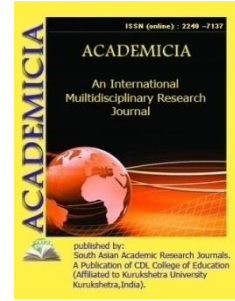




ACADEMICIA
**An International
 Multidisciplinary
 Research Journal**
 (Double Blind Refereed & Peer Reviewed Journal)



DOI: 10.5958/2249-7137.2021.01890.5

EYES AND OTHER FACE MEMBERS IN NAVOI GAZELLES

Norkulova Shahnoza Tolqinovna*

* Senior Lecturer at Termez State University,
 UZBEKISTAN

Email id: norqulovashaxnoza8@gmail.com

ABSTRACT

The article focuses on the theme of the eye and other facial features in Alisher Navoi's ghazals, emphasizing the poet's skill in this regard. In Navoi's work, special attention is paid to the image of the eye, and in describing the beauty of the mistress, it is not without reason that in most cases, along with the image of the eye, it refers to other facial features. In Navoi's ghazals, the eye is described as kafir, witchcraft, Khunkhor, jayron, narcissus, star, Shahlo. Also common are images of eyebrows, eyelashes, squash with the eyes, because they are located side by side, again eye-related tears - a strong focus on tears. Attention is also paid to other parts of the eyes and face, especially the lips, mouth, eyelashes, eyelids, eyebrows, hair, face, spirit, spots, as well as stature, waist, shoulders.

KEYWORDS: Eye, Eyebrow, Lip, Dumb, Spot, Tear, Pupil, Eyelash, Eyelid, Eyelid, Dur, Witch, Charos, Emblem, Idea, Interpretation, Skill.

INTRODUCTION

In Alisher Navoi's ghazals, the definition of the eye, along with related expressions, includes other parts of the face, in particular, the lips, mouth, eyelashes, eyelids, eyebrows, hair, face, spirit, spot, as well as stature, waist, shoulders, etc. It is impossible to create the beauty, splendor, and beauty of a lover without the means that ensure the perfect exit in all respects. We also paid attention to metaphors, such as: qomat - alif; qad - cypress, beech; eyelashes - Novak, xadang; lab - la'l; hair - musk; xol - Hindu; zulf - chain, ring; pupil - the pupil of the eye; face - moon, sun; eye - star; snow - face, cheeks, temples; again in relation to the lip: flower, bud, flower, honey and honey, and b. Because the eye itself is also located on the face, the definition of the eye is expressed in partnership with other members of the face, the purpose is much clearer. Examples:

*Emas vasling tilab uchqon ko'zum atrofida kirpik,
Kim ul daryoyi qushlarg'a qamishdin oshyondur bu (1 – B.357).*

*Ko'zum ucharui, Humoyun yuzungni ko'rgay bot,
Biaynihi anga kirpiklar o'lmish ikki qanot (1 – B.116).*

*Ko'zlarim la'lig'a hamrang o'ldi, vah ne hol ekin,
Kim bu achchig'yig'lag'on sayi ul aylar no'shxand (1 – B.134).*

*Yashirun necha ko'z solsam odamning,
Vujudi yo'qtur og'zing bor ekan (1 – B.364).*

*Tushti o't ko'nglum uyiga ohi dard olud ila,
Ko'zda kirpik dema bu ravzan qarormish dud ila (1 – B.369).*

*Ko'zUma gar kirpigim osibidin sunmas ayoq,
Barqi ofat bu nayistonimda bo'lg'ay koshki (1 – B.392).*

*Ko'zlaring qilsun hadaf, kirpiklarim etsun qalam,
Bo'lsa do'r boista Zebo surating naqqoshig'a (2 – B.307).*

Looking at the examples, it is not difficult to observe that the definition of eye and eyelash come more side by side. That's why we decided to move on to other examples, the question naturally arises, why are the bytes not interpreted? Because we didn't feel the need to interpret or analyze them, the meaning of the bytes is already clear. Here are some examples:

*Ko'z bog'ida yuz gul ochadur ishqu lekin
Yuzu xatidin lolavu Rayhon kerak erdi (1 – B.410).*

*Ko'zga ko'nglum dardidin yig'larg'a imkon qolmag'ay,
Tilga dardim sharhini aylarga guftor o'lmag'ay (1 – B.411).*

*Necha ko'z qoni hubobidin baliyat dashtida,
Bir yuzi gulgun g'amidin bodai Hamro ko'ray (1 – B.439).*

Ey quyoshqa ko'z qamashturg'on jamoling pargaviy,

Sarvi ra'noliqda xush raftor qadding payraviy (1 – B.440).

