

The Concept of "Beauty" in Navoi's Works

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Abstract: Alisher Navoi's literary treasure trove unveils the hidden facets of Uzbek culture, language, and the concept of beauty, transcending five centuries without fading. Navoi's depiction of beauty, entwined with mystical-Islamic undertones, presents a divine blessing, reflected in nature and beloved, steeped in spiritual sentiments. Delving into linguistic and cultural dimensions, beauty emerges as a nuanced, linguocultural, and linguocognitive unit, embodying universality, specificity, and individuality. Navoi's works, extensively analyzed in linguistics and literary studies, notably his epic "Khamsa," reveal lexical-semantic intricacies and stylistic innovations. His poetic genius reinvigorates traditional motifs through metaphors and similes, intertwining nature, body attributes, and gastronomic analogies, shaping traditional beauty standards while infusing cultural beliefs. Navoi's legacy not only mirrors beauty but also propels literary innovation, imprinting Turkic worldviews within Uzbek literature. Engaging with Navoi's linguistic realm offers profound insights into cultural values and aesthetic appreciation, inviting readers on an evolutionary journey through his timeless works.

1 INTRODUCTION

Navoi's work is, in essence, an inexhaustible treasure trove. This treasure provides ample information about the Uzbek language, culture, literature, climate, geography, art, and even flora and fauna, all of which have been concealed for thousands of years. That's why this topic has neither faded nor aged over five centuries. We examine the concept of beauty in Navoi's works, the linguistic units that facilitated its mystical-Islamic interpretation, and crucially, the perspectives concerning the fact that beauty is a part of culture in Navoi's work, and concurrently, culture itself. Humans are born with an inherent affection for beauty, a drive towards beauty, and an inclination towards actions that create beauty. Without beauty, art, literature, science, and culture would not have developed to such an extent. Scholars interpret the conditions for beauty's existence in two different ways. The first group acknowledges the existence of beauty as natural, born in human nature and developing with it. As evidence of this, they use the example of a baby, not yet influenced by social and cultural life, favouring unique things over crude ones,

and preferring proportion to disproportion. (E.Byork). Philosophers of the second group dispute this idea and emphasise that beauty is a product of human progressive thinking. In Navoi's works, beauty takes on a more mystical-Islamic interpretation, according to which beauty is God's blessing to mankind, a precious gift. Navoi and Sufi-natured poets like him endeavoured to reflect this blessing in their descriptions of nature and the beloved, surrounded by spiritual sentiments. Our interest lies in how this reflection was translated into materiality and transferred to language. In general, beauty is mentioned in language and linguistics alongside concepts of culture, thought, and value. Thus, we render and analyse it in the linguistic field as a linguocultural, linguocognitive, axiological unit.

As for the concept, we could say that it is a unity comprising a combination of cognitive, philosophical, and linguistic aspects, having absorbed a national-mental, cultural characteristic, and standing higher than comprehension yet lower than judgement. This unity has traits of universality when it applies to all of humanity, nationality when it pertains to a specific nation, specificity when it applies to a small group or stratum, and individuality

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when it pertains to a particular person or creator. Beauty is a topic that has been consistently discussed throughout global history, thus it is universal. It is national according to each nation's perception and understanding of it, and individual because everyone's consciousness and level of thinking vary. In Navoi, we can observe universal, national-cultural, and individual perspectives of beauty.

Navoi's work is among the most thoroughly studied subjects across all fields. In literary studies, extensive research has been conducted in terms of genre and style, and in linguistics, academic works related to onomastic units, language features, and stylistic issues that occur in his work have been completed, starting with the explanatory dictionary of Navoi's works. As the principles of anthropocentric analysis of language units are being established in linguistics, we believe that monographic research of Navoi's works in the same direction is one of the pressing issues of today's linguistics. Our linguists such as Q. Muhiddinov, Kh. Doniyorov, U. Sanakulov, I. Nosirov, and Z. Hamidov made significant contributions to studying the language features of Alisher Navoi's works. These scholars endeavoured to examine the lexical-semantic features of Navoi's works. Notably, Khudoyberdi Doniyorov studied the language and style of Alisher Navoi's works, which are considered one of the most essential parts of Navoi studies, in the late 1960s. B. Bafoyev, a linguist who analysed the lexicon of Navoi's works, found that the number of words used in Alisher Navoi's works exceeds 26,000. It is a rare phenomenon in the history of world languages for the creativity of a single creator to be so expansive.

