

HERMENEUTICS OF LINGVOPOETIC PARADIGMS IN NAVAI**Tadjibaev Musajon Sabirovich****Professor of USWLU Doktor of Sciences of Filology.****E-mail address: musajants@gmail.com**

Abstract. “Our generation should be more knowledgeable, healthier and of course happier than us”. These words of the president of Uzbekistan Shavkat Mirziyayev nowadays became the motto of our republic. Today in our country there are a lot of opportunities for young generation to accomplish the aim which was stated by our president. Using these opportunities and support by our country young generation is also trying to discover the unlimited world of different subjects and sciences. Among these subjects the Art occupies a great position too. Especially, the literature has always been the first and foremost subject which impressed our nation all the time.

The article analyzes the principles of social and political factors in the creation of art poetic language and hermeneutic analysis of the text in Uzbek classic lyrics. Unique masterpieces of Uzbek Literature have been translated into a number of foreign languages for centuries. For instance, the works of Ahmad Yassaviy (11-century), Yusuf Hos Hojib’s “Kutadgu Bilig”(12-century), “Muhabbatnoma” written by Khorazmiy (14-century), literary works of Lutfiy, Navoiy (15-century), Babur (16-century), Mashrab, Turdi, “Temur Tuzuklari” revealing Tamerlane’s life and his conquests and many others are translated into English, Russian, French, German and many other languages. Numerous scientific researches devoted to these works intrigue any audience, indeed. It should be emphasized with delight that a number of ancient Turkish-Uzbek literary essays were founded, reviewed and printed with initiatives of some European researches.

Uzbeks are very curious people and always like to learn something new. That’s why from Ancient times our ancestors had strong relationships with not only countries of Asia but also the countries of the world. And indeed, they exchanged their cultures and national riches with each other. In these exchanges the literature has no considerable place.

Key words: art of the word, the national language, induction, deduction, individualism, the idea, yalokin, publicity, poetry, belletristicos, hermeneutic, autonomous text, text phenomenology, corpus, thenomythology, pragmatic, hermeneutic pragmatics, fantasy, syllogism, transformation, heartcriterion, resonance.

INTRODUCTION Every country tries to grow up the harmonious developed and healthy nation, because a harmonious developed nation is a prosperous nation. The President of the Republic of Uzbekistan Sh.M. Mirziyayev underlines: “Harmonious generation, in the first instance, is highly educated generation, which possesses an independent intellection and becomes a model for others with its behavior”.¹

It has become evident that the specialists of the 21th century in Uzbekistan should never forget the words said by the president of the Republic of Uzbekistan Shavkat Mirziyayev: “When our people have acquired independence after a very long period of time, when Uzbek people began determining their own way of development there existed lots of inner and outer threats aimed at overturning the newly born state, to disturb the peaceful life established in Uzbekistan. The Uzbek people stood steady in its fight for the better life, prosperity and bright future. The people understood that they must strengthen the independence gained and what hard obstructs were waiting us in further step of the development”.²

Every nation possesses its own history that includes sequence of development of all characteristics pertaining to individual groups or the whole nation, in general. It is duty of every human being in a society to become aware of the history of a country, to be more precise, people should know about whom their ancestors were, what they managed to do, what their contribution to human development was and so on. Bearing this premise in mind, I also determined to explore some of our ancient ancestors' contributions to literature. As soon as I thought about a person who was involved in literature and royal issues, Zahiriddin Mohamed Babur's image came to my mind immediately. So, this piece of writing deals with one of the most famous literary works of the great poet, “Baburnama”.

MATERIALS AND METHODS

Romanticism, which was the leading literary movement in Uzbek Classic Lyrics For houl a century, was caused by great social and economic changes. The Romantic Literature, which had begun in the middle of the 11th century didn't bring happiness to the people of Middle Asia. During this period Middle Asia changed from an agricultural to an industrial society and from home manufacturing to factory production. The peasants, deprived of their lands, had to go to work in cities. Mines and factories had changed the appearance of the country. In the cities a large new

¹ Мирзиёев Ш.М. «Буюк келажигимизни мард ва олижаноб халқимиз билан бирга қурамыз - Т.:, Ўзбекистон, 2018.

² Мирзиёев Ш.М. «Буюк келажигимизни мард ва олижаноб халқимиз билан бирга қурамыз - Т.:, Ўзбекистон, 2018.

working class developed. But mechanization did not improve the life of the common people. The sufferings of the working people led to the first strikes, and workers took to destroying machines. This was a movement directed against industrial slavery. Workers, who called themselves Luddites after a certain who in fit of fury broke two textile frames, naively believed that machines were the chief cause of their sufferings. These actions led to severe repression by the authorities.