If we do the byte analysis we gave in the example above, the page size will increase, as the content of zero bytes is known without comment and analysis, as we mentioned. Here are some examples:

Ko'zungga tani notavonim fido,

Ravonbaxsh la'lingga jonim fido.

Labing rangi ollida qonim sayil,

Qadding jilvasig'a ravonim fido.

Belu og'zing oldi tanu jonnkim,

Ango oshkoru nihonim fido.

Bag'ir la'li, ko'z durri ollingda sarf,

Demaykim, senga bahru konim fido (2 – B.23).

Boqib dermen: shikoyat aylayin ko'rgach oni, qolmas,

Ko'zumga tobi nazzora, tilimga quvvati taqrir (2 – B.73).

Yo'qki, tish siyni sitam bo'ldivu bas, ko'zda dog'i

Qolmadi nurianing dog'i degil ayni adam.

Tish iki rahnasidin hasratu g'am dudi chiqib,

Tutti go'yo ko'z iki ko'zqusini ZANGI zulam.

Tiyralik birla shikastiki tishu ko'z yo'lidin,

Manga yuzlandi, demak, bo'lma oni ko'rmak ham (2 – B.232).

Ko'zung chin g'azolivu ostida xoli,

Aning nafasidin topib mushki chin ham (2 – B.244).

Zulfung ollida fusungar ko'zlaring har go'shadin,

Go'yi ul mushkin yilon qaydig'a aylarlar fusun (2 – B.246).

Tifl toshidin yiqilg'on qush kibi hajr ilgida,

Ko'z yumub, boshim solib, og'zim ochib beholmen (2 – B.274).

*Yorab, ul yuzni dame ko'zumga pinhon aylama,
Yo ko'zumni andin o'zga yuzga hayron aylama.
Chehrasiga mezbon o'lsun ko'zum ul chehrani,
Ko'zlarim uyidin o'zga uyga mehmon aylama (2 – B.301).*

*Ko'z yoshimdin agar og'zinGDA kulgu, ne tong,
Chun bo'lur, necha bulut yig'lasa, xandon g'uncha (2 - B.315).*

*Ko'zu zulfingdin andoq kufr shoye'durkim, er hasrat
Belin taqvig'a qilg'on mahkam el zunnorlig'larga (2 – B.324).*

*Soching af'ilaridin yo'q ko'zungga hech gazand,
Sihr ila to bu yilonlarga ne afsun qildi (2 -360).*

*Jon rishtasidek ermas ko'zlarga beling mar'i,
Chobuklik uchun qilding bog'larga kamar paydo (3 – B.21).*

The byte says that the waist size is made of a soul ring - a belt to make it thinner and more agile than a rope - with a belt. In the next verse, he sometimes kills with his eyes, but with his lips he gives his life, because of the joy of the world:

*Gah ko'zidin o'zturur, gohi labidin jon berur
Sho'xlig'dindur anga har dam bu royi munqalab (3 – B.32).*

The following verse also emphasizes the eye and the lip, emphasizing that the lip is life-giving:

*Lablari xandon bo'lur, ko'rgach ko'zumda yig'lamoq,
Ko'zlarim yig'lar, labi jon baxshida kulgu ko'rub (3 – B.37).*

An interesting and strange situation is when a lover who sees a cry in the eyes of a lover is laughing, the lover is crying again, why, the reason is the laughter on the lips of the lover's life-giving.

*Hind dedur bul ajab bozinger ul ko'z davrida,
Hind eli ahli tamosho xayli mujgon har taraf (3 – B.166).*

Hindu has its own meanings, hindi, hindu means black, holi hindu means black, and the byte contains considerable explanations of the same meanings. Exactly the same events are carried out through word games, for example, in the first verse: the clown player dancing around the eyes is an Indian, whose dance amazes everyone. All those who watch her dance are Indians, the gang around the eyes, and the group ball is mujgon (mija - eyelashes, plural mijgon). The

original target is a black, dark-skinned Indian, hence the hidden and artistic reference to the blackness of the eye and at the same time the mujgon (spot).

Surtgandek ko'zini sarpanjasi naqshinga yuz,

Ko'z yorutsam ilgidin, panjamda bo'lsa ul bilak (3 – B.177).

