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**CREATIVE ABILITIES OF THE ARTIST IN THE APPLICATION OF THE ART
(ON THE EXAMPLE OF THE LYRICS OF OSMAN KOCHKAR)**

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Abstract:

Background. *The article examines the uniqueness of the lyrics of one of the great representatives of Uzbek poetry Usmon Kochkor and his mastery of the use of art, the poet's skill is illustrated on the basis of examples. In the seventies and years of independence of the last century, new voices, new spirit, new views appeared in Uzbek poetry. Among these young artists was Osman Kochkor, who in his poems searched examples from history, described world events in a unique way, and lived with the thoughts of his contemporaries. He was born in 1953 in Shafirkan district of Bukhara region. He studied at Tashkent State University (now UzNU). Poetic collections, epics, poetic dramas, journalistic articles and translations by Osman Kochkor defined his position as a person and his place as a creator.*

Materials and methods. *Changes and experiences in life and man are synthesized in the heart of the poet. The artist uses his artistic skills to take a unique approach to each reality, the reality of life. The uniqueness of the creator is also in the scope, vitality, impact, sincerity and authenticity of the images he creates and can find. The series of unique images created in the lyrics of Osman Kochkor proves this point.*

Results. *The poet puts new meanings in the image of each season, mountain, river, moon, star, cloud, herb, defoliation, garden, flower, bird, butterfly, sea, wind, expresses extraordinary thoughts and draws unexpected life conclusions. Following the reader in his own way, influencing his emotional, mental strength, he also shares in the general pathos of the lion. Therefore, it can be said that each new image created by the poet is a new unique creation.*

Conclusion. *The role of art in the poems of the poet is incomparable. The art of metaphor, allegory, tazad, talmeh, tajnis, aksimoron, exaggeration, used in each verse, increases the artistic value of the poem. The analyzed poems are included in the collections of poems by Usmon Kochkar "Аксиз садолар", "Оғир қарвон".*

Keywords: *poet, lyrics, figurative meaning, art, allegory, tashbeh, tazod, talmeh, tajnis, aksimoron, hyperbole.*

Introduction. Centuries-old Uzbek poetry still takes the lead in reflecting the spirit of the time, the births of contemporaries. It is still the leading type of our national literature. In the seventies and years of independence of the last century, new voices, new spirit, new views appeared in Uzbek poetry. Abdulla Oripov, Rauf Parfi, Erkin Vahidov, Omon Matjon, Halima Khudoiberdieva, Shavkat Rahmon, Usmon Azim, Ikrom Otamurod, Farida Afroz, Muhammad Yusuf, Usmon Kochkor, Zebo Mirzaeva, Iqbol Mirzo... in the works of poets look at world events and people's feelings was evaluated with.

"The creative activity of the generation that entered our poetry in the 1970s began somewhat freer than the ideological pressure that has long oppressed our literature, and since the mid-1980s it has largely got rid of it. The 70s are the current situation in our country, the tragedy of the people, the past and took a fresh look at the future. As a result, this generation, unlike its ranks, did not see the future of the Motherland in connection with the idea of communism. On the contrary, he felt that the idea had lived its life, that there was a deep chasm between the official ideological slogans and the real situation, and as a result he began to imagine the future of the country in connection with independence. "[11,192]

In the poems of the ideas of Vatan, Istiqlol, Erk, the first verses of Independence came into flames. They dreamed of ending oppression and achieving freedom and independence. The days

when the Cholpons, the Qadirs, and the Ottoman Nasir dreamed of approaching, were sung loudly and loudly. Although this theme is interpreted differently in each artist, one profession, one idea, one feeling united them, and that is Independence, Freedom, Independence! The pen of the creators was sharpened so that these ideas could enter the minds of the people.

There are many artists who have their own place in Uzbek poetry and are able to create their own style. Poetic description of the thoughts, dreams, aspirations, views, experiences of his contemporaries, expressing it in words, requires great skill from the creator. Usmon Kochkor is one of the artists who entered our poetry in the 70s of the last century with his unique skills. He was born in 1953 in Shafirkan district of Bukhara region. He studied at Tashkent State University (now UzMu). He taught Uzbek language and literature at Shafirkan High School. After that he worked in the publishing houses "Cholpon" (1968-1989), "Literature and Art named after Ghafur Ghulam" (1991-1997) and "Ma'naviyat" (1997-2011), magazines "Youth", "World Literature". Poetry collections such as "The world buried in excitement", "Sleeping tower", "Echoes without accents", "Heavy caravan", the fairy tale "Chamangul" (1989), the epic "Shirak" (1997), the epic "Persecution", Imam Bukhari "was published. As a translator, the poet translated into Uzbek the works of Azerbaijani writers such as Sayyid Imamiddin Nasimi, Hussein Jovid, Yusuf Samad o'g'lu, Anar, Sabir Rustamkhanli, Hidoyat. The poet was awarded the Order of Labor Glory (1997), the title of "Honored Worker of Culture of the Republic of Uzbekistan" (1999).

