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LINGUAPOETICS OF TASHBIH (COMPARISON) IN THE POETIC WORKS OF ALISHER NAVOI

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Abstract:

Introduction. *The article identifies and classifies the structure, internal and external features of the tashbeh (comparison) as well as explaining its semantic peculiarities in lingua poetic and lingua culturiological aspects in the poetic works of Alisher Navoi, the great poet of the Turkic peoples, uniting the Turkic peoples from China to Khorasan under the banner of a single literary language.*

As there is a significant difference between similar and compared words in tashbih, it makes the reader think and reflect over it. The reader tries to find a logical connection in the tashbih, and in the process of it, he or she becomes interested in the artistic image or reality, and as a result, he/she enjoys the art of tashbih, which amazes the mind. The poet used many tashbihs in his poems. They were classified according to their external and internal characteristics into the following groups: 1) open tashbih (ташбиҳи сарех); 2) conditional tashbih (ташбиҳи машрӯт); 3) tashbih by retreat (ташбиҳи тафзил); 4) inverse tashbih (ташбиҳи акс); 5) hidden tashbih (ташбиҳи музмар); 6) equal tashbih (ташбиҳи тасвият); 7) one-by-one tashbih (ташбиҳи мусалсал); 8) tashbih through sarcasm and gestures (ташбиҳи киноят); 9) tashbih by emphasis (ташбиҳи мўъкад).

Research methods. *The methodological basis of the work is the theoretical views of philosophy on the form –content, cause- effect, general- specific categories, scientific assessment of the artistic and aesthetic heritage of modern linguistics, linguopoetic study. In the study, mainly descriptive, comparative, lingvopoetic, methodological analysis methods were used.*

Result and discussion. *It should be noted that in the works of Alisher Navoi, the usage of comparison has an important role as they are aimed at spreading noble ideas. It has also been identified that the poet used all types of comparison in his poems such as 1) open tashbih (ташбиҳи сарех); 2) conditional tashbih (ташбиҳи машрӯт); 3) tashbih by retreat (ташбиҳи тафзил); 4) inverse tashbih (ташбиҳи акс); 5) hidden tashbih (ташбиҳи музмар); 6) equal tashbih (ташбиҳи тасвият); 7) one-by-one tashbih (ташбиҳи мусалсал); 8) tashbih through sarcasm and gestures (ташбиҳи киноят); 9) tashbih by emphasis (ташбиҳи мўъкад) and they*

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are formed as a separate system. The poet used them extensively in order to express his opinion more clearly, effectively, figuratively and logically. It is known that the poems of the great poet Alisher Navoi have a lot of work on their endless meaning and hundreds of symbols. Yet, because of the plethora of undiscovered aspects of this great poet's works, there is always new interpretations to engage for further.

Conclusion. It has also been identified that the poet used all types of comparison in his poems such as 1) open tashbih (*ташбиҳи сарех*); 2) conditional tashbih (*ташбиҳи маурум*); 3) tashbih by retreat (*ташбиҳи тафзил*); 4) inverse tashbih (*ташбиҳи акс*); 5) hidden tashbih (*ташбиҳи музмар*); 6) equal tashbih (*ташбиҳи тасвият*); 7) one-by-one tashbih (*ташбиҳи мусалсал*); 8) tashbih through sarcasm and gestures (*ташбиҳи киноят*); 9) tashbih by emphasis (*ташбиҳи мўъкад*) and they are formed as a separate system. The poet used them extensively in order to express his opinion more clearly, effectively, figuratively and logically. It is known that the poems of the great poet Alisher Navoi have a lot of work on their endless meaning and hundreds of symbols.

Keywords: *tashbih, open tashbih (ташбиҳи сарех); conditional tashbih (ташбиҳи маурум); tashbih by retreat (ташбиҳи тафзил); inverse tashbih (ташбиҳи акс); hidden tashbih (ташбиҳи музмар); equal tashbih (ташбиҳи тасвият); one-by-one tashbih (ташбиҳи мусалсал); tashbih through sarcasm and gestures (ташбиҳи киноят); tashbih by emphasis (ташбиҳи мўъкад).*

Introduction. While there is interdependence and relationship between everything in the universe, there are similarities between them as well. It is also possible to imagine everything directly, or to imagine it in terms of a similar feature through something else. Some poets compare an object to something close to it, while other poets try to compare what is being compared to something far away from it. Obviously, these are aspects, which are related to each poet's individual style, worldview, thinking, imagination and skill. However, based on the results of our analysis, we can say with certainty that if the object being compared in a work of art is very different from what it is, then the power of artistic and aesthetic impact of the art of comparison is high. For example, it is easy to compare a snake with a stick, a sword with a stick, but such comparisons do not always arouse in the reader a sense of aesthetic pleasure and interest. [3, p.21]

It is obvious that in Alisher Navoi's poems the human body is compared to a cage, which is completely different in form, and his soul (spirit) is compared to a bird:

Кўнгулки толпинадур танда, кўюнг истайдур,
Қафасда секреса қуш, учмоқ ўлғуси ҳаваси.[7, 579]

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It should be noted that in divine poetry, such comparison has become a tradition. Because of the great difference between an object for comparison and the object compared in this tashbih, it forces the reader to think and ponder over it. The reader tries to find a logical connection between compared objects, and in the process of it, he or she becomes interested in the artistic image or reality. As a result, he or she enjoys the art of the usage of comparison, which at the same time amazes the mind. Such type of tashbih is widely used in the the works of the poet. According to their external and internal characteristics, they are classified into the following groups: 1) open tashbih (ташбиҳи сарех); 2) conditional tashbih (ташбиҳи маршрут); 3) tashbih by retreat (ташбиҳи тафзил); 4) inverse tashbih (ташбиҳи акс); 5) hidden tashbih (ташбиҳи музмар); 6) equal tashbih (ташбиҳи тасвият); 7) one-by-one tashbih (ташбиҳи мусалсал); 8) tashbih through sarcasm and gestures (ташбиҳи киноят); 9) tashbih by emphasis (ташбиҳи мўъкад).

