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ALISHER NAVOI ABOUT STYLE PROBLEMS

Abstract: The article examines the issues of style, culture of speech, rhetoric and etiquette on the basis of their coverage in the works of Alisher Navoi. Particular attention is paid to the study of the content and essence of the scientific and educational heritage of the great poet, his scientific generalization, attitude to the modern Uzbek culture of speech and oratory.

Key words: speech culture, style, artistic creation, art, language.

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Introduction

Today we are talking about the culture of speech, the role of the word in art, the art of word use, in general, the history of ideas about style, the emergence and development of such statements in Uzbek literature, linguistics, it is noted with satisfaction that the history of Uzbek literature is connected with the much older history of the Uzbek people. As a bright proof of this idea, we can refer to the heritage of our great ancestor Alisher Navoi.

The main part

If we talk about Alisher Navoi's thoughts on speech culture, language, style, first of all, we can see his invaluable work "Muhokamatul-lug'atayn", which is of great importance for linguistics and comparative linguistics in general. However, Alisher Navoi also expressed valuable ideas about the word, its significance, some aspects of the functional style, the use of words in the poetic work in his works such as "Khamsa", "Munshaot", "Majlis un-nafois", and thus clearly expressed his attitude to language.

Chapter 14 of Hayrat al-Abrar, the first epic poem of Hamsa, begins with, "The human body is in

the definition of the word, which is the world's brightest stars in the sky and the innumerable jewels of the human race ..." and this chapter is devoted entirely to the definition of the word.

According to Alisher Navoi, the word is one of the most valuable things in the world, as well as its preserver. It is the same word for the pearl in the four pearls (water, air, grass, soil), and it is the same water for the constellation of the seven heavenly stars.

It is here, in Chapter 14, that the relation of words to language, with great passion, describes the word as the most important means of speech culture, compares the word to the most precious thing, finds its place, and uses 32 words to give a pure spirit to the body of a dead person. emphasizes that it can destroy. This idea has not lost its value even today for style, speech culture.

For the great poet, "the word is a pearl in the sea." He must be a skilled diver to collect these masterpieces, and a master of poetry who has worked hard to put them in place and use them. In his work, he artistically fulfilled both of these requirements. For this reason, Hussein Boykaro Navoi, taking into account his great contribution to literature, called him

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"Sahibkiran" - the king of poets. His contemporary and teacher, the great son of the Tajik people, the poet Abdurahmon Jami, called Navoi mutakallim (famous, unprecedented master of words).

Navoi was very demanding of his work. At the same time, in general, the language of fiction, including the language of poetic works, also placed high demands on the language of contemporary poets. Even poetic ability criticizes people who have no or very little knowledge with bitter words.

Alisher Navoi criticizes poets who write poetry for fun as diluents of our poetic style, destroyers of it. He always supported the unity of form and content, talking about the nature of the artistic style, the important aspects of the fluency of the style, the logic. Let us turn to Hayrat al-Abrar: «The main thing in poetry is meaning, and its form can be different. Poetry that doesn't have good content doesn't get good reviews from people who understand it. A poem that is in good shape and based on beautiful meaning is a real poem». At the same time, when Alisher Navoi talks about form and content, of course, he puts the content first: "Whoever has the pearl of meaning, he is the diver of the river of words." Alisher Navoi, who was bilingual as a bilingual "master of science in Turkish and favl in Persian" (State Samarkand's "Tazkirat ush-shuaro"), said that at the age of 33 it is possible to create works in Uzbek (Turkish) along with the treasures of world literature. In conclusion, he is primarily concerned with the Uzbek artistic style, or rather, its appearance - the poetic method, its future. The features of this style were also shown theoretically ("Mezonul-avzon", "Muhokamatullugatayn"), hum practically ("Khamsa", "Khazoinul-maoniyy").

In the sense of developing the appearance of functional styles in our modern understanding, Navoi's works such as "Holoti Sayid Hasan Ardasher", "Holot Pahlavon Muhammad", "Muhokamatul-lug'otayn", "Mezonul-avzon", "Tarihi muluki ajam" are vivid examples of scientific style of that time.

In particular, Alisher Navoi's contribution to the creation and formation of the Uzbek epistolary style is invaluable. Prior to Navoi and during his lifetime, official and even personal correspondence was written in Persian. He concluded that the Uzbek language could be used in practice, and defended his native language in this area as well. For this purpose, he created a special collection called "Munshaoot" ("Samples of letters"). In doing so, he collected different views of the epistolary genre.

Many of the thoughts of the poet and scholar Alisher Navoi on language, characterization of various aspects of the Uzbek language, its stylistic features were revealed in the process of comparing Uzbek with Persian in the work "Muhokamatul-lug'atayn" written in 1499.

In the introductory part of Muhokamatul-lug'atayn, first of all, the word and its value are discussed. It is then well known that it deals with the question of synonymy and emotional-expressiveness, which are at the forefront of the teaching of functional methods after methodology.

