

**HERMENEUTIC CONCEPT IN THE DESCRIPTION OF THE 16TH CENTURY
UZBEK CLASSICAL LITERATURE****Tadjibayev Musajan Sabirovich**

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Abstract. The article focuses on the herbarium analysis of the toponymy of that time on the example of the work "Boburnoma". Toponymic materials are supported by examples from historical works. In the process of comparative analysis, the distributive and artistic possibilities of toponyms are shown.

The ability of the poet to use linguopoetic tools in the ruby is drawn into the analysis of herbarism. The ability of the word to create and form concepts is given with examples. The possibilities of poetic language to create art and the criteria of socio-political factor in this regard are analyzed.

Key words: herbaristics, toponymy, compound word, concept, art of the word, folk language, induction, deduction, individualism, idea, fire, mass, artistic creativity.

Аннотация. Мақола “Бобурнома” асари мисолида ўша давр топонимикасининг гербаризм таҳлилига қаратилган. Топонимик материаллар тарихий асарлардаги мисоллар билан мустаҳкамланган. Компаратив таҳлил жараёнида топонимларнинг дистрибутив ва бадий санъат имкониятлари имкониятлари кўрсатилган.

Рубой воситасида шоирнинг лингвопоэтик воситалардан фойдаланиш маҳорати гербаризм таҳлилига тортилган. Сўзнинг тушунча яратиш ва шакллантира олиш хусусияти мисоллар билан берилган. Поэтик тилнинг санъат яратиш имкониятлари ҳамда бу борада ижтимоий-сиёсий фактор мезонлари таҳлил қилинади.

Калит сўзлар: гербаризм, топонимика, қўшма сўз, концепт, сўз санъати, миллий тил, индукция, дедукция, индивидуализм, ғоя, ёлқин, оммавийлик, бадий ижод.

Аннотация. Статья посвящена гербаризмному анализу топонимии того времени на примере произведения «Бобурнома». Топонимические материалы подкреплены примерами из исторических работ. В процессе сопоставительного анализа показаны дистрибутивные и художественные возможности топонимов.

При анализе гербаризма обращается умение поэта использовать лингвопоэтические средства в рубайи. На примерах приводится способность слова создавать и образовывать понятия. Анализируются возможности поэтического языка для создания искусства и критерии общественно-политического фактора в связи с этим.

Ключевые слова: гербаризм, топонимика, сложное слово, концепт, искусство слова, народный язык, индукция, дедукция, индивидуализм, идея, огонь, масса, художественное творчество.

INTRODUCTION

The research scope of the poetics of Uzbek classical literature is incomparable. Its research objects and aspects cover almost all features of the artistic process. The creative heritage of Navoi, Babur, Shabani, Mashrab, Ogahi, Nadira, Uvaisi, Muqimi, Furqat and many

other classics is distinguished by the breadth of the scope of research. In particular, Navoi studies and Navoikhanism are praised for having a wide scale not only in Uzbekistan, but also on a global scale. The creative heritage of the classics is studied as a whole or as an example of some collections and individual works. At first, the main focus of such studies was on studying the ideological features of the literary heritage of the creator. Later, due to the expansion of the scope of research, opportunities were created to study all aspects of classical literature in harmony, and as a result, integrated views of artistic thinking were formed within the framework of classical works. It is significant that most of the studies in this regard are focused on comparing the relationship between artistic speech and literary language.

The memoir "Boburnoma", which is a rare example of Uzbek classic literature, gave us a clear picture of the political and social environment of its time. The most important treasure of the work is the original image of the Uzbek literary language of the 16th century, devoid of any embellishment or other embellishments. Babur left this legacy to us in his work with all points of the political-social, literary and linguistic environment of the time.

MATERIALS AND METHODS

In the analysis of the text features of Babur's literary heritage, the research of the methods he used in the process of forming the poetics of the work plays an important role. On the one hand, the work "Boburnoma" is a historical-memoir work, on the other hand, it is significant because it embodies a number of literary and artistic information. Formation of the text of the work, the method of providing literary and artistic information in it is unique. The importance of "Boburnoma" as a historical-memoir work in the genre of adventure novel in terms of studying the methods used by the poet in the process of forming the text of the work is incomparable (Bobur Z.M, Baburnoma. -T.: 1989. The examples are taken from this publication) In particular, the contribution of this work to the toponymy of Central Asia incomparable.