Result and discussion. 1. Open tashbih. Literary critic Yo. Ishakov in his book “Dictionary of word art” named such type of tashbih as “tashbihi sareh”. He emphasizes that in Rashididdin Vatvat's work “Hadoiq us-sehr fi daqoiq ush-she'r”, this type of comparison is called “tashbihi mutlaq”[45]. According to Yo. Ishakov, in tasbihi sareh one thing is directly compared to another by means of tasbih [233]. It is known that the means of comparison are the suffix -dek (-day), the linking words such as *каби (киби), сингари, ўхшаи, худди, гўё, бамисоли, мисли, андоқки, чу, янглиз*. We will try to analyze and describe some examples of this type of comparison below:

Кирпикинг тушкан кўнгул ичра хаёлинг, эй парий,
Гўйиё Юсуф нузул этмиш чаҳи Бобил аро. (7, 41-б)

In this verse, the poet compares the lover to Yusuf in order to express his state of love effectively, or rather, connects him to the events surrounding the prophet, Yusuf. It is known that Yusuf was the eleventh of the twelve sons of Yaqub, who revived the art of talmud in the verse, and Allah gave him ten prophecies. These are beauty, good deeds, forgiveness, prophecy, dream interpretation, honesty, luck, good outcome, ability to solve problems and the knowledge of the interpretation of the books of the prophet Ibrohim. In classical literature, the image of Joseph is often interpreted as a symbol of beauty and the phenomenon of being thrown into a pit by his brothers. In this verse, too, the poet compares the captivating beauty of his mistress's eyelashes to the story of Joseph being thrown into a pit.

The word for definition in this extract is the word *нузул*, which is borrowed from Arabic, means getting down, casting. (DAN, 471). The word *Бобил* in this verse is the name of famous city in Irak which has also been used as “Бобул” in some of works of the poet. *Чоҳи Бобил* means a legendary pit or well. According to a legend,

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the god tormented the angels named Horut and Marut, who descended from heaven. In the literary language, the hollow of the chins of the beautiful girls are compared to this well and call it “the well of Bobil (DAL, 122). Explanation: In this extract it can be understood that the status of Yusuf’s love is an object for comparison, whereas, the “well of Bobil” is the object compared to the status of Yusuf’s love, the linking word *zʻyuuë* (rʻyë) is used as a means of comparison. It is understood that the status of Yusuf’s love was compared directly to the “well of Bobil” by means of comparison. We have already mentioned that in the literary works, the hollow of the chins of the beautiful girls is compared to “the well of Bobil”. From the analysis of the used comparison in this verse, it is clear that the poet compared not only the hollow of his mistress’s chin to “Bobil’s hole”, but also her eyelashes to “Bobils hole”. Although this is not explicitly expressed in this extract, this feature is clearly reflected in its general content.

Қуёшдек чехра бирла тийра кулбам айлагач равшан,
Менга титратма тушти **зарра янглиғ** изтироб айлаб. (2, 52 –б)

The above exemplified lines are the third couplet of the ghazal(poem) starting with lines “Тун оқшом келди кулбам сари ул гулруҳ шитоб айлаб”. In it, the poet compares beloved girl’s face to the sun, describing how her sun-like face illuminated the lover's dimly lit hut, and even when the lover saw her face, he trembled and suffered like a particle. We know that the sun is not only a powerful source of light that gives light, warmth, and life to the whole universe, but in literary works it is also symbolized by the beautiful, mistress, the daughter of Tarso, as well as the flame of love. In this poem, beloved girl’s face is compared to the sun, whereas, the lover himself is expressed by a particle. In the first line of the poem, *ёрнинг юзи* (the face of the beloved girl) is an object for comparison but the *қуёш* (the sun) is an object to which it is compared, the suffix *-дек* is a means of comparison. In the next line *ошиқ ҳолати* (the stae of the lover) is an object for comparison and *зарра* (a particle) is an object to which it is compared, *янглиғ* (like) is used a a means for comparison. There are other verses of the poet where the physical and mental state of the lover is very impressively described. For example:

Ғам туни кўҳи балосидин магар бўлмиш халос,
Ким **менигдек** кўргузур рухсораи чуи коҳ субҳ. [5, 345-б]

In this poem the phrase “кўҳи бало” is defined as following in the “Dictionary of the languages of Navoi’s works”: бало- a mountain, рухсора — face, коҳ — cut straw. The lover’s colors gets as yellow as straw from the suffering of the lover, from the burden of the burden of a mountain. This situation is compared to the appearance

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It is not difficult to observe that this poem also describes the state of the lover during the stages of aspiration, the anguish of love and the pain of lover, and at the same time, you become aware of certain human experiences. The dervish, the propeller of love, is also a real person, his experiences are real human experiences, only in him, the intention is greater, the pain is greater, the ideal is very long too far... In this extract *ёр қадди* (beloved girl's stature) is an object for comparison, *сарв ниҳолга* (young branch) is an object to which it is compared, *-дек-* is a means for comparison, *чиройлилигини* is alike.

