THE USE OF STYLISTICS IN ALISHER NAVOI'S "MAHBUB UL-QULUB"

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Abstract: This article examines the linguopoetic features of stylistic devices employed in Alisher Navoi's "Mahbub ul-Qulub." The study analyzes lexical, grammatical, syntactic, rhetorical, and figurative devices, revealing their artistic and aesthetic functions as well as their role in shaping the author's individual style. Based on selected examples from the text, the research highlights the stylistic significance of metaphor, simile, symbolism, repetition, and other expressive means in enriching the semantic and aesthetic value of the work. The findings demonstrate that "Mahbub ul-Qulub" represents one of the finest examples of Uzbek classical prose from a linguostylistic perspective.

Keywords: Alisher Navoi, *Mahbub ul-Qulub*, stylistics, linguostylistics, linguopoetics, figurative devices, rhetorical devices, metaphor, simile, individual style.

Annotatsiya: Ushbu maqolada Alisher Navoiyning "Mahbub ul-qulub" asarida qo'llanilgan stilistik vositalarning lingvopoetik xususiyatlari tahlil qilingan. Asarda leksik, grammatik, sintaktik, ritorik hamda tasviriy vositalarning badiiy-estetik vazifalari yoritilib, ularning muallif individual uslubini shakllantirishdagi o'rni ilmiy asosda baholangan. Tadqiqot davomida asardan olingan namunalar asosida tashbeh, isti'ora, ramz, timsol, takror va boshqa uslubiy birliklarning matn mazmunini chuqurlashtirishdagi ahamiyati ochib berilgan. Olingan natijalar "Mahbub ul-qulub" asari o'zbek mumtoz nasrining yuksak lingvostilistik namunasi ekanligini ko'rsatadi.

Kalit so'zlar: Alisher Navoiy, Mahbub ul-qulub, stilistika, lingvostilistika, lingvopoetika, tasviriy vositalar, ritorik usullar, isti'ora, tashbeh, individual uslub.

Аннотация: В данной статье исследуются лингвопоэтические особенности стилистических средств, использованных в произведении Алишера Навои «Махбуб ул-кулуб». Проанализированы лексические, грамматические, синтаксические, риторические и изобразительно-выразительные средства, раскрыта их художественно-эстетическая функция и роль в формировании индивидуального авторского стиля. На основе анализа фрагментов произведения определены особенности употребления метафоры, сравнения, символов, повторов и других стилистических единиц. Результаты исследования свидетельствуют о том, что произведение «Махбуб ул-кулуб» является одним из ярких образцов узбекской классической прозы с точки зрения лингвостилистики.

Ключевые слова: Алишер Навои, Махбуб ул-кулуб, стилистика, лингвостилистика, лингвопоэтика, изобразительные средства, риторические приемы, метафора, сравнение, авторский стиль.

Introduction

In the history of Uzbek classical literature, the creative legacy of Alisher Navoi holds particular scholarly and artistic significance, and for many centuries his works have been

consistently studied in the fields of literary criticism, linguistics, stylistics, and linguopoetics. The artistic heritage created by the great thinker is an invaluable scholarly source not only for his own era but also for present-day philological scholarship. In particular, "Mahbub ul-Qulub" stands out for the depth of its content, the richness of its ethical and philosophical ideas, and the artistic perfection of its language. In this work, while illuminating universal human values such as social life, human spirituality, statecraft, learning, justice, honesty, and moral perfection, the author skillfully employs distinctive stylistic devices. For this reason, studying the work from a linguostylistic perspective not only reveals the distinctive features of Alisher Navoi's artistic thought but also serves to deepen our understanding of the historical development and stylistic potential of the Uzbek literary language.

In recent years, attention to the study of the classical literary heritage through the methods of modern linguistics has increased considerably. In particular, the development of linguostylistics and linguopoetics has given rise to the need to evaluate a literary text not only in terms of its content but also from the standpoint of its internal linguistic system, stylistic structure, and descriptive potential. Such an approach makes it possible to determine, on a scholarly basis, the functions of the lexical units, syntactic constructions, rhetorical devices, and figurative means employed in Alisher Navoi's prose in shaping the meaning of the text. Especially in works of a didactic and philosophical character such as "Mahbub ul-Qulub," each linguistic unit is used with a particular stylistic load, and their mutual harmony gives rise to the author's individual style. This circumstance further heightens the relevance of a deep linguostylistic analysis of the work.

