

THE PLACE OF SACRAMENTAL ART IN ALISHER NAVOI'S "PANDNOMA"

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Abstract. This article analyses one of the best masterpieces of Alisher Navoi's "PANDNOMA" and the place of sacramental art in it.

Key words: writer, prose, literature, analyzing, word, letter, poetry.

Introduction. The doctor of philology, B. Sarimsakov, who gave a high assessment of Alisher Navoi's skill in the field of sajj and prose composition, while comparing these types of prose based on the sources of Uzbek written literature and folklore, writes: the spell is difficult to apply and more artificial in nature. In addition, the prose with balanced use of sajji is easy to understand, while the prose of murajjaz is much more difficult to understand. Because prose is often used for formality. So, prose is not a balanced thing, but they belong to two independent types of classical prose" [4,18].

The theoretical conclusions of the scientist have significant scientific value. Only one aspect of the matter requires clarification. All examples of prose writing that have lived in the bosom of classical literature were not created for the purpose of formality. The text of the tanbih "Mahbubul-qulub" gives the basis for the fact that the examples of the murajjaz are free of any artificiality, formality and arrogance and does not need any explanation: "Give little words to wisdom, give little work to health. What goes into the mouth is the work of a fool, and what comes first is the work of an animal" [1,142]. All the words of the first lines in the sentences of verse 85 are in tune with all the words in the second line. In the poetry of Alisher Navoi, examples of latif were created, and the use of this verbal beauty (tarsi') in prose, which requires a special skill from the creator, strengthened the weight of meaning and the sound of words. The text of Tanbih is very beautifully made, and changing one letter in it will harm the artistry of the work. It is as if a great mountain shakes and shakes at the movement of a small particle from its rocks. Alisher Navoi's sajjs, in addition to ensuring the musicality of seasons and tanbihs, increasing the impact of the image, always fulfill a certain ideological task: "The words are worthless - they are worthless" [1,132]. The word "account" mainly means count, amount.

Analysis. The first word "innumerable" in the wisdom of Alisher Navoi comes in this context and gives an idea of a smart and resourceful person. The second word "uncountable" draws attention to the tragic consequences of carelessness. Its content is very deep: prudishness brings down its owner from the attention of the hand, loses his dignity and leads him to the coast of spiritual non-existence. That is, the second word "countless" in the text has the meaning "out of the ranks of people". The skill of the writer, who instilled such a deep moral and spiritual content into the wisdom of four words, and gave the reader a world of pleasure, is amazing. Taking into account that the word "countless" is used in two places with different meanings, the quote taken from verse 60 of Alisher Navoi's encyclopedic work is an example of the extremely rare first type of mutawazi. Atullah Hosseini, a classical poet scholar, writes about this: "It consists of three stanzas. First of all, like fossils, the other alphabet of each fragment is compatible with the alternative alphabet of the second fragment in the last letter and weight" [3,63]. While Alisher Navoi wrote about the source of a pure soul - language etiquette, he did not ignore the issue of the attitude towards the ignorant person who brings disaster to the world of humanity: "An ignorant word is a spy, and a lot of words are nonsense"[1,140]. The spelling of the words "Demaki" and "demagi" in Arabic spelling is the same. The art of tajnis is shown

in the text by means of these words: a) "so" - say (the action is expressed and it is directed to the second person); "demagi" - sentences (the event is named and the thought is directed to the third person, i.e. the ignorant). In the editions of the work in our current version, the personal suffix ("i") in the word "so" was omitted [2, 69; 106]. If we put the word "therefore" instead of "therefore" in the text, the meaning becomes upside down. Who is the spy? A fool or a fool? Who belongs to "Ayg'ogdur" becomes abstract, and the word remains suspended. A beautiful example of craftsmanship falls into a desperate situation. Here, Alisher Navoi drew attention to the fact that the ignorant do not have the ability to keep the word, that is, to keep secrets, but on the contrary, ignorant people tend to spread the secret, undisclosed secrets of people like spies, their crimes due to imprudence and ignorance, and urged people to beware of the ignorant. In the literary text, the word "bortog" used in relation to the high, bumpy lands, which is used as a parallel to the word "ayg'og" (by means of moving, running) represents a sentence that is not connected to each other, crazy-contradictory, and true and false. In these respects, this word ("bortog") is consistent with the logic of the sentence. "Thematic parallelisms occur when similar or close events and objects are depicted side by side" [4,21], writes Professor B. Sarimsoqov. The literary phenomenon mentioned in the prose style of Alisher Navoi has a wide place, even some of the concise reprimands in "Mahbubul-Qulub" are written from beginning to end on this basis: "Fasiq wa Khammor-Zionzada va Ziyankor: gossip-mongering najasat oghugi" [1,68]. In one way, a very concise and deep interpretation of the morals of the three social vices - a wicked person, a gossip, and a gossip - was created. Corruption is a dangerous disaster. It dries up the roots of the most precious divine gift to the human world – kindness.

Conclusion. In particular, the society suffers a lot from the evildoers who are wrapped in the mask of purity and purity. The pestilence of a person who gains wealth by secretly making may and selling it, or who is addicted to alcohol ("hammar") is not a bad person. Morally and spiritually damaged children grow up in a family mired in selfishness and indulgence. Drunkenness eats away at the soul. "The breeze blowing from the garden of enlightenment" (Navoi's expression) - gnaws at the heart and destroys the house of humanity. In the second part of the copied quotation, the content of the juxtaposed lines is similar.

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