Бало дашти аро Мажнун **менингдек** кўрмамиш даврон,
Қуюндек ҳар замон бир кўрмаган водийда саргардон. [5, 542]

The poem, which starts with the lines “Бало дашти аро Мажнун менингдек кўрмамиш даврон” is considered as the most vivid sample not only Navoiy's heritage but also the poem of the past lyric poetry. Although this poem was included in the composition “Navodir ush-shabab”, which was classified by the poet as the works of his youth in the compilation of "Khazoin-ul maoniy", in fact, it belongs to the creative activity of his old age.

The lyrical protagonist, who sounds like an inner cry of the author's “I”, is written in the form of a melancholy complaint and a sharp protest against the oppression and lack of destiny, the worries of hard life, the cruelty of the people of that time. Its every line, without exception, is full of the expression violence, and the deep anguish of a pure and honest man, oppressed by both spiritual and physical cruelty and at the same time infinitely infuriated. For the same reason, the whole poem is full of low and forgotten heartache thrown into the whirlpool of suffering by some evil forces of the time, a spiritual rebellion that can never come to terms with such a sad and unjust situation, and the sound of protest. Navoi demonstrated high artistic skill in expressing such a serious social content in a sharp and very touching way. The word “davron” in the verse changes its original meaning here and means “calamities, hard days”, or injustice and violence in general.

Эй Навоий, умр ўтар **елдек**, ўзингни шод тут,
 Елга етмак мумкин эрмастур чу суръат кўргузу. [2, 54]

The above given extract taken from the poem starting with lines “Гул чоғи ҳар гулга бир булбул тараннум кўргузуб” was created in the third stage of Navoi's literary activities. Initially, it was included into his collection named «Наводируи-ниҳоя» and it contains sufficient life experience, not imagination, but social conclusions drawn based on existing life observations. In it, the poet points out that life passes in the blink of an eye, thus, it is necessary to live happily in life, because it

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is impossible to reach the wind as it leaves a picture of itself. When you have attained happiness, strive to achieve the goal of the people; you should also know that wealth is transient but leaving a good name is eternal. So hurry up and leave a good name ... The poem has also some hidden meaning as if you live in a changing world and if you want to make a decision in an unstable world, the idea is to keep this in mind. In this extract the word *умр*(*life*)-is an object for comparison, *ел*(wind) is compared, *-дек* is a means of comparison.

Нетти жон топсам висолингдин лабингнинг холидек,
Кўз-у зулфингдин неча масту паришонинг бўлай. [2, 671]

This lines taken from the poem starting with lines “Эврулай бошинггаю беҳушу ҳайронинг бўлай” which is written in the religious theme and it depicts divine love. The lover’s purpose is to reach God. These lines are taken from the third couplet of the poem. The remarkable aspect of this poem is that the symbols of the eye, the lip, the birthmark and the curl used in the poem, together created the divinity. The lover is envious of the birthmark on the face of the beloved girl and her lips because he is impressed by her appearance. “I wish I could find a way out of this situation, spread the word, and do what I want, even though I feel as if I am drunk from the beauty of her eyes,” says the lover. In fact, in religion, the point of unity, that is, the attainment of the universe through the observation of the external world, is a sign of understanding the essence of the beauty of Allah. However, in this ghazal, the meaning of the birthmark is combined with this meaning as a sign of real human beauty. In other words, reality and symbolism, the divine meaning is combined with the divine meaning. Thus, the lover wishes to be a birthmark, that is, to reach God and tries to prove unity. The lover’s state of feeling drunk by the view of the eye of the beloved girl is a sign that his soul is in a state of unconsciousness. In general, the eye reflects the essence of man, and the influence of man on man passes through the eye. Therefore, the beloved girl’s eye has the power to capture the heart of the lover. A curl is a symbol of abandonment and migration. It covers the beloved girl’s face (face-essence, a curl - a source, hair - a veil covering it). A curl also points to the despair of the material world. The world is a place of desolation, exile and suffering. The dervish who conquers the world completely, realizes it, and opens his face reaches God. In this extract *висолга етмоқлик*-is an object for comparison, *хол* is compared, *-дек* is a means of comparison.

