

The use of Literonyms in Complex Letter Arts Related to Spelling

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ABSTRACT

The article describes the use of literonyms in Uzbek classical literature, in the works of Alisher Navoi, in complex spelling-related literal arts, based on the analysis of lyrical works.

Key words: *literonym, literary art, figurative meaning, metaphor, metonymy, synecdoche, hidden metaphor, explicit, implicit, nomad*

I. Introduction

Literonyms are one of the means of realizing complex art. The spelling of the word plays an important role in this. There are two different perspectives on the complex arts associated with writing a word.

II. Main Part

First view: letteronyms are directly involved in the realization of complex art, and figurative meaning is formed on a metonymy-metaphorical or metonymy-synecdotoxic basis. This is clearly seen in the result of "Hamsa".

Бўлди санга Одам сабқатнамо,
Аввал ўғул, сўнгра гар ўлса ато.
Кимки мунга даъвайи хужжат агар,
“Кунту набийян” анга хужжат етар,
Ўзга далил истаса табъи саким,
Басдурур Одамда, “алиф”, “дол”, “мим”. دم
Барчаси Аҳмадда топиб иззу шон,
Ўғлида уч ҳарф атодин нишон.
“Ҳо”и муҳаббат анга ўқдур насиб,
Ким ани Ҳа деди ўзига хабиб. (р.24)

In Islamic cosmogony, the teaching of the creation of the universe, it is interpreted that Allah created the light of Muhammad (peace and blessings of Allaah be upon him) first, and then the entire universe - earth, planets, stars, animals and human beings - from this light¹. Mir Alisher describes it this way:

Эй қилибон ламъаи нурунг зухур,
Андаки не соя бор эрди, не нур.
Нурунгта тоб икки жаҳондин бурун,
Ҳар не йўқ андин бурун, андин бурун.

¹ Hayitov Sh. Sufi reflections in Mahbub-ul-qulub. –Т.: Fan, 1996. –P.25.

Зовияи жисмта ҳар зотдин,
Рух ёқиб шамъ бу мишкотдин (Н.р.24)

Fariddin Attar writes more vividly about this idea in Mantiqut-tayr:

Он ки аввал шуд паид аз жайби ғайб,
Буд нури поки ў бе ҳеч райб.
Баъд аз он он нури олий зад алам,
Гашт аршу курсиву лавҳу қалам.
Як алам аз нури покаш олам аст,
Як алам зуррият асту Одам аст². (Mt, p.34.)

Based on this idea, Alisher Navoi explains to Adam that although he came and lived before the Prophet (peace and blessings of Allah be upon him), he was “first a son ... then a father” to prophet. As a proof, in one of the four names of the Prophet SAW Ahmad احمد, the name Adam آدم is formed on the basis of "alif" and "dal" and "mim", that the real father is Ahmad, and that the son is similar to the father, the words Ahmad احمد and Adam آدم are similar in writing. In the word Ahmad احمد the hoyi hutti letter is connected to the word "habib" هبيب. This is because the epithet Habibullah هبيب الله (Beloved of Allah) belongs only to our Prophet Muhammad. This epithet does not apply to our other prophets³.

Alisher Navoi skillfully articulates a complex cosmogonic and genetic idea with high artistry in the above bytes, relying on the peculiarities of literonyms and the spelling of words.

In these lines, the literonyms "alif" ا, "dal" د, "mim" م, "ho" ح are used in their essence, that is, to name the letters. But these meanings are connected with the spelling of the word, and high art has been discovered. In addition to the letter name, the byte also contains a number of complex meanings, such as the letters "alif" "ا", "dal" "د", "mim" "م" meaning that Adam is like Ahmad and the son is like a father. The word "Habib" is indicated by the letter "ho" ح⁴.

Қаноатнинг далилин инзиво қилдинг яна бир ҳам,
Далил ушбуки, *конеъ* ҳарфидин халқ айлади *анқо*. (BB, p.30.)

The words Qone' قانوع and Anqo انقو are composed of different combinations of the same letters ("alif", "qof", "ayn", "nun"). Although literonyms are not used explicitly in this byte, there is a hint to them (implicit). Therefore, while the first case can be called the implicit use of literonyms in the literary arts, the second case can be called the explicit use of literonyms in the literary arts. We will discuss each of these cases in more detail below.

