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ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА

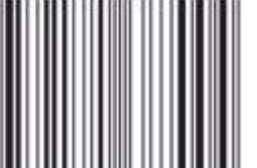


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CONTENTS

EXACT AND NATURAL SCIENCES		
Abdiev U.B., Yuldoshov B.A.	Inspection electrical and heat parameters of photovoltaic-thermal battery, studying the effects of pollution	2
LINGUISTICS		
Bobokalonov R.R., Bobokalonov P.R.	Text linguistics and the problem of the syntax	21
Kurbonova G.S., Rofieva G.Y.	The use of conceptual metaphors in Uzbek-French texts	34
Khaydarov A.A., Norova M.F.	Connotative meanings of phonetically modified words in pronunciation	45
Kilicheva M. R.	Poetics of works on loneliness in American and Uzbek literature	56
Elova D.Q.	On the issue of tagging words of limited vocabulary in the process creation of the national corpus of the Uzbek language	65
Yakhyayeva N.	Aspect of universal values and their linguistic analysis	76
Azimova Sh.	Types of speech acts and its' studying in linguistics	87
Tukhtasinova N.	Scientific and practical importance of creating a concise dictionary of agiotermines	97
LITERARY CRITICISM		
Bozorova N., Saidova M.	The essence of symbolic images in the work of the theunque poet, skilled translator Rauf Parfi	109
Makhmudova M.M.	Fundamentals and ideological content of the creation of Y.V. Goethe's "West-east collection of poems"	119
Kurbanova O.B.	Critical skills of Ibrahim Gafurov	131
Khudoyberdieva N.Sh.	Alisher Navoi's works in the research of western scientists	144
Ruziyev N.K.	Theme types of Uzbek folk tales and their reflections in translation	154
Abdullayeva U.	Role-playing lyrics in the works of Usman Azim	167
“NAVOIY GULSHANI”		
Bekova N.J., Sayliyeva M.R.	The image of a flower in Sittai Zaruriya	178
ECONOMICS		
Ma Jia, Ivlieva O.V., Liu Chen, Tadjieva S.U.	Socio-economic state of chinese regions as a key factor of the dynamics of incoming international tourism (periods of formation and development of the tourism market in China)	182
Khodzhaeva D.Kh., Rajabova M.A.	Innovative methods for assessing the financial condition in family enterprises	195
Sharifova Sh.Sh.	Halal restaurants and measures to improve their services in Uzbekistan	209
Juraeva N.J.	The essence and functional features of quality management in school education	221
PEDAGOGICS		
Aliyeva Kh.	Universal ideas in the pedagogical accounts of Mevlana Jalaluddin Rumi	233



Navoiy gulshani

THE IMAGE OF A FLOWER IN SITTAI ZARURIYA

Bekova Nazora Jurayevna
candidate of philological sciences, docent, BSU,
Sayliyeva Mokhinur Rakhmiddinovna
teacher at the department of English Literature and Stylistics, BSU

The ancestor of Uzbek literature, Mir Alisher Navoi, was also a classical artist who highly valued the word in Persian. Raising the level of art in both languages and being praised by teachers like Abdurahmon Jami made Alisher Navoi's name even more beloved and glorious. His Persian poems, ghazals, rubais and marsis became famous not only among masters of artistic expression, poets and poetesses, but also among the Tajik-speaking people. That is why Navoi collected these poems and compiled them into a separate book called *Devoni Foniy*. We found it necessary to analyze an excerpt from the series of poems "Sittai zaruriya", which is part of this devon, dedicated to the depiction of flower symbols.

The great poet, through the symbols of flowers such as basil, sunflower, narcissus, tulip, jasmine, points to the divine light shining in the hearts of lovers and its radiance in various forms.

In the works of Alisher Navoi, Gul is often used as an artistic symbol. In the series of poems "Sittai zaruriya" the poet also referred to many types of flowers, such as tulips, jasmine, narcissus, suman, sunbul. The flower is used in the classical poetry of the East as a symbol of the beauty of the mistress, the memory of Allah, the manifestation of the truth.