In herbarium made from herbarium, the word is also a unit that carries the main signs of the concept in the sense of a big tree. The most important aspects of that concept are embodied in the word. By means of those edges we discover the concept that conveys the great truth that lies in the bosom of history. More importantly, we not only clarify the existing concept, but we improve it, we fantasize it. We used linguistic, component, contextual, rational-ideal, artistic-ideal, comparative, social-diachronic, socio-synchronous and linguo-pragmatic analysis, comparative, social survey methods and presented the concept of herbarism in the expression methods of the research.

Through herbarism, we create a collection of concepts formed over one or more languages and generations. Through the linguopoetic treatment of the words in the works of art, which reflect the most important aspects of that collection, we can achieve synchronous and diachronic or geometric development of our knowledge about life and existence through words, concepts, their content of form and meaning.

Here we need to dwell on some interesting aspects of herbarium and etymology. In particular, etymology is primarily applied to a single word, not to a concept or unit of concepts. Then the form and meaning aspects of words are studied mainly within the framework of linguistic paradigms.

Herbariaism, as we said above, creates a comprehensive system of concepts using the potential of the word in a hermeneutic context. It can reveal the ontological aspects of such great scientific discoveries as photosynthesis. In this case, it is as if you have studied for a long time to achieve something and you have come close to it, and you feel its presence and proximity, but you cannot find yourself. At the same time, by hearing a word or understanding its meaning, it is

as if you discover with one impulse that great discovery that you have been waiting for and searching for. It is as if the thousand-year-old truth has suddenly come true, as if the surrounding darkness has receded and the door to happiness has been opened. You will have already found a scientific truth that you have not been able to reach for a long time. If the thousand-year scientific truths of mankind, which you are aware of the occurrence of this phenomenon, illuminate your consciousness like a flame, the spark that ignites that flame is the word or concept of herbarium.

As we mentioned before, in the process of analyzing the hermeneutics of artistic work, artistic catharsis, the language of the work, and the poetics of literary literature in general, the most important phenomenon that is forgotten by the researcher to form the hermeneutic of the work is the fire. We often confuse passion with knowledge. Unlike knowledge, it is the fruit of ardent artistic-poetic thinking; it is achieved through creativity.

The toponymic information presented in the work expands the possibilities of perfecting his hermeneutic idea. Especially, the herbarium analysis of place names reveals new aspects of Uzbek literature, national mentality and ethnology.

The breadth of Babur's interest level further increases the importance of the toponymy of the work. Names of people in the work, with adjectives (names of colors), the word "garden" is kala, navohi kent, -zor, -istan, -pur, -sti. -iya, dara, ghor, olang, rabot, etc., are used with the names of plants and animals, with the names of things, rivers, lakes, ditches, and with compound nouns. Sometimes places are also referred to by tribal names (for example Chakrak eli – Chakrak p. 32).

RESULT AND DISCUSSION

Along with citing the names of the places, Babur describes their definition and how the name of the place came about. He does this work directly in the story, during the events, so that the historical and scientific significance of the work, as a result, its artistry increases.

1. Writes about the Hodarvish steppe:

Between Khojand and Kondibodom, there is a steppe, and there is a season for Hodarvish. There is always a hand in this field. Marginongakim is in the east, it always goes from here. Khojandgakim is in the west, and always comes from here. There are nights. It is said that several dervishes wandered in this badi at night, did not find each other and died saying "Ho dervish, ho dervish", and they call this badi Hodarvish (p. 7).

Through this definition, we learn that the place name "Hodarvish" is made up of a pronoun (ho) and a personal noun (darvish).

2. Place names with compound words are found in the "noun-verb" scheme: on the banks of the Sayhun river, in a place called Takasekretku, in this respect, the subject is a special season).

3. Babur approaches the definition of place names from all sides. It also touches on the events that are the basis for the emergence of the term. He tries to give a full description of the name of the place: Some people say that this field is a horse mine. Konigil biturs in vale histories (p. 46). Or: They also say Shahrisabz because the spring desert and the city and the roof and roof will be green (p. 47).

4. Brings old versions of place names and new ones comparing and connecting to the events that are the basis for its emergence, indicates which language it is taken from: Yana Karshi

region Durkim, Nasaf and They also say similar. Say it in Mongolian, know the Mongolian language of the cave say against (p. 47).

5. He compares and compares the names of the places, and comments on the meaning of the place names: non-Hindustan is called Khurasan, nechukkim, Arab non-Arab is called Ajam (p. 117).

6. The name of the place is distinguished by the pronunciation of certain sounds and the dialectical features of the language of the people living in a region: Sometimes they pronounce gain instead of kof, and in this respect, the winner calls this region "lamghon" (p. 121).

