

CORRELATION BETWEEN THE SCIENCE OF RHYME AND
THE SCIENCE OF BADE'¹*Hamroyeva Orzigul Jalolovna**doctor of philosophy in philological sciences**TSUULL named after Alisher Navoi*

Abstract. *The science of classical poetics is the science that forms the basis of classical literature. There are several treatises in Arabic, Persian and Turkish on the theoretical foundations of this science. The science of art, formed on the basis of the science of literature, forms the basis of the classical text. While the science of eloquence and the science of literature have played an important role in the interpretation of the Qur'an, later the science of fiction has become a key feature that must be observed in any classical texts. The artist's skill began to be determined not by what he described, but by how he applied it. 3 components of classical poetics: science Fragments that reflect the practical form of the theory of art, science, and the science of rhyme have been valued as mature works. It is important that these three sciences are combined in the verses of the creators. Naturally, these three sciences are inextricably linked. In particular, there are such arts, in which the balance of weight and art is important. The based on types of rhymes are a poetry metre science and knowledge and they connect with each other. There are such arts, which are based on a form based on the theory of rhyme, that in the verse and the verse, along with the warmth and melody of the music, they express aesthetic thinking. Atoullah Husseini's Badoi us-sanoyi gives a wide space to the study of such arts. The scientist, with a deep knowledge of these three scientific theories, first studied the arts on this basis, distinguishing them into separate types, such as verbal, spiritual and joint arts. Ataullah Hussaini, in particular, became acquainted with the treatises on the study of the arts, analyzed them comparatively, debated with them in some places, and analyzed them on the basis of the laws of the Arabic and Persian languages. Atoullah Husseini's Badoyi us-sanoyi is one of such important materpieces. The book provides an in-depth analysis of the literary arts. The article examines the relevant arts that are inextricably linked with the classical rhyme in the respective work, thereby revealing the organic aspects of the science of rhyme.*

Methods. *This article analyzes the arts in the composition of scientific and theoretical works on classical poetics on the basis of hermeneutic and comparative-historical methods.*

Results.

1. *Introduction to the classification of Arabic, Persian, Turkish sources on classical poetics;*
2. *The arts are classified as part of works devoted to the science of art;*
3. *Fine arts formed on the basis of the laws of scientific rhyme and scientific art are analyzed on the example of bytes.*

Conclusion. *The science of classical poetics is an ancient science, and it is important to study the science of rhyme, the science of aruz prosody, the science of bade' in harmony with the three sciences. Because these sciences are inextricably linked, one is formed on the basis of the other. In particular, most of the literary arts emerge based on the rules of dream weight and the science of rhyme.*

Keywords: *poetics, brochure, ilmi segona (Trinity of sciences), Aruz wezni (or "aruz prosody"), ravi, juzv, rhyme, the types of rhyme.*

Introduction. The sciences occur in an interconnected way, find perfection. The three sciences of classical poetry of the East were formed as a trinity of sciences that combined content and form as a whole. One of the components of classical poetics, "Badoyi us-sanoyi" emerged as a

¹ The science of bade'- ("bade'" in Arabic means new, wonderful, rare) covers such issues as the ways and means of expressing ideas fluently and elegantly, and the types and characteristics of the arts (styles, means).

