studied in determining the development of the Uzbek literary language, Alisher Navoi retains this position, both theoretically and practically. No other artist has spoken as much in Turkish as Navoi. As the First President of the Republic of Uzbekistan said: "If we call this great man a saint, he is a saint of saints, a thinker, a thinker of thinkers, a poet, a sultan of poets. The poet, who expressed the joys and sorrows of the human heart, kindness and the meaning of life as deeply as Navoi, is rarely found in the history of world literature. The love for the native language, the sense of understanding of its incomparable richness and greatness also enters our consciousness and heart, first of all, with the works of Navoi. The more we benefit from this priceless heritage of our people, especially our youth, the more we will have a powerful educational weapon in raising our national spirituality, in perfecting the noble human qualities in our society" [1, p. 30].

### Methods

In Uzbek linguistics, a number of studies have emerged as a result of research in the works of Alisher Navoi. The phonetic, lexical, morphological and syntactic features of Navoi's poetry and prose have been studied in detail in the researched works of the poet. Monographs and pamphlets "History of ancient words", G.Abdurahmanov and A.Rustamov's pamphlet "Grammatical features of Navoi language", S.Ashirbaev "Structural and semantic features of simple sentences in Navoi prose works" doctoral dissertation on the topic; M. Kadyrov's "Functioning of the form of writing in the prose of Alishera Navoi", F.Hayitmetov's "Emphasis of logic in the rhyme of Alisher Navoi's ghazals", N.Umarova's "Expression of cause and effect in the article of Alisher Navoi's ghazals", Sh.Yakubov's "Onomastics of Navoi's works", I.Azimov's "Formal and semantic features of cut-centered sentences in Alisher Navoi's prose works", Z.Isakova's "Socio-political lexicon in Alisher Navoi's Majlis un-nafois" including.<sup>1</sup> Alisher Navoi, published in 2017, summarizes the achievements in the field of Navoi studies. The list of doctoral and master theses in Annex 3 to Volume II of the Encyclopedic Dictionary is 110 in total. The list includes 20 philologists who have studied Navoi's epic Hamsa. P.Shamsiev, S.Hasanov, B.Murtazoev, M.Narzikulova ("Sab' ai sayyor"), T.Ahmedov, H.Mamatkulova ("Layli and Majnun"), A.Karimov, S.Erkinov ("Farhod and Shirin"), F.Nabiyev ("Farhod and Shirin", "Layli and Majnun"), S.Khidirnazarov ("Hayrat-ul abror"), J.Rahimov, A.Erkinov, N.Gafforov, D.Rahmonova, A.Hayitov, M.Muhiddinov, N.Ganikhojaeva ("Khamsa"), M.Khamidova, I.Salimov,

<sup>1</sup> Rustamov A. Phonetic and morphological features of the text Alishera Navoi: DDA.-Tashkent: Fan, 1966; Rustamov A. Navoi's artistic mastery.-Tashkent: G.Gulom, 1979; Bafoev B. Vocabulary of Navoi's works.-Tashkent: "FAN", 1983; Bafoev B. History of ancient words. Tashkent: FAN, 1991; Qodirov M. Funktsionirovanie padejnyx form v yazyke prozy Alishera Navoi: NDA.-Tashkent, 1978; Abdurahmonov G., Rustamov A. Grammatical features of Navoi language. -T: Fan, 1984; Ashirboev S. Structural and semantic features of simple sentences in Alisher Navoi's prose works: DDA. -Tashkent, 1990; Hayitmetov F.A. Emphasis on logic in the rhyme of Alisher Navoi's ghazals: NDA. -Tashkent, 1998; Umarova N. Expression of cause and effect relationship in Alisher Navoi's poems: NDA. -Fergana, 2005; Yoqubov Sh. Onomastics of Navoi works. NDA.-Tashkent, 1994; Azimov I. Formal and semantic features of sentence-centered sentences in Alisher Navoi's prose works: NDA. -Tashkent, 2001; Isaqova Z. Socio-political vocabulary in Alisher Navoi's Majlis un-nafois: NDA.-Tashkent, 2010.

A. Erkinov (“Saddi Iskandariy”) doctoral and candidate works [2, p.365-455]. Educating today’s youth in the spirit of devotion to our national traditions, acquainting them with the creative heritage of Navoi, enjoying the beauty of poetry, as well as the great work done as a great scientist and poet in the spiritual and cultural life of our people, true childhood love for the mother tongue, deep absorption shows how broad the scope of research to be done in this regard is. The literary heritage of the poet remains an important historical and artistic source for philologists at all times. The results of the research are of practical importance in the study of methodological sciences in higher and secondary special education, as well as in disciplines such as Text Linguistics, Literary Text Analysis.