Unique masterpieces of Uzbek Literature have been translated into a number of foreign languages for centuries. For instance, the works of Ahmad Yassaviy (11-century), Yusuf Hos Hojib's "Kutadgu Bilig"(12-century), "Muhabbatnoma" written by Khorazmiy (14-century), literary works of Lutfiy, Navoiy (15-century), Babur (16-century), Mashrab, Turdi, "Temur Tuzuklari" revealing Tamerlane's life and his conquests and many others are translated into English, Russian, French, German and many other languages. Numerous scientific researches devoted to these works intrigue any audience, indeed. It should be emphasized with delight that a number of ancient Turkish-Uzbek literary essays were founded, reviewed and printed with initiatives of some European researches. Those written works were returned to us, to be more precise, the owners of the literary heritage. We, being involved in literature, pay homage to tireless toil and successful attempts of foreign scientists, translators, and editors.

Alisher Navai was a prominent poet who created "Khamsa" that merely three literary men could cope with it in the history of literature. He possessed so strong memory that Navai could learn by heart a whole complex novel, "Mantiq ut Tayr", by Farididdin Attor at his early ages. His ability in poetry was regarded by all skilled poets at that time, and it is still considered to be genuine one. This skilful writer did not limit scope of his activities with getting involved in literature only. In fact, he worked at governmental institutions holding different vital ranks. It was noted in many historical memoirs that population was very delighted with Navai's works. It means that Navai was also involved in two different spheres of life, and he could manage with them perfectly. Babur also projects the same character like Amir Temur and Alisher Navai in terms of becoming involved in different issues of activities. He is famous with his unique strategies in governing the country as a leader. Besides that, Babur contrived to leave enormous literary heritage behind him. Nations all over the world had an opportunity to get familiar with our history, literary works, culture and military opportunities in broad sense.

This masterpiece has been applied from different viewpoints: some people considered it an excellent source for forces who want to conquer India while others used it to encourage foreign nations to become aware of Eastern uniqueness. Fortunately,

Leyden, V. Erickson, A. Beveridge, Pave de Curtail, Abdurahman ibn Bayramhan, Professor Rashit Rahmati Orat, Jak Lui Bakye Grammon and other scientists investigated this essay objectively, and toiled tirelessly on translating process. As a result of their hard work in delving deep into the descriptions illustrated in “Baburnama”, perception, soul, and cultural aspects of the East and West have come closer. In this sense, we can realize historical importance of translation. The historical translations of “Vaqoe” are perceived as a source of learning Eastern history and culture as well as explaining them for general audience. Each translation serves as an indispensable circle of the whole sequence of attempts.

To study a lot of multilingual translations leads us to the conclusion that translators worked as both scientists and literary people. Plots of historical activities, scenes of battles and significant moments of events were redesigned with more complexity by skilled translators. It is of paramount importance that English, French and Turkish scientists exerted excellent comments on some translations. Definitions provided in paragraphs and comments on uncommon vocabulary units infuse vitality into a number of translated versions.

Those language experts made some explanations about the content of “Baburnama” as well as corrections on translated versions of it. These attempts have increased the value of “Baburnama”. It should be stated that Babur’s masterpiece has not been investigated deeply in our country. We may learn from English, Persian and Turkish scientists a lot on this matter. Full descriptive dictionaries and comparative texts of the masterpiece are supposed to be created first. We firmly believe that experiences and scientific researches of foreign experts are very helpful to accomplish this task. The initial result is a complete Uzbek edition of the masterpiece.

Various means of investigation is carried out in order to determine cultural mementos, including national, individual tune or spirit, depicted in belles-lettres fiction. The subject matter of hermeneutics is to explore specific peculiarities of context of each literary composition.

Forming circumstances of global hermeneutic are widely expressed in the works of divine philosophical subject. Apparently, poetical peculiarities of genres “hamd”, “nat” and “qasida” in literature are quite significant. All paradigms of divine and allegorical love form hermeneutic conditions in the poems (ghazals) by Boborahim Mashrab. Ghazal, named “Oldida” depicts global hermeneutic possibilities through semantic and stylistic paradigms of the figure of the beloved:

Har kishining bo’lsa dardi yig’lasun yor oldida,
Qolmasun armon yurakda etsun izhor oldida.

Mansuri Xalloydek ichib sharobi antahur,

Charx urub yig'lab tururmen ushbu dam dor oldida
 Har kishi bir jur'aye no'sh aylasa bu bodadin,
 Ul qiyomatda qilur arzini jabbor oldida.
 Andalabi benavodek nolayu afg'on ila
 Aylanibsayrabyururmenaynigulzoroldida.
 Telba Mashrab qilmag'il sirringni zohidg'a ayon,
 Aytib-aytib yig'lagaysen oshiqi zor oldida.

The poet expressed divine and allegorical concepts in parallel homonymic way by the terms “man”, “to cry” and “beloved” at the beginning of the ghazal and constructed successful transformation. In other words, there are possibilities of forming both global and individual hermeneutic environment. In global hermeneutic, “every human being” is the society of mankind, “beloved” is God, creator, “to cry” is the declaration of misfortune. Every person denotes himself by tongue. Love is misfortune of mankind; it is both divine and allegorical. Poetic flame presents ideological features of love, formed in global hermeneutic circumstances.