special science with the aim of expressing the beauties of speech in Arabic eloquence. Formed as the second type of pubertal science, this science was later formed as one of the important components of classical poetics. Atoullah Husseini points out that the first type of pubertal sciences are the inherent beauties, that is, these beauties are similar to natural beauty, these sciences are the science of meaning and the second is the science of narration. The science of art is a science subordinate to these two sciences, and novice poets formed this science by combining popular and common natural beauties such as *tasbih*, allegory, and satire with local beauties. Books devoted to the sciences of adolescence and the arts, which later became an important part of classical poetics, began to appear in Arabic and Persian literature. In classical Arabic poetry, In the works of Abdullah ibn Mu'tazz's "Kitab al-Badi", Nasr bin Hasan's "Mahasin ul-Kalam", Qudama ibn Ja'far's "Naqd ush-she'r", Abu Abdullah al-Khwarizmi's "Mafatih ul-Ulum", Yusuf Sakkaki's "Miftah ul-ulum", Abdul Qahir Jurjani's "Kitabi asror ul-baloga", Persian translation of Umur Rodiyani's "Tarjimon ul-baloga", Rashididdin Watwat's "Hadoyiq us-sehr", Atoullah Husseini's "Badoyi us-sanoyi", turkish translation of Ahmad Tarazi's "Funun ul-baloga", the science of bade' is sufficiently studied. Atoullah Husseini's "Badoyi us-sanoyi" is one of the most important treatises on the study of this science. Created in Persian, this work examines the arts in terms of types, such as the literal, the spiritual, and the arts that serve both meaning and expression. During the creation of the pamphlet, the author studied and analyzed the works on the arts, which were created individually, and addressed them in the interpretation of the arts. He compares the information about the arts with the information in the works devoted to the science of poetics, such as "Miftoh ul ulum", "Hadoyiq us-sehr", "Tibyon ul-bayan". In the preface of the work, the author asks for help from the Creator, stating that if the God wills, he intends to write a book "Takmilu-s-sinoa" and a detailed description of the whole function of the poem. In the first part of the work, a small research on the prosody of aruz, *zihafs*, *bahrs* is given, and an analysis of the arts is given. In "Badoyi us-sanoyi", under the headings of "Verbal beauties in the same sentence and in the description of the beauty of the letter", "In the description of spiritual beauties", "The second type of spiritual beauties", "The Arabic fusa, which does not count the beauty of the word, and the Ajam, which does not count the number of words, and the number of words in the description of the spiritual beauties", "These are common accusations", "Meaningful accusations", "Some words that need to be explained between the Shuara" the arts are analysed.

Methods. This article analyzes the arts in the composition of scientific and theoretical works on classical poetics on the basis of hermeneutic and comparative-historical methods.

Results.

1. Introduction to the classification of Arabic, Persian, Turkish sources on classical poetics;
2. The arts are classified as part of works devoted to the science of art;
3. Fine arts formed on the basis of the laws of scientific rhyme and scientific art are analyzed on the example of bytes.

Discussion. Classical poetry of the East consists of 3 components: the science of rhyme the science of Aruz and the science of bade'. These three sciences are important sciences of classical poetics and are interrelated. In particular, the weighty forms of rhyme are directly related to the science of aruz, and the arts of art based on classical rhyme are directly related to the science of bade'. Although "Badoyi us-sanoyi" is a treatise on bade, it contains a great deal of classification of the arts, which is related to the science of rhyme and is based on the theoretical foundations of rhyme. The work begins with a classification of verbal arts. In almost all pamphlets on these arts, their classification begins with the art of Tarsi. It is well known that Tarsi is an art based on the fact that all the words in the byte verses are mutually compatible in terms of rhyme and prosody. Some Arab scholars regard this art as a type of *saj* and refer to it in the description of the art of *tajnis* and *tarsi*. Atoullah Husseini, like other Persian writers, mentions the art of **tarsi** as a primitive art at the beginning of the work.

"Zi ro'yash munfa'ili gulho, fitoda bo'ston darham,
Ba ko'yash muttasili dilho kushoda, do'ston hurram".

Note that every word in the verses is rhymed. One of the most important treatises on the science of classical poetics, Ahmad Tarozhi's "Funun ul-baloga", also begins with a description of the these arts. The author gives examples of the art of tarsi, first in Arabic, then in Persian bytes. Ahmad Tarazi cites the following verse as an example, which corresponds exactly to the law of the art of tarsi of Rashid al-Din Watwat.

“Hech dardi ba tu, ey moyai darmon mirsod,
Hech kardi ba tu, ey chashmi hayvon mersod”.

