

THE ROLE OF ARABIC WORDS IN THE CREATION OF ARTISTIC ART IN AMIRIY "DEVON"

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ANNOTATION

This article analyzes the linguistic features of the ghazals given in Amiri's "Devon". The stylistic, linguistic, lexical-semantic features of Devonian Arabic acquisitions are studied.

Keywords: Amiri, "Devon", ghazals, Arabic acquisition, stylistic, linguistic, lexical-semantic.

The word has divine power. The word appears as a poetic image in the artistic age, especially in poetry. No matter what language it is in, the main idea of your poetry serves to reveal thoughts. As the artistic image is manifested through words, it emerges as a unique category of literature. When the artist observes a reality or thing-event, he tries to express them in an emotional way. In the books of literary studies, the artistic image is defined as follows: "The reflection of existence seen by the eye of the creator and expressed in a form that can be creatively processed and emotionally perceived on an ideal basis". [1.90] in particular, it is the most important feature of poetry. In studies of literature and linguistics, the importance of such issues as figurative speech, figurative expression, figurativeness, artistic image, figurative image is emphasized. In this regard, if the lyrical heritage of Umarchan Amiri, the founder of the Kokan literary environment, is analyzed from a poetic point of view, it can be observed that Arabic words were also an important tool in revealing the poetic skills of the creator. In the poet's ghazals, in addition to traditional symbols and artistic image tools, new symbols and artistic image tools have appeared. Thanks to the skill of the poet, new meanings were assigned to new symbols. Amiri followed the path of his ghazal writers and continued their traditions, but did not stay within the framework of traditionalism, creating charming ghazals with their own meaning and poetic glosses, in turn, effectively used the wide possibilities of the Uzbek literary language. [2.18] In Amiri's ghazals, a number of images are reflected in Arabic, Persian-Tajik, and Turkish languages. For example, the Holy Qur'an, religious sources, poetic elements characteristic of folk art, heavenly bodies, minerals, and a number of symbols related to nature can be proof of this.

The words and expressions in the first ghazal verses written in the Arabic alif letter of Amiri's "Devon" are made up of Arabic, Persian and Turkish words - the association of lexical units according to a certain logic. The ghazal has 21 stanzas, it contains 29 Arabic words (zul jud, wal ato-sakhavat and ato owner, hoki tyra-black soil, homa-kalam, rafi' ul-makon - owner of high status, from "Lavloka" hadith quotation, "Laumrika"-hadith, "Hal ato"-hadith, "Lo fato", prophet-prophet, companion-companion, hubb-muhabbat) and Turkish and Persian words. The high number of Arabic words in the text did not prevent its formation in the Turkish language. Because the ghazal is written in the direction of praise to Allah, quotations from hadiths were given and provided the artistic perfection of the poem. In the ghazal, artistic arts such as talmeh, quotation, aqd, and allusion are used through Arabic words, and traditional symbols are given new meaning as much as possible.

"Lavloka" variety is good.

Toji sari "Laumrika", manshuri "Hal ato" [2.31]

In this verse, he effectively used the art of quotation through the Arabic words "Lavloka", "Laumrika", "Hal ato".

"Quotation is a way of quoting verses and hadiths for a bright and beautiful expression of the statement in prose or poetry. A quote can be in two forms: 1. A quote in which a verse or a hadith is quoted is called a Darj. 2. If the translation or meaning of the verse and hadith is given, it is called the hall method. [3.57,58]

This verse belongs to the Darj type of quotation and is a quote from a holy hadith in the meaning of "Lavloka" - "O Muhammad, if it were not for you, I would not have created these worlds." "Laumrika" - a quote from the holy hadith "O Muhammad, I swear by your life". "Hal Ato" is the word "Hal Ato" from the first verse of Surah "Insan" of the Holy Qur'an. There are different opinions about this verse in the books of Tafsir. We rely on the interpretation of Shaykh Alavuddin Mansur. It says: "From the time a human being is born in the mother's womb to the time it enters the human form and gives life to it, it is called first a sperm, then a clot of blood, then a morsel of flesh, but it is still not called human. It is clear that every person has been through these trades until he was born from his mother. [4,899]

The flood caused Noah to save his people,

It was a terrible disaster for the people of Halok. [2. 30]

In this verse, Noah (a.s.) is mentioned and an incident related to him is mentioned. Among the fine arts, the art of talmeh was used. The Arabic word is Nuh.

May you save two geso on your soul,

Savadi laylatul qadr-u, shu'oyi seal isti'la. [2.39]

A fragrant smell spreads from your two hairs over your moon-like face. It is as if the dark night has been glorified by the light of night. In this verse, the hair and face of the lover are described. The Arabisms of Savod (black), Shu'o (light) brought out the art of Tazad. In addition, the Arabisms of Anbarso and Istila served to reveal the creator's ideological intention.

I hope there is no way to make me sad,

San-ghani, man-benavo, san-podshosan, man-gado. [40] contrast

Wasl, ghani, and navo in this verse are Arabic lexemes, and the suffixes king, gado, and be- are Persian lexemes. The poet combined Turkish, Arabic, and Persian words to describe his state of separation. Ghani and benavo lexemes brought out the art of tazad. "Be-ald" was added to the Arabic noun navo, which means "voice", "sound", and originally meant "one who does not have the right to speak". Later, it was used to mean "deprived of the pleasure of life". [5. 102] "Ghani's word is one who does not need anything, who distributes wealth and kingdom to everyone." [6. 652]. It seems that Amiri combined Turkish, Arabic, and Persian words with each other in a spiritual sense and brought to the surface a unique and appropriate image and imagery. Such a creative approach testifies to the poet's poetic skill.

My eyes are full of tears on earth,

On the wheel, there was a flash of light from Surayya. [2.214]

Astrology and barq Arabicisms in the verse were used to strengthen the mental state of the lyrical hero. Nujum (stars) are alluded to tears.

The stain of my fate has died and its blue is gone

I went to see if there was hope, and I found hijran. [2.227]

In this verse, the words wasl and hijran are considered traditional tazad. The same was followed in the verse.

Dogi said: "Will there be a new moon over the sun?"

I said: "Rukhsor uza mushkin hilolingdur oshal".[2.216]

Hilal Arabism brought forth the art of metaphor, that is, the ghazal is in the form of questions and answers, and the lover wonders whether there will be a new moon over the sun. And the lover replies to the yor, "Your face is covered with black eyebrows." The poet uses the Arabic lexeme hilal instead of the lexeme koshindir and increases the effectiveness of the poem.

Amiri's Arabisms in "Devon" are like the property of our mother tongue, they helped to reveal the content at the center of the work, and ensured the realization of the poet's artistic intention. If Turkish lexemes created artistic polish, such artistic arts were created with the help of Arabisms.

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