

# The Ability to Use Word and Opinions about the Culture of Speech in Alisher Navoi

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**Abstract:** *This article illustrates the invaluable role of Navoi, which plays in the Uzbek literary language and the great services that we have added to our literary language. Navoi's illustration of the word is reflects by examples. Navoi's views on the culture of speech were discussed and opinions were given on the preaching of the speaker.*

**Key words:** lyric, word, turkey language, preacher, speech culture.

Alisher Navoi is the person who succeeded in reaching the peak of any field, which he had been active. Therefore, the ruler of Khurasan, Hussain Boykaro had said, "The dead body of the Turkish language was wearing the spirit of Christ, and it has appeared as a spirit of the form of a Turkish game which wears hulla and harir<sup>1</sup>. The language is unable to describe it." Hitherto, any of the poets in

Turkish literature has left a significant and meaningful heritage. There are 166 manuscript copies of Navoi's works stored in the manuscript fund of only Oriental Institute. Babur says, "No one in Turkic has ever written a lot like Alisherbek." Indeed, the lyrics of Navoi are very productive, while the fiction of "Khamsa" is more than 54,000 misra<sup>2</sup>, and "Hazan ul-maaniy" is about 45,000 misra. Thus, the lyrical heritage of the poet exceeds 100 thousand sentences. Lutfi's himself had admitted his lyrics were around 10-12 thousand sentences.

*Orazin yopg'och ko'zindin  
sochilur har lahza yosh,*

*Bo'ylakim paydo bo'lur yulduz  
nixon bo'lg'och quyosh.*

**Meaning:** If she closes her face,  
every second my eyes are poured,

<sup>1</sup> Special wearing words in ancient Turkish language. Hulla for body, harir for head clothes.

<sup>2</sup> Misra – is a Turkish word which means two lines sentences.

It looks like the sun goes out  
and stars appear.

Scholars acknowledge that the words used in the works of Navoi are more than 26,000. Linguist B. Bafoev, who diligently studied the richness of the Navoi's works, brought in remarkable statistics. The poems of Turkic poet Alisher Navoi are more than 104,000 misra. There are more than 10,000 misra poems in the Persian language. His Nasri works, letters, are the words of the word-rich scientist: "Alisher Navoi's work is approximately 1 million 378,000 words [3]." Obviously, most of these words are repeatedly copied from the work. In comparison, these statistics in mentioning that these figures are 21,000 in Pushkin, more than 20,000 in Shakespeare. Considering that there are about 80,000 words in the last published dictionary of the Uzbek language, it is possible to know that about one third of the words in Navoi have been written by his written works. If we consider that more than half of the words spoken by the human being can be used in speech, more than 50,000 words will be understood. These arguments

show how important the poet's heritage is. It is important that the essence and significance of these works are deep and essential.

Navoi's creativity is the treasure of wisdom. The greatness of Navoi is that the ideas promoted in his works are universal and eternal. The poet reflected on the universal problems that existed in eternity, and the breath of creativity was publicly embraced. His works are filled with love for the land, parents, beloved ones, and love for Allah.

*Kimki bir ko'ngli buzug'ning  
xotirin shod aylagay  
Oncha borkim, Ka'ba vayron  
bo'lsa obod aylagay*

**Meaning:** If one is made happy to  
saddened some soul,  
If the Ka'ba is damaged, it is equal  
to reconstruct.

It is the idea that the happiness of a cheerful person in this bay is like the restoration and repair of the ruined Ka'aba, and human dignity is finally uplifted.

*Odami ersang demagil odami,*

### *Onikim yo‘q xalq g‘amidin g‘ami.*

**Meaning:** If a man cares about the peoples' sorrow, it is a real man,

If a man does not care about the peoples' sorrow, it is not a man.

It is a beautiful expression that a person who is not interested in people's genius is a human being. The word repetition draws attention, stimulates, and leads to the disclosure of the byte content. Another misra consistent with that content:

*Yuz jafo qilsa manga  
bir qatla faryod aylamon  
Elga qilsa bir jafo ming  
qatla faryod aylaram*

**Meaning:** If at least a hundred times of evil have been done to me,  
I am sad for once.

If one of the bad things that has been done to the people, I will suffer thousands of times.