Ataullah Husayn, as a fine example of the art of tarsi, cites another example from Hazrat Navoi. The following verse explains: "This is a unique and heartwarming verse of art, this is the verse of the Lord."

Chunon vazid zi bo'ston nasim-i fasl-bahor,
Kazon rasid ba yaron shamim-i fasl-i nigor.

In this verse of Hazrat Navoi's verse, each of the words in the verses is a melody - a rhyme. One of the peculiarities of the art of tarsi is that in this art several types of rhyme can be used, depending on the length and additional composition. The main reason for this is that every word in verse 2 is rhyming. In particular, if the rhyming words such as kazan, yoron-boston, bahar-nigor form an absolute rhyme according to the long composition of the rhyme, then the rhyming words vazid-rasid, nasim-shamim form an absolute absolute rhyme, and the seasonal rhyme becomes an absolute rhyme. caused by. It is well known that in the Rabb and Persian languages, movement and silence are important. Poetics theorists argue that the harmony of words without movement and silence creates the art of tarsus. Ataullah Hussaini echoed this sentiment, saying, "If the words are appropriate in movement and silence, be very gentle". And the one who conforms to this rule cites the following verse as an example:

Ba jafo-yi raqib dodam tan,
Ba vafo-yi habib shodam man.

Ataullah Hussain pays special attention to the tajnis of the art of tarsi. The harmonious use of tarsi and other arts leads to the "perfection" of the verses and verses. According to the scientist, most of the poets used to use the art of tarsi in harmony with the art of tajnis. Most of the bytes are written on the basis of a definite article.

Nay oriy, mudomam mayovar ba man!
Na yoriy mudomam, ma ovar ba man.

Words like rhyme and tajnis, which are both rhyming and tajnis, have a special artistic meaning in the content of the byte. Interestingly, the image of the words in the same verses can be used to create a new meaning by making the form different, the same variety, that is, the same form, which does not apply to the art of tajnis and tarsis:

Nayoriy mudomam, mayovar ba man!
Nayoriy mudomam mayovar ba man!

Nayoriy- if you are not my beloved, nayoriy- if you will not come, mudomam- always to me, mayovar-you are not helper, mayovar- do not bring, baman-to me, baman-manglab.

That is, if you are not always there, do not come to me. If you do not bring me wine in my weight, do not bring it to me.

In Badoyi us-sanoyi, a verse is quoted from a verse written in the art of rajazi in a healthy weight, which also shows that these two arts have become mutually compatible art:

Dar mushk gesu-yi, but, chinast har to torro,
Bar rashk og'u-yi Tubut Chinast mar Totorro.

In the art of Tarsi, rhyme does not always fit perfectly. This is the case with some of the phenomena in the science of rhyme. In particular, sometimes the words in the verses are not exactly rhyming, and the repetition of an auxiliary or radif can create a melody. This situation is emphasized in the theory of rhyme science. Although the same is true of the verses, scholars acknowledge it as an example of the art of tarsi.

“Kas firistod ba satr andar ayyom maro,
Ki, makun yod ba she'r andar bisyor maro”.

In some places, prosody differences may be observed due to rhyme, which is not contrary to the law of the art of tarsi. Atoullah Husseini explains the passages depicting the state of weight loss with the requirement of rhyme in the example of Rashid al-Din Watwat's poem.

“Ey, munaqqar ba tu nujum-i jalol,
Vey, muqarrar ba tu rusum-i kamol.
Bo’stone-st sadr-i tu zi na’im,
V-osmone-st qadr-i tu zi jalol”.

According to “Hadoyiq Us-Sikh”, the author's poem is a musarra poem based on the art of tarsi from head to toe. It should be noted that the same byte is given in the form of only one byte in “Funun ul-baloga”. In Shamsiddin Qays Razi's “Al-Mu’jam”, the full (10 byte) form of this verse can be read. Shamsiddin Qays Razi also explains the art of tarsi after the passages from the Qur'an.