The style of Usmon Kochkor, one of the most talented representatives of Uzbek poetry of the XX century, is characterized by the bold use of unique metaphors. This peculiarity of the poet's style, on the one hand, is connected with the classical poetry of the East, with folk tones; on the other hand, it is explained by the influence of the translations made by the creator.

The main part: The use of words in the literature in their own and figurative senses gives rise to a number of arts. A metaphor means a transfer of meaning based on similarity. In the allegory, the word is used in a figurative sense, retreating from its meaning, and this migration occurs on the basis of the similarity between things-events (object-to-object, sign-to-sign, action-to-action). "The meaning of a metaphor is to take something from the Aryan, and this is the essence of the art," wrote the scholar and poet Rashid al-Din Watwat, "and the true meaning of every word is that the poet narrates the word from the point of view of that meaning.") uses. If the metaphor is natural, it gives beauty to the word. "[2,78-80]

Materials and methods. One of the most widely used arts in fiction is metaphor. Many of the poems included in the collection of poems "Aksiz sadolar" also contain many metaphors:

*Фалакларда чақнаб турсин ўт,
Қалдироқлар қалдираб турсин.
Йўлларинга сувсепсин булут
Йўлларингни шамол сунурсин.*[9,43]

Here, the word grass means the sun or the moon that illuminates the sky. Literary scholar Laylo Sharipova describes several meanings of the word grass as follows: "All types of fire are used in both folk songs and written poetry. In both literatures, the image of fire, first of all, means love, family, child, and sometimes means depravity. [6,133] The flash of grass in the sky, the scattering of water by a cloud, the sweeping of the wind by a broom instead of sweeping the roads, arose on the basis of the movement of the movement to another movement.

*Ижодкор деган хос мартаба йўқдир,
Ижод-қора меҳнат, аёвсиз меҳнат,
Истеъдод ижодни тутғувчи ўқдир,
Тагин сув-ҳаводек зарур ҳақиқат.*[10,16]

The dictionary "Explanation of the Uzbek language" contains more than ten meanings of the word black. Of these, in the figurative sense, "the word black means a negative sign in general, possession of a negative sign, bad meanings." [5,381] In these lines, taken from a series of poems such as "Navoi's lesson", "Bobur's lesson", "Qodiriy's lesson", "Qahhor's lesson", "The last lesson", the art of metaphor was created on the basis of the character's transition to another character. For every artist, the field of creation says that hard work is black labor, ruthless labor, but the fact that

this hard work is as necessary as water and air for the spirituality of the people is expressed in wonderful metaphors.

“If the image begins to fade, the metaphor may disappear, but they are often replaced by a new metaphor. Because "Poetry is an extended metaphor." For this reason, the poet manages to explain in detail the character and the situation in the poem, using several metaphors in each verse in order not to weaken the image and impression in the image.”[5,52]

*Ўнга боссанг –янтоқдир,
Сўлинг қийоқ севгилим,
Ёлғиз оёқ бу йўлда
Ёлғиз оёқ севгилим,
Елкасида сочлари
Майда тароқ севгилим
Қийогини ўргали
Топмас ўроқ севгилим.*

In the poem, every element of nature is animated. Dawn is lazy because it barely shines in the districts; the stalk (thin, long, sharp-leaved perennial herb) weeps - the leaves drown in the morning dew, the flowers smile - the morning sun loses its luster due to the morning sunshine, the plants are bathed - swaying with the action of bathing in the wind. All of this is one, which means that the morning is a period of awakening. Bathing plants in the wind is not a bad thing. After all, the herbs swaying in the gentle morning breeze are really reminiscent of the sea. At this point, as mentioned above, the thin leaves of the lyre are compared to the finely combed hair of the lyrical hero's lover.