The construction of the above byte is similar to that of the eyes and face, as well as the wrist, the meaning of the byte is wide, the ideological world is unequal, it is said that the face the mistress who rubbed the power of her eye on the flower is incomparably beautiful. The lover's wish is the same - to hold the hand of the lover, to lighten my eyes, to touch his wrist with my fingers! This is the only dream of a lover for you, the conclusion is that the lover is ready to do all the work in love!

Ul ishvagar chun ochti yuz, ko'zga nazar yo'q, tilga so'z,

Kim ashkdin bog'landi ko'z, hayrattin ul yanglig'ki til (3 – B.203).

The lover opens his face like a nozu Nuz, so that the lover's eyes are blinded, his tongue is speechless, and the sequel ends as follows: tears close his eyes, and in amazement his tongue is like that.

Tushti ko'z zulf ila og'zingga, ne tong,

Aylasa ishq vujudimni adam (3 – B.217).

Teng ko'rundi ko'zUma vasl aro qaddu zulfing,

Kecha kunduzni ko'rub teng, oni Navro'z dedim (3 – B.239).

Ko'zu o'ltursa, la'li jon bag'ishlar,

Ajoyib muddao izhoridur bu (3 – B.291).

Ey Navoiy, husn elidin ofiyat yo'q, to qilur,

Ishvadin javru jafu ko'z, jilvadin bedod qad (4 – B.67).

Sunbulni ko'rgach, ko'zum bo'ldi qarong'u, ey sabo,

Sochi mundoq tiyra yoxud sochbog'i epkinmudur? (4 – B.111).

To xayoling ko'z dadur, ko'z uyi go'yo Ka'badur,

Kim turub atrofidin kirpiklarim aylar namoz (4 – B.121).

Lablaring hajrinda jonim qasdig'a ko'z davrida,

Neshlardur la'lgun, mujgoni xunolud emas (4 – B.133).

Boshimki hajr yo'lida falakdek aylandi,

Ko'zum yoshi erur ul charx axtari yanglig' (4 – B.166).

Ko'zung fusungar, oning oti otashin la'ling,

Labingda xol oning o't uzra anbari yanglig' (4 – B.166).

Ko'zum yoruq tilar ersang, yoshurma xolingni,

Ki ko'r o'lur yuz, agar nuqtasin nihon qilsang(4 – B.185).

Yuzungda xol g'avg'osi aro gulguna zebidin,

Ko'zung jayronlari o'ynarg'a go'yo lolazor etting (4 – B.196).

Qulog'i la'li hamonoki dur ermish, chu meni

Begunoh ayladi qatl, oni tutubdur qonim (4 – B.220).

Bejigar bo'lsam balo tortarg'a vah emdi ne tong,

Bordi ko'zdin chun bag'ir pargolasidin ko'yarakim (4 – B.228).

Munosubdur ko'zum surtub, qashisam kirpikim birla,

Qichishsa may o'tining xirqati birla kafi poyi (4 – B.330).

In the above bytes, from the facial organs: zulf, mouth, eyes, hair, eyelashes, lips, mujgon, hol, ear, as well as from the human organs: stature, head, liver, liver, kaf (ko ' l kapi - beti), poy (foot) images are available. We will continue to give an example, but let us say that there is no need for analysis or interpretation. Now examples are given from "Badoi'ul - bidoya" and "Navodir - un nihoya" devons. In this regard, the ghazal with the radif "fido" in the "Badoyiul - bidoya" divan is carefully considered in all respects. In the first five verses of the poem, in particular, the expression of the eyes, the limbs of the face, the lips, the mouth is beautifully portrayed through a series of arts:

Ham ramad tekkan ko'zungga jismi bemorim fido,

Ham uchuq chiqqan labingg'a joni afgorim fido.

Ashkkim, andin tomar giryon ko'z oning sadqasi,

Qong'akim mendin chiqar, bu chashmi xunborim fido.

Ul ko'zu bu labg'a umrum bog'u gulzorindag'i,

Nargisu gulbargi yo'qkim, bog'u Gulzorim fido.

Ko'zu og'zindin ketarg'a boru yo'q oshubu ranj,

Sabru ishqim sadqa, ya'nikim yo'qi borim fido.

Gar ko'ngul ohu ko'zung ollinda loyiq bo'lmasa,

Itlaringg'a bo'lsun ey sho'xi sitamkorim fido¹.

