

Khojaeva Shoirakhan Bakhtiyar kizi

Teacher of Kokan State Pedagogical Institute, Uzbekistan

Annotation: This article is devoted to the analysis of the essence, philosophical foundations of the art of tazad and its place in our classic literature, in particular, in Alisher Navoi's "Nazm ul-Javahir". In it, the unique aspects and features of tazad art used in this work were researched and scientific conclusions were drawn.

Keywords: classic literature, wisdom, rubai, didactics, artistic art, opposition, conflict, contrast, artistry, antonym, antonymic pair, meaningful contrast, form, content.

Introduction

Tazad is one of the most used arts in our classical literature. It's not for nothing, of course. The reason is that this art has a deep philosophical content and its role in enriching the content of the work is distinguished among other artistic visual media. If we look at existence, we see an example of this art in everything. After all, with the incomparable power of God, this world is built on the basis of contradictions. This contradiction is the spaces (heaven-earth), times (past-future), sides (east-west), seasons (winter-summer; spring-autumn) and their characteristics (cold-hot; awakening-calm) created by Him. is reflected in everything.

Main part

A person who is "the world within the world" and his whole existence is full of contradictions: love and lust, goodness and evil, love and anger, humility and arrogance, piety and joy, wisdom and ignorance, justice and oppression, honest and illegal, joy. and grief,... The wheel of life turns due to the struggle of these opposing forces that accompany a person from birth to death. At the end of the day, a person will either be rewarded or punished by his actions.

Even in these immutable laws of life, which are the simplest and at the same time perfect, we see a strong connection, full of contradictions. Interestingly, these opposing forces are not only in constant struggle, but also in constant unity. That is, they are always side by side. One requires the other, one complements the other: there is a pain, there is a cure; where there is light there is shadow. Therefore, if there was no pain, there would be no cure for it; Light is precious because of shadow. The holy verses of the Holy Qur'an also testify to this. In particular, in verses 45 and 46 of Surah "Furqan" it is blessed: "Have you not seen how your Lord (power) spread the shadow?! If he wanted, he would have kept him silent. Then We made the sun a proof for it (i.e. the existence of the shadow). Then We gradually took it to Ourselves" [1.].

The commentators interpret this verse as follows: the state between darkness and light spread on the horizon from dawn to sunrise is a shadow that God has spread over the earth. If he had wanted, he would have made it impossible for him to leave. But God showed the rising sun as a proof that there is a shadow. After all, if there was no light, the presence of the shadow would not be known. That's why He slowly pulled the shadow-veil from the face of the Earth.

From this it became clear that tazad has a divine basis. The style of the Holy Qur'an is also based on tazad: it describes the paradise prepared for the people of faith after mentioning the hell prepared for the people of disbelief. In the word of God, for people to easily understand and take lessons, the happiness of those who have been guided and the sufferings of those who have gone astray are known, and good and evil, pleasure and pain, the hereafter and the life of the world, breadth and distress, day and night, life and death are side by side. is mentioned.

Hadiths, nourished by the light of the Qur'an, also contain specific manifestations of the art of tazad: "Make it easy, do not make it difficult" [4.526]. Or: "We are the last in this world, but the first in the Hereafter!" [5.507]

Just as the whiteness of white appears more clearly next to black, when the description of the good comes side by side with the description of the bad, the listener involuntarily compares and thinks about them.

The use of tazad art, which is rooted in sacred sources, in our classic literature has strengthened the artistic nature of the work both in terms of content and form. Especially in the works of Hazrat Navoi, wonderful poetic examples of tazad are used a lot. In particular, it is clear that the use of this art in "Nazm ul-Javahir" strengthened the didactic spirit of the work and increased its ideological and spiritual effectiveness.

Dardig'a aningki, haq davu qildi nasib,
Maqsudini aylamak ravo qildi nasib,
Ul kimsaga oyini xudo qildi nasib,
Kim, ofiyat oyinin ango qildi nasib.

This rubai was written on the basis of Hazrat Ali's wisdom: "Happy is the one who is well-fed and healthy", and the genius poet skillfully used the art of tazad by applying the concepts of pain and treatment in one verse in order to convey the thought in it more effectively. In this case, it is permissible to comment on the word "afiyat" that appears in hikmat and rubai. The reason is that this Arabic word has multiple meanings and includes many concepts such as health, peace, and having sustenance. Verily, the one whom Allah has blessed will have everything. Therefore, he is the owner of true happiness.

There are several forms of tazad in the Rubaiyin of Nazm ul-Jawahir. In most of the rabbis, one concept is opposed to another concept, and in some, several concepts are opposed to one concept and vice versa. An example of this is the following rubai, which expresses the wisdom of "those who rely on evil will go astray":

Mayl ayla hamisha mehribonlar sari,
Yaxshilaru turfa kordonlar sari,
Dol o'ldi yomon kishiga qonlar sari,
Ozdi kishikim bordi yomonlar sari.