It can be seen that in U. Kochkor's poems words with opposite meanings are also used. We all know that in fiction, this creates the art of tazad. “Contradiction is the use of words that express conflicting concepts for a specific aesthetic purpose. The scholar and poet Shaykh Ahmad ibn Khudaydad al-Tarazi reported in his Fununnu-l-balaga that he called tazad al-mutazad [1,380]. We can see vivid examples of this in the following verses:

*Навоийда неки сабоқ ўқидим,
Бу дунёда қаро недур, не оқ ўқидим.[10,13]*

“Black quality is also widely used in folk songs. It is known that black has long been associated with evil, death, horrors, the underworld, misfortune, suffering, unhappiness, disease, witchcraft, night, darkness, the secret of the soul, power, fear and excitement, hidden and unknown events. However, it can be observed that the emblems depicted in black represent both positive and negative expressive coloring”. [4,178]

In the Avesto, white is portrayed as a symbol of light and goodness. Also, in Uzbek folk mourning songs, white is interpreted as death and absence”. [7,120]

Hazrat Navoi, the sultan of the realm of words, interprets black in a positive way. Literary critic I. Hakkulov studies the positive qualitative properties of black in the example of Navoi's work. and the flag of the Abbasid caliph was also black, indicating that it was their particular color. Navoi also praised this color as "a blessed color" [12,18].

In these verses dedicated to Navoi, it is explained in black and white that he did not indulge in lust throughout his life, went to Samarkand to study, was not proud of the careers bestowed on him by his friend, and demonstrated the power of the Turkic language through his works. As Mawlana Jalaliddin Rumi said: "Everything is clear with its contradiction". So, in these verses, the words white and black create the art of tazad. From the opinions of the above scientists, it can be concluded that white and black colors are not always used in an anti-position relative to each other. The fact that these colors can have both positive and negative meanings has been substantiated through scientific research.

Results. The simplicity of the style in the poems of Osman Kochkar, the fluency of the language, serve as an important means of conveying his creativity to the people. The poet also made effective use of poetic elements in his poems, which directly help to observe the imagery in his work in bright, clear images.

*Энди ортиқ ғамдан сўйлама,
Қайғудан сўз очма ,Гулойим,
Мен бахтсизни зинҳор ўйлама,
Сен бахтиёр бўлгин илойим.*

The unhappy and happy words of the enamored, his devotion, courage, true and pure love, create only the art of tazad. “Tazad can be used in poetry, prose and drama. This art is widely used not only in the literature of the past, but also in our literature today. ”

*Дунёни сен рост деб айтдинг,
Асли дунё рост эмас,
Кўрганинг наст-у баландлар
Зинҳор баланд-у наст эмас.*

White - not white, high - not high, come – didn't come does not create antonymy from the point of view of linguistics, but it forms the art of tazod in literature. The poet was able to create wonderful examples of tazod, using words such as high-low, friend-enemy, less-more, false-true in one poem, talking about the transience of this inconstant world.

*Гоҳ ишондим, гоҳо тондим,
Гоҳо йиғлаб, гоҳ қувондим.
Бу ишқда мен андоқ ёндим,
Тутуним йўқ, қулим бўлмас.*

The fire of love, we used combinations of burning love, as described above. Osman Kochkor's poetic skill is that the smoke actually comes out of the burning body, and even if the smoke spreads to the entire being, it will eventually turn to ash. Appropriate and proportionate to each other words burns, the smoke and ash are used in verse quatrain creating art “tanosib”, which gives the quatrain a special artistic charm.

*Ватан эрки йўлимдирким,
Ўларман бу йўлда бир кун.
Бу шундайин ўлимдирким,
Бундан ширин ўлим бўлмас.*

As in our classical poetry, he gave a fine example of the art of aximoran in our modern poetry. The combination of "ширин ўлим (sweet death)" in this verse also revealed the feelings of the lyrical hero. Osman Kochkar's creative experience shows that the variety of aesthetic directions, the depth and variety of philosophical and artistic generalizations bring poetic art closer to life.

