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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 ришмаси" (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),

“абрӯ туруш кардан” (in the sense of anger), “ба абрӯ чин задан” (ringing in the eyebrows), and “ба абрӯ зурех задан” (tying the eyebrows) and others.

Keywords: eyebrow, lexical, semantic, mysticism, gnosis, emblem, symbol, metaphor, artistic image, image, ghazal.

Introduction. The word “абрӯ” (“brow”) is less used in Tajik classical poetry than other common words for human organs, such as “dil” (heart), “жон” (soul), “зулф” (lock) and “лаб” (lip). In particular, this word is used 155 times in the ghazals of the three devons of Abdurakhman Jami, and the word “абрӯ” (brow) as an artistic symbol in the text of the ghazals of the devon Amir Khusrav “Тӯҳфат-ус-сиғар” has various figurative, semantic and mystical meanings, used it once. That is, the word is used 6 times in the form “абрӯ”, one time in the forms “абрувон” (brows), “абрӯят” (your brows) ва “абрӯй” (brow). This word is sometimes used in the poet's poems as a separate word, and in other places - in proportion to the content of words that are directly similar in meaning and style. At the same time, in the works of the poet, the word “абрӯ” (“brow”) means metaphorical or phraseological expressions such as [3,136-176] “абрӯи пурчин” (wrinkled brow) [52,1], “абрӯи худ” (brow of oneself) [76, 2], “абрӯи ту” (your brow) [79,5], “абрӯи пайваст” (accrete brow) [85,6], “абрӯйи кинтӯз” (discontent brow) [111,4] and “меҳроби абрувон” (niche brow) [10,3].

The fact that the word “абрӯ” (“brow”) is used less in Persian-Tajik classical poetry than other artistic symbols does not mean that the word is not used as a figurative symbol in the works of classical poets, but rather that it has the same artistic and scientific meaning as other artistic symbols. However, the semantic meaning of the word “абрӯ” (“brow”) is already there. Consequently, the word “абрӯ” (“brow”) in the ghazals “Тӯҳфат-ус-сиғар” by Amir Khusrav Dehlavi in the devon this word rose from the level of a simple word to the level of an artistic symbol, and in the ghazals of the poet expressed such meanings as anger, gestures and consent, joy and happiness, joy and laughter and irony from the new moon: crescent”.

Methods. Before giving an interpretation of the lexical and semantic meanings of the word “абрӯ” (“brow”) in the poems of Amir Khusrav, we consider it appropriate to first consider the interpretation of the meanings of this word in dictionaries. In the Tajik dictionary, the word is used in the form “абрӯ” or “абру” (“brow”) to refer to “the arched behavior of the hair above the eyes and under the forehead”. You can also find 25 phrases and 5 complex words composed using this word to better understand the semantic and figurative meanings of this word [9,30-31]. The dictionary quotes four verses from the works of Amir Khusraw to explain some of the meanings of the word “абрӯ” (“brow”), but none of these verses are found in the Devon ghazals “Тӯҳфат-ус-сиғар”. Probably the only reason for this is that most of the poems of this devon are not included in other poetry collections of the poet and have not yet been published in Cyrillic.

The word “абрӯ” (“brow”) is given in “Farhangi ash'ori Jami” in three synonymous forms: “абрӯ”, “абру” and “абрув”- “bow-like behavior of hair on the eyes, eyebrows” [2, 21]. It should be noted that the word “eyebrow” in this dictionary is synonymous with the word “абрӯ” (“brow”), which is not found in many other authoritative dictionaries. The only exceptions are the “Rudaki Ashari dictionary” and the “Tajik language dictionary”. According to the dictionary of Tajik synonyms, the word “абрӯ” (“brow”) is widely used in both the biblical and colloquial languages. The word “brow” is present in almost all dialects of the language, and through folklore works it approaches the literary language and acquires a general character. These synonyms do not differ in meaning “[4,7]. In fact, the word “brow” really belongs to the Turkic languages and has a dialectical character. Perhaps this is why the word “brow” was not found in the ghazals of Amir Khusrav's “Tohfath-us-sig'ar”. Another interesting fact: the word “абрӯ” (“brow”) is not mentioned as a separate word in such prestigious dictionaries as “Giyas-ul-lug'at”, “Burkhoni kote”, “Masnavii spiritual dictionary” and “Short dictionary of works of Uzbek classical literature”. In some of these dictionaries, only phrases appear. Most often, the phrase “қош уриш” (hitting with brow) can be found in the context of “irony of gesture and consent”. [6,68].