It is well known that synonymous words have differences in meaning. If their meanings are completely consistent with each other, they give linguistic parallels and one of the synonyms falls out of use. For this reason, we will try to explain Navoi's views on synonyms in Muhokamatul-lug'atayn in connection with his views on the subtleties of meaning.

In Muhokamatul-lug'otayn, Alisher Navoi gives a list of 100 verbs that differ from each other with different subtleties of meaning and are synonymous with each other, where Alisher Navoi writes: "It is a hundred words that have been appointed on the basis of a strange purpose..

Here are a few examples. In this linguistic work, the name of which is given above, the verbs *sipqarmak*, *tamshimaq*, and *bohsamaq*, which mean "to drink," are given, and subtle differences in their meanings are shown. Or in the Turkish language, the verb "cry" cites seven of the verbs that express several different subtleties (such as *yig'lamsinmoq*, *ingramok*, *singramoq*, *o'qirmoq*, *hoy-xoy yig'lamoq*, *inchqirmoq*) depending on the person's condition (how they cry) and proves their semantic differences with examples.

According to Alisher Navoi, *yig'lamsinmoq* is to pretend to be crying; *ingramok* and *singramoq* is a secret slow weeping with pain; *siqtamoq* is an exaggeration of weeping; *o'qurmoq* is to weep loudly in a riot; *inchqirmoq* is to cry in a thin voice. Just as it is illogical and inappropriate to say, "*Chaqaloq o'qirib yig'ladi, chol ingalab yig'ladi*" it is not appropriate to use such verbs indifferently, depending on the circumstances. But all of them (7 verbs) can be united in spite of certain subtle differences in the concept of a single mahrajig.

In our opinion, it is worth mentioning Alisher Navoi's views on the phenomena of homonymy and antonymy, which are important events for the methodology. Navoi emphasizes the usefulness of homonyms in the art of tajnis and believes that they adorn and make poetry poetic.

It is true that Navoi did not call this phenomenon homonymy, polysemy, or polysemous words in Turkish. In modern terminology, most of the words quoted are homonymous with each other. For example, *it-dog*; *it (to lose)* - now some dialects have *yitirdim* form; *bor* - existence, command *to go*, *cargo*, *fruit*; the words *ot-name*, *animal*, *otmoq (command)* can be compared.

Let's take an example from Navoi:
Chun pariyyu hurdir oting begim,
Sur'at ichra dev erur oting begim,
Xar xadangikim, ulus andin qochar,

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Notavon jonim sari oting begim.

In Muhakamat al-Lughatayn, the meanings of words such as *to'z*, *ko'k*, *sog'in* are also shown with great skill. Thoughts on the phonetic means of stylistics are especially valuable in the play. In particular, the role of phonetic variants of a single sound in the derivation of semantic subtleties, the idea of the compatibility of sounds in the formation of rhymes can serve as an example. For example, Navoi describes the subtleties caused by the sounds *O'* and *O*; *U* and *O'* as follows: 1) *o't* - in the sense of burning (fire), *o't* - in the sense of transition; *ut* - in the sense of tearing; *ut* - in the sense of purifying the hair by burning the head.

At the end of "Muhokamatul-lug'atayn" the lexical richness of the Uzbek (Turkish) language is revealed on the basis of many examples. In Uzbek, for example, the eldest brother is called *og'a*, the youngest is called *ini*, the eldest sister is called *egachi*, and the youngest is called *singil*, the male of a deer is called "*huna*", the female of *qilchoqchi*, the male of a pig is called "*kabon*", the female is called "*megajin*", the child is called *churna*. Even the bird-fanciers know 70 species of *ducks*, the types of *horses* are *tubuchok*, *argumoq*, *yaka*, *yobu*, *totu*: according to age, the species are pronounced as *toy*, *gunan*, *donan*, *tulan*, *chirga*, and *langa*, which from a methodological point of view cannot be used in place of one. The representation of a single object or animal with several different terms does not exist in many languages today.

Alisher Navoi's views on the affixes "sh" (shin) and "t", which form the proportions of verbs, are particularly noteworthy in this work, in terms of the subtleties of meaning of grammatical devices. It assesses the role of this suffix in ensuring the conciseness of a single word in the expression of an idea that can be expressed in two or three words: ". And "muoraza" and "muqabala" and "mushaara" and "mukolama" and the whole chapter are very useful here ... But the Turkish source has criticized this benefit. And they found that purpose by adding a "shin" danger to the masdar. It's like "chopishmoq" and "topishmoq" and "o'pishmoq" and that's shoe words".

Conclusions

Based on the above, the well-known stylist R. Kungurov concludes: "Thus, the above brief and general ideas allow us to say that Alisher Navoi is not only the founder of the Uzbek literary language, but also the founder of Uzbek stylistics."

Alisher Navoi's ocean is so wide, deep and unique that you can contact him on any topic and get a detailed answer. After all, the works of Alisher Navoi, in general, are like an encyclopedia of life. Because there is no vital issue, no human values and feelings, no virtues and no vices, if he did not write. Therefore, the interest in the wisdom of Alisher Navoi has always been high.

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