Let's look at the poem "Тушов узган от" :

*Кенг яйловда ўтлар эди от,
Бир қичқириб оромин бузди.
Оёғини кўтарди азот,
Шиддат билан тушовни узди.
Чўпон сапчиб турди ўрнидан,
Қани отга келолса яқин!
Пишқирди ўт чиқди бурнидан,
Туёғидан чақнади чақин.
Туёғидан чақнади чақин.*

The horse in “Тушов узган от” is not an ordinary horse. This horse, like the legendary Girat, that is, the horse of Guroglou, was grazing in a pasture, and its rest was disturbed by a cry. Raising his foot, he abruptly cut off the hitching post the shepherd saw it and in a daze stood up. But if only he could get closer to the horse now. The horse screamed so loudly that fire burst from its nose and shot from its hooves. Why is the horse so angry?

*Сарбастликнинг сармаст дунёси
Оғушига олар экан, от –
Ғирот деган номга муносиб –
Елкасидан чиқарди қанот.*

Images and motifs of folklore are often mentioned in modern Uzbek poetry. The image of a horse is one of these images. Girat, Girkok is a legendary figure in the epics of the cycle of "Gorogly". According to legends, the mare who breastfed Gorogly gave birth to a female foal from a stallion that came out of lake Khorasan. Gorogly raised this foal, and when she was three years old, took offspring from the Arab Tulpar Rayhan. Girkok - the image created in a fantastic style. When disaster strikes, the main character mourns, weeps, lands his master safely, guards him, and informs the wind if he is caught." The image of a horse compared to Girat, described in this poem, represents a person who loves his people, does not tolerate injustice and oppression. Using the names of the heroes of the Gorogly series of dastans, Gorogly, Avaz, and mentioning the singer-songwriter Ergash Jumanbulbul creates the art of talmeh.

*Бу Гўрўгли экан-ку ва ё
Бу-ку ҳали ёш бола – Аваз –
Энди отни ортига ҳатто
Жуманбулбул қайтара олмас.*

The poet describes the horse's nose as fire, flame soot wings on the shoulders, dagger - like ears, and the passage of air heavier than dough- all situations in the form of a "gulu". In the image of a horse whose heart is broken by involuntary, craving for independence, the poem reflects the supremacy of the spirit of freedom.

The history of great ancestors has always had an educational value, a status and an example. History is accompanied by such concepts as oppression, evil, science, enlightenment in the human mind. It embodies the blessed spirit of such great figures as Tomaris, Shirak, Najmiddin Kubro, Jaloliddin Manguberdi, Husayn Boykaro, Alisher Navoi, Abdurauf Fitrat, Cholpan, Abdulla Kadiri, Usman Nasir, Fayzullo, Sadrididdin Ayni. In the poems of Uzman Kochkar, too, these great people are full of pride, sometimes lament and regret, pride and humiliation.

One of the most important themes in the collection of poems by U. Kochkor is history. Let's take the poem "Bukhara triptych" dedicated to the memory of Sadrididdin Ayni from the collection "Akssiz sadolar". This poem consists of three parts, which describe the historical toponyms, historical anthroponyms, historical events of Bukhara and gave rise to the art of talmeh. He used folk melodies, folk sayings, proverbs and sayings in this poem, which gives magic from a long time.

*Вардонзени босди кум
Истамезни босди кум
Ўт балоси эмас бу
Сув балоси эмас бу
Бир балодир-қасди кум
Қочқо-қоч, қочқо-қоч. [9,4,5]*

Vardonze, Varzonze, Vardanzi is a monument known as "Vardonze Fortress" in Shafirkan district of Bukhara region (VI-XIX centuries). The fortress is 110 meters long, 60-70 meters wide and 45-50 meters high. It was the special residence of the Vardonkhudots. According to legend, the term Shopurkom (arik) is derived from the community of the Sosony prince Shopur. Shopur came to Bukhara, took land from the Bukhara gods, built a hut and a village and brought it a canal. There was a market one day a week, and Bukhara became a separate royal capital. At the beginning of the XVIII-XX centuries Shafirkan was one of the centers of Bukhara. The population lived in the Vardonze fortress until 1954, when they were forced to leave it due to the recent sand dunes. Now it is a hill in Shafirkan district. " [12,1]

Vardonze, like Istamzen, mentions the names of Shopur, the son of the ruler who created Shafirkan, in addition to quoting toponyms from the Shafirkan area, which remains in the sand octave and is now a hill.

There is a saying among our people: "Keep from the plague of fire, from the plague of water, from the plague of slander." In the first part of the poem itself, the miracles that befell the people were caused by a landslide, which was reflected in the poetic examples. The poet was able to skillfully find artistic findings, and the repetition of қочқо-қоч, қочқо-қоч also intensified the

impression. Proverbs and phrases such as “Тишни тишга босар ким”, “Кўкка кўлин чўзар ким”, in poetic rows have increased the artistic value of the poem. The conclusion of the first chapter also reflected the fact that the wandering homeless was able to express itself, revealing the resilience of the people.