Another art based on rhyme is saj. Most Arab scholars regard saj as a rhyme in prose, but some scholars argue that saj is equally relevant to both poetry and prose. Yusuf Sakkoki says in “Miftah ul-Ulum” that saj is “like the rhyme in a poem at the end of a piece of prose.”

“Do’ston, vafoe nadidam, har zamon jafoe kashidam”.

Some scholars in the art of tarsus did not accept the fact that they were mainly auxiliaries or changes in the appendages as a shortcoming. Atoullah Husayn cites the following verse as an example of the reason for this state of the art of tarsi:

Safo-yi safvat ruyat sifot-I ruyat sifat-I guliston dorad,
Havo-yi Jannat-i qo’yat hayot-i jovidon dorad.
V - - - / V - - - / V - - - / V - - -

The majority of treatises on science fiction are the result of interaction, in particular, almost all treatises on fiction begin with the art of interpretation. This is traditionally reflected in all scientific treatises in Arabic, Persian, and Turkish. Shamsiddin Qaysi Rozi's Al-Mu’jam, dedicated to the trilogy of sciences, also began with a commentary on the art of tarsi, and Shamsiddin Qays continued this tradition under the influence of Rozi Rashididdin Watwat's treatise Hadoiq us-sehr. In particular, the question of the interdependence of the art of tarsi and saj, the interpretation of differences and similarities between scholars are the same in the same sources. At the same time, in each treatise it is possible to see the state of the scientists' own theoretical views. Scholars such as Rashiduddin Watvat, Shamsiddin Qays Razi, Atoullah Hussaini, and Ahmad Tarozi have presented their views in the form of verses.

Atoullah Husseini admits that there are 3 types of **saj**: saj-i mutawazi, saj-i mutarraf and tarsi, explains them one by one, explains them on the example of bytes. Naturally, there is a difference of opinion among scholars about its types, as well as conflicting views on the art of saj. In particular, some scholars regard tarsi as a separate art, emphasizing that saj belongs only to prose. Some scholars, on the other hand, recognize tarsi as a type of saj. Atoullah Husseini gives his reaction to the information given in the sources of classical poetics created in such controversial places. In some places it rejects their opinion. In particular, Rashididdin argues with Watwat about the art of balance, which is valued as a type of saj, based on the equality of weights. Rashid al-Din al-Watwat argues that the art of balance can also occur in words between 2 bytes, quoting the following byte:

“Onki mol-i xazoyin-i getiy,
Hast bo jud-i dast-i o’ bisyor.
V-onki, kashf-i saroyir-i gardun,
Nest dar pesh-i o’ dushvor”.

Rashid al-Din al-Watwat emphasizes that the words in verses 2 and 4 are the basis of the art of balance. Atoullah Husseini, on the other hand, tries to prove that the basis of the art of balance is that each word must be in opposition to the narrator in the rhyme, and that the narrator is compatible with the words in the byte, so there is no art of balance. Indeed, it can be seen that the consonant t in the words hast-nest has created a proportionality as a narrator.

One of the rhyming arts is **Tashtir**, and in “Badoyi us-sanoyi” there are many classifications of rhyming-based arts in which such verses are divided into parts. Tashtir is an art form based on the division of a poem into two parts in rhyme.

“Budam az ishqī tu zor-u gashtam az hajrat nīzor,
Yak rah az bahri xudo // bixrom ey mah suyi mo”.

Although this state of musajja appears in the two verses, they rhyme independently of each other, without any connection to each other.

“Zi javri habib, // jafoyi raqib,
Dilam shud figor, // tanam shud zor”.

The art of tajziya is also one of the arts based on the inner rhyme of byte verses. The difference between tajziya and tashtir art is that the first half of the verse is in the state of musajja with the second half of the verse.

“Chu raftiy nigoro, nadoram zo hajr,
Ba tan hech yoro, ba dil hech sabr”.

The rhyming words hajr-sabr in the verse are the main rhyme, and the words nigoro-yoro in the middle of the verse gave rise to the art of tajziya based on mutual rhyme.