The lyrical hero, who never cries out of his face, expresses his sorrow for thousands of times. In the first misra, the words "yuz (hundred), one, creak," in the second misra, are partly transformed, that is, one word, one hundred thousand times,

and a month into a month, 'but also the mysterious way, it once again demonstrates the people of Navoi.

We know that the oral art is called the preaching in the Muslim East. The word "va'z" in Arabic means "propagation," "admonition." Ecclesiastes means the speaker, the speaker. The Art of the Field teaches the audience the ability to influence the mind and emotions of the audience.

Navoi notes in his writings that speech is a rare instrument that satisfies the daily needs of people. In the book Mahbub-ul-qulub, speaking about the precept of the preaching, he recalls the richness of the Uzbek literary language in the book "Muhokamat ul-lug'atayn". Not only is it acknowledged, but also emphasizes that the language is a social phenomenon. Historical and cultural service is unique, but linguistic possibilities are explicitly expressed in speaking. If there is no talk, the unlimited possibilities of the word will remain unclear.

"Mahbub ul-qulub", which is more perfectly expressed in Alisher Navoi's

speech culture (voizlik). The poet describes his idea that the meaning of the language, the use of it, and the need to properly reflect the speech of the speaker. Navoi draws attention not only to the form and content of the word, but also to the situation and to the situation in its use, to make it clear, concise, and logical.

Notation (religious lecture) about the field ministry, he says: "Whoever answers the lecture answers all questions and who has no knowledge of the subject, get out a piece of knowledge."

*Voizki, dastyorsiz o'lmas  
suxanguzor,*

*Anga yorodu munga ayolg'uvchi  
hukmi bor.*

*Tengri so'zin ayolg'uvchi bo'lmay  
dey olmag'ay,*

*Bir soz bo'lsa ham kerak ul qilg'ay  
ixtiyor.*

The helper of a speaker summarized the indictment of the continent Navoi, who is convinced of the need to be truthful, though he chooses to use a word. [4]

*"Saodatbaxsh ruhbaxsh zulolig'a  
manba' ham til, ahli shaqovatlar nahs*

*qabqabig'a matla' ham til. Tiliga  
iqtidorlig' hakimi xiradmand; so'ziga  
ixtiyorsiz-laimi najand. Tilki fasih va  
dilpazir bo'lg'ay- xo'broq bo'lg'ay, agar  
ko'ngul bila bir bo'lg'ay" – it means,  
"Either the cause of the softness of the  
happy ghost, and both the sadness of the  
soul is language. The one who has the  
power to speak is the master of reason,  
and he who ignores his word is cursed. It's  
a good thing to keep the language alive,  
but it would be better if it reflects what's  
in the mouth of a speaker" [2].*

The Navoi mentions speech when he talks regarding tongue. The tongue that is, the word is a material for speech with many good qualities, the rudeness of the speech, the inadequacy of the word implies that the speaker is harmful. The poet has called on not to hurt the heart with words and to always be polite. Self-conceit is the genius of genius. Navoi was well-off, and he would end the wars and conflicts. Husayyin Boykaro had used the poet's diplomatic abilities effectively.

Navoi treated her native language with deep respect. Not only has the artistic creativity limited to expressing his

tongue, his love for the hand. He creates theoretically the capabilities of the Turkic and Persian languages by creating a work called "Muhokamat ul-lugatayn" and scientifically justifies that superiority is on the Turkish side. French scientist M. Bellin, who read this piece, wrote in his book 1861 that he paid much attention to Navoi's mother tongue as patriotism: "Alisher Navoi proves the advantages of his national language with indisputable arguments - and that he has begun patriotism among his people." [5]

Finally, she took her mother tongue as legal guardian, proven theoretically and practically capable of doing so. He sponsored creators in Turkic languages, raised the status of the Turkic language in state affairs and encouraged them.

"The language is created by the people, but it is brightened by the artists - who are word artists. The writer's linguistic taste and talent define how well he can harmoniously combine elements of live speech with his booked speech," says R. N. Rilenkov. From this point of view, we are rightly grateful to the founder of the ancient Uzbek language,

understanding the services of Navoi in the formation and development of the Uzbek language.

At the end of our speech, I want to emphasize that we only partially talked about one aspect of Navoi's activity. Navoi's creativity and activity are deeply rooted. It is fard for every generation to understand it and to keep up the great work.

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