



A Lingvopoetic Study Of Poetic Imagery Expressed Through Agionyms

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ABSTRACT

In this article, cases where agionymic lexemes are used in the realization of poetic expression and aesthetic evaluation are analyzed. Each prophet's name has expressed a certain concept as a symbol in our classical literature. Poets appropriately used these symbols to express their subjective assessment and created beautiful images.

Keywords:

Agionyms, beauty, love, symbol, symbol, sema, prophets, poetic purpose, verbalization

In order to understand and enjoy the classical poetry of the East, it is necessary to be more or less aware of the history of our religion, the lives of prophets and other divine figures, and historical figures. The names of 25 prophets are mentioned in the Holy Quran, the first of them is Adam, and the last is Muhammad [Shaykh Muhammad Sadiq Muhammad Yusuf, 2016, 34-35]. Agionyms (names of prophets) are used in fiction to express a poetic purpose. Each image of the prophet serves as a special symbol. U. Qabilov pointed out that the symbols of prophecy in the poem have a leading symbolic meaning, while details or concepts fulfill the task of enriching the semiotics of interpretations, "For example, "flood", "long life", "ship" (Noah), "shirt", "vessel", "dream", "well" (Yusuf), "baizo", "staff" (Moses), "ring", "wind", "throne" (Solomon), "huffosh", writes that it is possible to show "needle", "breath" (Christ)" [Kabilov, 2017, 26].

Yusuf peace be upon him. The Holy Qur'an contains the Surah "Yusuf", in which the names of Yusuf, peace be upon him, are mentioned 26 times. It is said that Yusuf was a handsome,

handsome young man. "When God distributed the vision to everyone, he gave ninety-nine out of one hundred to Eve, and the remaining part was divided into ten parts, nine to Yusuf, and one part to the rest of the people" [Abdurahmanov, 2001, 86].

"The story of Yusuf in the Holy Qur'an is the first Islamic religious and artistic work told by God himself, the first and beautiful example of Islamic art. In the 3rd verse of the Surah, Allah says: "(O Muhammad) We reveal to you the most beautiful of stories by revealing this Surah of the Qur'an." More than 150 stories of Yusuf and Zulayha were created about this in the East [Yandashova 2021, 11]. The figure of Yusuf is one of the most prolific image tools and is interpreted as a symbol of beauty.

Don't take me away, O Yusuf,

Today is Ya'qubtek baytul hazanda (Atoyi, "The praise of your beauty").

In the verse, the lover's husn is not described in detail, but it is expressed by the combination of Yusuf husn ("Owner of husn like Yusuf"). The adjective -i in the word Yusufi is a shortened form of the suffix Yasovchi -iy (spring, local),

and it is often observed that it comes in the form of -i in classic poems. Expressing Yor with the compound "Yusufi husn" is the product of a metaphorical process, and this expression is combined on the basis of the beautiful, beautiful, handsome, handsome, and handsome themes characteristic of both units. Ya'qub - Yusuf's father, was burned at the birthmark and blinded from crying. The artistic interpretation of this symbol contains the motifs of "emigration" and "separation". Often in the poems, the symbols of Yusuf and Ya'qub appear side by side. If words such as "yor", "beautiful", "love", "owner" belonging to the lexical-semantic field of the concept of "love" are verbalized through the Yusufi husn combination, "separation", "separation", "sadness" in this field. The terms "sorrow", "longing", "pain" appear in the compound baytul hazan ("house of sorrow"). For example:

This sadness is with us, this happiness is with you,

You are called Yusuf, we are called Ya'qub (Atoyi, "Ne johnsen");

Baitul-ahzon is my home, my heart is Ya'qubtek,

Look at Yusuf mengizliq baytul-ahzon kongluma (Atoyi, "Whenever it falls").

In the following stanza, Yusuf is also associated with "kamoli husn" meaning "beautiful face":

Monument to Yusufdin Jamal,

It's enough, my eyes are beautiful YA'qubvor (Atoyi, "Oh perfect peace").

In the verse, the fact that beauty is "blinding" is conveyed through the image of Ya'qub. This was based on the theme of "not seeing" connecting Jacob with the eye.

The symbols of Yusuf and Ya'qub can also be observed in the poetry of Atoyi's contemporaries Lutfii and Sakkoki:

People will be amazed at the beauty of your image.

The eyes of the people of Egypt are Yanglig Yusuf Kan'an song (Lutfiy, "Bu kungul jan tortadur").

Content: "The people of Man'a, intelligent people will be amazed (lose consciousness) at your pleasure, just like the people of Egypt were surprised at the pleasure of Yusuf." In order to understand the essence of the verses, it is

necessary to be aware of the adventures of Yusuf and Zulayha.

My winner, Yusuf Misri did not understand, He is happy that the deaf are in shakkarafshon (Lutfiy, "Halka-Halka Zulfikim"). That is: "Egyptian Yusuf did not even dream of the pleasures received from Yor's lips." "Seven" of the Uzbek people. The phrases "I didn't fall asleep in a dream", "I didn't even see in a dream" served to express the strong level of subjective assessment given to the lips through the theme of "dream" in the stanza.

Another of the fruitful means of expression in perfecting the image of the land in classical poetry is the image of Jesus Christ.

