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THE ROLE OF ARTISTIC DEVICES OF LITERONOMIC TAMSIL AND TAJNIS IN NAVOI'S LITERARY ACTIVITY

Abstract: The article describes the names of letters, that's to say the role literonyms in realization of poetic devices in the works of Alisher Navoi, the brightest representative of Uzbek classic literature, typical features of literonomic tamsil and tajnis used in the works of the poet have been studied by examples.

Key words: Uzbek language, letter denomination, literonym, Uzbek-Arabic alphabet, artistic device, tamsil, tajnis, tajnisi tomm (homonym), tajnisi zoyid (homomorpheme), tajnisi muzori (homophone), tajnisi khatti (homograph), tajnisi murakkab (homoform), tajnisi muvvasah (homophone).

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Introduction

The great Uzbek poet, thinker and statesman Alisher Navoi (1441-1501) tried to use various forms of artistic devices to create mature works. He is the writer who created specific way of using the words in dennotative meaning. The ability to use the letters of Arabic alphabet in dennotative meaning is particularly noteworthy. Arabic literonyms have been widely used in all his literary works. He has enriched and perfected traditional use of the Arabic letters (literonyms) in dennotative meaning used in the works of previous writers.

It is obvious that poetic genres serve the vital, effective expression of the ideas in the poetic work, the bright representation of lyrical and epic heroes, the liveliness of the bytes and their colorfulness. Oriental, namely, the Uzbek classical poetry often describes about praising love and lovers. Literonyms are widely used to describe the fiancée. At the same time there are a number of places that reflect the spiritual state of the soul and the inner world by means of the art of letters in certain degrees. Literonyms are widely used in several types of poetry such as metaphore, tasbih, taskhif, tamsil, tazod and tajnis.

Tamsil, an Arabic word, means “to bring example, to make similar”. Art based on the idea expressed as a fact in the first line of the bayt comes

with example from the life experience in the second line. The relationship between the idea and the example in the first line is that logical relation is often in a comparative aspect, focusing on the similarity between the artistic view and reality. The views given in the first line are proven in the second verse in Tamsil. In poetry, the art of giving example plays a significant role. There are two types of Tamsil:

1. Tamsiliy, that's to say, linking through comparing. Such links arise from words that point to the core of occurrence of approach: *chunki, ne tong, ne ajab, negakim* (the shortened form – *ki, kim*), *nedinkim*, and so on.

2. Connection through intonation. Such tamsil appears without no means, by putting together the lines or bayts that are related to the tamsil linking. It is called psychological parallelism in European literature [1, p. 76].

Shamsi Kays writes: “It is like a kind of a metaphor, that is, when the poet wants to point to an idea, he introduces a few words and makes them an example of the idea of the intended purpose [5, 220-6.]. Alisher Navoi widely used this artistic art to create great artworks. Example:

Zulfining tobini mashshotadin ochmoq emas imkon,

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“Dol” yo “lom” ni kim yozg`on ekan, daf ham aylab.

In this verse, the Arabic alphabet is compared to the braids of a lovely person, and a bright artistic picture appeared in the first lines. That is to say, the bending of the braids of the fiancée is moved to the letter forms. In his works, Alisher Navoi used the letter “dol” in four metaphorical terms, namely, in a metaphorical meaning, such as *egik qomat, gajak, dalolat qiluvchi* (bowed head/ figure, curl, the one who suggests). The poet used the letter “yo” in two metaphorical meanings (bowed head/ figure, eyebrow of the fiancée) and the letter “lom” in the single metaphorical meaning (the curl of the lover). The tamsil arts used in the bayt are based on the similarity between the writing of the letters in the second line and the braids of the lover.

Davr ham qildi qaddingni go`shaye tut aso,
Negakim, dard o`q bo`lur, zohir alif yondoshsa dol.