Жамолинг шамъига кўнглум кушидек,
Малойик ҳайли ҳам парвона бўлмас. [7, 321]

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The explanation. “Жамолинг шамига ҳеч бир малаклар ҳам кўнглим қушидек парвона бўла олмас”. According to the nation’s view, the spirit of a man turns into a bird or a fly as soon as he/she dies. As the ethnographer G.P. Snesev writes, Khoresmi people usually imagine the soul of a man as a blue dove. The motive of the hero’s soul turning into a bird is also common in a series of fairy tales of the stepdaughter type. For example, in fairy tales such as “Mayna”, “Sisters”, “Innocent Bird”, “Blue Bird”, “Stepmother”, which are based on the motive of stepfatherhood, the life of an orphan convicted by a stepmother turning into a bird and evil is punished. Doctor of Philology B.Sarimsakov noted that the depiction of the soul in the image of a bird in this type of fairy tale is a motive related to animistic views: “Many people, including Uzbeks, have a long-standing idea that man consists of three parts. They are a body, a soul and a spirit. The body is alive with a soul and spirit. When man dies, his body is buried under the earth and mixes up with soil after it gets rotten. Yet, the soul flies to the sky. The spirit also leaves the body but it often visits the house of the dead in the form of a bird or other living thing to see his/her loved ones. [9, 35] According to Uzbek mythology, the human soul also appears in the form of a bird. As it is noted in the scientific literature, the mythological notions about the transformation of the human soul into a bird are widespread in the folklore of the peoples of the world.

Thus, Alisher Navoi, effectively using the mythological ideas of our people about the soul and ghosts, was able to express his artistic views in his work, using symbolic images such as a bird of life, a bird of soul and a bird of spirit.

Бошимки ҳажр йўлида **фалакдек** айланди,
Кўзум ёши эрур ул **чархи ахтари** янглиғ. [5, 270-б]

Definition. “The lover is suffering from parting with his beloved so much that his head is going round as a sky, his tears are like stars in the sky.” In this line the state of the lover’s head going around is compared to the sky, his tears to the stars and it should be noted that this type of comparison is really a poetic discovery. Words to be defined in this line is: *ҳажр*-parting,[134, НАЛ], *фалак* –(Persian-Tajik) sky, blue[312, НАЛ], *чархиахтар*-the star in the sky.[452, НАЛ] In the first line the word *бош* is an object for comparison, *фалак* is compared, *айланмоқликни*(getting round) is alike and *дек* is a means for comparison. In the second line the word *кўзум* (tears) is an object for comparison, *чархиахтар* (*stars in the sky*) is compared, *янглиғ* is a means for comparison.

То ҳаёлинг кўздадур кўз уйи гўё **Каъбадур**,
Ким туриб атрофидин,киприклари майлар намоз. [6, 154]

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The above given lines convey the following meaning: The lover's thought is busy with eyes, eyes are Kaba (holy place in Mecca). Yet, the eye in the lover's thought is also his beloved, or God. It can be interpreted as his beloved or God's house is in Kaba. The eyelashes around Kaba are the people who are praying, that is, religious people. The state of eyelashes when eyes close and open is compared to people who are praying because people around Kaba look like the same when they are bending to Kaba. Kaba serves in this poem as an eye and the symbol of heart. Besides, eyelashes and eyes are used to symbolize heart which also carries divine meaning as well. In this poem the word *кўз* (eye) is an object for comparison, *Каъба* (Kaba) is compared, *зўё* is a means for comparison.

Муғдайрида маст бўлса Навоийни кўрингким,
Бир олма кибби гумбазимийну била ўйнар. [5, 164]

Definition. Firstly, we will define some words in the poem. The word *Муғдайри* in the first line means a mosque for *majusiys* or a tavern as it is given in the dictionary of Navoiy's work [406], the word *Гумбазимийну* means blue domb[423]. This condition is similar to the condition of a drunkard in a tavern. In mystical poetry, feelings and experiences on the way to reach God are conditionally compared to drunkenness as when a person loves someone or gets drunk, he loses himself; big things seem small and small things seem insignificant. In addition, the drunken man is salty and bitter. So, to the drunken protagonist, both the blue dome of the tavern in the narrow sense and the sky in the broad sense seem like an apple. Thus, he plays the sky in his hand, the spinning universe revolves not around its specific axis, but in the hand of the lover. If he wants, the lover will touch it with his teeth and his tongue. Here, the poet seems to be laughing at his state of being in love. This is, of course, a matter for Navoi but we, his fans, know that Navoi is a great lover, that is why the ground for his pure feelings is narrow.

2. Conditional tashbih (ташбиҳи машрут). In this type of comparison, one thing or event is compared to another thing or event under certain conditions. This includes the suffix **-sa** and words such as **agar (gar, ar, agarda)**. [2, 233] Y. Ishakov cites the following verse by Alisher Navoi as an example of such comparison:

Фалакнинг оий юзунгга мушобих ўлғай, агар
Оғзи Сухову Зуҳалдин юзинда хол ўлғай [2, 233]

According to Islamic teachings, the sky consists of twelve constellations - sheep (ҳамал), cow (сигир), twins (жавзо), cancer (саратон), lion (асад), spike (сунбула), scales (тарозу), scorpion (акраб), bow (қавс), mountain goat (жадий), reed (далв), fish (хут). These twelve constellations have seven stars – Saturn

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(Зухал), Jupiter (Юпитер), Mars (Марс), Sun (Қуёш), Venus (Венера), Mercury (Меркурий), and the Moon (Ой). Zuhal, mentioned in this verse, is one of these seven stars. Suho is the darkest of the stars in the Hukkar constellation (DAN, 578). The poet says to the mistress, your face is like the moon in the sky, if the star of Suho has Zuhal on its face. It is understood that in this extract, the face of the mistress is conditionally compared to the moon in the sky, and the planet Zuhal to the spot on her face.

