

In The Diachronic Aspect Of Stylistic Devices Used In The Works Of Alisher Navai

Sultonova Dildora Halim qizi

Uzbekistan State World Languages University, Independent research student, Tashkent, Republic of Uzbekistan

Received: 28 November 2025; **Accepted:** 04 January 2025; **Published:** 13 January 2026

Abstract: This article is devoted specifically to the translation mechanisms of stylistic devices in the ghazals of Alisher Navoi. We have displayed by this article the translation mechanisms of classic literature including artistic art involve the study of the vocabulary of the ghazal, analysis of the ghazal, which a scholar of Alisher Navoi studies and a good knowledge of source and target languages. In addition, the poet must use an appropriate stylistic devices theory and methodology to prove the adequacy of his ghazals to the meaning. So, the article shows how presents the artistic arts used in ghazals and their analysis. Moreover, in which verse, what stylistic devices are used and what meaning they come from is shown.

Keywords: Ghazal, artistic art, stylistic devices, science of bade, verse, byte, verbal arts, spiritual arts, common arts, tarze, tashbih (simile), ruju, tardi aks, tarsi, mubolaga (hyperbola), istiora, tamsil.

Introduction: One of the social phenomena is language. Language lives with society, develops with it and grows with it. It is also one of the most important and extensive branches of literature. The literary legacy of Mir Alisher Navai, the great representative of our literature, is very rich, and linguistic analysis of his works is the most important aspect. Nowadays, study of Navai is developing very much. A large-scale study and analysis of Alisher Navai's works from the textual, linguistic, philosophical and artistic point of view is being carried out. In particular, a deep understanding and analysis of the poetic arts used in his works brought great opportunities in the field of literature. Although Alisher Navai did not write any special work on science of bade, but partially mentions about it in his "Majolis un Nafais", "Khamsa", "Mahbub ul-Qulub", "Muhokamat ul lug'atayn" and other works. In the notes about the poetic arts in these works, it can be clearly felt that Navoi had a perfect knowledge of Eastern classical poetics, especially the science of bade, and that he had a deep understanding of this direction.

Results and discussion. The artistic value of Alisher Navoi's ghazals that he used image tools and arts more clearly and effectively in practice. More than a hundred artistic arts are used in his lyrics, which is a proof of how

high the poet's thinking is. We can see this principle of the poet in the following cases:

First of all, the method of art used in Navoi's work is related to the theme and style of the poem (descriptive, expressive, mixed). For example, a piece of art can lead a ghazal from the beginning to the end. Secondly, on the contrary, you can find dozens of arts in one poem, and they change in turn in the verses. Thirdly, in some ghazals, several artistic arts can be added and used in a complex form. Fourthly, in some cases, when the poet shows one art as the leader in a certain stanza, he expressed its true essence more clearly with the help of other arts. Fifthly, the poet always works on the basis of strict proportional requirements, no matter what genre or purpose he uses any art. Logical correlation of meaning, image and image elements is an iron law for his poetic system. As mentioned above, the artistic arts typical of classical poetry are divided into three groups based on their essence: 1. Verbal arts. 2. Spiritual arts. 3. Common arts. Verbal arts are the arts related to the expression method of speech, in particular, the form of words, Atullah Husayniy among them is tarsi', tajnisli tarsi', tajnis, radd (return) art, saj', tashtir, tajziya, tasri', tasmit, aks, tardid, tashri', zulqafiyatain, tavshih,

talawwun, mulamma', muqatta', muvassal, jam' ul-huruf, mudawvar, mushakala and other arts. Verbal arts express the poet's thoughts in a highly artistic form.

Now let's pass on to the discussion of the process of using stylistic devices in ghazals. Ghazals are translated by the scholar of Navoi studies, Kosimboy Mamurov.

The ghazal that we are analyzing is included in the Divan "Garayib us-sigar" with number 38, it is romantic in content, and it belongs to the musical type in form.

Ne navo soz aylagay bulbul gulistondin judo,
Aylamas to'tiy takallum shakkaristondin judo.

In order to describe hijran, Navoi refers to the images of birds most often used in classical literature - nightingale and parrot. The nightingale draws energy from the flower to sing. The reason is that the flower garden is the homeland of the flower that sings the nightingale. If a parrot is separated from the sugar plantation where sugar is grown, which is the food of its soul, it cannot describe the sweetness of sugar with words.

In the verse, with the help of the words "navo" and "saz", which are made tanosub, "bulbul", "gulistan" and "navo", and the words "tuti", "takallum" and "shakkaristan" are matched again tanosub in one way and in two places, and word "ayla" creates takrir art.

