



ALISHER NAVOYI'S "SABAI SAYYOR" EPISODE INTERPRETATION OF ARABIC WORDS

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Abstract

The condition for understanding the text is not only the individual text, but also the language and historical period in which the author lived and wrote. In the 14th and 15th centuries, the role of secretaries in the field of culture deserved special attention. Because the secretary was not only a writer, that is, a copyist, but also a learned person, a figure of culture.

In the hermeneutic analysis of the Arabic words in the epic "Saba'i Sayyor", if the appropriate form of the word is given importance, it is shown that the poet has a perfect knowledge of the grammar of the Arabic language, along with the use of a specific Arabic word

شاه سلطان حسين بن منصور كيم بيريپ نصرتي جهانغا سرور.
خانلار اوزره ييتيب اطاسى انينك خان بن خان اتا اتاسى انينك [8.35]

Shah Sultan Hussein bin Mansur

Who, by giving, spreads the light to the world.

His father came over the Khans,

Khan bin Khan is his grandfather.

Content: Shah Sultan Husain bin Mansur gave joy to the whole world, the father of the horn was Khan bin Khan.

Some of the names of the places mentioned in the epic, some of the famous nouns, are widely used in Arabic. There is no doubt about the poet's perfect knowledge of the Arabic language. Because, among all Navoi's works written with a delicate taste, the epic "Saba'i Sayyor" contains many terms, words and phrases in the Arabic language.

شاه لار قوللوغين كوروب مرغوب انكا درويش ليك بولوب مطلوب [8.35]

The kings saw their slaves and died,

He must become a dervish [16.60].





Meaning: When the kings serve him, he declares his subservience to the dervishes. Guebbenet distinguishes groups of "background knowledge" necessary for proper perception and understanding of literary and artistic text. It includes "background knowledge" in the use of different forms of addressing the interlocutor, different titles, personal names (anthroponyms), geographical names, names of institutions (toponyms). In the process of reading a text without commentary, even a philological student sometimes consciously ignores most of these details, omits the facts that are really important for the perception and understanding of the work, behind the apparent lightness and insignificance. The title of the character, his name and address, as well as what is the unusual name, why it is unusual and given to this character, why he lives here and not elsewhere, are often not interested. [9].

Taking into account the above points, if we pay attention to the name of the epic, Navoi himself:

That's it, because this number is ready,
I put the horse Sab'ai on the road

clearly shows that, for some reason this work is called "Saba'i Planet" (Seven Planets) [8]. The word "traveler" in dictionaries: 1. wanderer, tourist; 2. explained in the manner of a planet. In this case, it is important to know exactly what the epic is called and interpret it correctly. Navoi based the epic on seven stories of seven strangers. This indicates the skill of the author in choosing a name. Often, understanding the author's motivation for choosing a particular name, name, address depends on the amount of "background knowledge" of the researcher. The writer who gives his work such a name and places it in a certain location, places it in a special environment and thereby predetermines the further development of events. Knowing such details makes it much easier for the reader to understand the work and the author's intention. However, in most cases, the reader cannot fully appreciate the importance of such information because they do not have the necessary background knowledge. In the 20th century, hermeneutics sets itself the task of clarifying the ontological status of the concept, that is, clarifying the perception of information that is an integral part of the content [1,5,6]. This includes the development of new principles and categories of interpretation. If in previous hermeneutics, interpretation is considered as a preliminary stage and condition of understanding and is understood as a result of interpretation that occurs only when leaving the hermeneutic framework, then philosophical hermeneutics introduces the interpreter into the process of understanding with its own characteristics. A set of superstitions conditioned by tradition believes that the process of understanding is an endless,





unfinished process, carried out by interpretation, interpretation. In this stanza from the epic:

مين بولوب كيমে انچرا بحر خرام سپهيم برلا توتمسام آرام
تايقامين شايد اوشبو سودادا كوهريمدين نشانه دريادا [8.151]

I am calm if I don't hold the ship in the sea

Topkamen may be in this trade Gavharimdin target on the river

Content: I will go in a ship across the sea and raise an army against him. Maybe I will find a target in the sea under the pretext of this conflict.

Here Navoi uses "gem" in reference to a child, combining it with "ship", "river" (sea) and "trade" [10.176].

The reasons for this orientation are, on the one hand, the processes of understanding the text from the translator's understanding to the reader's pre-understanding and various prejudices when there are interpretations in different directions, reducing the proposed interpretations of the text to one correct meaning reveals the true essence of the work of art, because non-stop sources of understanding are revealed, unexpected semantic links open. Therefore, interpretation does not represent a way out of the hermeneutic framework. In the 1980s, the German sociologist A. Lorentzer tries to connect hermeneutics with the science of psychoanalysis. It is known that the process of development of hermeneutic ideas is long and complicated, and with the change of the needs of the society, the goals and tasks of hermeneutics keep changing.

In the 18th century, I. Hladenius tried to create a guide to understanding and interpreting historical books. At the same time, the scientist combines the concepts of "understanding" and "interpretation". For him, the need to interpret a fragment is a special case, and according to him, interpretation "consists in grasping the concepts necessary for a complete understanding of a given fact." Including, the direct goal of word translation is the idea that it is necessary to eliminate the incomprehensible words that prevent the achievement of "perfect understanding" of the text through experience. From a methodological point of view, Friedrich Schleiermacher argues that in any understanding of a literary work there is a fact of language and a fact of thought, which corresponds to the subject-content (the fact of language) and the individual-personal (the fact of thought). At the first stage, attention is paid to what is said in the work. The second level includes taking into account the individual characteristics of the author, his style of presentation. The task of the researcher at this level is to try to restore how and under what conditions the work was written.

In the science of philology, the question of the nature of understanding the text is one of the most important and complex problems. Therefore, the process of





understanding cannot be studied based on a single direction. A dialectical approach to the process of understanding requires the expansion of its directions and the formation of understanding in a diachronic way [3.14]. Diachrony - (from the Greek dia - through, chronia means time) is a phenomenon and concept that indicates the existence of certain events in space-time, the continuity of objects and processes. These events are events and concepts that indicate the duration of the existence of any type of objects and processes in a period of time. At the same time, certain aspects of the essence of the object, for example, different forms of existence, position in space and time in a synchronous fragment, as well as the ratio of whole and part, discreteness and continuum relations, repetition, interconnection of events and their sequence, accuracy of intervals and their uncertainty, the integrity of the existence of objects, the time of events, in general - reflects their development from a historical point of view.

In short, in "Saba'i Sayyor" the expression of the poetic word in a poetic text as a means of artistic art has served to a high degree. In this place, it is clearly felt that Navoi used Arabisms heavily. Each lexical device is weighted with poetic meaning and forms a more attractive content through Arabic words arranged in form. Contextual interpretation of hermeneutics, the hermeneutic framework, the distinction between understanding and interpretation, and the principles of convenience help to understand the Arabic words in context, understanding the ideological goals of the creator.

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