In “Badoyi-us-sanoyi”, tasmit is also mentioned as one of the verbal arts. At the same time, Atoullah Husseini cites the inter-band rhyming of such poetic forms as murabba, muhammas, musaddas, musabba, musamman. For example, in the form of a square poem, three verses are rhyming with each other, and verse 4 is shown as the main rhyme that connects the verses.

“Az otashi g’am so’xtam, gar ba nigohe,
In g’amzadaro shod kuniy nest gunohe,
Murdam zi g’ami hajr, xudoroki, chu mohe
Binmoy shabe ro’yu xalosam kun az in g’am!”

Rashid al-Din al-Watwat, on the other hand, describes the art of tasmit as an art based on dividing one byte into four equal parts, combining three parts around one rhyme, and quoting the main rhyme in the fourth part. Atoullah Husseini gives examples of 4 types of tasmit art. These examples are given on the basis of the internal rhyme in the busy verses and the forms of murabba, muhammas, musamman poems based on the main rhyme that connects the verses. The author points out that he is limited to the above because he has not found an example of such types of musammat as trinity (musallas), seven (musabba'), and nine (mustasne'). Rashid al-Din al-Watwat recognizes a poem in which the art of tasmit is used as a musajja 'poem.

“Rab’ az dilam purxun kunam // xoki diman gulgun kunam, //
Atloiro Jayhun kunam // az obi chashmi xeshtan”.

The scientist points out that usually a byte is divided into 3 parts and rhymed, while the 4th part is connected to the main rhyme. It is also accepted that the musajja is divided into more than three parts, but all three are popular. These forms of poetry, cited as types of musammats, developed mainly in Persian literature. In Arabic literature, the art of tasmit is based on the selection of verses in a byte. Arab scholars cite 2 types of tasmit. The first type of tasmiti is called taqti, and the sajjis are equivalent to the zhuzs on the taqte. For example:

“Ba piri chi giriy vaziriyu miriy,
Faqiriy, haqiriy, asiriy guzin tu!”

While the words “piri”, “giriya”, and “miri” in the first verse are exactly the same in terms of rhyme and taqte (V-), the words faqiri, khaqiri, and asiri in the second verse are also proportional in terms of rhyme and taqti (V--). The second type of tasmit is called tasmati bataqayyuz, and the words chosen in this round do not have to fit in terms of taqwa.

“Makun gasht-i bo’ston, marav qo’y-i jonon,
Bikash po badomon, ba kunje nishin”.

Another art form that emerges on the basis of the inter-rhyme of the verses in the bytes is the art of interpretation. Some scholars call it tashrih, zulqafiyatayn. The peculiarity of this art is that poets compose a poem on the basis of two or more rhymes, and even if they are stopped in each of them, a new byte is formed, the essence of the poem is not distorted.

“Chu kuniy bag’olat guzare so’yi mo,
Binishin qadare, ruhi xud binamo.
Hama kas dilu jon bidehadki xo’rad,

Zi labat shakare, birason hamaro.
Sanamo, zi sukkoni darat chu mane,
Nabuvad digare ba tu az vafo”.

The same rhymes provided the birth of the byte. *So ‘yi mo – binamo – hamaro – vafo* - fidelity is born with ten rhyming words, and as a ravi it brings out the *o* unli (ravi) melody. In this sense, such a system of rhyme is considered an abstract rhyme due to the long composition of the rhyme. In the same words, the type of rhyme is used according to the additional composition of the rhyme. In the case of a muqayyad rhyme, the letter after the ravi does not contain any of the rhymes, that is, the rhyme ends with the ravi.