In the ghazal, special attention is paid to the image of the eye, and its unique expressions are reflected in beautiful colors. But the eye is not only the lover Tobin, but also the eye of the lover, and the eyes of the lover and the lover are compared. The first verse refers to the mistress's aching eyes and "pouty lips." In the verses, the eye is the "eye of the beholder," that is, the one who sheds bitter tears, the "gyrion eye," and again that eye is teary and bloody. One eye - narcissus, eye - sigh, eye - sick, sick, as well as the lover's lips and mouth - noisy, tumultuous, at the same time very pleasant. Lab is both a garden and a flower, zero lip is red, garden is red, flower is red, all together represent the world of redness.

We have noticed that the bytes in the ghazals, which express the members of the face, are found only in conjunction with the eye. If we put together the bytes that describe the total number of hundred members, it becomes much more difficult to arrange it. In addition, it is worth mentioning that not all the facial organs associated with the eye can be taken as an example. We have examined the ghazal verses in the devons "Badoyi'ul-bidoya" and "Navodir un-nihoya", and in most of what we have marked, the image of eyelashes, eye-to-eye mujgon is a priority. There are also separate bytes depicting the eyes and face:

O'zga yuzga boqma deb, har bir ko'zumga bosti muhr,

Iynak-iynak har qaro bir naqshi xotamdur manga (Mat – 1-55).

The "pattern Hatam" in the second verse of the byte is an inscription engraved on a seal, a seal engraved on the eye of the ring, similar to the seal in general, but in fact a stamp printed at the end of the letter instead of the signature and engraved with the name of the letter holder. It is this mark, which in the past was often affixed to the eye of the ring and worn on the hand, the eye of the ring, again the end of the ring, the last, the latter and finally the mouth, means beautiful mouth. Patterns also have their own meanings: to print a pattern - to put a flower, to draw a pattern - to draw, to throw a flower, to write, to describe, to hold a pattern - to draw, to carve and so on.

Ne uchun bazmi visol ichinda ichmay bodakim,

Ko'zivu og'zi bukun bodomu shakkardur manga (Mat – 1-58).

The understandable idea in the verse: the eye - almond, the mouth - sweetness - is discovering the meanings of sugar, in short, we are determined to summarize this chapter. But we found it necessary to add some beautiful bytes, because bytes rich in beautiful expressions always add to the mood.

*Ochding chu zulf, ul ikki ko'z har yon xadang otmoq ne tong,
Kim qolmish ikki turki Chin hinduyi noma'dud aro (Mat -1-61).*

*Orazu xolingni biri dam ko'rmasam, ey Dilrabo,
O'yladurmenkim ko'runmas ko'zuma oqu qaro (Mat-1-62).*

*Ul nargisi bemor ila ul g'unchayi xandon,
Ko'zumni ul aylabturur og'zim qurutubdur.*

*Qon yoshimdin la'lgun kirpik bila aytur ko'zum,
Orazing nazzorasin aylarda yuz til birla roz (mat -1-209).*

In Alisher Navoi's ghazals, you can find as many examples of facial expressions as you want, and the above and the following verses are a clear proof of this:

Yuzung mehri ichinda ko'z solib og'zingni ko'rmasmen,

Agarchi zarra Xurshid ollida ko'z din nihon ermas (Mat – 1-219).

In the verse, only the image of the face is given with the metaphor of kindness (Arabic) and Khurshid (Persian) and at the same time the metaphor. The lover does not look at the lover's face and see his mouth, although the rays of the sun (Mehr and Khurshid) can show even a speck to the human eye. At this point, the poet is referring to the lover's mouth (there is also a sign on the lip), his - the smallness, beauty, beauty of the mouth, it is impossible to describe more than that. In another byte, a beautiful scene is created with the help of sirishk (tears) and mujgon (eyelash - mijja) symbols:

Sirishk ollida mujgon shoxi sanchib, betayin dermen

Yo'lin bu selningkim, elga andin ko'p ziyon bo'lmish (Mat -1-231).

Mujgon - eyelashes - is likened to tree branches, sirishk - tears - is compared to a flood, mujgon - to a lover, sirishk - to a lover. Sirishk - tears - flood, from it to the river - an impressive word game with the expression of "a lot of damage" to lovers is created. In another byte:

Oh dudin, ashk qonin, nola maddin aylagil,

Zulfi sunbul, yuzi gul, sarvi xiromonimg'a arz (Mat – 1-251).

In one byte, it is described by means of zulfi, flower face, stature, qaddi, ashk (tears). Muddao is: "oh dudin" - grassy oh (even in the dark) - to "zulfi sunbul" (zulf - kokil, sunbul - black plant), "ashk qanin" - to the face of a flower, "moaning maddin" - the longing of the moan is a silent signal to the cypress tree. The conclusion is that oh dudin - zulfi sunbul, ashk qanin - face flower (rose red, blood red), nola maddin - sarvi hiromonga menzzalib, all this is laffu edition.