The principal aim of this article is to analyze, on a scholarly basis, the linguopoetic features of the stylistic devices employed in Alisher Navoi's "Mahbub ul-Qulub," to identify their artistic and aesthetic functions, and to illuminate their role in shaping the author's individual style. In the course of the research, the functions of lexical, grammatical, syntactic, rhetorical, and figurative devices within the literary text are examined and analyzed on the basis of examples drawn from the work. In addition, the semantic and pragmatic possibilities of simile, metaphor, symbol, emblem, repetition, and other stylistic units used in the work are elucidated. The findings serve to reveal more deeply the linguopoetic features characteristic of Alisher Navoi's prose style and to evaluate, on a scholarly basis, the stylistic potential of Uzbek classical prose.

With the scholarly findings it presents, this article enriches research aimed at studying classical literary texts from linguostylistic and linguopoetic perspectives. Moreover, the analyses it offers can serve as a scholarly and practical resource in teaching stylistics, text linguistics, Uzbek literature, and linguopoetics at higher education institutions. The scholarly conclusions advanced in the course of the study also provide an important theoretical foundation for future research on the artistic language of Alisher Navoi's works. In this respect, the issues addressed in the article are of relevant scholarly significance not only for specialists in philology but also for researchers exploring the artistic possibilities of classical literature and the Uzbek language.

Main body

Alisher Navoi's "Mahbub ul-Qulub" is one of the finest examples of Uzbek classical prose, in which the artistic and aesthetic possibilities of language are manifested to an exceptionally high degree of perfection. This work is of particular scholarly value not only for its ethical and didactic content but also for its stylistic structure, its masterful use of linguistic units, and its linguopoetic features. As the author reflects on human perfection, statecraft, learning and enlightenment, honesty, justice, and religious values, he strives to express each idea through figurative thought. As a result, ordinary prose narration merges with an artistic and aesthetic

spirit and exerts a powerful influence on the reader's mind. In Navoi's prose, every lexical unit, every syntactic construction, and every figurative device performs a particular stylistic function. It is precisely this feature that gives rise to the need to study "Mahbub ul-Qulub" from the perspective of linguostylistics and linguopoetics. The author's artistic thought is manifested through the harmonization of the semantic and stylistic possibilities of linguistic units. For this reason, analyzing the work according to the criteria of modern stylistics serves as an important scholarly source for identifying Alisher Navoi's individual style.

One of the most important linguostylistic features of the work is the purposeful and systematic use of lexical devices. Making effective use of all the possibilities of the literary language of his time, Navoi unites the common Turkic layer, Arabic and Persian borrowings, and religious terms into a single stylistic system. These units are not confined to expressing a mere lexical meaning; they also intensify the emotional and expressive quality of the text. For example, when speaking of the shaykh al-Islam, the author uses figurative units such as "islompanoh" (refuge of Islam) and "muqarrabi dargoh" (one close to the divine court). These brief expressions convey not only the religious leader's rank but also his spiritual perfection. From a linguopoetic standpoint, such units acquire a symbolic meaning and serve to form the image of the ideal human being in the reader's mind. The author's refined taste in word choice, his apt use of synonymic layers, and his ability to endow each lexeme with an additional stylistic load are among the important markers of his individual style. For this reason, studying the vocabulary of "Mahbub ul-Qulub" serves to illuminate not only the historical development of the language but also the stages in the evolution of Uzbek artistic thought.

The use of grammatical and syntactic devices in the work is also especially noteworthy. The author often employs parallel syntactic constructions, sentences of a judgmental character, and the technique of successive enumeration. Such constructions create the internal rhythm of the text and ensure the logical coherence of thought. In particular, the repetition of the same grammatical pattern in describing a person's virtues intensifies the stylistic effect. The expressions of the form "A judge must be one who…" ("Qoziy kerakkim…") found in the section on judges are a vivid example of this. As a result of this syntactic model being repeated several times, the requirements placed upon the person of the judge take shape in the reader's mind as a consistent and firm standard. Here the device of repetition functions not merely as a grammatical phenomenon but also as a powerful rhetorical device. Parallel syntactic constructions, in turn, lend a solemn tone to the text and make its didactic content even more compelling. From a linguostylistic standpoint, such constructions are among the important markers that reveal the author's stylistic mastery.