If carefully observed, it is not difficult to detect the presence of an internal rhyme in the base of the bytes. *The* words *guzare, qadare, shakar, and others provided* harmony between the verses. If we mark the above words not as an internal rhyme, but as a basic rhyme, the verses will have a sacred form, that is, the *last* verse of the verse will be moved to the beginning of the next verse:

The type of rhyme used in this verse in the musaddas form differs from the rhyme system in the positive form. *In the* words of *guzare, qadare, shakar, and rhyme, the other* acted as a comrade. Due to the fact that the narrator was preceded by a short vowel, this type of rhyme belongs to the abstract type due to the long composition of the rhyme. This type of rhyme is considered an absolute rhyme due to the additional content of the rhyme, because after the narrator comes *vasl* (the letter of the rhyme that comes after the narrator).

Ataullah Hussain considers such an art form as an invention. If you pay attention, the resulting byte lines are not rhyming with each other. The author of "Bada'i us-sanayi" emphasizes the work that "if the resulting verse is also suitable in rhyme, be very beautiful and delicate". Ataullah Husayn also gives an example of the form of recitation in Bada'y 'us-sanayi in three forms (musamman, musaddas, murabba). This is considered to be the second type of interpretation.

Ba davr-i lola-yi hamro biyo, jono, so'-yi sahero,
Bikash xush sog'ar-I sahbó, barafro'zo rux-i zebo.
V - - - / V - - - / V - - - / V - - -
Shudim oxir zi hijronat dil afsurda , biyo injo,
Uzor-i otashin binmo, fikan otash ba jon-i mo.
V - - - / V - - - / V - - - / V - - -
Makun chandin ti istig'no, manushon rux zi mo, jono.
Niqob zi ruh fikan bolo, maso'z az g'am dil-i moro.
V - - - / V - - - / V - - - / V - - -

This beautiful rhyme (each verse is rhyming) is written in a healthy weight. This means that the *mafaylun rukni* is returned eight times per byte. If *the* main rhymes are formed on the basis of the words *sahro, zebo, injo, mo, jono, moro*, in the first byte the inner rhyme is accompanied by *jono, sahbó, barafruzo*; in the second byte *injo, binmo, jon-i mo*; In the third byte there are the words *istigno, jono, bolo, moro*. By stopping in the inner rhyme, the second verse in the form of a sacred verse can be created:

Bu davr-i lola-yi hamro biyo, jono,
So'-yi .sahro, bikash xush sog'ar-i sahbó.
V - - - / V - - - / V - - -
Shudim oxir zi hijoranat dil afsurda,
Biyo injo, uzor-i otashin binmo!
V - - - / V - - - / V - - -
Makun chandin, tu istig'no, manushon ruh
Zi mo, jono, niqob zi ruh fikon bolo!
V - - - / V - - - / V - - -

The last 2 columns of each byte combine to form a new byte in the sacred form. Based on the above pillars, the following byte is formed:

Barafro'zo ruh-i zebo, fikan otash
Ba jon- i mom maso'z az g'am dil-i moro.

V - - - / V - - - / V - - -

So, as a result of stopping in the second rhyme, this ghazal becomes a ghazal of healthy weight. If the first rhyme of the above ghazal is taken as the main rhyme, the byte becomes a square poem.

Bu davri-i lolo-yi hamro
Biyo, jono, si-yi sahro,
V - - - / V - - -
Shudim oxir zi hijnonat
Dil afsurda, biyo injo.
V - - - / V - - -
Makun chandin tu istig'no ,
Manushon ruh zi mo, jono,
V - - - / V - - -

Ataullah Hussain offers another art that is unique to the art of Tashri. According to mentioned shape of musamman couplet, none of the couplets are not missed, the inside of the second internal rhymes in front of the first stop after the last couplet in front of the beginning of the second verse, the last couplet of the third corners in order to move to the beginning of the verse and distribution musaddas form content through new cause couplets said.