Гар каломингни Масих анфоси дедим, эй ҳабиб,
Айб қилмаким, ғалат гоҳи тушар Қуръон аро.

Definition. “Beloved, your word (speech) is so attractive and so heartwarming that even Christ’s breath, speech. In a literary work the breath of Christ often used as a symbol of the life-giving power. Do not blame me, sometimes it is strange (wrong, a mistake) when I call you a life giver in Koran (holy book of Muslims) because in Islam religion only Prophet Jesus can give life to people.” In the poem, the word *калом* (a word, a speech) is an object for comparison, *анфоси* (breath) is to which it is compared, *агар* (if) is a means for comparison.

Қадни ул хуршид аёғинда агар дол этгамен,
Жилвасиға зулф янглиғ ўзни помол этгамен. [5,404 б.)

Definition. “I will fill my body at the feet of the sun, I will sacrifice myself like a crushed curl, under the feet of its glitter.” In Arabic language, the word “Хуршид” ends with the letter “dol” (the letter **d**). The poet compares the situation of the lyrical hero to the letter “dol” under the word “khurshid”. That is, it is compared to the written appearance of the letter “dol”. The curvature of the letter shape, the sign of curvature, was the basis for creating a connotative meaning. In this verse, we encounter the types of comparison called *ташбиҳи сарех* (open comparison) and *ташбиҳи машрут* (conditional comparison).

The words in the first line of the poem *қадни*- is an object for comparison, *долга* – is to which it is compared. The words in the second line of the poem *ошиқ* - is an object for comparison, *зулф* – is to which it is compared, *помол этмоқлик* (*фидо қилмоқлик*)- is simile and *янглиғ*- a means for comparison.

Тонг йўққи, кўзунг бўлса кўнгул бирла мулойиб,
Мажнунға ажаб йўқ, агар оҳу била ўйнар. [7, 324]

At first glance, the image of the eye in this extract does not seem to be the main goal. In fact, the main goal is the image of the eye, which the poet uses indirectly. It expresses the following: “It is not surprising that your eyes play with my heart, for it

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is natural for Majnun (a madman) to play with a sigh.” It is clear that the poet described the fact that the lover's eye was as beautiful, cheerful, and playful as oxy (a deer) as well as the madness of the lyrical hero's heart. The vivid depiction of the situation is also noteworthy.

**Сунбули зулфи агар ошуфтадур, айб этмаким,
Гул юзида ётқон икки нозанин бемори бор. [6, 237]**

The poet wants to create an image of the curl and the eye. Surprisingly, he makes them serve as a poetic medium for each other in order to create a vivid image of these two parts of body. In the first line, the words “sunbul” and “oshufta” give a description of **зулф** (a curl). The lover begins to think of his mistress' curl as “ошуфта сунбул”, but it is not clear to him the cause of the despair and sadness of his beloved. To explain the reason for this, the poet refers to the image of the eye in order to further enhance the image of “зулф” (curl). Beautiful eyes of beloved is compared to The flower is compared likens the suzuk and mastona eyes of the face to “икки нозанин бемор”(two beautiful sick). Here, the poet skillfully uses rare possibility of the art “хусни таълил” where he justifies the state the curl with a view of the condition of the eyes. The images in these two verses are so closely intertwined that they cannot be imagined without each other. The poet has achieved a dialectical relationship of cause and effect. In the poem the word **зулф** (a curl) is an object for comparison, **сунбул**, **ошуфта** is to which it is compared, *агар* is a means for comparison.

**Гул киби юзунгда тер фард этти хушумдин мени,
Гарчи беҳуш элга хуш учун муқаввийдур гулоб.[7, 70]**

Definiton. “Hey my beloved, the drops of sweat on your flower-like face made me faint though the drops of sweat (like rose water, a fragrant drink made from rose petals) are a cover for them to awaken the people who have lost their minds. It is clear from the lines that the face of the beloved is compared to a flower, and the drops of the sweat on her face are compared to a rose, a fragrant drink made from rose petals.”

3. Comparison by retreat (ташбиҳи тафзил). In the above-mentioned work, Y. Ishakov notes that in the work of Muhammad bin Umar Roduyoni “Tarjimon ul-balaga” such type of comparison is called *ташбиҳ ул-марчўъ* [2, 233]. Using such type of comparison, the poet first compares one thing to another, and then turns away from his comparison, putting the object being compared (*мушаббах*) superior to which it is compared (*мушаббахун бих*).

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Яшил тўн бирла олтун тугмалардин зебу фар анда
Қадинг норанжи раъно нахлидур буткан самар анда. [4, 22]

4. Inverse comparison (**ташбихи акс**). In such comparison, first one thing is compared to something else, then the second thing being compared is compared to the first thing. As a result, the original remains the same, and the compared also remains the same. The above-mentioned book by Yo. Ishakov contains the following verses of Alisher Navoi:

Сув қўзгусини боғ аро айларда шитоб,
Сиймоб қилур эрди таҳаррук била тоб.
Дай қилди бу **сиймоб**ни андоқ қўзгу,
Ким қўзгу анинг қошида бўлғай **сиймоб**. [7, 642]

From above given lines it can be understood that the word қўзгу (a mirror) is compared to **сиймоб** (living silver), then, in the second line, the word **сиймоб** (living silver) is compared to the word қўзгу (a mirror). As a result, compared object turns into the object being compared.

