

## THE APPLICATION OF ARTISTIC DEVICES IN NAVOI'S WORKS AND THEIR ROLE IN TEXTUAL

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### **Abstract**

Artistic devices serve as a school of aesthetic perception for readers and as a source of mastery for aspiring poets. A reader familiar with poetic arts derives profound aesthetic and emotional pleasure from literature, while poets develop into highly skilled masters of expression. This article examines selected artistic devices employed by the great encyclopedic poet Alisher Navoi in his ghazals, rubā'īs, the epic poem *Lison ut-Tayr*, and the prose work *Tarixi anbiyo va hukamo*. The study focuses on such rhetorical devices as metaphor (isti'āra), simile (tashbīh), allusion (talmeh), ırsāl al-mathal (proverbial exemplification), hyperbole (mubolag'a), and letter-based artistic techniques. The research also highlights their significance for textual criticism and manuscript studies.

### **Keywords**

poetic arts, ırsāl al-mathal, talmeh, metaphor, hyperbole, lexical devices, semantic devices, textual studies, Navoi studies

In literary studies, expressive and aesthetic devices are referred to as artistic or rhetorical arts. The discipline that studies them is traditionally known as '*ilm al-badī'* or '*ilm al-sanāye*'. Since poetry has historically been the dominant genre in Eastern literature, the term "poetic arts" is often used synonymously with artistic devices.

Artistic devices can be broadly divided into semantic (ma'naviy) and lexical (lafziy) categories. Semantic devices deepen meaning, generate polysemy, and enhance emotional impact. Lexical devices create phonetic harmony, rhythm, and musicality, often through repetition and sound correspondence. In addition, classical Uzbek literature, written in the Arabic script for nearly ten centuries, contains letter-based (harfiy) artistic devices connected to orthographic features.

When evaluating a poet's work, scholars consider not only its ideological and philosophical dimensions but also the diversity, logical consistency, and aesthetic function of the rhetorical devices employed. In this respect, the works of Alisher Navoi represent an unparalleled treasury of poetic mastery.

This research applies:

**-Textual analysis** of selected passages from Navoi's poetic and prose works;

**-Comparative rhetorical analysis** based on classical treatises on poetics;

**-Textological evaluation** to determine the function of artistic devices in manuscript tradition and critical editions.

Primary sources include Navoi's poetic collections and prose writings, while theoretical foundations rely on classical rhetorical treatises such as:

- *Tarjumon ul-balög'a* by Umar Roduyoniy;

- *Hadoyiq us-sehr* by Rashididdin Vatvot;

- *Al-Mo'jam* by Shams Qays Roziy;

- *Funun ul-balög'a* by Shayx Ahmad Taroziy;

- *Badoyi' us-sanoyi'* by Atoulloh Husayniy.

Talmeh—an allusive reference to historical, religious, or legendary figures—is widely used in Navoi's works. In *Tarixi anbiyo va hukamo*, references to prophetic narratives enhance both moral instruction and poetic expressiveness. For example, allusions to the stories of Shis (Seth), Qobil (Cain), and Hobil (Abel) reinforce the inevitability of death and divine justice.

Similarly, references to the Prophet Solomon and the ant emphasize the transience of worldly power. Through minimal verbal indication, Navoi evokes entire narrative traditions, thereby enriching semantic depth.

In *Lison ut-Tayr*, Navoi incorporates proverbial wisdom to strengthen philosophical reflection. *Irsāl al-mathal* integrates proverbial or didactic expressions into poetic structure, reinforcing universality and moral authority.

Classical rhetoric distinguishes three principal degrees of hyperbole:

1. **Tablig'** – exaggeration logically possible in reality;
2. **Ighrāq** – rationally conceivable but impossible in real life;
3. **G'uluvv** – neither rationally nor realistically possible.

Navoi masterfully employs all three types. For example, in his ghazals (e.g., from *Badoyi' ul-vasat*), sleeplessness caused by separation represents tablig'. In *Farhod va Shirin*, Farhod's superhuman feats illustrate ighrāq. Extreme metaphorical transformation of nature under emotional intensity exemplifies g'uluvv.

**4. Letter-Based Artistic Devices (Kitābat).** Navoi also employs orthographic artistry, particularly in verses structured around Arabic letters. For example, he poetically interprets letters such as *jim*, *alif*, and *nun*, transforming graphic elements into metaphoric representations of beauty. Such devices demonstrate the interconnection between calligraphy, phonetics, and poetic imagination.

**4. Discussion.** Navoi's artistic devices are not ornamental embellishments; they function as semantic amplifiers that structure meaning and reinforce philosophical concepts. From a textological perspective, the identification and correct interpretation of rhetorical devices are essential for preparing critical editions of classical works.

Because classical Uzbek literature was transmitted through manuscript tradition, understanding orthographic, lexical, and rhetorical nuances is crucial for accurate textual reconstruction. Artistic devices thus serve as internal textual markers that assist scholars in verifying authenticity, authorship, and semantic coherence. Navoi's works provide indispensable material for textual criticism, literary source studies, and the development of critical methodology in Turkic philology.

The artistic imagery in the works of Alisher Navoi represents a synthesis of aesthetic mastery and intellectual depth. His skillful use of metaphor, allusion, hyperbole, and orthographic artistry not only enhances poetic beauty but also contributes significantly to textual scholarship.

Navoi's legacy remains an inexhaustible source for literary studies. His works continue to guide future generations in the exploration of linguistic elegance, ethical reflection, and scholarly rigor.

## References

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