Let's read the translation:

How could the nightingale sing apart from flowery garden?

How could the parrot display eloquence apart sugar cane field?

Now, we have the translation of the line, which is quite adequate to the meaning and form of the source language. But in translation, stylistic devices differ from original version. In translation we can see anaphora and rhetorical question which the line "How could the".

Now, we will pass to the second couplet in the source language as the following:

Ul quyosh hajrinda qo'rqarmen falakni o'rtagay
Har sharorekim, bo'lur bu o'tlug' afg'ondin judo.

In the second stanza, the original meaning of divorce is stated. In other words, a lover was the reason for the emigration of a sun-faced lover. Under the influence of this hijran, there is so much moaning and groaning that it is feared that one day these moans will not set the sky on fire.

In the verse, the words "sun" (quyosh) and "sky" (osmon) and "spark" (sharor) tanosub art, and using the words "o't" and "o'rtamoq" to create ishtiqoq art.

Let's read the translation:

In separation of that sun I am afraid that the heaven
Will catch fire from each spark of my ardent groan.

As it is seen from the translation, there is not any artistic art besides only hyperbole (mubolaga), but original meaning are kept by translator.

Before analysing the third couplet we study the vocabulary and types of stylistic devices of the couplet, its comments and analysis comparing them with the original couplet provided below:

Dema, hijronimda chekmaysen fig'onu nola ko'p,
Jism aylarmu fig'on bo'lg'an nafas jondin judo?

In the third stanza, even a spark that sets the sky on fire could not soften the heart of the lover. On the contrary, he scolded his lover saying, "If you don't groan in my hijran, there is a lot of moaning". And in response, the lover said, "You were my soul, after all, how can a body that is separated from the soul be angry?" he answered.

In the verse, the words "fig'on" and "nola"; "jism" and "jon" are tanosub, takrir from the repetition of the word fig'an, tawzi' art was created from the participation of the word "j" in the words "hijran", "jism", "jon" and "judo" and used exaggeration and question-and-answer arts too.

In English version:

Do not say: «in my separation why don't you groan and woe?

How the body could woe when lost its soul and breath so?

Now when meaning of the couplet becomes quite understandable we can pass to the translation of the couplet, especially focusing on using kinds of stylistic devices. We can say, in translation there are only two arts, such as hyperbole and rhetorical question in the second line of the byte. These arts are not similar in Uzbek version.

In the fourth couplet:

Hajr o'lumdin talx emish, mundin so'ng, ey gardun,
meni

Aylagil jondin judo, qilg'uncha jonondin judo.

It is said that parting is more bitter and slower than death, so, O (cruel) fate, take me away from my soul (once and for all)!

The lover who was forced to emigrate knew that she was more bitter than death and turned to fate and said that he should kill me instead of leading me to emigration.

In the verse, by referring to the gardun (sky) is art of "iltifot"; "jon" and "janon" are used to express enthusiasm and to create ishtiqoq art, and the art of

takrir is created from the repetition of the word "judo".

Translation of the couplet:

Separation is bitter than death, hey heaven, from today,

To separate me from beloved you'd rather take soul away.

As it is seen from the translation, there are two artistic arts such as repetition (separation and to separate) and perfect rhyme (today and away). But these arts differ from original verse. However, the meaning of the byte is kept, that is, source and target language's meaning is the same.

In the fifth couplet:

Bo'lsa yuz ming jonim ol, ey hajr, lekin qilmag'il

Yorni mendin judo yoxud meni andin judo.

In starting the translation, first, we must study the vocabulary of the ghazal, O Hijran, even if I have a hundred thousand lives, take them all, but don't take one of them from me, or take me from him!

In this stanza, the poet turns to hajr and says, "If I have one hundred thousand lives, kill me, but don't take away from me or me from him." Suddenly, the question arises: is it not the same thing to separate the lover from the beloved and the beloved from the lover? The great poet, who understood and felt the subtle aspects of the human psyche, knew well that being with a friend is not a guarantee that he will be with you, that no one else lives in his heart. That's why he insists that he should be with me just as I am with him. In the verse, the art of takrir (repetition) is created from the repetition of the words "men" and "judo", also mubolag'a art (exaggeration).

Translation of the couplet:

Had I hundred thousand souls, take them all, hey heaven!

But do not separate me from beloved, nor me from her then.

Thus, in the fifth couplet of both languages we found out that stylistic devices are expressed by the same way as repetition and exaggeration or hyperbole.