Муножотнинг фарёди
Тангрисига етмади,
Бироқ ташлаб бу юртни
Ҳамма қочиб кетмади...

He describes the resilience of the people in the last sentence, " Ҳамма қочиб кетмади."

Part II itself is now interpreted in vital examples, as the sands swell and the people seek measures to bring water to the arid land. Now, instead of “Қочхо-қоч, қочхо-қоч” rows, using “Келхо-кел, келхо-кел” rows, the artist was able to find a new vernacular language to enter the hearts of the people.

Бағри кумларга тўлган
Кўхна рўдни етаклаб –
Халқ кўзғалди тағин сув
Келтирмаққа етаклаб.
Қолиб кетма ковакда,
Келхо-кел, келхо-кел!

In the language of the people, who bravely set out with a hoe and a shovel, defeated the brave sand and realized their dream, it resonates with the traditions of folklore in the form of “Бўлхо-бўл”, “Ҳорма”, “Бор бўл” “People went to Zarafshan. “Зарафшонга чикди эл. Катта байрам зўр сайл Икки рўдга сув чикди... Очхо-оч, очхо-оч!

Part III aimed to the conquest of the Emirate of Bukhara by Tsar Russia is recorded.

Тортиб кетсанг от қўшиб,
Файтон эмас-ку Ватан.

The invasion of Bukhara by the Red Army in 1920, the escape of Amir Alimkhan from the Emirate, the killing of the people by "I am a Muslim", the hypocrites who sowed the seeds of discord, the emergence of the people's hungry children as my homeland .

Инқилоб урҳосию
Файзулланинг нарасин
Эшитгач, битар бўлди
Халқнинг қадим ярасин...

He was able to use metaphors effectively, and Fayzulla became the ointment for the revolution. Indeed, as our great poet Muhammad Yusuf said, "You have fields as brave as Fayzullo's" he states the names of Uzbek patriots.

The peculiarity of Usman Kochkar's work is that he was able to find unique conclusions in each poem.

Кум келарди бир маҳал
Йўқ кулбанга бостириб,
Бугун борар чеваранг
Қизилкумга от суриб.

Discussions. In the first part, Independence described the system as a landslide, but today, the children of Freedom, the children of Sovereignty play on the sand without fear. The use of artistic elements in his poems, the idea to be expressed, the accuracy of the purpose, the deep reflections testify to the artist's ability to create an individual style.

The linguistic features of Osman Kochkar's poems are also noteworthy. Linguistic analysis: "As an aesthetic phenomenon, the study of the language of fiction also focuses on determining the author's individual methodological skills and the extent to which he used the system of language in writing a work of art." [1,52] The use of direct language units in fiction increases the value of poetic text. The use of elements such as words, types of semantic transitions, paraphrases, phrases, stable

conjunctions, dialectics in poetic verses in relation to form and meaning improves the aesthetic effect of the poem.

"Because the history of Uzbek literature is directly related to folklore, all literary figures were inspired by it, created immortal works and expressed their high universal ideas in it." [3,97] The use of folk proverbs and phrases in poetry requires great skill. I think that when the People's Writer of Uzbekistan Abdulla Kahhor chose the article "The sky is far, the earth is hard" as an epigraph to his story "Sick", he increased the value of the work ten times, maybe a hundred times. Osman Kochkar also uses this proverb in a unique way in a poem.

Ҳоли ҳилол фалакда
Қўхна сўроқ севгилим,
Ўша-ўша ер қаттиқ -
Осмон йироқ севгилим. [10,44]

In the poem "Халқ оҳангида" "In the tone of the people" Usman Kochkor speaks about the extremely difficult situation of the people while applying this proverb. The ground is hard - you hit him on the head and hurt only yourself; the sky is far away - oh — it won't reach you until you moan. This poor people have been left in such a state. There is no one and nothing to pity him, to regret him, to charity him, to help him ... The ability to express an idea clearly and succinctly in proverbs plays an important role in ensuring the effectiveness of speech. The use of proverbs in poetic verses creates the art of "parable".