We have found the following bytes from "Badoyi'ul-bidoya" as an example:

*Erur ko'ngulda safo ishq toza dog'i bila,
Nechukki ko'zda yorug'liq erur qarog'i bila (Mat -1-506).*

*Davlat tongi yuzi Vu sochi tong qorong'usi,
Masti sabuh ko'zlarin eltib tong uyqusi (Mat – 1-518).*

*Ko'zidin to jonga etmon, la'lidin bermas hayot,
Ul Masih o'ldim deganda tirguzir bemorini (Mat – 1-541).*

*Yoshu qon ermas iki ko'zumda, balkim hajru dard,
Qildi birin la'l koni, birni inju maxzani (Mat – 1-551).*

It should be noted that "in my two eyes" means that in one eye, the lover is in pain, in the other, in pain. Because of this, the tears that flow from both eyes are blood, so that one eye becomes a "pearl deposit" and the other eye becomes a "pearl storehouse" (treasure). Muddao from "Lal koni" is the blood of tears, Murad from "pearl store" is the white of the eye. It is a dumb metaphor and it should not be forgotten that there is also a sign on the lips, because the blood is red and the lips are red. The following ghazal bytes fully support this as proof:

*Ko'zungga tani notavonim fido,
Ravonbaxsh la'lingga jonim fido.
Labing rangi olinda qonim sabil,
Qading jilvasig'g'g'a ravonim fido.
Belu og'zing oldik tanu jonnikim,
An(ga) oshkoru nihonim fido.
Bag'ir la'li, ko'z durri ollingda sarf,
Demaykim senga bahru konim fido (MAT – 2 –B.34).*

According to the byte expression, the body adjacent to the eye is the body, the lip is the blood, the lip is the blood, the waist is the fluency, the waist, the mouth, the liver is the blood of the liver, the eye. durri - eye blood, blood age finds definition. In Navoi, these examples are:

*Soching xayoli ko'zum bahri ichradur, yo ishq,
Ko'ngul siyosatini istab, Su ichra seldi tanob (MAT – 2-B.49).*

It is easy to see that the essence of the byte is embodied in the definition of hair with the naked eye.

Throughout our observations, we have come across many bytes that have been described side by side by various other organs of the human eye.

REFERENCES

1. Mukhammedov, M.M. (1992). Socio-economic problems of material incentives in trade (Doctoral dissertation, MM Mukhammedov).
2. Aslanova, D. Kh., Sattarova, Z. I., & Alimova, M. T. (2016). Regional tourist cluster as a tool to improve the efficiency of the region's economy. Scientific result. Economic Research, 2 (1 (7)).
3. Toirxonovna, AM, Obloqulovich, UT, & Tuychiev, II (2020). Institutional Framework for the Development of the Tourism Market. Indonesian Journal of Law and Economics Review, 8, 10-21070.
4. Toirxonovna, AM (2016). LM, Analysis of trends and forecasting the development of the international tourism market. SAARJ Journal on Banking & Insurance Research, 5 (1), 50-70.
5. Mukhammedov, M.M. (2008). Employment, living standards and government regulation of the labor market. Alimova, MT, Nasimov, AR, & Rakhmonov, SS (2020). The Methodology Of The Formation Of Tourist Clusters: The Example Of The Regions Of Uzbekistan. PalArch's Journal of Archeology of Egypt / Egyptology, 17 (7), 14462-14475.
6. Mukhammedov, M. M. Reduction of the number of labor migrants and proposals for the further elimination of labor migration.
7. Alimova, MT, Obloqulovich, UT, & Rakhmonov, SS (2020). ASYSTEMATIC APPROACH TO THE DEVELOPMEN TO THE REGIONAL TOURISM MARKET. PalArch's Journal of Archeology of Egypt / Egyptology, 17 (7), 14252-14261.
8. Mukhammedov Murod Mukhammedovich, & Turabekov Sogibjon Sherboy Uli (2017). Ўzbekistonda itisodiy ўsish suratlarini jadallashtirishning yangi imkoniyatlari. Economics and Finance (Uzbekistan), (3), 26-32.
9. Aslanova, D. H., & Alimova, MT (2020). METHODOLOGY FOR THE IDENTIFICATION OF TOURIST CLUSTERS: THE EXAMPLE OF THE REGIONS OF UZBEKISTAN. PalArch's Journal of Archeology of Egypt / Egyptology, 17 (6), 14820-14833.