Бунафша бар гиреҳи турра баст марғула,
Суман ба жилва даровард орази зебо.

Meaning: tied (bloomed) bells around the purple collar (giriboni). Suman smirked at his beautiful face.

Jilva is a mystical term that means flirtation, warmth, conquering the hearts of beauties, or beautiful actions. Or the divine light that shines in the hearts of the leech people. And this light drives the lover mad.

Suman-saman. The abbreviation of the word jasmine. Flowers such as basil, sunflower, daffodil are also skillfully depicted in the art of diagnostics:

Зи нисфи пўсти норанж баҳри наргиси шўх,
Пиёла кардию ў маст гашт бе сахбо.

Meaning: You made a bowl of half an orange peel for a delicious narcissus, which was drunk without a glass.

Nargis-bush, the symbol of the eye, i.e. The eye "mushabbih", nargis-mushabbihun bih. The phrase “daffodil shit” refers to beautiful daffodil-eyed beauties.11

We prove our opinion on a verse of the great poet in Turkish:

Икки ўтлуғ наргисингким қилдилар бағрим кабоб,
Биридир айни хумор ичинда бири масти хоб².

This verse, written by Alisher Navoi, expresses the beauty of Allah, the universe and man, that is, the heart of the lover was kebab from the narcissus eyes of the lover, because in the eyes of the lover there is a manifestation of the creator. The level of insight, the sharpness of the eye of the soul, and at the same time, it is the power that tests, tests the lover. The divine beauty shines in various forms and seeks a way to the heart. The source of the unseen, the fountain of mystery, the symbol of the eye, the wave, the glare, the magic, the charm. Therefore, words such as “khumor” and “drunk” were used in both couplets (i.e., in the couplet taken from the ghazal).

This symbol corresponds to the components of a complete mushabbih in terms of structure, and there is a strong logic based on this similarity. In the poem, basil is distinguished from other flower symbols:

Чу чанд рўз бар ин рафт, доди ороиш,
Зи шоҳидони раёҳин ба гулшани дунё.

Meaning: for a few days you (You) beautified, to the blossom of the world under the testimony of basil.

In this verse, basil acquires the characteristic of "witness" to man. Because according to mystical views, basil is a symbol of the light that shines in the heart as a result of purification and piety. The word "witness" was not used by the poet in vain, that is, a witness (a creature equal to the heart. The word "gulshan" in the verse symbolizes the conquest and opening of the soul, the enlightenment and enlightenment of the soul).

Руҳи чаманро аз хомаи қазо карди,
Зи лавн-лавн раёҳин чу гунагун дебо.

Meaning: with the pen of destiny you have turned the spirit of the chaman (You) into a basil decorated with colorful paints.

The poet's goal is not only to depict these flowers in a vivid, attractive way through the art of diagnosis (transfer of human characteristics to animals, birds,

inanimate objects), but also to point to the inner-enlightenment meanings through this art.

The poem emphasizes the unity of God and man, the Creator and the creature, nature and the individual through the widespread use of this (diagnostic) spiritual art:

Намуд дил зи раёҳин сӯи фавокеҳ майл,
Чу аз сароби сувар сӯи лужжаи маъно...
Либоси барг чу ашжори боғро пӯшид,
Шуд аз намоиши ҳар як чу гунбади мино...
Ва лек анжуми собит шуда фавокеҳи ў,
Ба бурж шохи савобит мисоли побархо.

Meaning: The heart turned from the basil to the orchard, and the beautiful shapes from the countless pictures turned into a mirage. A dressing of leaves covered the tops of the garden trees. From the glare of each, the shape of a turquoise sky appeared. And yet, as the stars fixed, the situation began to appear in the orchard. Just as the stars landed in the constellation, so did the horns stand on their feet.

“Leaves covering the tops of garden trees,” “standing at the feet of the branches,” is a human movement, and because of the art of diagnosis, they are transplanted into flowering trees.

In these verses, the mysteries of the universe and man are interpreted side by side on the basis of the art of diagnosis. The idea put forward by the author of the poetic work is clearly expressed, the described poetic symbols have gained brightness, vitality, charm.