In the sixth couplet:

Vasl aro parvona o'rtandi hamono bildikim,

Qilg'udekdur subh ani sham'i shabistondin judo.

Moth knew that is burning of togetherness could be separated from the candle that illuminated the darkness by the dawn.

In this stanza, the lyrical hero compares himself to a moth. That is, the moth, which seeks the candle, knows that the candle will go out in the morning, and it will be

deprived of its light - visol. In the same way, the lover who is burning with the pleasures of Visol knows that one day these pleasures will end and will be replaced by hijran. The verse refers to the art of tazad by words "subh" (dawn) and "shabiston" (night), the words "parvona" (moth), "sham" (candle) and "o'rtanmoq" (burn) are created art of tanosub, the art of tashxis through the words "parvona" (moth), "subh" (dawn).

Translation of the couplet:

For dating a moth is burning itself still, I became aware, As if dawn has separated it from the night candle, care.

In translation of this couplet, three stylistic devices were used. They are: personification (dawn and moth), antithesis (dawn and night), perfect rhyme (aware and care).

In the last couplet:

Bir eyasiz it bo'lub erdi Navoiy yorsiz,

Bo'lmasun, yo Rabki, hargiz banda sultondin judo.

Navoi became a dog without an owner (he said), O God, let not every slave become separated from the sultan!

Navoi evaluates poverty as "being a dog without an owner" or becoming a "slave lost to a sultan" and pleads with the creator that no one should be without poverty.

The art of tazad is created through the words "banda" (people) and sultan (shah) through the word "Yo Rab" (O, God) means art of iltifot and o'xshatish (simile) by word "egasiz it" (like a dog).

In general, the ghazal is Navoi's lines of heart lamentations of a devoted lover who is tired of even a moment of separation, who wishes to die rather than lose his lover.

Translation of the last couplet:

Being like an ownerless dog without his beloved was Navoi,

May your people be never separated from their sultan, O, God.

Now, we have the translation of the line, which is quite adequate to the meaning, stylistic devices and form of the source language. In translation of this couplet, two stylistic devices were used. They are: simile (like an ownerless dog) and antithesis (people, sultan and God).

Conclusion

The analysis shows that the history of the use of poetic arts goes back to ancient times. It has not lost its value either in classical literature or in modern literature. Artistic arts have been the most important integral part of literature, poetry, and poetry. These arts reflect how powerful a tool the word is, its charm and freshness. Not all poets and translators can use stylistic tools. To

use it, it is necessary to have full knowledge of poetic arts and enough experience. For this, it is necessary to carefully study and analyze the period of emergence and development of these arts, its stages, as well as the works of skilled poets and writers.

From the above analysis, we can understand that Alisher Navoi skillfully used many types of art and ensured that his ghazals were meaningful, attractive and perfect. In general, the study of artistic arts used in Navoi's work is an important profession in revealing the potential of the poet's artistic thinking, the ability to use the infinite beauties of his mother tongue.

References

1. Explanatory dictionary of the language of Alisher Navoi's works. (1983). 4 volumes. Tashkent.
2. Interpretations of Navoi's ghazals. (2018). Compiler and publisher: Nusratillo Jumahoja. Tashkent: Uzbekistan, 380 p.
3. Alisher Navoi. (2019). Hamsa. Tashkent: Navroz, 712 p.
4. Alisher Navoi. (2016). Cokrovishchnitsa mysley. Tashkent: New age generation, 318 p.
5. Alisher Navoi. (1997). A perfect collection of works. Twenty roofs. Thirteenth roof. Tashkent: Science, 300 p.
6. Alisher Navoi. (1987). A perfect collection of works. Twenty roofs. The first roof. Tashkent: Science, 689 p.
7. Alisher Navoi. (2018). GHAZALS (classic ghazals in the form of prose description, comments and explanations in English). Book 1. Tashken, 94 p.
8. Mamurov, Q. "Alisher Navoiy g'azallarini ingliz tiliga tarjima qilish tajribasiga bir nazar". "Jaxon adabiyoti" jurnali uchun. Toshkent, 2023-y B.
9. Sirojiddinov, S. "Alisher Navoiy aqidalari" birinchi suhbat. Toshkent, 2019
10. Xolbekova, B. "Ul parivashkim" g'azallar to'plami. Toshkent, 2019-y
11. Yo'ldosh Parda "Ummondan durlar" g'azallardan namunalar. Toshkent, "Sharq"- 2000-y.