In his poems, Osman Kochkar skillfully used phraseology as well as proverbs. "Each word in a compound does not retain its independent meaning, so it is a stable compound that forms a stable, indivisible semantic unit of words (components) in this compound." [3,69-70] Phraseological expressions are used in a variety of tasks depending on the appearance of the speech. The following poem also proves our point.

...Қочган сари ваҳмаси,
Тишни тишга босарким,
Ғичирлайди тишлари,
Кўкка қўлин чўзар ким.[10,5]

The phrase "Тишини тишига босмоқ" is used instead of the words endurance. He expresses pity for the oppressed people in the same way. Maybe he is strong, courageous, brave, but maybe not ... Some people's hands reach the sky, some do not.

In a single poem called "Abdulla Kadiri" from the collection of poems "Heavy Caravan", the poet used several stable combinations, as a result of which they were arranged like a necklace in poetic lines.

...Дунёда ҳақиқат бўлса бир қадар
Олам қуёш каби қалқиб турмасди.
Ойни,кавокибни ёмон кўрганлар
Юлдузни бенарвон уриб юрмасди.

Conclusions. Throughout the logic of this poem, he masterfully placed such phrases as "Тегиримондан бутун чикмоқ", "Сувдан қуруқ чикмоқ", "Туяни ютмоқ" ("Getting out of the mill whole", "Getting out of the water dry", "Swallowing the camel") into the poetic lines, which is also a testament to the poet's unique style. The conclusions drawn from the past reflect the darkest, most tragic truths that befell the Kadiri, Cholpon, and Usman Nasir. The poet uses these words and forms:

- to avoid monotony, to achieve diversity;
- to show the possibilities of the national language;
- dialects are also often referred to as part of the national language to demonstrate their ability to be used not only in live speech, but also at the level of the literary text.

It should be noted that the use of art in poetry has been studied for centuries. "Works devoted to the systematization of the arts and their in-depth scientific analysis first appeared in Arabic, and then in Persian - Tajik and Turkish literature" [3,53] - in the existing literature. Fine art enhances the poetic value of the poem, enhancing the aesthetic effect.

Osman Kochkor's poems make you think, it is painful and heartfelt. In the poet's poetry, words and forms of simple speech coexist with the literary language, with a high artistic vocabulary. In his poems, he demonstrates the diversity and unprecedented possibilities of the Uzbek language. Not only the artistic idea is important to the poet, but also his plan of language expression.

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SEMANTIC FEATURES OF THE WORD "ABRO" (EYEBROW) IN THE POEMS OF AMIR KHUSRAV DEHLAVI "TOHFAT-US-SIG'AR"

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Abstract:

Background. This article discusses the level of use of the word "abro" (eyebrow) in the dictionary of ghazals of Amir Khusrav Dehlavi "Tohfat-us-sig'ar" and the range of lexical, semantic, figurative and mystical meanings.

Methods. In Persian-Tajik dictionaries and ghazals of the first divan of the poet, the symbols of the term "abro" (eyebrow), a series of epistemological meanings, artistic and lexical interpretation, historical formation and lingopoetic interpretation of lexical interpretations are analyzed as a separate issue. And the new and unconventional meanings of this word in the poet's work have been proved.

Results. The results of the analysis of semantic, figurative and mystical meanings of the word "абрӯ" ("brow") in the text of the ghazals of Amir Khusrav Dehlavi "Tohfat-us-sigar" show that the word occurs three times in the ghazals of this divan as a "metaphor of beautiful and unique beauty", and a source of labor and a symbol of anger, wrath, obedience, and adversity." In the other six cases, the distance between the stages of mysticism and non-reality, "anger, rage, cruelty and ruthlessness", "attraction, appeal, captivity and charm", "symbol of beauty and grace", "the wonder of the sage and the amazing state and dream and hope was never used either lexically or in the original sense.

Discussions. The word "абрӯ" ("brow") is used in the gnosis meaning "to dream and hope, to be passionate and ambitious", as well as in the word "дилум" (my heart) and "қандил рӯшмасу" (thread of the candle) and "қошлар меҳробу" (the altar of eyebrows) is proportional to the content.

Conclusions. This meaning of the word "абрӯ" ("brow") is illustrated in the Tajik dictionary by many phrases: "абрӯи пурчин" (wrinkled brow), "абрӯ ба ҳам дар кашидан" (shifting the eyebrows), "абрӯ қач қардан" (curving the eyebrows), "абрӯ тофтан" (wrapping the eyebrows),