

# Frame Structure Of The Concept “Gold” In Navoi's Poem “Iskander's Wall”

<sup>1</sup>Umarova Nargizahon Rustamovna, <sup>1</sup>Zokirov Mukhtorali Turdalievich, <sup>2</sup>Dusmatov Xikmatullo Xaitbayevich, <sup>2</sup>Amonov Muxtorjon Umarovich, <sup>2</sup>Mamajonov Muxamadjon Yusubjonovich

<sup>1</sup>Candidate of philological sciences, Associate professor of the Department of Linguistics, Fergana State University, Uzbekistan.

<sup>2</sup>Doctor of Philosophy in Philology (PhD) of the Department of Linguistics, Fergana State University, Uzbekistan.

E-mail: [umarova@umail.uz](mailto:umarova@umail.uz)

## ABSTRACT

This article deals with the frame structure of the concept “gold” in Alisher Navoi's poem “Iskander's Wall”. First, a brief theoretical overview of the term concept and related concepts, the concept sphere “gold” and views justified used in the poem were discussed.

## Keywords:

concept, cognitive linguistics, concept sphere, frame, creative attractor, mysticism, semantics

Article Received: 18 October 2020, Revised: 3 November 2020, Accepted: 24 December 2020

## Introduction

"Saddi Iskandariy" -the fifth part of "Khamsa" was studied by Aftondil Erkinov "Landscape skills of AlisherNavoi (on the example of the epic " Saddi Iskandariy")", by Mavjuda Hamidova "The critical review of Saddi Iskandariy of Navoi and by Imam Salimov "Alisher Navoi's art of creating an artistic image". However, the lexical and conceptual features of the epic "Saddi Iskandariy" have not been selected as a separate object of study.

## Materials and Methods

Linguists have different interpretations of the concept, and these interpretations do not differ much from each other, but rather complement the definition of the concept. In linguistics, “concept is considered to be the basis of cognitive essence that connects thought with practical expression” [1.36-44], as well as “language is a means of shaping and expressing a concept” [2.4-28]. The concept is “a clear mental device that replaces the vague representation of objects of the same kind” [3.269]; it is acknowledged that it is a “substitute” for the concept, but also refers to the old and emerging new meanings, expresses the individual's attitude to linguistic experience, and

participates in creating a concept sphere common to language speakers [4.282]. Yu.S. Stepanov defines the concept as the "sediment" of the being in the mind and the penetration of the being into the human mental world.

Cognitive linguistics defines the concept in general as “a mental and psychic resource in the content of information that emerges on the basis of consciousness and knowledge, experience; memory, mental vocabulary, conceptual system, brain language; the semantic and functional unit of the image of the universe reflected in the human mind” [5.90].

The concept actually lies scattered throughout the whole frame as a content particle, however, it also takes certain parts into its sphere: the concept consists of an ensemble of components as a whole. Just as any commonality consists of features that are gradually branched or merged, so a concept consists of a combination of its parts. These parts together form the conceptosphere.

It is necessary to approach certain members of the concept sphere in the literary text as a "creative attractor" (V.A. Pishalnikova) [6.58]. After all, the creative attraction is the dominant content, which is the central zone that

attracts all the elements that ensure the integrity and integrity of the text.

As noted in dictionaries, attraction is the interaction of linguistic elements with each other [6.59]. This effect also applies to the concept and its constituents.

In particular, the golden concept we are analyzing below is described by Uzbek speakers as "interpretation", "metaphor", "symbol", "perfection", "blood (death)", "purity", "excitement", "love", "fear"., Is imagined in the form of internal organizers, such as "joy", "gift". These organizers, in turn, will have the status of a concept sphere within the golden concept, despite the formation of independent concepts. As if the organizers were sitting in a circle, like the children in an ancient folk game, pushing a child next to a child and saying to him [7.60], that is, the members of the concept sphere also interact with each other in the form of "push the one next to you" form a ring and the concept is formed.

The concept sphere serves as the basis and support for the frame structure that reveals the essence of the concept. For example: gold - evolution (in terms of chemistry and mysticism), gold - perfection, gold - measurement, gold - high status, gold - death, gold - purity. In the epic "Saddi Iskandariy" the frames of the golden concept in the image of Iskandar's pre-mortal illness are evolution, perfection, status and death. This distribution can be further clarified. That is, every linguist has the opportunity to interpret the concept of gold on the basis of a new cognitive scenario, based on gender, social, spiritual, material and even physical criteria. For example, the frame of the golden dice (golden old woman) in Navoi's epic "Hayratul abror" reflects the gender features of the golden concept. Gender specificity of the word gold In Devonulug'oti-turk, the meaning of the word özü (özü — women's nickname; أرتون — altun özü - in the sense of pure, pure woman like gold ... This word is used in the Chigil tribe. in its özü, that is, in the sense of "xuddi o'zi") [7.66]. The meaning of the word gold that emerges here

illuminates the essence of the concept of gold in mysticism. The supreme goal of the tax that enters the path of Sufism is also purification. It is the attainment of spiritual and spiritual purity.

