



## LINGUOPOETICAL CHARACTERISTICS OF COMPARISON OF ISADJAN SULTON USED IN THE NOVEL "ALISHER NAVOI"

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### Abstract

This article analyzes the comparisons used in the novel by Isajon Sultan "Alisher Navoi" from a linguistic and poetic point of view. Based on the leading theoretical views in linguistics, it explores that the linguopoetic analysis of a literary text is a new scientific direction, and the method of approaching a work of art from this point of view is actually a scientific-linguistic interpretation proper. In particular, comparisons used in a specific linguo-poetic task in the novel were singled out as linguistic units that provide the artistic and aesthetic value of the work, and their ability to be an important linguo-poetic means in a literary text was scientifically analyzed.

**Keywords:** lexeme, linguopoetic, artistic text, artistic image, figurative means, comparison, linguistics, semantics, influence.

### Introduction

Lingvopoetic studies the unity of the language, form and content of an artistic text, the linguopoetic function of language units, their artistic value, and the power of their aesthetic impact on the reader and listener. Lingvopoetics is considered as the third level of studying the literary text. In the study of verbal and artistic creativity, linguostylistics is the first science that mainly studies its functional and stylistic features and determines the elements of the impact function in its content. This field studies language units at two levels: firstly, through the analysis of language units used in the text at the semantic level, and secondly, through metasemiotic level analysis, which studies the characteristics of language units that are directly related to linguostylistics or arise in context.





We know that the artistic text is the object of analysis of both fields of science, that is, linguistics and literary studies. Therefore, in order to fully understand and explain the linguopoetic features, ideological content, and artistic-aesthetic value of a specific work of art, first of all, a specialist should be a real philologist. In order to become a real philologist, a specialist must have sufficient knowledge of both literary studies and linguistics. This is the main criterion for the serious and effective implementation of linguopoetic research.

### **Literature Analysis and Methods**

In modern linguopoetic studies, different ways of analyzing the language of an artistic work can be observed. In particular, in some studies, a three-level system of analyzing the language of artistic texts was used. According to him, the first two stages are related to the field of linguostylistics: at this stage, the semantics of a word or a specific language unit and the expressive-emotional evaluative differences or connotations formed in it differ from each other. The third stage is the stage of aesthetic understanding of the text, and more subtle and complex linguopoetic peculiarities of the word, which are directly related to the ideological and artistic content of the work of art, are studied. In some studies, unique pictorial means and stylistic figures unique to the artist are studied. In recent years, views have been put forward that the linguopoetic approach can be applied not only to the language of artistic works, but also to the language of artistic journalism and advertising. In the years of independence, in Uzbek linguistics, linguopoetics was recognized as a field that studies the language of artistic text in the way of the manifestation of the aesthetic function of the language, and significant researches were created in this regard. Currently, Uzbek linguopoetics is a developing field with its own research principles and scientific apparatus.

In our opinion, Isajon Sultan's entire work deserves to be studied not only from an ideological and artistic point of view, but also from the point of view of artistic language skills. The writer has made a worthy contribution to the development and enrichment of the Uzbek language with his blessed artistic creation. He not only demonstrates the possibilities of the Uzbek language in his works, but also enriches it with various meanings and beautiful expressions. Therefore, analyzing the language of Isajon Sultan's novel "Alisher Navoi" from a linguopoetic point of view is one of the urgent issues of our linguistics.

Similes are one of the oldest visual tools. It is mainly considered a speech phenomenon and was reflected in the works of art created several centuries ago. The role of simile as a descriptive tool in fiction, its linguistic nature has been studied several times in





linguistics. Even compared to other imaging tools, it can be said that it is somewhat perfect and thoroughly studied [4,93.]. Candidate's dissertation of M. Mukarramov [3.]; N. Mahmudov and D. Khudoyberganova's "Annotated dictionary of similes of the Uzbek language" and N. Mahmudov's scientific articles are preliminary studies aimed at studying similes in Uzbek linguistics from a linguistic and cultural point of view. It can be said that attention to the linguistic and cultural aspects of similes in the Uzbek language began with N. Mahmudov's article entitled "Similes - a product of figurative national thought" [2,19-24.]. Also, in the "Explanatory dictionary of similes of the Uzbek language" [1,320.], created in 2013, the linguistic, cultural and linguopoetic features of more than 530 stable similes are thoroughly studied and described. It should also be said that this dictionary is the first dictionary in Uzbek linguistics where stable similes are described.

### Discussion and Results

Isajon Sultan was able to show the charm of our language with his artistic style using similes. In almost all of the writer's works, we observe examples of similes. In Alisher Navoi's novel, both static similes, which are the wealth of our language, and the author's similes, which are the product of the writer's artistic thinking, served a certain purpose. Static similes in the work are often used to create imagery. They bring the described object to the reader's eyes.

Boqqa yetib kelganlarida turfa gilosu olmalar chunon gullagan, bol arilari vizillab uchar, har taraf gul edi. – Yo qudratingdan! – der edi Abu Abdulloh Kulohiy, ularni bir-bir iskab. – Bularning go‘zalligini ko‘ring! Bugun mavj-mavj gul, erta kelsangiz, o‘rnida ko‘m-ko‘k g‘o‘ra bo‘lgay. Yana bir kun qarasangiz, ta‘mu maza kirgay. Tiynamoxda yaprog‘ini to‘kib, yetuk mevasigina qolgay, kuz sovuqlarida **oltin kabi qizarib** “Meni ol!” deb turgay... [5,33-34. The following examples are also taken from this book] By this simile, the author refers to the fact that the fruits in the garden turn golden in autumn and ripen.