Bu davr-i lola-yi hamro biyo, jono,
Su-yi sahro, bikash xush sogar-i sahbo.
V - - - / V - - - / V - - -
Barafroz ruh-i zebo, shudim oxir
Zi hijronat dil afsurda, biyo injo
V - - - / V - - - / V - - -
Uzor-i otashin binmo, fikan otash
Ba jonim-mo makun chandin tu istig'no!
V - - - / V - - - / V - - -
Manushon ruh zi mo, jono niqob az ruh,
Fikan bolo, maso'z az ham dil-i moro.
V - - - / V - - - / V - - -

This poem is written in mutadoriki musammani mahbun weight, the columns come in the form of failun / failun / failun / failun eight times. The main rhyme: so'yi mo - binamo - hamaro - vafo. If it is stopped in the first rhyme, it has a sacred form, i.e. one rukn (failun) at the end of the verse is transferred to the beginning of the next verse:

“Chu kuni bag'olat guzare,
So'yi mo, binishin qadare.
Hama kas dilu jon bidehad,
Ki, xo'rad zi labat shakare.
Sanamo zi sukkoni darat,
Chu mane nabuvad digare”.

The main rhymes that unite the bytes in the sacred form are the words guzare - qadare - shakare - digare. The peculiarity of such art is that when the fallen pieces are collected, a byte in that sea is formed. Atoullah Husseini considers this to be an invention. In the above bytes, we combine the missing parts:

“Ruhi xud bigusho birason,
Hamaro ba navoz-i vafo”.

Atoullah Husseini suggests calling this art form tafliq talfiq. Because the word "tafliq" means "to grind" and "talfiq" means "to gather". Apparently, in this type of art, a new byte is created based on separating the parts from each other and connecting them to each other. The scholar points out that novice scholars did not pay much attention to this art. That is why there is no verse or masnu 'poem written on the basis of this art in the literature of the novice. The word Tashri means

"repeated watering" in the dictionary. Atoullah Husseini points out that in this art it is used in the same sense as it is based on the repeated rhyming of poetry.

Conclusion. In conclusion, it can be said that the science of bade' is interrelated with the science of rhyme, the science of rhyme with the science of aruz, and requires integrity in one sense.

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THE ROLE OF ANTONOMASIA IN THE PROSE OF ALISHER NAVOI

Achilova Risolat Azamovna

*senior lecturer of the department of foreign
languages for natural directions, BSU*

Abstract:

Background. The article partially studies the lexical and semantic features of antonomasies used in the works of Alisher Navoi, identifies their role in the work of the poet, reveals the relationship to metaphor and metonymy, and classifies them by subject groups.

Methods. Antonomasias are potential units that hold socio-historical, cultural, geographical, philosophical, political, educational, and literary information. They are the wealth of our language, such as metaphors, parables, proverbs, expressions, and are regularly stored in the language. Antonomasia is primarily a stylistic tool, but at the same time performs another function - the function of naming. In this function, antonomasia is a secondary process of advancement and result.

Results. Considering antonomasia as a means of linguistic nomination, based on such a modification of the transfer of a name, which leads to the creation of a class of names that occupies an intermediate position between the class of proper and common nouns, and has a certain structural, semantic and pragmatic characteristics. The goal is also to highlight cognitive mechanisms as a result of which these characteristics appear, an attempt to differentiate on their (characteristics) basis the types and subtypes of antonomasia.

Conclusion. To reveal the linguistic essence of antonomasies in Alisher Navoi's works of art, to give scientific-theoretical descriptions, interpretations, to study lingo poetic and methodological features, to determine the place of antonomasies in the system of figurative words used by the poet, their lexical-semantic features. A holistic analysis of logical, linguistic, semantic and poetic features has always been one of the most important issues for Uzbek linguistics.

Keywords: antonomasia, talmih, trope, anthropoetonym, metaphor, metonymy, poetry, onomastic, linguistics, aspects, poem, poets, semantic, history, clarify, literary, methodological, language, holistic, paradigm, speech.

Introduction. The development of scientific thought in the twentieth century led to a significant "humanization" of research and caused anthropocentrism in many scientific works. The appeal to the human factor in the language testifies to the most important methodological shift that has been outlined in modern linguistics, the change in its basic paradigm and the transition from "immanent" linguistics to "anthropocentric" linguistics, which involves the study of language in