Socio-spiritually, the status of perfection in the teachings of Sufism is a frame. Each concept is unique in its emergence with national, cultural and other, including gender differences.

As Iskandar rode on horseback with a sick body, his limb groaned secretly from the pain of his body. He rode in the steppe so fast, so fast, and so fast that no one could reach or accompany him. The scorching heat of the cancer was consuming the world, and the waters were boiling. The earth was so hot from the sun's flames that it even overheated the air. The earth would burn with extreme heat, and if a man's foot touched the ground, it would be a part. Alexander couldn't ride his rope anymore, because it was hot, and he had lost his temper. Feeling that he had no strength left in his body, no way to walk, he stopped his horse and threw himself on the hot sand as if the wind had hit the ground. Due to the illness, his body was shaking due to the fever. Unable to stand until something was put under him, he threw himself on the ground in pain. There was an old coffin (one of the old war tools) written on it, and Alexander was laid on it. It was a hot sun everywhere, and the desert was overheated. That's why someone put an umbrella of their own shield over the patient. The master who made the shield of this commander adorned it with golden water from head to toe. When the king once told a fortune about his destiny, at the end of his life, that is, on the eve of his death, his sleeping husband read the iron, the sky - the golden future in the rule of tole. Indeed, the king now saw that his sleeping husband, the iron sky, was golden, and realized that the matter was different, and involuntarily shed bitter tears from his eyes, and at that age washed his hands of his soul, and despaired of life:

Tushub erdi bir ko'ha, ochti ani, Uzoldi hamul ko'ha uzra tani/ Chu behad qizimish edi ul yobon, Birov qildi qolqon bila soyabon. /Magar

aylagon ul sipahdorliq, Qilib erdi qolqonni zarkorliq./ O'qub erdi shah tole' ahkomida Ki, oning hayotining anjomida:/ Temurdin yer, oltundin o'lg'ay samo, Anga bo'lg'ach ul iki suratnamo/ Ki, arzi temur, charxi oltun erur, Yaqin bildikim, ish digargun erur. / Ko'zidin to'kub ashk qayg'u bila, Ilik yuvdi jonidin ul su(v) bila. [CI]

There is also symbolism in the fact that the events of Iskanadar's death coincide with the month of cancer. Cancer is also a mystical term. This term is interpreted in Sufism as follows: "... in the land of deception, like a man who sells snow in Nishapur in the month of cancer, when the price of our stomachs falls and the sun of sin begins to melt from the heat of fire, we have to look. " This can be interpreted in another way in the words of Mahmud Kashgari: "The lover's heart was burning, his blood was dry and he opened his mouth and laughed. Love would make the poor man's face yellow enough to melt him. Even though his mouth was open with laughter in the eyes of people in love, love burned his heart, dried his blood, and sadly wiped his face "[8.125]. This situation can be explained by the last stage of the 3rd stage of knowledge in Sufis [9.198-199].

The 3 stages of Sufism - Sharia, Tariqah and Truth - fall according to the 3 stages of knowledge in Sufis. The first is reliable knowledge, that is, "knowledge-close." He is described as follows: "I have been proven many times, although I have not tried in my experience, but I know very well that poison poisons, burns fire." This was the usual logical cognitive phase.

The second stage is complete confidence, "ayn-al-yaqin". "I saw it with my own eyes, the poison poisons, the fire burns." It was a knowledge based on experience.

Finally, the last stage is complete confidence, "haq-al-yaqin." "I drank the poison myself and tried to burn it in the fire. I was convinced that the poison would poison me and burn me." In this stage, which corresponds to the stage of reality, according to the Sufis, the complete union of the subject with the object, the

observer with the observer, the assimilation of one into the other, occurs.

In the example given in the above epic, gold corresponds to the semantic particle of "status and rank" (these meanings are also referred to by the fortune-teller revealed by Alexander) in the events surrounding Alexander's death. The gold in the gifts of the Chinese emperor in the epic has a frame structure in mystical interpretation, such as "satin cloth", ie "love of provocation": "... he must have done something obscene, stamped on his feet and tied with gold, silver, jewels. He, too, is in love with that garden, so in his love of silver and gold he does not think of that garden as a garden. Now don't give him a thousand words of advice, but that garden will be stronger than your teaching. " This interpretation of gold is also typical of the following idea: "This is the state of the inn, the satin fabric is a single gold chain to the restless soul. He was deceived when he saw the gold chain "[10.32]. That is, gold is "provocative love."