The phrase “expression of discontentment” means “ In order to notify the existence of the mankind there should be left trace behind, great functions and incomparable work should be carried out, besides that mankind should show off himself by his tongue, functions and mastership. Complete meaning of the phrase “sorrow vanishes” is totally presenting oneself in front of the beloved. Turning into a wandering “darvish” because of the love for the beloved and uniting with her indicates finished pattern in religious poetry. The next phrase “display to the beloved all in the heart” also points to the above mentioned line. In global tendency, the study of dedication oneself to some matter makes this man be a participant of orbital incidents. Displaying all in the heart” is not only presenting oneself in front of the society, but also before the whole world in the abodes of All Mighty.

One of the main peculiarities of literature is to depict main concepts in brief and meaningful lines(misras) with the help of poetic figures. Demetrio, a great representative of antique literature writes the following definition to the above mentioned point: “Diminutiveness of an idea is characteristic for apothegm (sayings) and gnome (poetic aphorisms), because the phrase of the concepts is masterfully embodied, that it reminds of a huge tree grown from a tiny seed. The figure of “An unhappy nightingale” is also the figure of a man who is in the snare of love towards God. This very figure presents the man, who is totally burnt owing to love. Moan is the display of inside anxiety in global finished patterns. The poet represented symbolic meanings of his outer and inner state through this and the next lines (misras), especially

the association of the words “garden”, “turning into”, “to sing” in the next line (misra) express a new trend of divine notions. Particularly, “garden is the Paradise, that God promised – in the first sense, fortune of humanity – in the other sense; besides that “garden” means the flame, in which the poet – nightingale is ready to burn either due to fortune or ignorance. After that, the doors of Paradise are opened in front of it (nightingale). “To sing” is the symbolic explanation of heart’s manifestation.

Mansuri Halloj, who is mentioned in the third distich, is a great representative of religious poetry. He remains in every branch of Muslim literature as a poetic figure. Referring to his name in literature is a hint to enlight association of complicated and new ideas, concepts. Literary critics defined this sense as following: “The greatest courage is to conquer passion, by living honestly with patience.” MansuriHalloj also made this concept leading in his tendency: “before your passion seizes you, you yourself seize it”- he had said to his son Ahmad, before he was hung. However, Mansur’s magnanimity was more powerful than Ibrohim’s generosity, because when Ibrohim Mansur refused from his wreath, Husayn Mansur sacrificed his life – he made the humankind divine, and said “I am Right”, for this, his arms and legs were cut and hung by Islamic preachers. Feeble human beings who could not defeat the power of spirituality and sharp comprehension, tortured and killed the men of sagacity and wisdom. Mashrab was strongly excited by Mansur’s tragic fate and his persuasive concepts. The poet refers to him as “martyr of love” and compares himself with him and foresaw his life to end as Mansur’s. Mansur’s philosophical notions, thoughts and status were rather great. He is not satisfied with only following the rules of philosophy (demand, patience, honesty, pray), yet he investigates the tendency “vahdativujud” according to logical power, if the spirit of a human being is a part of total theology, and if the spirit is cleaned during the fight with body and if it turns into its initial position, then a human being is God (Mighty) too, says the philosopher and declares about it in front of people. The meaning of the phrase “I am Mighty” (“Analhaq”) is considered to be so. But this phrase also means “I am right”, “I am the truth” as well. What is meant by this? As a matter of fact, according to this philosophy body and material world connected with all things, including world wealth and luxury are falsehood, temporary – allegorical; only absolute divine is the truth. So, being in love with this false world is ignorance, stupidity. A human being should always believe in absolute divine and should only be in love with absolute divine.

RESULT AND DISCUSSION Following this way is too complicated and full of difficulties, but it is worth tolerating any tortures, as the real enlightenment and love is this, indeed. Mashrab follows this tendency, and finds himself in the flame of reaching the figure of the beloved like MansuriHalloj and his heart is squeezed and he sings in

the fiery tongue like a bird. This great sorrow never leaves the poet on his own, it seizes his whole thoughts. Mashrab considers the earth and the sky, the trees, the rivers – all creatures to be in love: rope on which Mansur was hung and cut bones of Nasimi seem to moan “I am Mighty” (Analhaq).

CONCLUSION The author always follows the nature in all of his literary function. But the responsibilities of this following position is not only putting down the results of exploration, but also the beauty (or ugliness) of the things in some incidents should be expressed more eventual and it also comprises the function to fulfill unfinished sides of the nature as well.

Above mentioned brief analysis of hermeneutic circumstances presents the difficulties that appear while comprehending the literary work. Humanity strives to find out the settlements to these problems.

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