Rhetorical devices also occupy an important place in Navoi's prose. Rather than stating ethical ideas plainly, the author makes extensive use of judgmental sentences and evaluative expressions that prompt the reader to reflect. For example, in depicting bribe-taking muftis, an image conveying the sense of "selling one's faith for the world" is employed. From a linguopoetic standpoint, this brief expression carries a powerful metaphorical meaning, revealing through a single image the act of sacrificing spiritual values for the sake of material gain. Through such images, the author sharply condemns negative vices and prompts the reader to draw a moral conclusion. Likewise, the contrasts between justice and tyranny, honesty and bribery, and knowledge and ignorance have become a fundamental principle of the artistic depiction. The consistent use of opposing concepts heightens the emotional and expressive quality of the text and clearly reveals the author's evaluative stance. In this way, rhetorical

devices emerge as one of the principal factors ensuring the stylistic integrity of "Mahbub ul-Qulub."

The use of figurative devices is also among the important aspects determining the artistic value of the work. Through the use of simile, metaphor, symbol, and emblem, Navoi conveys complex religious and ethical concepts to the reader's mind in a simple and compelling manner. In particular, images such as "the edifice of Islam," "the treasury of knowledge," and "the straight path" (sirat al-mustaqim) do not denote an object directly but are emblems expressing spiritual values. These units are used in a figurative sense in the text and intensify the aesthetic effect of the artistic depiction. Especially, the interpretation of knowledge as light, justice as a support, and honesty as the straight path clearly demonstrates the degree of imagery in Navoi's artistic thought. These figurative devices are among the principal markers of the author's individual style and lend a poetic quality to the prose text. For this reason, in studying "Mahbub ul-Qulub" from a linguopoetic perspective, a deep examination of the functional possibilities of figurative devices is of important scholarly significance.

In the process of creating imagery in "Mahbub ul-Qulub," Alisher Navoi made exceptionally skillful use of the internal possibilities of language. The author's artistic thought is not confined to depicting reality; it also serves to form particular ethical and aesthetic views in the reader's mind. For this reason, every figurative device found in the work performs a certain ideational function. In particular, the expression of religious and ethical concepts through figurative units significantly enhances the linguopoetic value of the text. The author often illuminates a person's virtues through symbolic expressions rather than describing them directly. For example, brief expressions such as "the edifice of Islam," "the straight path," and "the treasury of knowledge" convey a meaning far broader than their literal sense. These units emerge as generalized emblems of religious, ethical, and social values. As a result, the aesthetic effect of the text is intensified, and the reader perceives not mere information but a profound philosophical idea. Viewed from a linguostylistic standpoint, such units expand the semantic layer of the artistic text and serve in the formation of the author's individual style. It is precisely this feature that constitutes one of the important markers distinguishing Navoi's prose from other didactic works.

The manner of characterizing personages in the work is also worthy of special scholarly attention. In depicting positive characters, the author more often turns to emblems of light, purity, knowledge, and justice, whereas in portraying negative characters he uses units associated with darkness, deceit, greed, and ignorance. For instance, in depicting bribe-taking muftis, an image conveying the sense of "…selling one's faith for the world…" occurs. This brief phrase serves to express an entire moral decline through a single metaphor. By comparing material gain to a commercial transaction and spiritual value to a priceless treasure, the author exerts a powerful influence on the reader's mind. From a linguopoetic standpoint, this metaphor not only performs an emotional and expressive function but also clearly reveals the author's evaluative attitude. At the same time, such images reinforce the didactic orientation of the text, for through them the reader more clearly grasps the difference between good and evil, honesty and bribery. This shows that Navoi's artistic thought is inseparably bound up with ethical criteria.