Meaning: “If you suffer from the torments of life, rely on the stick. If the letter “dol (د)” is followed by the letter “alif (ا)”, it becomes “dard” (illness). Such arrangement of the letters make the word “dol”. This word is of an Arabic origin, which means *dard* (illness, suffering). In Oriental classic literature the letter “alif” is compared to the up straight body, and “dol” to the bowed head/ figure. The word formed by both letters is a bent body. The connection between “qiyos” becomes background to the formation of logical connection and letter relevance which is called tamsil art. In this case “alif (ا)” and “dol (د)” are used both in their connotative and denotative meanings.

Sunbulung tushsa oyog`ing ostida ne aybkim,
Gul bila khurshidning ostida “lom” u “dol” i bor.

Meaning: “It is not sin or shame, if the hair of the lover is falling down to the feet. Under the words of Gul and Khurshid lies “dol” and “lol”. The poet compares the hair on the ground to the form of the letters in the word. The poet used the art of tamsil to prove, not to emphasize the similarity.

Mehr anglab oshiq o`ldum, so`ngra yetsa ko`hi g`am,

Ne ajab, ishq ibtidosi ayn erur, poyoni qof.

Meaning: “I fell in love. It is a great deal of sadness. It is interesting that the word “love” begins with the letter “ayn” and ends with “kof”. As it is said, “ayn” is the name of the letter in Arabic alphabet, and it also refers to the word *kindness*. The poet tried to prove his aim by using the word “love” in the bayt, and to convey his idea through the figurative meaning of the letters. The details of the life and the heroic character of the hero helped to create an art of tamsil.

Balo toshin ham o`lgan qadim ustidin yiroq ketmas,

Biaynih nuqta yanglig` kim tushar yozganda dol uzra.

Meaning: “The burden stone on my bowed head do not go away. This stone is just as pointed out on the

doll”. The poet chooses examples of the shape of the letter to justify the outer appearance of the lover. It is natural that the trouble pushes the head of the lover down. The poet uses this orphographic form of the letter to prove this situation. The stone on the bowed figure is similar to the point, and the bowed figure is like the letter “dol”.

The poet used the Arabic style of writing, the glamorous character, and the portent meaning of the letters to show the state of the fiancé and the inner experiences to make logical conclusions. The comprehensive features of Arabic letters served as an important factor in the poetic arts, namely, the art of tamsil, and served as the basis for the proving the artistic extracts.

The word Tajnis means to make forms the same i.e. two or more words having the same forms in the bayt.

The art of tajnis is widely used in the works of classic oriental writers such as Roshiddin Vatvot’s “Khadoik Us-maghr”, Shamsuddin Roziy’s “Al-Mujam”, Nosiriddin Tusiy’s “Mejorul-ash’or” and Atoulloh Hussainiy’s “Badoyi’-us-sanoyi”.

Tajnis is described differently in the above mentioned works. For example: In the book “Khadoyiqus-sehr”, the tajnis is divided into “tajnisi tomm” and “tajnisi noqis”, in the work of “Al-mujam”, into “tajnisi tomm”, “tajnisi noqis”, “tajnisi murakkab”, “tajnisi mozdavaj”, “tajnisi mutarraf” and “tajnisi khatti”, in the book “Badoyi’-us-sanoyi”, “tajnisi lafzi” and “tajnisi ghayri” [5, p. 38].

The relatively perfect information of the tajnis in the Uzbek classical literature in the book “Funun-ul balogha” by Ahmed Tarozi. In this work, 97 kinds of artistic works are analyzed in the context of creativity of Arab, Persian-Tajik and Uzbek poets. Thorough information on the types of tajnis such as *tomm, zoyid, noqis, murakkab, mutarraf, mukarar and khatt* is given in the work [3, 48]. As can be seen from the above, the tajnis is characterized differently in different sources. Identifying the types of tajnis and confirming them with actual evidence suggests that there are about 12 types in Alisher Navoi’s poetry, and theoretical information about these types is found in “Badoyi’-us sanoyi”. It contains theoretical information on the structure, composition, increasing and decreasing or changing the sounds in the words.

In tajnisi tomm two or more words are the same in form, but they have different meanings. Tommy’s tomm is a must-have and feasible. These types of tajnis are described in Atoullah Hussain’s “Badoyi’-us sanoyi” and Anvar Hojiahmedov’s brochure book “Poetical arts and classic rhyme” [see 4].