Implicit use of literonyms in the literary arts:

Латофат суйи ул юз ”жим” ила «лом” икки ёндин зулф,
Бу сўзни фаҳм айлар баҳравар бўлғон жамолингдин.[Bv, p.255.]

Interpretation: “Lover's face is the water of grace, and its two silent, lump-like zulfi adorn this face on both sides. Anyone who enjoys the beauty of a friend understands this.” The poet beautifully expresses the word structure and its formation by referring to landscapes and events.

If we pay attention to the writing of the Arabic word "jamal" جمال, the letter "jim" ج is at the beginning of the word, and the letter "lom" ل is at the end of the word. Apparently, "mo" ما in Arabic means water. By adding the word "mo" to the letter "jim" and then the letter "lom" in sequence, the word "jamal" is formed. Such arts are represented by a metaphorical-synecdochemical method, an implicit means.

Малоҳат бирла туздунг сарв қадлар коматин яъни,
Ки мундоқ зеб бирла ул алифни айладинг зебо. [Bb, p30.]

² Fariduddin Attar. Mantiqut-tayr. Dushanbe: “Echod”, 2006.-356 p.

³ The Holy Quran (Uzbek commentary translation). -Т.: Cholpon, 1992. -В. 6.

⁴ Navoi. Hamsa. -Т.: Fan, 1938.

The verse addresses the Creator, "Thou hast adorned the cypresses of the beauties. This ornament has made their bodies more beautiful.

"Zebo" زيبا is a Persian word consisting of four letters. Its core is "zeb" زيب. By adding the letter "alif" ا to the word "zeb", a new word, "zebo" زيبا, is formed.

Кўрмасам қошинг бўлурмен турғоним бирла фиғон,

"Вой" эрур, бас чу бўлмаса Навоий бирла "нун". [Fs, p.330.]

Description: "O friend, I want to be your eyebrow, that is, my eyebrow, because I hope to be as close to you as your eyebrow. If I can't be your eyebrow, my whole being will turn into an ohu fig. "My name is Navoi without the letter nun, and my situation is ruined without an eyebrow like nun," he said.

Apparently, the word "Navoi" is written on the basis of the letters "nun", "vov" و, "alif" ا and "yo" ي. If the first letter of the word "nun" is omitted, it becomes "voiy" وائي. The poet pointed this out.

Заъфдин қаддим "алиф" бўлди ул икки "лом" зулф,

Ҳар ёнимдин жилвагар, ваҳ не ажаб, гар "лол" мен. [Bb, p.321.]

Interpretation: My body became as thin as "alif" due to nullity and weakness, and "lom" like your ringlet became like a conspiratorial opponent who attacked me from both sides. As a result, I became "lol", ie dumb. " If we pay attention to the writing of the word "lol", the word contains two letters "lom" and one letter "alif". As mentioned, in our classical literature, the letter "alif" is likened to an upright figure, but the figure described in this verse is described as more oblique.

The main reason for this is that according to the rules of calligraphy, the letter "alif" is attached to the word "lol" to write the word "lol" ل ل. As can be seen, the image was built on the requirement of strict proportions, and the letter was used to express a serious idea, not for formal ornament or light-hearted meaningless word game.

Тарарда ўқдалиғ зулфинг мусалсал айлади чинлар,

Гириҳ "мим", икки зулфи икки "лом" ийнак тароғ "син"лар. [Fs, p.154.]

Description: "The lover combing the parishioner's hair made them into an unbroken chain-like ring, i.e. "musalsal" ميسالسل. The hair knot was "mim" م, two ringlet two "lom" ل, a comb two "sin" س. The word "musalsal" ميسالسل is formed on the basis of the letters "mim", "lom" and "sin", the artistic methods of collection (publication) and distribution (laff) were skillfully used: the word "musalsal" in the form of a collection is spread in the second stanza of the byte, and each letter in this word is described separately.

As mentioned above, the word "musalsal" ميسالسل is written with the letters "mim" "م", two "sin" "س", "s" and two "lom". When these letters are connected in series, the word "musalsal" ميسالسل appears. In this verse, the poet used implicit and explicit methods through metaphorical-synecdochic figurative meaning from letter names.

Давр ҳам қилди қадингни, гўшас тут, йўқ асо,

Негаким "дард"-ўқ бўлур зоҳир "алиф" ёндошса "дол". [Fs, p.282.]