In it, the kind, the good, the cordons (businessmen) are contrasted with the bad.

The fact that Navoi is a genius artist is also shown by the fact that he calls the same concept by different names. The great word artist created a new view of contrast by creating an antonymic pair from similar words in the following rubai:

Kim do'stdurur noz-u naim angla ani,
Dushman esa niyroni jahim angla ani,
Tan xok esa xasmdin salim angla ani,
Zarbeki habib urar, alim angla ani.

The words friend - habib, enemy - kiasm are synonyms, and these two pairs are also antonyms. Expressing the same meaning in two different ways shows the high skill of the poet. This method serves to attract the attention of the listener (reader) to the idea raised in the poem.

The use of double contrast in poetry is also a unique technique, and great talents use the same method widely. Hazrat Ali's wisdom "A wise enemy is better than an ignorant friend" also uses a two-way contrast: wise - ignorant, enemy - friend. In the following rubai, Hazrat Navoi puts an artistic dress on this double contradiction in wisdom:

Har kimki xirad yo'li sari moyil esa,
Bo'l do'st anga har nechaki mqotil esa,
Bir do'stdin ortiqdur agar johil esa,

Andoq dushmanki, ziyrak-u oqil esa.

In the following Rubaiyat, tazad is created based on the conflict between three concepts:

Har kimki chuchuk so‘z elga izhor aylar,

Har nechaki ag‘yordurur, yor aylar,

So‘z qattig‘i el ko‘ngliga ozor aylar,

Yumshog‘i ko‘ngullarni giriftor aylar.

In "Nazm ul-javahir" there are also quatrains, each line of which is decorated with the art of tazad. This ruby also expresses four-way conflicting concepts:

Kofur qoshida mushki soro ermish,

Guli Chinida sunbul oshkoro ermish,

Har yuz bila zulf sumanso ermish,

Har kun so‘ngida bir kecha paydo ermish.

This double byte is Hz. Based on Ali's wisdom, "Every day has a night." There is a contrast in wisdom itself: day and night. In Rubaiyat, the poet's skill is shown not only when he increases the number of conflicting concepts, but also when he is able to insert it into each antonymic pair while preserving the basis of this conflict. This can be shown in the table as follows:

| Feature | WHITE | BLACK |
|---------|-----------|--------|
| Concept | Kofur | Mushk |
| Concept | Guli chin | Sunbul |
| Concept | Yuz | Zulf |
| Concept | Kun | Kecha |

It should be noted that antonyms are not necessarily used in the poem to create the art of contrast. In some cases, the conflict is not between the words, but between the specific reality expressed by the words. This type of conflict, which is not obvious, is a substantive conflict¹:

He's not your brother.

When the state does not support itself,

Who made you reveal your loyalty in the hardness,

He became a close friend.

In this Rubaiyat, those who pretend to be dear during happy times (state time) and those who stand by their friends in times of hardship (hardship) are contrasted. The wisdom based on this rubai ("Whoever helps you in trouble is your brother") does not express the opposite opinion. In his interpretation of the rubai, it is clearly felt that the scope of thought has expanded and the content has deepened due to the use of tazad.

Literary scholar Marifat Rajabova spoke about the ideological and artistic brilliance of "Nazm ul-Javahir" and pointed out another characteristic feature of tazad art in it: "...the place of tazad material changes. Sometimes in rubai with radif, its presence in the place of rhyme made the poetic lines more attractive and made them more memorable. For example:

Bas kimsaki, mehnat ichra soldi g‘am oni,

Kim yaxshi tafo‘ul ayladi xurram oni.

Yoki:

¹Literary critic Anvar Hojiahmedov calls it "opposite contrast". However, since this term is interpreted differently in Atullah Husayni's work "Badoyi'u-s-sanoyi", we preferred to call it "meaningful contrast". See: Hojiahmedov A. The merit of classical artistry. - T.: East. 1998. Page 57; Hosseini A. Badoyi'u-s-sanoyi'. translated from Persian by A. Rustamov. - T.: 1981. p. 225.

Har vajh ila notavong‘a hamsuhbatliq,
Ko‘p yaxshiki, komrong‘a hamsuhbatliq.

Sadness, joy in verses; Notawan, Komron rhyming words created the art of Tazad. The contrast created by these words contributed to the manifestation of the thought in a very beautiful way" [8.117], he says.