Olamda fasohat bobida forschani olam quyoshi darajotiga chiqarib qo‘ygan ikki zot yashab o‘tdi. Dunyoda ularga tenglashadigan kishi hanuz yo‘q. U ikki zotning biri Nizomiy Ganjaviydir, u yaratgan “Xamsa” **she‘riyat osmonida quyoshday balqib**, boshqa barcha quyoshlarni xiralashtirib qo‘ydi [5,35]. Creator Nizamiy Ganjavi likened Hamsa to the Sun to say that as much as the sun radiates warmth to people, Hamsa is also compared to people's path of kindness and goodness.

Shunday qilib, Xurosonni g‘am-qayg‘u bulutlari qopladi. Iroq dashtidan esgan taqdir shamollari har yerni sovuqqa qotirdi. **To‘satdan kelgan g‘am qalblarni muzlatgani kabi** sovuq ham tevarak-javonibni muzlatib qo‘ydi. Balog‘at va ilm



quyoshi tegrasini **qishda oftob o'tov tikkani kabi** qayg'u o'tovi egalladi. Saltanat quyoshi temuriy vorislar orasidagi eng dono va ziyragi sanalmish Shohrux Mirzo abadiyatga qovushdi [5,47]. The author describes the death of Shahrukh Mirza with such an analogy that it does not shake the heart of the reader, and involuntarily his heart also freezes from this "coldness".

Iroq sahrosi toshli-qumli bo'lib, ba'zi joylarida shamol zabtida taram-taram shakl olgan sariq qumloqlar uchrardi. Bu qum sal shabadada ko'chib, **suv kabi oqar**, namni o'zida tutmas ekan. Goho ishq avjida bir-biri bilan tikkamasiga qovushgan ilonlar, badburush echkamarlar, tezchopar qoraqo'ng'izlaru chumolilar ko'rinib qoladi. Kulrang-qizg'ish yulg'unlar tebranadi, shoxida o'qilon bo'ladi. Sug'urlar imillab borayotgan karvonga qarab tek turishadi, karvon yaqinlashganida to'satdan g'oyib bo'lib qolishadi [5,51-52-betlar]; Tog'u tosh o'z maqomida turgan **askarday ko'rinadi**, u yer yuzi muvozanatini saqlab turadi. Uni shunday qoldirsang ham bo'lardi, biroq o'tkir **qoyalarni ustida tig'day qilib qo'yding**, daryoni oqizib belidan o'tkazding. Tosh orasida suv bino qilding. U tog'u tosh askarlari har sahar quyosh nurlarida qizarib yongaydirlar [5, 29] He also used similes very appropriately. D. Khudoyberganova calls the texts with a hidden simile as "texts with metaphorical content" [6, 240.]. There are many such texts in the work we are studying: Sal avval yonbag'irga bir nechta kaklik tushgan, tag'oyi o'q bilan urmoqchi bo'lganida jiyani – Alisher “Yo'q-yo'q, otmang” deb ottirmagan edi. – Inida polaponi bo'lsa-chi? – deb javob qildi ustiga kalta olacha to'n va bejirim etikcha kiyib olgan, oq tiniq yuzli, xiyol qiyiq ko'zli, g'ayratli bolakay. – Qizil og'zini ochib chiyillab, bularning uchib borishini kutayotgan bo'lsa-chi? Bo'ynidagi parining suyrilib kelib, qanotiga tutashgani, boshini burganida u parlarning qimirlashi, qanot qoqib uchishlari, bir-birining ortidan ergashib yurishlari ... rosa chiroyli ekanda [5, 5-6]. The boy Alisher, who has just turned five years old, turns away his uncle Muhammad Ali's shashto, who is preparing to hunt a partridge, and does not allow him to shoot birds. With the image of the boy who saved the innocent birds, the writer seems to be pointing to the protector of the people of Khurasan, the listener of the raiyat's pain, in our opinion.

## Conclusion

Xulo o'rnida shuni aytishizki, “Alisher Navoiy” romani tilining xalqona va shirali ishlab chiqqandan biri xalqimizning obrazli tafakkuri, dunyoqarashi, turmush tarzi, qadriyatlarini, fe'l-atvori, e'tiqod va an'analari aks etgan o'xshatishlar ko'p. 'p yuzaga. Isajon Sultonning ushbu romani tili ham ona tilimizning estetik jilosini, ham lingvopoetik sifatli ochib berish moddiy o'rnatishga munosib. Isajon Sulton'z ijodiy merosi bilan bugungi kunda o'zbek madaniyatiga hissa qo'shib olgan ijodkordir. Adib



milliy "Alisher Navoiy" romani bilan, boshqa qissa va hikoyalarda ham xalqimizning yuksak ma'naviyati, milliy tafakkuri, ruhiyatini o'zbek tili bilan qurolida mahorat bilan yoritib topdi. Binobarin Isajon Sultonning "Alisher Navoiy" romani tilini o'rganish bugungi kunda o'zbek tilshunosligining muammolaridan biri hisoblanadi.

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