Interpretation: "If you are bent on the difficulties of life, lean on the walking stick. Because in order to form the word "pain" ("дард") درد, the letter "dol" "د" and must be approached with "alif" "ا". The poet created the word "dard" (Arabic "do" داء) by placing the letter "alif" next to the letter "dol" "د". In this case, the resemblance of the stature to the letter "dol" "د", the walking stick to the letter "alif" "ا" created the basis for a unique expression.

Икки зулфунг кўнгул доми не янглиғ асрай ул қушни,

Ани тутмоққа жид маълум бўлур "жим" у "дол" ингдин. [Nn, p-387.]

Interpretation: "Your two ringlets were a trap to catch my heart. These two are trying to capture my heart, how can I save my soul ?!" The poet tries to find answer in sorrow. "To catch it, you have a ringlet, like a dol and a jim," says the poet. After all, if the letter "jim" ج is connected to the letter "dol" د, the word "jid" جد is formed. The letters "Jim" and "Dol" are a trap for the lover. The word "trap" is expressed in Arabic by the word "jid" جد.

Implicit use of literonyms in the literary arts⁵.

Не нозик хуй эрурким, айламиш ўтруда юз дашном,

Гадоиким анинг зулфу кўзу қаддин дуо қилмиш. [Nn, p.412.]

Meaning: "Pauper's habit is to bless his ringlet, eyes and stature." We will try to solve this puzzle based on assimilation. According to the rules of allegory and metaphorical art of the problem, ringlet is compared to the letter "lom" ل or "dol" د. It is said that the eye is similar to the shape of the letter "ayn" ع and the stature is similar to the shape of the letter "alif" ا. If we combine the letters "Dol" "د", "ayn" "ع" and "alif" "ا" into one system, the word "duo" دو is formed.

Кўзунгу зулфу қошингдин инжудек бўлди ёшим,

Халқ ушбу важҳдин дерларким ани дурри Адан. [Ff, p.366 Meaning: "I shed tears of pain like pearls because of your eyes, eyebrows and ringlets. That is why the people assimilate it to the pearl of Eden". It is known, Eden is located in the south of Yemen and is the cleanest, and famous for its highest quality pearl in the world. If we pay attention to the letters in the word "Eden", we see that it consists of three letters. In the first line, the eye is likened to the letter- ع "ayn", the ringlet is likened to the letter- د "d", and the eyebrow is likened to the letter "nun". When the three letters are arranged in a system, the word Eden عدن is formed.

Қаду зулфунг била оғзинг тилаб кўз юмди оламдин,

Навойга тарахҳум айлаким, борди алам бирла. (Bb, p.47.)

Meaning: "The lover died for the sake of your stature, ringlet and mouth. Have mercy on Navoi, for he will pass away in pain for your sake." As mentioned, according to the rules of the method of simulating the stature, ringlet and mouth of the lover represented as alif "ا", lom "ل" and mim "م". Taking this into account, the poet formed the word "alam" (sorrow) on the basis of the combination of the letters mentioned in the second verse.

There are similar cases in the works of poets before Alisher Navoi, such as Atoi and Lutfi. We first try to prove our point with the following verse of Atoi:

Кўзунг, зулфунг била оғзинг ғаминда,

Вужудим ҳосилан айни адамдур.

Interpretation: "From the beauty of your eyes, ringlet and mouth, a nihility was formed in my body." It is known that "adam" is an Arabic word meaning "nihility, absence". The word "adam" is formed with the letters "ayn" "ع", "lom" "ل" and mim "م", which are the literal expressions of the words eye, ringlet and mouth in the first verse, are connected in series.

Let us now turn our attention to the following verse of Lutfi:

Қадду сочу оғзинг ғамида оҳе, ки қолди,

Мажруҳ кўнгулларда нишонун алам қолди.

Interpretation: "From the grief of your stature, hair and mouth, only a sign of pain and sorrow remains in hearts." In the verse, the word "alam" ألم is formed by juxtaposing the literal meanings of the members of the mistress, that is, the literonyms alif, lom and mim. The figurative meaning is expressed according to the spelling of the word. The figurative meaning in verse is expressed by the metaphorical-synecdochic method.