The similarity of the word forms, the difference of their meaning is a homonymic phenomenon. Tajnisi tomm is related to homonymic word, tajnisi zoyid homomorpheme, tajnisi musori homophone, tajnisi khatti and noqis homograph, tajnisi murakkab homoform, tajnisi muvvash. There are 2 cases in

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tajnsi noqis, i.e. homography and homophony. We now focus on each of tajnis separately.

Tajnsi tomm. The words possess different features in the language. A certain concept or imagination can be expressed in different words, rather than a single word, but rather a few words, and vice versa, a single word may express different phenomenon or meaning. Homonyms are used as one of the artistic devices in poetry, and by this way tajnis is formed. It is a tajnis feature of expressing a different meaning, but with the same form of a particular thought, or impression. The homonyms form the main basis of tajnis art. They can be found within a single category of words or within a variety of word categories. If the homonyms in a single parts of speech are called “tajnsi mumosil”, homonyms related to several parts of speech are considered “tajnsi mustafiy”. Atoullah Hussaini explains this as follows: “Some Arabic fusahos refer to the two types of tajnsi tomm, one of two names or two verbs, or two auxiliary, belonging to a single word group, which is most likely to be related to the classification of the two formulas. The compilation of two compositions, which are not part of a type, namely the verb, the auxiliary, is derived from the so-called tajnsi tomm, because of the use of the words in two categories” [5, p.34].

We find a wide variety of samples of tajnsi tomm in the works of Alisher Navoi.

Kulma ham qadimg`akim, yuklansa qof aro,
Ishg ostida yozilg`on “qof” dek ham topqasen.

In the verse the letter “kof” I noun as the name of a mount; “kof” II noun the name of the letter (hinted at the last letter in the word *love*). As you can see, genitive words are the same in terms of content, pronunciation, but their meaning is different. Hence, *mumosil* type of tajnsi tomm is based on the homonymic relation of the words in the part of speech. Also, tajnsi mustavfiy is met in Alisher Navoi lyrics:

Ey Navoiy, demakim qilmasen ul oy ashk,
Hozir ul emdi, netay, hozir o`lub chun qildi

The word “now” in the verse is in one root, but the stress in the words is in different syllables. “Now” I means this time; this period; now; “Now” II means ready; to be present.

Ey Navoiy mu`taqidsen, qayda ko`rsang pok yuz,

Yuz kishida yo`q ekan, bir sen kibi pok e`tiqod

The word “yuz” (face) in the verse are in the same form: “yuz (face)” I noun, face; “yuz” II numeral, in the meaning of number.

Tajnsi noqis. “Noqis” is an Arabic word which means defective. The poetic art, in which the number of letters in the word, the type, and the order of writing are the same, and the pronunciation is different, is called tajnsi noqis. A. Husainiy characterizes this kind of art as follows: “This is called tajnsi mukhtalif and tajnsi muharraf. It is in accordance with the type and order of the letter, and it is formed of the act, the

silence, doubling the consonant, and the difference in the form” [5, 41].

In this type of writing, spelling is taken as a basis, and the decline of the vowels and the same consonants of the two formative words. These aspects of the orthography help to create beautiful words in poetry.

Alisher Navoi used this kind of art to create exemplary samples of perfect poetry. Example:

Raqibu vasl no`shi menu hijron neshi, vah rahm et,

Oni hamki gahi o`ltur, meni hamki gahi o`lturgil.

Although the words “nesh” and “nush” in the verse are the same in Arabic, they are pronounced differently. This difference in the vowel sounds is considered to be defective.

Qo`ydi gulgun mhrilar jon pardasida qon ila,
Vahki, solur mehri yo gulmu ekin dastorida.

The words “mehr and “muhr” in the verse are written on the basis of three consonants. Word forms are the same, but their actions vary. Literary scholar B.Sarimsakov, the scholar in the literature sciences, shows this type as a tajnsi mukharraf [2, p. 85]. A.Husainiy calls this type of tajnsi *mukhtalif* and *muharraf* [5, p. 40].