In Uzbek linguistics, numerous studies have resulted from the research conducted within the scope of Alisher Navoi's works. Among the works researched, Z. Isaqova's candidate work on the topic "Social-political lexicon in Alisher Navoi's work 'Majolis un-nafois'" stands out. In the studies of the poet's works, the phonetic, lexical, morphological, and syntactic features of Navoi's poetry and prose were meticulously examined. Among them are academician A. Rustamov's doctoral dissertation on the topic "Phonetic and morphological features of the language of Alisher Navoi", B. Bafoyev's monographs and pamphlets titled "Lexicon of Navoi's Works", "History of Ancient Words", G. Abdurakhmonov and A. Rustamov's pamphlet titled "Grammatical Features of Navoi's Language", S. Ashirboyev's doctoral dissertation on the topic "Structural and Semantic Features of Simple Sentences in Navoi's Prose Works"; M. Kadirov's "Functioning of Case Forms in the Prose Language of

Alisher Navoi", F. Hayitmetov's "Emphasis of Logic in the Rhyme of Alisher Navoi's Ghazals", N. Umarova's "Expression of Cause and Effect Relationship in the Praise of Alisher Navoi's Ghazals", Sh. Yakubov's "Onomastics of Navoi's Works", I. Azimov's "Formal and Substantive Features of Clause-Centred Sentences in the Prose Works of Alisher Navoi", and numerous candidacy works on the topic of social-political lexicon in the work "Majolis un-nafois". The list of doctor's and candidate's theses listed in Appendix 3 of volume II of the "Alisher Navoi" encyclopaedic dictionary, which summarises the achievements in Navoi studies published in 2017, totals 110. This list includes 20 philological scientists who conducted research on Navoi's epic "Khamisa".

2 RESULTS AND ANALYSIS

The expression of the concept of beauty in Navoi's work is most apparent, primarily, in the analysis of metaphors and similes. According to their structure, metaphors can be categorised into simple and extended, as well as artistic and linguistic metaphors. Based on the repetition or uniqueness of the linguistic expression, individual-author similes and standard similes can be distinguished. In Navoi's work, similes portraying the concept of beauty effectively utilise both "standard" and "template" metaphors characteristic of traditional Eastern poetry, as well as individual author's similes. Traditionally, the semantic classification of similes can be divided into meaningful groups such as:

- a) phytomorphic metaphors;
- b) zoomorphic metaphors;
- c) naturmorphic metaphors;
- d) gastronomorphic metaphors;
- e) religiomorphic metaphors.

In Navoi's work, the description of beauty using somatic units is predominantly active in the depiction of a lover's body parts, particularly the eyes, eyebrows, lips, hair, chin, figure, and gaze. In these instances, the traditional beauty standards of the peoples of the East: the blackness of the eyebrows and eyes, the redness of the lips, the length or thickness of the hair, and the straightness of the figure are actualised through traditional beauty analogies. Navoi's poetic genius also becomes evident when he upholds existing traditions in his lyrical works and refreshes literary expression, artistic detail, and imagery based on the lifestyle, beliefs, and worldview of the Turkic peoples. We shall attempt to

substantiate our opinion by referencing a singular detail - some lines in the portrayal of images and expressions related to eyebrows.

It is well-known that in Eastern poetry, in the poems of peoples influenced by the traditions of Eastern literature, the eyebrow is depicted as curved or arched, and likened to a crescent. Navoi also rigidly adheres to this image pattern. You can find as many traditional forms of expression as you like in the poet's offices, such as "Qoshi yosinmu deyin, ko'zi qarosinmu deyin" ("Say, is your brow smooth, say, are your eyes black"). Though at first glance they may seem like traditional restorations, other artistic details serve to reveal new facets of elements.

Quyoshni bo'lmas, ey gardun, ul oyga aylamak tashbih,

Og'iz gar zarra, cho'lpon – ko'z, yangi oy anga qosh bo'lsun.

Referring to a mouth as a particle, an eye as a chulpon (shooting star), and an eyebrow as a new moon, was a well-established and frequently used expression even during Navoi's time. However, these traditional images are cited as the reason why the sun cannot be associated with the original idea - "ul oy" (lover). Because as long as the sun exists, there can be no other particle, no shooting star, no new moon. These verses also reflect the hypo-hypernym relationship of lexical-semantic groups of lexemes. For instance, the fact that the lexemes Sun, gardun, moon, particle, chulpon belong to the same lexical-semantic group, that is, the group of cosmonyms, validates our point.

