

CLASSIFICATION OF FEMALES IN ALISHER NAVAI'S WORKS

Gulimboyeva Nozima Azimboy qizi

TSUULL, senior student, Translation theory and practice faculty

Abstract: *The article describes the interpretation of Islamic values and human virtues not only by Alisher Navoi, but also in historical and prose works. Alisher Navoi's female characters are not limited to a certain environment, local customs, and primitive paintings, so it is possible to describe their experiences, imagination and concepts in a wide and comprehensive way. Because the main goal is to achieve the Truth, a perfect person can achieve it through different ways. The fact is that the great poet created the images of women and girls, regardless of their religion, race, and based on their human characteristics, he included them in his artistic work.*

Key words: *Eastern literature, lyric poetry, epics, historical and prose works, emotions, rights, paintings.*

In the lyrical poems of the poet, there are many examples of spiritual and moral and educational importance that encourage true love. While reading them, we can observe that humanity has become the main goal of the poet, Man has become the leading image, and his perfection has become the main idea. In the works of Alisher Navoi, we can find many works dedicated to women. Perfectly illuminated the feelings of separation and longing related to women. The following ghazal can be cited as a proof of this statement. In the lyrical poems of the poet, there are many examples of spiritual and moral and educational importance that encourage true love. While reading them, we can observe that humanity has become the main goal of the poet, Man has become the leading image, and his perfection has become the main idea. In the works of Alisher Navoi, we can find many works dedicated to women. Perfectly covered feelings of embarrassment, separation and longing related to women. The following ghazal can be cited as a proof of this statement.

“Har labing o’lganni tirg’uzmakda jono, jon erur,
Bu jihatdan bir-birisi birla jonojon erur.
Jonim andoq to’ldi jonondinki, bo’lmas fahmkim,
Jon erur, jonon emas, yo jon emas, jonon erur.
Bo’lsa jonon bordudur jon ham, chu jonon qildi azm,
Jon ketib jonon bila, jondin menga hijron erur.
Jon manga jonon uchundur, yo’q jonon jon uchun,
Umr jononsiz qatiq, jonsiz vale oson erur.
Borsa jon jonon yitar, gar borsa jonon jon ketar,
Kimsaga jononu jonsiz umr ne imkon erur.
Hushdurur jonu jahon jonon bila, jonon agar bo,,lmasa,

Jon o'ylakim o'lmas, jahon zindon erur.

Jonim ol, ey, hajru jononsiz manga ranj aylama,

Chunki jononsiz Navoiy jonidin ranjon erur.

In the ghazal, the word "jon" (soul) has been repeated nineteen times, and the word "jonon" (referring to woman) has been repeated sixteen times. It is obvious that tajnis is a common method in our classical poetry, but in the seven-verse ghazal, there are two related words. It is an extraordinary phenomenon that z is always chained together with a new meaning, a new gloss, a new interpretation. It is as if a master jeweler grinds fresh pearl grains from a piece of jewel and arranges them on a silk thread. And let me also remember that the great poet did not try this art just to show off that he is a master of words. At the core of this art, noble thoughts always live and grow in Navoi's heart: bright, blessed ideas about love, fidelity, and loyalty attract our attention. The word is in the service of thought, art is the sight and propagator of thoughts and ideas. If it is an art to continue tajnis continuously by giving the taste of words throughout the ghazal, it is another art to create a beautiful image by developing it in connection with an important socio-moral idea – high poetic skill, awake, harmonious imagination, like nature the magic of a powerful and generous talent. Look at the mastery of the poet, that the verses are logically connected with each other, while deepening the main idea, the feelings of the lyrical hero grow stronger from verse to verse, the pain in his heart, his passions increase, the conflict between soul and soul intensifies, his happiness and the dramatic conflict between the sufferings of hijran (separation), the lover's agony and the love of the bride becomes tense. When we interpret the ghazal, this feature becomes more obvious. But before starting this work, we would like to comment on the words "Jon" and "Jonon" from which all our words come. It is clear that the word "Jonon" comes from "Jon". But how? Maybe it means "like a soul", "similar to a soul" (sweeter than a soul)? That is, it happened as a result of compaction of the compound in the form of jonmonand - jonmon - jonon? In Persian, there is a phenomenon of simplifying the pronunciation by shortening the word like this. But according to Suddi Basnavi, jonon is the plural of joon. It is not surprising that this was done in order to glorify the beloved, to show him unlimited respect, because this good custom is still practiced today. In addition, it is also possible that the soul of the living souls (joni jonho, joni jonon) is used in the sense of an inexhaustible, immortal soul, and gradually became consolidated in the language. In any case, it is clear that in all meanings, the soul (the form of muannas is jonona) is equated with the most valuable and dear soul for a person, and even that it is known and respected more. Jonon - Beloved, Beloved, Dilbar, Dilorom, Sanam - all these are synonyms of "yor". Each of them is used in poetry in its own way and in its own context. For example, when the word jonon is mentioned, the word soul is also mentioned. If we want to imagine these concepts in relation to each other more fully, we need to know the essence of the origin of the word soul. After all, our ancient ancestors did not interpret it as we understand it now. Now we cannot imagine the soul apart from the body. We consider life, i.e. life, as a characteristic of biological life (that

is, of the human body), which is a highly organized form of matter. The ancients understood that the soul is different and the body is different. Moreover, according to their imagination, the soul, spirit is the supreme blessing, the primary being, and the body is the lower imagination, a mold composed of four elements. If there is no soul, the body cannot live on its own, this "ruin" which is the symbol of the world can be improved by the soul. "Like a lover's tongue waits and longs for a friend, the body longs and needs the soul," says Shah Inayatullah, the author of the book "Kashful Mahjub".

REFERENCES:

1. Musina G__. O'zbek xalq do'stonlarida xotin-qizlar obrazlari.T.:1983.
2. Hayitmetov A. Temuriylar davri o'zbek adabiyoti. T.: 1996.
3. G__anixo__jaeva N. —Xamsa|| hikoyatlari. T.: 1986.
4. Qayumov Abduvahob Abdurashidovich, Abdulxamidova Xikmatoy Axrorjon qizi, A.Qosimov, R.Umurzakov, & Махмиджонов Шохрухбек. (2022, May 1). THE VIRTUES OF A "HOME WITH A MAN".
5. Ismoilova, H. (2022). Image of Women's Duties in Religious Sources. Pindus Journal of Culture, Literature, and ELT, 2(3), 101-103.
6. Ismoilova, H. (2022). alisher navoiy asarlarida ayollarning tasnifi. Barqarorlik va yetakchi tadqiqotlar onlayn ilmiy jurnali, 2(10), 422-425.