7. Compound place names describe each component separately. It shows the event that is the basis for its use: It is said that the shepherd and the shepherd sometimes take this road because they are driving their flocks and herds with this road and body. They say that the Afghan language leads the way (p. 134).

8. Focuses on the subject that is the basis for the appearance of the name of the place, indicates the location of the subject. It gives its name in the local language and its translation in the native language: "They call an elephant a wife, and a gate is money." At the exit of this gate, they carve an image of an elephant This is called Khatipul" (p. 313).

9. The nature of the places shows the names of the places where precipitation is more or less. In this regard, they say Kohi Safid. (p. 121).

10. He mentions the birthplaces of the rulers and the lands where their graves are located, and links them to the name of the place: "Sultan Mahmud's grave is in the neighborhood of Ghazni, and they call it Ravza" (p. 126).

921 place names can be found in "Boburnoma". They are country, region, city names; towns, villages. Salts (fields), park names, highlands, villages, bodies, steppes, deserts, gorge names, meadows, bands, kotals, ruds, fortresses, etc. can be grouped under the names of territorial units.

The observation of the above territorial division of place names and the evolution of herbarium in the formation of names provides material for the study of the still unknown aspects of the national language, national literature and history. The definition of place names reflected in "Boburnoma" not only enhances the art of the work, but also increases the possibilities of expression through its architecture.

During Babur's dangerous life, he visited many places in Central Asia. He studied the language, culture, flora and fauna of the people. He shouted victory and suffered defeat. Such twists and turns of life found expression in his creative heritage. This is a feature. The second is that he, as a royal descendant, received deep knowledge of worldly sciences and was able to analyze them with his talent and ability, leaving rare scientific resources for the future. When we study his lyrics from a hermeneutic or architectural point of view, both logically and formally, we witness how this talent and bitter life experience are combined in him. What is more important is the power of language in the works of the poet who expressed this harmony. As an example, we will analyze one of his rubai.

Ҳар кимки вафо қилса, вафо топқусидир,
 Ҳар кимки жафо қилса, жафо топқусидир,
 Яхши киши ёмонлиғ кўрмагай ҳаргиз
 Ҳар кимки ёмон бўлса, жазо топқусидир.
 Whoever is faithful is faithful,

Whoever suffers, will suffer.
 A good person does not see evil
 Anyone who is bad is punished.

The analysis of Ruboi's vocabulary in semantic-stylistic herbarism presents us with the following ideological pole. In this rubai, Babur used the possibilities of the old Uzbek language perfectly to create a rubai capable of conveying a great artistic idea.

Note that at the center of Rubai's architecture there are two types, the first is faithful, good; the second is rude, bad. In the first and second stanzas, the combination of the characteristics of the possessors is his answer, namely:

Faithful - faithful,
 Jafo - Jafokor.

The artistic skill here is that a person is abstracted as his character and equated with two abstract characters, creating synonymy under one name. In the third stanza of the quatrain, the antithesis is given with a negative charge (-ma), which makes it clear that the poet always strives to relativize the characteristic (evil) and says, "A good person should not see evil", that is, good - good, but don't be bad, be good. In this case, the antithesis of "good" and "evil" is embodied as a general symbol of all positive and negative qualities in the world. Behind the word "good" virtue, generosity, kindness, courage, effort, human qualities are embodied, and the word "bad" has become the embodiment of world-wide social categories. However, the skillful pen of the poet was able to embody two simple Uzbek words by means of syllogism and herbarium in one place, at the same time, in the form of two bright words. No extra training or vocabulary is needed to understand the great wave of ideas they contain. It is this simple grammatical distribution that ensured the perfect success of the work.

The whole logic and philosophy of Rubaiyi is revealed in his last line:

Bad is bad punishment.

The poet could not do his best to protect his negative character from evil and punished him.

The schematic logic and conclusion of Rubai's idea is as follows:

Wafo - wafo jafo - jafo
 (good) (good) (bad) (bad)
 Good - bad Bad - punishment.

The whole discussion is summed up by a single concept - punishment - through these four words (wafa, jafa, good, bad).

CONCLUSION

The herbarium method is of great importance in terms of studying the text features of the monuments of the past, in order to fully understand their meaning and essence through the study of their text possibilities. Also, the genre architecture of herbarism rubai discovers such delicate secrets of the human spiritual world that this art of discovery sounds resoundingly through the hermeneutic method of hermeneutic herbarism.

The bright pages of Z.M. Babur's literary heritage embodying the most perfect examples of Uzbek classic literature and literary language in a new interpretation can be a unique school of skills in the development of world poetic thinking.

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