In the past, people utilised special filament lamps to illuminate their homes, and they trimmed and cleaned their burning parts with particular scissors - *minkosh*. Navoi finds a basis for a poetic innovation when describing the beauty of the eyebrow. At first glance, it seems that Navoi repeats the traditional image: the lover's brow is a crescent, and because of her beauty, he referred to it as the moon, her face is white and it illuminates the surroundings like a candle. However, the poet unexpectedly finds a new analogy for this view: As the light of the candle is further enhanced by the *minkosh* (*minkosh* - scissors used to clean the wick of the candle), it is her crescent moon-shaped eyebrows that have garnered her a great deal of attention. Until Navoi, we were not aware that *minkosh* had any connection to the eyebrow. This is understandable. Because while cleaning the wick of the candle with scissors truly makes it shine, there is no resemblance between the shape of the *minkosh* and the eyebrow. But the insightful poet uncovers the commonality that is concealed from others' eyes. According to the poet's interpretation, their function

is the same: they serve to increase the light (beauty) of the landscape (object being depicted). On the other hand, the fusion of the *minkosh* (scissors) blades also suggests a connection between the eyebrows. Furthermore, it is unsurprising that the author was drawn to the melodiousness and rhyme of the words 'brow' and 'minkosh' [Kurbanova M., Yoldoshev M. (2014), 211].

Zoomorphic metaphors can be seen in the works of Navoi, in the description of the beauty of the sweetheart, examples of fauna - animals. In fiction, before Navoi, no artist had used the lexeme of *ankabut* - a spider to describe the beauty of the sweetheart. This is also a proof of the originality of Navoi's world.

Belingu la'ling xayoloti bila ko'nglum erur,
Ankabutekim, oning jon rishtasidin tori bor.

We can highlight the metaphor of a flower as a clear example of phytomorphic metaphors, which is active in Navoi's poetry.

Gastronomorphic metaphors encompass Navoi's similes that include the names of food and household items such as sugar and bowls.

Examples of gastronomorphic metaphors in Navoi's work can include similes that feature the names of food items and household objects, such as sweets, sugar, and bowls. In allusions to the beauty of a sweetheart, especially her lips, the lexemes of honey, sugar, and sweets have become traditional similes.

3 CONCLUSION

It is not an exaggeration to state that Navoi's works serve as exemplary representations of beauty in Uzbek literature. The poet's verses feature traditional motifs of beauty used to depict the allure of love. Examples of such descriptors include: black eyebrows, black eyes, black hair, a face as beautiful as a flower, and a face resembling the moon. The beauty similes employed in the ghazals were crafted considering the climate, natural environment, geographical location, and national-cultural perspective of the country in which the author resided. For instance, lexemes such as 'bow', 'alif', 'ghazol' (deer), 'novak' (arrow), 'sandal', utilised in ghazals, are lexical units peculiar to this nation's ethnoculture. The notion of beauty in the works of Navoi and Babur predominantly hinges on the physical appearance, or more specifically, on individual body parts - somatic units (such as the face, hair, eyebrows, eyes, lips, figure). Subsequently, these traditional similes influenced the standards of

traditional beauty amongst Eastern peoples. In contemporary Uzbek fictional works, the term 'beauty' primarily refers to external features of women - the face, lips, eyebrows, hair, etc., which are often likened to the moon, flowers, bows - these are traditional analogies inherited from Navoi's works.

A linguo-cultural analysis of Navoi's works provides valuable insights into Navoi's character, the society he was a part of, the historical period, and the attitudes of the Uzbek nation and Uzbek literature towards beauty. The linguo-cognitive study of Navoi's works enables us to perceive how beauty is mirrored in Navoi's eyes, his mind, and in the collective thought of the nation. Upon examining the linguistic units expressing beauty in Navoi's ghazals, we initially recognise their semiotic-symbolic nature. This is because beauty is initially understood through cognitive stages, and then it infiltrates human actions and deeds through perceptual knowledge. Navoi's world plays a significant role in propagating universal values to its admirers, such as understanding and appreciating beauty, and striving for perfection, both internally and externally. For this reason, we believe that "the reader's mind must evolve alongside Navoi's work".

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