The stylistic perfection of "Mahbub ul-Qulub" is also determined by the careful selection of syntactic devices. Simple sentences of a judgmental character, parallel syntactic constructions, and repetitive constructions are widely used in the work. For example, through the successive repetition of the syntactic model of the form "…A judge must be one who…" the author gradually reveals the responsibility incumbent upon the judge. Such a technique, while ensuring

the rhythmic structure of the text, also intensifies the logical significance of each judgment. Parallel syntactic constructions serve to fix important ideas in the reader's memory. Likewise, the successive use of negative forms helps to reveal the essence of negative characters even more sharply. From a linguostylistic standpoint, these techniques are among the principal devices demonstrating the author's mastery in organizing speech. In particular, the abundance of short judgmental sentences lends the work a solemn and firm tone.

Another important marker of the author's individual style is manifested in his mastery of rhetorical devices. The work contains many judgmental sentences, evaluative expressions, comparisons, and contrasting depictions. Such devices heighten the emotional impact of the text and prompt the reader to think actively. In particular, in describing the images of the shaykh al-Islam, the judge, and the mufti, an ideal model of a person is created through the successive enumeration of positive virtues. In contrast to this, bribe-taking and ignorant persons are depicted by means of negatively evaluative units. In this way, on the basis of the principle of contrast, the author juxtaposes good and evil. This not only intensifies the artistic depiction but also deepens the philosophical content of the work. Research shows that although Navoi's manner of using rhetorical devices rests upon the traditions of Eastern classical literature, in his individual style it has acquired a new linguopoetic quality.

The system of symbols and emblems in the work is also of special scholarly significance. Knowledge appears regularly as light, justice as a support, the sharia as the right path, and the pen as an emblem of truth. These images are repeated throughout the work and form a single artistic system. Because the author has invested each symbol with a profound philosophical meaning, they enhance the aesthetic value of the text and create images that remain in the reader's mind for a long time. As a result, "Mahbub ul-Qulub" is transformed from an ordinary didactic work into a product of lofty artistic thought. It is precisely this harmony of figurative devices that serves as the decisive factor in the formation of Alisher Navoi's individual style. For this reason, studying the work from linguostylistic and linguopoetic perspectives serves to deepen our understanding of the stylistic possibilities of Uzbek classical prose.

In shaping the artistic speech of "Mahbub ul-Qulub," Alisher Navoi drew in a mutually harmonious manner upon all levels of language. This harmony is not accidental but the product of the author's profound artistic thought and stylistic mastery. In the work, phonetic euphony, lexical choice, grammatical structure, syntactic parallelism, and figurative devices form a single compositional system. Although each section is devoted to a separate theme, there exists a common stylistic principle uniting them all. This principle is aimed at expressing ethical ideas figuratively, prompting the reader to reflect, and enhancing the power of the aesthetic effect. The author often succeeds in expressing several layers of meaning through a single sentence. As a result, the reader of the work strives to grasp the philosophical meaning hidden behind each expression. Viewed from a linguostylistic standpoint, such a multi-layered system of meaning is among the most important features of Navoi's prose. In particular, the figurative expression of admonitory and edifying thoughts, while enhancing the didactic value of the work, also elevates its artistic worth. For this reason, "Mahbub ul-Qulub" should be evaluated not only as an ethical and philosophical work but also as a lofty stylistic phenomenon.

In creating positive and negative images in the work, the author made exceptionally effective use of the principle of contrast. In descriptions of positive characters, images associated with light, knowledge, justice, fairness, and generosity occur regularly, whereas in depictions of negative persons units expressing tyranny, greed, bribery, and ignorance predominate. For instance, the use of expressions such as "islompanoh" (refuge of Islam)

regarding the shaykh al-Islam and "a pillar of the edifice of Islam" regarding the judge indicates that they are a spiritual support in society. Conversely, in the depiction of the bribe-taking mufti, a person's spiritual decline is illuminated through an image conveying the sense of "…selling one's faith for the world…" These brief expressions have the capacity to convey an entire ethical conception and perform an important function in shaping the author's individual style. From a linguopoetic standpoint, these units possess an evaluative semantics and shape the reader's attitude toward events. The author never judges a person directly; rather, through artistic images he prompts the reader to draw an independent conclusion. It is precisely this method that defines the distinctiveness of Alisher Navoi's style.