Ул қуёштин айру ўртанган ичимда қайғудур,
Кўнгул ичра **су кеби қон** кўз аро **қондек судур**. [5, 118]

According to the content of the above given lines, it is romantic, that is, it expresses the sufferings and feelings of the lover. In this sense, this poem can be included into the list of works written by the method of commentary. However, this ghazal(poem), which seems to be in love with its apparent meanings, also expresses divine meanings. In general, majority works of Alisher Navoiy has both meaning: external and internal, which is personal love and divine love. Putting it in another way, direct meaning is joined with indirect meaning. The ambiguity, the two-way image, is also characteristic of this ghazal, so its interpretation should also serve to reveal these two aspects. The heart of a lover who has lost his sun (creator, companion) is filled with sorrow. These sorrows are so strong that blood flows like water in the heart and tears flow like blood. In this poem, the word sun is used in the meaning “creator”.

In literary works, the sun is treated as a source of spiritual light. In our classical literature, the sun is interpreted artistically as a source of guiding rays. It is well known that the image of the sun in religious teachings, which embodied the leading ideas in our classical literature, has been remarkable for expressing the properties of divine power. That is why in the works of most classical poets the image of the sun is seen as the creator. In this poem, blood is compared to water, and then water (tears) is

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compared to blood. As a result, compared object turns into the object being compared.

In our classical literature, the image of the sun undergoes a peculiar evolutionary process within the framework of religious views. In the history of mankind, the sun was used as a god, yet, views as the basis of the universe were later reflected in fiction as a result of their firm place in religious views. In the religious teachings, which serves as the basis of our classical poetry, it is described in the image of beloved.

Юзунг қуёшму экин ё қуёш юзунгму экин

Ки, қайси қайси экан фарқ эмас, нечукки эгиз.[5, 159]

Definition. “A lover tries to make the sun look like the face of the earth. He tries to put each of them above the other, but he concludes that both of them are equal in the sense of beauty, that is, they are twins. In this poem, the construction of мушаббах мушаббахун бих, мушаббахун бихмушаббах is used. That is, compared object turns into the object being compared. (the sun to the face, the face to the sun).

5. Hidden comparison (ташбиҳи музмар). In such type of comparison, the poet compares one thing to another but he seems to be acting as if his purpose is not to compare, but to describe some characteristic of the mistress. In fact, comparison is reflected in the essence of poet's idea. [2, 233]

Юзида терни кўриб ўлсам, эй рафиқ, мени

Гулоб била ювгилу гул баргидин кафан қилғил. [7, 156]

It is clear from the content of the verse that the sweat on the lover's face used in the first line is compared to the rose in the second line, that is, the lover's face is compared to the flower, and the flower leaf is compared to the shroud.

Киприк ермаским, Навоий, ўтган ул чобук дебон,

Кўз каро суйиға боғлаптур қамишлар бирла пул. [6, 378]

A lover Navoyi's eye is compared to a spring. The water that flows out of the spring is called black water. The lover made a bridge out of his reed-like lashes so that the playful lover could cross this water without difficulty. Though in the depiction there is conditionality and romance, but originality and reality of used comparison deserves attention.

Кўнгил чокни кўзумда ашки рангин элга фош этди,

Балиғ захмини фаҳм айларлар эл дарёда қон кўргач,

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Usually, in poetry, each poem has its own “lifespan”, its own “worries”. At first glance, they do not seem to be interconnected, but the content is united by similarities. “I was heartbroken by your grief, and it can be seen in the color of the tears coming down from my eyes,” he said. After all, those who see the bloody water on the surface of the river, quickly realize that the fish is injured. In this extract, the heart is compared to a fish, the stitch is compared to a wound, and the tears in the eye are compared to the blood in the river.

6. Equal comparison. (ташбиҳи тасвият). In his work “Hadoiq us-siq fi daqiq ush-she'r” Rashid al-Din al-Vatvat describes such type of comparison as follows: “The art of this type of comparison the poet takes a character from himself and a character from what is being described and compares them to something else”[4, 12]

Анжум ичра оразинг меърож шoми уйлаким,
Тушса **дурри шабчарoғи** ҳар тараф **шабнам** аро. [5, 245]

Meaning: “O my beloved, I thought that your face among the stars was the day of the ascension of the Prophet Muhammad to the heavens, the day of his ascension to the sky, and if the stars fall like dew, they are like a lamp that illuminates the night like a lamp.” The words which need to be explained in this poem (based on “Explanatory Dictionary of Navoi's works) are: **анжум** - stars [125], **меърож** - the ascension of the Prophet Muhammad to the sky, **меърож шoми**- the day of the ascension - 299] , **дурри шабчироғи**- shabnam- shudring [487]

Тишинг шавқида ғалтонлик аро юз гўшада қолғай,
Агар **инжу** ўзин солса **дури ашким** қаторинда. [7, 27]

Definition: “In the throes of your teeth, I am rolling hundred of times, as if a pearl had put itself in the line of my tears.” In this poem there have been used some Persian words such as *галтон* which means a rounded, rolling [Explanatory Dictionary of Navoi's works, 751]. It is clear from the description of the verse that the poet's tears and the mistress' teeth are embellished with pearls. In this verse the poet's tears and his beloved's teeth are used as an object for comparison and the pearl is to which they are compared to. That is, the poet took a sign from himself - a tear, a sign from what he was describing - the teeth of his mistress, and compared them to something else - a pearl. As a result, he accomplished the task of using equal comparison (ташбиҳи тасвият).