## Results and Discussions

The meaning of the "golden" language unit under study should usually be analyzed in terms of the three-way relationship between the linguistic sign (1), the cognitive structure (2) and the referent (1). In this case, the linguistic sign is connected with the referent (reality) through the product of the cognitive process - the concept or concept.

At first glance, the shield made of gold, which was used as an umbrella from the ashes and sunlight that lay beneath it before Iskandar's death, simply gives the impression as a reality. But there is another meaning behind it. According to mystical teachings, divine love brings man to perfection, which is exactly the alchemy that turns tin or copper into gold. During a voyage to the bottom of the Pacific Ocean, Iskandar descends in a glass box and observes the wonders there, where he reveals the secrets of the unseen. Standing under the water, Iskandar sees the earth's glistening water. Navoi equates this with

prophethood and guardianship. There are places in the first verses of the epic that point to this:

Chu Haq aylab ul nurni sham'i jam',  
 Aning nuridin yorutub jam'i sham'.  
 Bu mash'al chu o'z shu'lasin yorutub,  
 Rusul sham'i andin yorug'luq tutub.  
 Demaykim rusul, har nekim topti ruh,  
 Bu kibritdin borcha topib futuh.  
 Ne kibrit, gugirdi ahmar ham ul.  
 Ne gugird, iksiri akbar ham ul.  
 Vujudindin aylab qazo kimiyo,  
 Misin oltun aylab bori anbiyo. (SI, 12-b.)

The potion of Rusulguguridiniksiriakbar, that is, the view of the great (pir) who has reached perfection, the influence (here the views of our Prophet); and love, which has a more extraordinary power, though the golden shield of the sky and the sun shielded from the sun before Iskandar's death, which had been transformed from copper to gold by the accidental chemistry of love, seems merely objects of a certain reality, but there is another meaning behind it. According to mystical teachings, divine love brings man to perfection, which is exactly in line with the mystical interpretation of alchemy, which turns tin or copper into gold.

At this point, the interpretation of some words in the text sheds some clarity on the meaning being understood. In particular, the important lexical units in bytes are matches, matches, and potions. Let's look at the interpretation of the words in NAL.

Kibrit - sulfur, matches (NAL, p. 311)

Gugirdiahmar - red match (NAL, p. 162)

Iksiriakbar - a. 1. The "science" of hypothetical chemistry, which is believed to have the ability to turn low-value minerals such as tin into gold and repel all diseases; 2. The view and influence of the great man who has reached perfection; 3. Things with extraordinary impact. For example: love, romance. (NAL, p. 162)

The burning of Iskandar's body in the heat of death is one of the alchemical sins. In order for Iskandar to attain spiritual maturity as a governor, and to transform his body from accidental

chemistry to copper to gold, he had to be healed in the heat of this fever and thus go through the final process in accidental chemistry. That's when copper literally turns into gold. That is, "Ne kibrit, gugirdi ahmar ham ul, Ne gugird, iksiri akbar ham ul" bois edi. Here Navoi uses the climax type of semantic repetition. The poet expresses the meaning from the lowest level to the highest level, that is: it is neither sulfur (matches), nor red matches (gugirdiahmar), but the iksiriakbar.

Elixir is a hypothetical substance that can change the properties of low-value minerals such as copper and tin and turn them into gold. Maj. Emotions with extraordinary power, things that radically change a person's spiritual life, are used in the sense of pirikamil's grace, poverty, enlightenment and love (Faqr ko'yi tufrog'ikim, uldir iksiri hayot, / Jon berib ko'z yoriturcha olsang, olmishsen uchuz // Badoe'ul-vasat, № 219) [11.208]

In his book *Al-Qanun*, Abu Ali ibn Sina scientifically substantiates the mistakes of chemists in the idea of extracting gold from gold metals. He was the first to prove in practice that rare metals, including gold, could not be extracted from ordinary metals.

The people of Irfan divided chemistry into two types - external chemistry and internal chemistry. In apparent chemistry, the properties of seven minerals are studied in connection with the motion of 7 planets (silver - to the Moon, mercury - to Venus, gold - to the Sun, iron - to Mars, tin - to the Client, surb - to Saturn). According to chemists, low-value minerals due to the elixir substance can change their properties and turn into gold. However, the methods and rules of conversion of ores do not follow natural rules. Perhaps this mystery is shared only by those who know the celestial properties of minerals [11.236].