The analyses show that the linguopoetic perfection of "Mahbub ul-Qulub" is manifested, above all, in the natural and purposeful use of figurative devices. The author employs simile, metaphor, symbol, emblem, and epithet not as artificial ornamentation but as a means of deepening thought. In particular, symbolic units such as "the straight path" (sirat al-mustaqim), "the treasury of knowledge," and "the path of truth" express, alongside religious concepts, universal human ethical values as well. This ensures the relevance of the work not only for its own era but also for the reader of today. From a linguostylistic standpoint, such emblems expand the semantic field of the text and intensify its artistic and aesthetic effect. As a result of the author's use of each figurative device in its proper place, the prose text is enriched with a poetic spirit. For this reason, in the process of reading the work, the reader perceives not mere information but also artistic pleasure and an aesthetic impression. This clearly demonstrates the highly developed state of Alisher Navoi's artistic thought.

As established by the linguostylistic analyses conducted, in selecting linguistic units Alisher Navoi took deep account not only of their grammatical and lexical possibilities but also of their emotional and expressive qualities. For this reason, every lexeme, every syntactic construction, and every image found in the work carries a certain stylistic load. In particular, the abundance of short judgmental sentences, the parallel syntactic constructions, and the extensive use of the technique of successive enumeration create the rhythmic structure of the text. Such a technique, while reflecting the traditional features of Eastern classical prose, also plays an important role in the formation of Alisher Navoi's individual style. Another important marker of the author's style is that he was able to express complex philosophical ideas by means of simple linguistic devices. As a result, despite having scholarly and philosophical content, the work has remained comprehensible and compelling for the reader. It is precisely this feature that has made "Mahbub ul-Qulub" one of the most perfect examples of Uzbek classical prose.

Conclusion

In the course of this study, Alisher Navoi's "Mahbub ul-Qulub" was subjected to a comprehensive analysis from linguostylistic and linguopoetic perspectives, and the role of the linguistic devices employed in it in shaping the literary text was illuminated on a scholarly basis. As a result of the research, it was established that lexical, grammatical, syntactic, and figurative devices are used in mutual harmony in the work, and that each of them serves to express the author's artistic intent. Because Alisher Navoi invested every lexeme and syntactic construction with a particular stylistic function, the content and the artistic and aesthetic effect of the text are further intensified. In particular, the purposeful use of Arabic and Persian borrowings, historical linguistic units, religious terms, and evaluative vocabulary served as an important factor in shaping the solemn style of the work. The linguostylistic features identified in the course of the study made it possible to evaluate "Mahbub ul-Qulub" as one of the finest examples of Uzbek

classical prose. This confirms that the work remains a relevant scholarly source in present-day philology as well.

The analyses showed that the rhetorical devices employed in the work are of particular significance in the formation of the author's individual style. Rhetorical addresses, parallel syntactic constructions, repetition, contrasting depictions, and judgmental sentences ensure the internal rhythm of the artistic text and exert a powerful influence on the reader's mind. By means of these devices, the author transforms the reader from a mere observer of events into a person engaged in active reflection. In particular, the comparative depiction of the ideal person and negative characters made it possible to express moral conclusions even more compellingly. As a result of such harmony of rhetorical devices, "Mahbub ul-Qulub" emerges not only as a work of an admonitory and edifying spirit but also as a product of lofty artistic thought. For this reason, Alisher Navoi's rhetorical mastery is considered one of the important stages in the development of Uzbek classical prose.

As a result of the scholarly analyses conducted, it was demonstrated that Alisher Navoi's artistic style was formed on the basis of the natural harmony of linguistic units, rhetorical devices, and figurative expressions. In each section the author chose linguistic devices appropriate to the theme and subordinated them to a single ideational system. As a result, all the linguistic units found in the work, being organically interconnected, give rise to a common artistic conception. This ensures the perfection of Navoi's prose not only in content but also in style. The findings of the study showed that studying "Mahbub ul-Qulub" in the fields of stylistics, linguopoetics, and text linguistics holds great scholarly promise. In particular, analyzing the language of classical literature on the basis of modern linguistic methods serves as an important theoretical foundation for future scholarly research.

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