Лаби шавқи ичимда, юзда **қон** ёшим, ажаб эрмас.
Юзида **лаъл** ютқоннинг бўлур дерлар асар пайдо.[7, 478]

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Definiton. “No wonder, the passion of your lips is in me, and tears are flowing on my face. It is as if a scar has appeared on the face of the one who swallowed the ruby.” In this extarct, the poet compares lips and blood to a precious stone. The below given extaract can be an example of equal comparison (ташбеҳи тавсият).

Туганди ашки гулгун, эмди қолмиш зафарони юз,
Фалак зулми бадал қилди хазон бирла баҳоримни. [5, 325]

The lover shed many bloody tears suffering from the oppression of life. As a result, those bloody tears dried up in his eyes and only his yellowish face remained. The poet connects this situation with an astonishing comparison: the cruel life took my spring and gave me autumn in return for it. This is manifested in my blood-dried tears like a tulip and my face, which is as yellow as the color of autumn.

7. One-by-one comparison (ташбиҳи мусалсал). Ҳо. Ishakov notes that in the work of Abdulkahhor Samarkandi “Aruzi Humoyun” such type of comparison is called “tasbihi jam”. [4, 235] The poet compares it to several things one after the other in order to exaggerate and vividly depict something. In this case, the object for comparison is one and the objects to which it is compared are several. In the following poem of Alisher Navoyi, a beautiful woman in a boat is first compared to a star in the crescent (new moon), and then to the reflection of the sun with the crescent in the water:

*Заврақ ичра ул қуёш сайр айламас Жайхун аро,
Ахтари Саъди ҳилол ичра кезар гардун аро.
Англамом Жайхунда ул ой кема бирла сайр этар,
Ё ҳилол-у Меҳр аксин эл кўрар Жайхун аро. [7, 45]*

In the below given extract the face of beloved which got red effected from vine is initially compared to a flower, then water, mirror and a daylight. Here, the object for comparison is red face of beloved and the object to which it is compared are a flower, water, a mirror and a daylight.

*Ҳар гулки очибдур май ул орази дилжўда,
Гулларму экин суда, гул аксиму кўзгуда.
Кўзгуда юзин акси, гар яхши назар қилсанг,
Ёр ўйла биайниҳким, кун акси тушар суда. [6, 35]*

**Оташин гул баргидин хилъатки жононимдадур,
Хилъат эрмас, ул бир ўтдурким, менинг жопимдадур.
Оташин лаъледурурким, анда музмар бўлди жон,
Оташин гул баргидин хилъатки жононимдадур [8.582].**

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Definition. The poet's aim is to exaggerate the lover's dress, which burns like fire and is made of “fiery flower petals”, and to exaggerate the profound changes in the mood of the lover (the poet himself) as a result of his strong influence. That is why the poet uses a chain comparison *мусалсал (занжирли) ташбиҳ* from the beginning of the ghazal. In the first line the mistress's dress is compared to a red rose petal, and in the second line the poet rejects his original idea and makes an even more exaggerated comparison: not the outer garment (Explanatory dictionary of NAvoiy’s works, p.395) given as a reward by kings and princes, but the fire that fell on the poet’s soul. The next extract is the continuation of the first lines, that is, the chain of the next line. Here, the image of the exalted soul rises to a higher level: the creature in the mistress’s garment is a charcoal-like ruby (precious red stone in which the soul (the mistress's body) is hidden. In the third line, the literary exaggeration gets into its peak and by repeating initial lines, the poet puts an end to the first stage of description.

In the following lines, the poet compares the lover's height first to a free lily, and then to a candle and a lily leaf decorated with purple leaves. :

*Савсаний тўн бирла ул қад савсани озод эрур,
Ё бинафша баргидин зеб айлаган шамшод эрур.
Оллоҳ-оллоҳ, билмон ул қадники, савсан баргидин
Зеблик шамшод эрур ё савсани озод эрур? [8, 187]*

8. Comparison through sarcasm and gestures (ташбиҳи киноят). The essence of this comparison is that the poet refers to what is compared by naming something similar without the use of comparison (Vatvot). That is why it is considered a closed(hidden) tasbih (in the open tasbih, it is given as “your face is as beautiful as a flower”, and in this case, it is said that the flower is as red as your face).

*Сен лабинг сўрғон сойи мен қон ютарман, эй ҳабиб,
Сен май ичгилким, манга хун-у жигар насиб бўлмиш. [8,77]*

Definition. “O my beloved, the more you suck your lips, the more I will swallow blood, and the more you drink, and I will have as much as blood and liver.” In this extract, the lover's lips are compared to blood, and the vine is compared to the liver.