It is an aspect that led to the development of the concept of chemistry botany in mysticism. In the eyes of mystics, such qualities as generosity, cabbage, love, consent, gratitude, and contentment, such as chemistry, purify the human body from all kinds of vices and ailments, and

develop its spiritual and spiritual aspects. In Navoi's works, the understanding of the golden lexical concept of the reality of Iskandar's personality from the point of view of mystical chemistry fully reflects the features of this concept.

According to the symbolic explanation of a small part of the mysteries by Hazrat Rumi [10.159-160], when the Almighty created the mind from the lomakon, the mystery of the unseen - to shine with the nakedness of existence, the sun of majesty, it is necessary to convey its essence he chooses to choose him from all beings. It is a gemstone to determine and put into circulation that this gold coin is pure, pure, and not mixed with other ores. At the same time, in addition to the testimony of the stone, one will need a scale to measure the weight of this sacred coin - a subtle gift. There is nothing in the eighteen thousand worlds, whether the level of the scales is clear or the weight is not weighed. It's not the scales that hang in the markets and shops. Libra is a proof, a secret of truth. This is the intellect that comes from knowledge. It is the spiritual scales - it is inherited from heaven. Of all the scales in the world, this one was created by the scales.

If we pay attention to these aspects, it is also a sign of the scales, which are a measure of the qualities of a person who has attained spiritual maturity from the point of view of mysticism.

It can be seen that there is also a blood frame, as mentioned in the sources in the semantics of the golden lexical concept. It is here that gold also embodies the concept of materiality. In particular, in "Devonulug'oti-t-turk" Mahmud Kashgari cites an event related to the life of IskandarZulqarnayn the Great in explaining the semantics of the word aga. It is said that when Zulqarnayn arrived in Ching, the Turkish khan sent a group of young soldiers to fight. The minister said to the king, "You have called all the young men, in fact you should have sent older men with experience in warfare." Then the king is right and sends the elders away. They attack Zulqarnayn front soldiers at night and defeat

them. One of the Turkish soldiers beat one of Zulqarnayn soldiers with a sword and split it in two until it reached the navel. The dead soldier had a gold wallet on his belt. The wallet is cut with a sword. From it blood-stained gold is scattered on the ground. The next morning, the Turkish soldiers saw the blood-stained gold and asked each other, "What is this?" and they said, *التن قان* altun qan - "Blood and gold." The great mountain in this place is named after him. Many desert Turks lived around this mountain near the Uyghurs. After that, Zulqarnayn made peace with the Turkish king [7.78-79].

The Saharan Turks unknowingly used the word "blood" along with the golden lexeme to enrich the frame structure of the concept with a new part.

## Conclusion

In conclusion, we can say that man's ability to know is a powerful force, unlike the object itself, which man cannot comprehend. But knowledge never strives for absoluteness, referents (colours) are colourful, its resources (concepts) are constantly enriched, and man constantly strives to master this wealth in his experience, to know, to convey what he knows to the addressee as a speech structure.

## References

- [1] Zalevskaya A.A (2001), Psycho-linguistic approach to the concept of concept // Methodological problems of cognitive linguistics. - Voronezh: Voronei University Publishing House, p. 36-44.
- [2] Popova Z.D., Sternin I.A. (2002) Essays on Cognitive Linguistics. - Voronezh: Voronei University Publishing House, p.4-28.
- [3] Askoldov S.A. (1997) Conceptive // Russian verbalism. From the theory of layering to structure of text: Anthology / Edited by prof. V.P. Unsigned. - M.: ACADEMIA, p.269.



- [4] Likhachev D.S. (1997) Conceptosphere of the Russian language // Russian verbalism: Anthology. – M.: ACADEMY Publishing House, p. 282.
- [5] E.S. Kubryakov, V.Z. Demyankov, Yu.G. Pankrats, L.G. Luzin. (1966) A short dictionary of cognitive terms - Moscow, p. 90.
- [6] Nurmonov A., Rakhimov. (2013) A. Introduction to linguosynergetics. - Tashkent: “Akademnashr” Publishing House p. 58.
- [7] Mahmud Kashgari (2016), Devonu lugatiTurk. Turkic Words Office. I'm leather. – Tashkent: “Mumtoz soz” Publishing House, p. 60.
- [8] Mahmud Kashgari (2016 ), Devonu lugatiTurk. Turkic Words Office. I'm leather. – Tashkent: “Mumtoz soz” Publishing House, p. 125.
- [9] Radium Fish. (2016) Jaloliddin Rumi. - Tashkent: “Generation of the new century” Publishing House, p. 198-199.
- [10] Jalaliddin Rumi. (2019) Seven meetings. Mejlis Saba. - Tashkent: “Generation of the new century” Publishing House, p.32.
- [11] Alisher Navoi. (2016) Encyclopedic Dictionary. - Volume 1. - Tashkent: East Publishing House, p. 236