The goal of the poet is formed through the themes of living, resurrection, recovery, illness, pain, which are part of the content represented by the symbolic image of Jesus Christ (resurrector, healer). That is, the yor revives the image of Jesus Christ with his lively lips and breath. By using the terms "to make sick" and "to heal" together, Zacchaeus attributes Jesus' healing qualities to Jesus and emphasizes the power of eye appeal:

O Christ, give me rest, heal me for a while, Sheva and your eyes made my soul sick. (Sakkoki, "Gul Yuzungni") In addition to the healing of Jesus in every word of Yor, his beautiful character also heals the soul, which exaggerates Yor's qualities even more:

The breath of Jesus is in your every breath

Don't forget us if you are in pain, you are a moral cure.

Solomon peace be upon him. According to the Qur'an, God gave this prophet the status of both prophethood and kingship. He subjugated the wind, giants, humans, and made him know the language of creatures. He was the owner of countless properties and an army. The cited adjectives are aimed at the poetic goal of expressing the qualities of a lover in classical poetry.

It is as if you have taken possession of Solomon's property.

He is the great-great-great-grandfather of Ahraman (Sakkaki, "Ko'rub khurram yuzung"). In the verse, a hundred is compared to the property (wealth) of Solomon. Because in the "stage" of the face there are treasures such as

ruby and agate (lips), pearls and pearls (teeth), and silver (face). Zulf is compared to Ahraman who surrounds him. This analogy is based on the negative connotations characteristic of the black lexeme. According to the interpretation in the book "Avesta", Ahraman is the god of the world of evil, humans are subject to him.

The name of Nuh alayhissalam is mentioned in 43 places in the Qur'an, and it is said that he lived for 950 years. There are many images related to the image of Nuh alayhissalam in Eastern classical poetry. In addition to the motif of "longevity", this symbol is used to express the height of the lover.

This fairy-tale date seems to be a spirit, The life of La'li Khizr obi, Qadi umri Nuhdur (Atoyi, "Bu pari paykar sanam").

U. Qabilov interprets the verse as follows: "In this verse of Atai, the image of Khizr is depicted together with Noah. More precisely, the life of Khizr obi and the life of Noah serve to discover a poetic landscape. In fact, the points that connect them historically are not recognized. In this case, it is as if my beloved date itself is a soul quality. Labi la'li is as long as Khizr's water of life, and it forms the life of Noah" [Qabilov, 2017, 49].

Khizr peace be upon him. The word Khizr means "green" in the dictionary. There are two reasons why this breed is called Khizr:

1. When this animal sat on the dry and yellow grass, the grass in the place where it was sitting was shaken and turned green.
2. Wherever this person prays, his surroundings become green.

Because of this virtue, he was called Khizr.

In addition to giving the meaning of "eternal life", the name Khizr also serves to express the "resurrecting" property of the lips in the Sufi interpretation. Comparison with Khizr water is a subjective-emotional assessment given to a dull lip, which increases the value of the lip with its lively, lively concepts.

In the works of some writers, the hair on the lover's lips is also considered a sign of beauty and is characterized by the combination of "khatti Khizr".

If the letter is close to your lips, oh heart, what a wonder

That the spring of Khizr is a guide to the animal. (Babur, "Baloyi Ishqki");

For the sake of the land, my lady, my letter is kind,

The parrot is so strong that it makes shahdu shakar kuchar with sugar (Gadoi, "Sunbul Sochingni").

Such a comparison was based on the associative basis of the sign of shape and growth in grass and hair. In the verse, the adjectives "sweetness" (characteristics), "sweetness" (maza-taste) are verbalized with the words "toto", "sugar", "sugar".

In addition, there are poems in classical texts that are likened to the image of Khal Hazrat Bilal, which Atoyi was the first among contemporary poets to use:

Black zulfung, the name of your knowledge appears as blasphemy,

The light of Mustafa shines on you, and Bilal shines on me (Atoyi, "Oshal soni'ki..."). As we know, Hazrat Bilal was a black-skinned, Arab person who lived during the time of our Prophet Muhammad, who went down in history as the first muezzin. "Meng" and "Bilal" are part of the charming discovery series. Black Khal and Bilal were among the first to be glorified by Atoyi in Turkish poetry. According to the legend, "The stars of Paradise will be wrapped around themselves until the end of time. This beauty will come to an end in the hereafter, but there will always be a deficiency in the beauty of the hurrah. At that time, Bilal's blackness was distributed point by point to the heavens. With this, the beauty of the paradise is perfected as long as it is enough" [Qabilov, 2019, 25]. In Atoyi's verse, the image of Bilal is purposefully processed in the mind of the subject, and the color of the human body is transferred to the image. He moves from the human concept to the color concept.

He's a dot, a letter, a letter, a letter, a letter, Khizru Masih is also like Bilal erur (Gadoi, "Allahu akbar").

In short, the symbols of all saints and prophets, historical figures, and artistic heroes used in Eastern classical poetry go beyond the scope of the concept area (Man) to which they belong, and move to the scope of the units that

represent the character-property and "go" serves to form the concept of "beauty".

The evaluation of objects in many cases has a subjective nature, because in order to determine the value of a certain object, to evaluate it, "a person needs to feel it spiritually, that is, the nature of the evaluation corresponds to the nature of a person. During evaluation, a person is a target that reflects reality" [Arutyunova 1999, 875]. In classical poetry, the specific symbols characteristic of these symbols express an aspect of beauty, and they are approached through the concept of "love" from a subjective point of view, that is, from the person of the lover.

(DSc)... diss. autoref. - Samarkand, 2019. - B.25.

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