### Results

The role of fiction in the development of the Uzbek literary language is incomparable. The author uses the phonetic, lexical and grammatical possibilities of language to express the reality in an artistically and aesthetically impressive way, using metaphors and other means, tries to explain clearly. Such tools are called expressive means of expression in linguistics and literature [3, p. 97]. It is known that there are differences in the naming and classification of means of artistic representation; it is no secret that their single arrangement, giving a single classification of artistic means of expression in the Uzbek language is still awaiting little solution. E. Ibragimova emphasizes that in this case the word of expression in the terminological combination of means of expression is redundant [4, p. 89]. It is necessary to pay special attention to this term, the combination of expressive means, because in the literature it is possible to see that this term is used under different names. In particular, Izzat Sultan calls the means of making the language of a work of art vivid, figurative – the means of artistic language [5, p.216] will give. Although Dilmurod Qurunov distinguished the means of artistic imagery and expression by combining the means of vivid depiction of what is depicted in a work of art, vivid expression of feelings and experiences, the scientist does not like to call these means images, means of expression, but fiction describes them in words. represents by image [6, p. 116]. Here, too, the composition of the means of artistic imagery and expression and the combination of expressions are logically redundant” [7, p. 89].

### Discussion section

Erkin Khudoiberdiyev divides pictorial means into two types: means of figurative expression and special means of language” [8, p.132]. And studies separately, focusing on the role of neologisms, dialectisms, jargonism, and professionalism, as well as barbarism. It also includes tools such as epithet, analogy, metaphor, metaphor, animation, allegory, metonymy, synecdoche, hyperbole and litota, irony, and periphrasis. At the end of the analysis, the conclusions about the theory of literary language, as well as the peculiarities of the language of prose and poetry are discussed. It is well known that the means of artistic representation are organized in the above series of data into tropes and figures. In particular, in the textbooks and manuals created by A. Shomaksudov [9, p.248], R. Kongurov [10.], the subject is clearly illuminated, that is, the boundaries of tropes and figures are defined and explained to a certain extent. “A number of types of word movement, such as metaphor, metonymy, synecdoche, – says M. Yuldashev, – are generalized in philology by the names of migrations or tropes” [11]. Ms. Kasimova argues that the above definitions complement each other logically, so summarizing them, the tropes are described as “metaphors, metonymy, synecdoche, which serve to enhance the artistic value, expressiveness, expressiveness of a literary work generalized [12, p. 23].

It can be seen that in a number of works the pictorial means have been used under different names. In order to eliminate these differences, it would be expedient to use such terms as artistic means of language instead of terms such as means of artistic language, means of expression, means of expression, special means of language [13, p. 90]. According to E.Ibragimova, the artistic means of language should be divided into three sections and re-classified according to the form and content [14, p. 90].

In the first section, the artistic and visual means of language related to the form are organized, which include such means as syntheton, polysyndeton, asindeton, epiphora, infora, ellipsis, inversion, syncope, anacopa, pleonasm. The next group is divided into artistic and visual means of language associated with the migration of semantics, which includes metaphor, metonymy, synecdoche, functionality, irony, enantiosemia, hyperbole (exaggeration), litota (reduction), euphemism, dysphemism, oxymoron, epithet, epithet, person forms. In the third group of artistic-visual means of language, which is related to both form and content, the phenomena of antithesis, chiasm are described methodologically and semantically. Thus, E.Ibragimova thinks in detail about the aspects of logic, language and style in the formation of phrases used in linguistics and literature, in general, in science, and prefers to call them in terms appropriate to the body of the name [14, p. 90].

### Conclusion

The means of expression mentioned above form the distinguishing features of literary language from literary language. As a result, the literary language differs from the standardized literary language by a number of peculiarities, such as the emotional-expressiveness of the word, the semantic diversity of the words, the volume of imagery expressed by means of images. Artistic imagery serves as an important tool in shaping the literary text, especially the poetic text, and they will always be a source of interesting research for philologists.<sup>2</sup> These tools are organized under the name of tropes, even in the famous Poetics of Aristotle, which shows the antiquity of research in this area.

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