Tajnsi khatti. In the *tajnsi khatti*, it is assumed that the words in the Arabic letter are not exactly the same except points, that is, the two words in the verse consist of single-symbol letters.

Oshuq o`ldum, bilmadim, yor o`zgalarga yor emish,

Olloh-olloh ishq aro mundoq balolar bor emish.

If paid attention to the rhyming words “yor” and “bor” in the verse “yo” and “be” is based on the same symbol, but the number of points is different.

Chun qo`yar men ul jahon oroyishi bazmiga yuz,
Aysh bazmin, soqiyo bog`i jahon oroda tuz.

The words “face” and “tuz” in the verse are rhymed. When focusing on the first letter in the words, the same symbol is the basis for the sounds “te” and “ye”. Indeed, Arabic and Persian letters are made up of 16 forms, which form 32 letters. As can be seen in the examples above, on the basis of similar symbols (if the place and number of points are not taken into consideration), words of the same form come out and it causes tajnsi khatti in the poetry.

O`n sakkiz ming olam oshubi agar boshindadur,
Ne ajab, chun sarvinozim o`n sakkiz yoshindadur.

Description: “Oh, my lover has just reached 18, and has so many troubles (He ажабки, сарвинозим ўн сакиз ёшга кирдию, ўн сакиз минг олам ғавғоси бошига тушди)”. If we look at the words *boshingdadur*, *yoshingdadur*, the letters at the beginning of the word are based on the same character, and they differ only by the number of points.

Bizga ul mahvash tiliyu ko`ngli birla yor emas,
Ko`ngli ichra har nekim oning tilida bor emas.

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Description: “That moonlike beauty does not love us i.e. she does not show her feelings. She keeps secret what is in her heart (Ойга ўхшаган ул гўзал ёр тили ва кўнглида бизга ёр эмас, унинг кўнглида бор бўлган нарсалар тилига чиқавермайди)”. In this verse the words “yor” and “bor” are rhymed and their written on the basis of the same symbol points.

Barcha khublarning qadu ruxsoru khattu kholu bor,

Lek ul kim bizni behol aylar o`zga kholi bor.

Description: “All beauties are have a lovely figure, wonderful complexion, and birthmark on the lips (Барча гўзалларнинг чиройли қадди, гўзал юзи, ширин лаби устидаги холи бор, лекин бизни беҳол айлаган ул ёрнинг бошқа холи бор)”. The rhyming words “*khol*” and “*hol*” in the verse are written in the old Uzbek orthography on the basis of the same character and differ only by one point.

Artistic literature is a kind of art and it is the main means of cultivating artistic-aesthetic thinking of the people. The well-known poet, who is well aware of this, has widely and rationally used the Uzbek-Arabic letters in order to grow people’s thinking abilities and enrich their aesthetic taste.

Observations show that literonyms such as *alif*, *dol*, *nun*, *kof*, *jim*, *sin*, *mim* have been identified to be productive in creating figurative meaning. In the works of Alisher Navoi: a) the letter *alif* has six meanings (the concept of a vertical, a number, an eye lash, a finger, birthmark, Allah, illiteracy); b) letter *dol* in four figurative forms (bowed figure, curl, the one who suggests, guiding person); c) the letter *jim* in the form of a single figurative meaning (braids); d) the letter *lom* is in a single figurative sense (curl of the lover); d) the letter *mim* is in two (mouth of the lover, snake); e) *yo* is two (bowed figure, eyebrow of the lover); The letter *nun* is two (bowed figure, eyebrow of the lover); (j) The letter *sin* is used in two meanings (teeth, fish flap).

The poet most commonly used the letters and its name to create artistic works. So, as it is said, literonyms in his works are rarely seen. We can not say that all of the literonyms used in his works are used in their meanings. Because the literonyms used in their meanings also portray figurative meaning to a certain extent. Literonyms are widely used as a means to describe the appearance of the artistic image.

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