Conclusion

All art used in the work is a means to achieve a specific goal of the poet. Because art is a form of expressive expression of thought. The poet uses artistic visual means, including poetic arts, not to show his artistry in the poem, but to realize his purpose. To say that if the words "white and black" are used, it is tazad, and if the word "Farhad" is used, it is talmeh, is a superficial understanding of the work. Because "the artistry of the work cannot be studied by statistical counting of visual means" [9.31]. The goal of the poet and the essence of the poem can be understood through a thorough study of every art used in the work.

The external structure of the Constitution describes its relationship with other sources of law, the totality of relations, its place and role in the legal system and its significance in the system of social and normative regulation in society.

The article presents the role of family, forming system of upbringing, traditional-educational system and traditions in Uzbekistan.

In an article consistently revealing the principles of the Bologna process for measuring the quality of education, the dynamics of internationalization and the logic of integration in European higher education and in Eurasia.

REFERENCES

1. Abdilhamidovna, Tojixon Toshboltaeva. "Articles and chapters about poets of kokand literary environment in "majmuai shoiron". *ACADEMICIA: An International Multidisciplinary Research Journal* 11.5 (2021): 448-452.
2. Abdurahmonova, Barno. "Talmeh (sign) in the EPIC" Kutadgu bilig". *ACADEMICIA: An International Multidisciplinary Research Journal* 11.9 (2021): 295-298.
3. ILXOMJON-QIZI, ABDURAXMONOVA OLMOSXON. "ADABIY AN'ANA VA IJODIY TA'SIR." *Ilmiy veb-akademik maqolalar to'plami* (2022).
4. Kobilova, Zebo. "THE TRADITION AND FEATURE IN THE CREATIVE WORK OF AMIRIY." *Theoretical & Applied Science* 9 (2019): 436-439.
5. Lutfullaevna, Durdon Zohidova. "Uvaysiy she'riyatida badiiy yozish". *ACADEMICIA: Xalqaro multidisipliner tadqiqot jurnali* 11.5 (2021): 468-471.
6. Ал-Бухорий, Абу Абдуллох Муҳаммад ибн Исмоил. Саҳиҳи Бухорий: Ал-жомий ас-саҳиҳ (Ишонарли тўплам). 1-китоб. – Т.: "Ўзбекистон миллий энциклопедияси" Давлат илмий нашриёти. 2008. 526-бет.
7. Ал-Бухорий, Абу Абдуллох Муҳаммад ибн Исмоил. Саҳиҳи Бухорий: Ал-жомий ас-саҳиҳ (Ишонарли тўплам). 2-китоб. – Т.: "Ўзбекистон миллий энциклопедияси" Давлат илмий нашриёти. 2008. 507-бет.
8. Алишер Навоий. Назм ул-жавохир // Тўла асарлар тўплами. Ўн жилдлик. Ўнинчи жилд. Тошкент, 2011.
9. Алишер Навоий. Назму-л-жавохир (Илмий-танқидий матн) // Рашидова М. Алишер Навоий "Назму-л-жавохир" асарининг матний тадқиқоти. Тошкент: Мумтоз сўз, 2011.
10. Қуръони Карим (Маънолари таржимаси. Таржимон ва изоҳлар муаллифи Алоуддин Мансур). "Фурқон" сураси, 45-46-оятлар.

11. Саидакбарова, Мукаддас. "" TARIXI MULUKI AJAM""(" ИСТОРИЯ ИРАНСКИХ ЦАРЕЙ") КАК НАУЧНО-ХУДОЖЕСТВЕННЫЙ ИСТОЧНИК." *Theoretical & Applied Science* 12 (2018): 122-126.
12. Ҳожиаҳмедов А. Мумтоз бадиият малоҳати. – Т.:Шарқ. 1998. 57-бет
13. Ҳусайний А. Бадойиъу-с-санойиъ. форс тилидан А.Рустамов тарж. – Т.: 1981. 225-бет.
14. Ражабова М. Алишер Навоий “Назм ул-жавохир” асарининг манбалари ва бадиияти: Фил.фан. номз. дисс. –Тошкент. 2007. 117-бет.
15. Р.Зоҳид. “Саботул ожизин” – илмий-адабий манба. –Т.: Мухаррир. 2012. 31-бет.
16. Tolibjonovich, M. T. (2021). The Constitution is a Legal Guarantee for the Development of the Country and the Well-Being of Society. *International Journal of Human Computing Studies*, 3(2), 105-109.
17. Abdullaev, A. N. (2017). THE ROLE OF THE NATIONAL TRADITIONS AND RITES IN FAMILY UPBRINGING. *Modern Science*, (4-2), 6-8.
18. Jamoliddinovic, U. B. (2022). Origins, Dynamics and Logics Bologna Process. *European Multidisciplinary Journal of Modern Science*, 5, 239-245.