*Кўнгиллар ноласи зулфунг камандии ногаҳон кўргач,
Ерур андоқки, қушлар кичкиришқайлар йилон кўргач.*

Comparisons: heart is like a bird, a moan is like a scream, a curl is like a snake. The heart is really like a bird, it loves to fly: the moaning lion is also a howl, and the snout is obviously like a snake. In classical poetry, a word not only has one meaning,

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but, as we have already said, has a hidden meaning as well. For example, in this verse we say “heart is a bird”, yet, it means a person here because “a curl”, according to religion, is a symbol of a changing world, a symbol of instability. For this reason, too, it is compared to a serpent, and the serpent is always unstable, always changing. ‘Kamanda’ means a trap, a trap that captivates the heart. Based on these ideas, the hidden meaning in the poem is this: when the souls see the ring of the curl, they moan like the cries of birds standing in front of a snake. The hidden meaning in this line we think is: one suffers from the instability of this world, groans in its traps. The “bird” in the second line is no longer a bird, it is a man, the scream is a cry, and the snake is a symbol of all kinds of misfortunes and troubles of this world.

9. Comparison by emphasis (ташбихи мўъкад). In such type of comparison a means of comparison is not used, that is, the helping suffixes such as -дек, -дай are not used and an object for comparison and compared are used in the combination of subject+nominative verb. That is why this type of comparison is also considered as closed comparison.

**Қадинг ниҳолики боғи ҳаёт тарфини тутмиш,
Магарки Хизру Масихо сую ҳавосида бутмиш. [8,182]**

In the given extract, the lyrical protagonist praises the stature of the mistress, describing the garden of life, emphasizing that her stature, like a sapling, breathes the water of Hizr and the breath of Christ, and has a life-giving ability. The poem is matla, and in its full content the qualities of the mistress are widely described. In the poem, the word *қад* is an object for comparison, **НИХОЛ** is to which it is compared.

**Ўқларингга юкти бағрим қониму, эй қоши ё,
Йўкса анда зеб учун ҳар ён бақам пайвандидур. [5, 112]**

Definiton: “Why are the arrows you fired at me red? Did they get blood from my stomach, or did they keep the ink of the graft (red wood) for decoration? ” The arrow in the poem is compared to the eyelash, and the curved eyebrow is compared to the shape of the letter “yo” in the Arabic language.

**Кўнглума ҳажрингда жаннат гулшани зиндон эрур,
Кўзума сенсиз гулафшон боғ хорафшон эрур. [5, 130]**

The meaning. In love, the lover always suffers from longing for beloved. To him, the flower of paradise (garden of paradise) looks like a dungeon, and the garden, which opens like a flower to his eyes, looks like a ruin.

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Ул не кўздурким, эрур нозу карашма жомидин
Бўлса махмур — офат, аммо бўлмоғи усрук — бало.[5, 23]

Definition. While the lover is charming the eye of the beholder, his main goal is to praise her. When praising his beloved, the lover himself feels drunk, that is, he loses his consciousness from the beauty of her eyes, her whim. For this reason, he describes this state of him as a disaster.

The word “Кўз” (eye) is a pure Turkish word and has unique usage in classical poetry. It has not only a symbol but also the poem that have risen to the level of an image. In the poet's lyrics, the beauty of the mistress is glorified through the facial structure and body parts. We become witnesses of that the beauty is not only the beauty of the beloved, but also the love of God, the level of insight.

Ҳар “алиф” сарв эди, “ҳо” ғунча ву “дол”и сунбул,
Демайин номаки, бир тоза гулистон топдим. [7, 291]

In the given extract there given Arabic letters, where mistress' stature is compared to the letter “alif”, the letter “ho” is compared to a bud and “dol” is compared to a flower. Then, the letters “alif”, “ho” and “dol” were combined forming the word “ahad”. Ahad, one of the attributes of Allah, is used as a means of creating comparison in this poem, in which the description of the word alone is expressed. “This letter, like 'alif' cypress, 'ho' bud, 'dol' sunbul, , but a flower,” says the poet. The “hoyi-hutti” in the byte is the name of the letter and is compared to a bud. “Алиф” is compared to a stature, “ҳо” is compared to a bud, “дол” is compared to a flower. It is not a simple inscription but it is a flower yard.”, — says the poet.

Кўзунг наргис, узоринг гул, қадинг сарву сочинг сунбул
Бузуғ кўнглум хаёлидин буларнинг турфа боғ ўлмиш. [7, 192]

In this extract, the poet compares eyes of his beloved to a narcissus, her face to a flower, her stature to a cypress, and her hair to a willow using the comparison through emphasis.

Conclusion. It should be noted that in the works of Alisher Navoi, the usage of comparison has an important role as they are aimed at spreading noble ideas. It has also been identified that the poet used all types of comparison in his poems such as 1) open tashbih (ташбиҳи сарех); 2) conditional tashbih (ташбиҳи машрут); 3) tashbih by retreat (ташбиҳи тафзил); 4) inverse tashbih (ташбиҳи акс); 5) hidden tashbih (ташбиҳи музмар); 6) equal tashbih (ташбиҳи тасвият); 7) one-by-one tashbih (ташбиҳи мусалсал); 8) tashbih through sarcasm and gestures (ташбиҳи киноят); 9) tashbih by emphasis (ташбиҳи мўъкад) and they are formed as a

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separate system. The poet used them extensively in order to express his opinion more clearly, effectively, figuratively and logically. It is known that the poems of the great poet Alisher Navoi have a lot of work on their endless meaning and hundreds of symbols. Yet, because of the plethora of undiscovered aspects of this great poet's works, there is always new interpretations to engage for further.

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