Alisher Navoi, a rare artist, paid special attention to the arts used in the works of his predecessors, such as Atoi and Lutfi, and tried to improve them. The complex calligraphy used by him can be considered as a unique creative phenomenon in Uzbek classical literature. The word games, hidden at the heart of the intricate literal arts, undoubtedly require ingenuity and knowledge on the part of the reader, encouraging him to comprehend the point being emphasized by the poet.

Дегач абжад бошига эврлулар,

Қамар бирла қуёш, яъни жадду аб. [Nn, p.45.]

⁵ Akhmanova O. Dictionary of linguistic terms. –Moscow: Soviet Encyclopedia, 1966. –P.508.

In this verse, the poet emphasizes that when the word abjad is divided into parts, it is "jadu" جاد "ab" اب, i.e. one is the moon and the other is the sun (like grandfather and father). In this case, based on the logic of the alphabetical calculation, the poet puts forward the idea that "he who deals with this calculation will face the moon and the sun, that is, grandfather and father." Indeed, one who has a deep understanding of the years, the reckoning of time, will undoubtedly honor the name of the ancestors. The word "jadu" and "ab" in the verse is Arabic origin, meaning "grandfather and father." As mentioned above, the word "abjad" is the first of eight mnemonic (fiction) words and is the common name for this set of mnemonic words.

Куйидин кетмаку ўлмак манга тенг бўлса, не тонг,
Ким жало ҳарфларидурки, ажал топти лақаб. [Fк, p.28.]

Interpretation: "If it is written that I am destined to leave you and die, I am sorry! To leave you is to die for me. If we pay attention to the spelling of the words "Jalo جالو and ajal اجل", both words consist of the same letters with the same content.

Ҳаётбахш эса ул ҳур аксидин бода,
Маҳалли ҳайрат эмасдур аксиндур руҳ. [Фк,402-б.]

Description: "You shouldn't be surprised if that beautiful reflected wine is alive. Because of the spirit in the human body is so free." The symbolic gesture of the verse is directed to God, the creator of body and soul. Because it is the Creator Himself who gives man spirit and life! In this verse, the poet skillfully uses the fact that the words "hur" (beauty) حور and "ruh" (spirit) روح are interconnected in terms of content and meaning.

Рухга ламъасидин нуру Сафо,
Тобедин ҳурга йўқ сайру хафо. [Fк, p.402]

Description: "There is no light for the soul from its rays, and it is not possible to hide or travel from its heat." As mentioned above, the words "ruh" روح and "hur" حور are compound, and the art of the soul is created by using them in reverse in the verse.

Ваҳ неча тортай ул ой дарду ғамин,
Ё ғаму дарди йўқ элнинг ситамин. . [Bv, p.247.]

Description: "Will I swallow the pain of the unfaithful moon faced lover, or will I suffer the pain of the careless crowd?" Obviously, the written form of the words "moon"- "oy" آي and "yo" ياي is compound.

Қувват аҳлига ҳамовард келиб,
Лек дард аҳлига ҳам дард келиб. [Fк, p.431]

In this verse, the poet emphasizes the need to stand up to the strong oppressor, and to give a helping hand to the weak and afflicted. The existence of word deftited slave in the poem can be seen in the fact that in the first verse the stem of the word "kelib" كليليب and "kel" "كيل" is used in the next verse as the opposite of "lek" ليك..

Улким соқол бўяр ҳаваси тушди бошига,
Бўлмоқ соқол қаро, не осиф, чун оқарди бош. (Nsh, p.143.)

Description: "He wanted to dye his beard. But what good is a beard if your hair is gray?" In the second stanza, the interrelationship of the all-Turkish words "qaro", (black) "قارا" and "oqar"(white)"اقر" has given rise to maklubi baz method. Another aspect of Alisher Navoi's great word art is that he was able to create a high level of various arts, using not only the spelling of Arabic-Persian words, but also the spelling of Turkish words.

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Nsh - Alisher Navoi. Navodur ush-shabab. A perfect collection of works. Twenty volumes. The fourth volume - Tashkent: Science, 1989. - 612 p.

Fk - Alisher Navoi. Favoyid ul-kibar. A perfect collection of works. Twenty volumes. The sixth volume - Tashkent: Science, 1990. - 565 p.

Gs - Alisher Navoi. Strange us-sighar. A perfect collection of works. Twenty volumes. The third volume - Tashkent: Science, 1988. - 614 p.

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