In mystical dictionaries, the word “абрӯ” (“brow”) is used in the form of “pair of eyebrows” (жуфти абрувон) جفتابروان, which means “the one falls below its level as a result of error and sin and returns to its status under the influence of divine grace and punishment” [7,20]. In dictionaries of this type, the lexical meaning of the word “абрӯ” (“brow”) is not in the focus of authors' attention, but more attention is paid to its non-natural and mystical meanings. On the other hand, the fact that this word occurs not in mystical dictionaries in the form of “абрӯ” (“brow”), but in the phrase “pair of eyebrows” (жуфти абрувон), embodies the real and present features of the word “абрӯ” (“brow”). Because in fact, the eyebrow is not one, but is present in pairs in all living creatures. Therefore, I can say that the semantic and epistemological meanings of the word “абрӯ” (“brow”), are based on the lexical content and appearance of the word.

Results. In addition, in epistemological dictionaries, the phrases “pair of eyebrows” (жуфти абрувон) ва “қоб (shell of small objects)-и қавсайн- قابقوسين” are given proportionally to each other: “қоби қавсайн قابقوسين bow ear and grip (the place where the bow is held by the hand) (distance between the middle and the eyebrows) status of ahadiyat-ul-jam '(infinite quality of Allah), summed between possible and mandatory brackets” [7,49]. That is, obviously, the distance between two eyebrows and, from an epistemological point of view, the space between the steps of the beliefs. In the first Divan ghazals of Amir Khusrav Dehlavi, the phrase “қоби қавсайн” was used to express this form and meaning in proportion to the word “абрӯ” (“brow”):

**Қоби қавсайни худоист камон абрӯят,
На камоне, ки ба дуккони камонгар ёбӣ [3,179].**

*(Translation: Add a bow brow to the bow of God,
Where can you find a bow and arrow shop)*

The fact that the word “абрӯ” (“brow”) in this verse is first compared to the “илоҳий қоби қавсайн”-“divine shell” in tasbeh art refers to the distance between two eyebrows. In other words, mysticism reflected the meanings of “last judgement and horror, the distance between the steps and the authority of the sect, and the existing difficulties and tribulations between this and that world.” Second, the art of metaphor likens it to an “bow”, the spiritual symbol of which is the phrase “add bowed brow”. In this case, the word “абрӯ” (“brow”) is semantically equivalent to the word “bow” and the phrase “bowers store” and is described as a divine ore and a sacred source.

**То ту бар аҳли савоб тир занӣ бехитоб,
Ҳафт камони баланд абрӯи кинтӯзи ту [3,176].**

*(Translation: Until you shoot at the people of goodness,
Add a high bow to your discontent brow)*

The word “абрӯ” (“brow”) is used in this verse to refer to “anger and resentment of cruelty and ruthlessness, oppression and suffering”. The phrase “абрӯи кинтӯз” (discontent brow) is used in the art of metaphor to denote revenge, enmity, hatred, and the preservation of power. The word “кинатӯз” is used in the form “кинтӯз” in accordance with the rule of the weight of the poem, and in the “Dictionary of the Tajik language” the word is given as “hatred and hate search” [9,553]. A striking example of this is the fact that in mystical dictionaries the word “кин” means “the manifestation of the qualities of anger and rage in the state of oneself”. In other words, as a sign of the ones penchant for anger and rage, the phrase “савоб аҳли” is a source of lovers and sages on the path of the sect. The composition “тир уриш” is a symbol of the killer and stoneheart lover, as well as the blazing fire of love.

**Дил ниҳам дар тоқи чоңро қибла созам рӯи ӯ,
Чун назар дар тоқи он абрӯи пайваст уфтадам [3, 166].**

*(Translation: The heart of the mountain is turned to the Kabla,
It's as if I'm constantly on the top of brow)*

In this verse, the word “абрӯ” (“brow”) is synonymous with the words “назар”(gaze), “дил”(heart), “жон”(soul) and “пайваст”(jointed) which means “adorable and charming, attractive and captivating, exciting and mad”. In other words, the phrase “пайваста қош” originally meant “jointed eyebrows” [9,30] and was used in this verse as a symbol of beauty and a source of unique beauty. The words “heart” and “soul” refer to the heart and soul of a lover, and the word “gaze” is

used to refer to capture and loss of love. On the other hand, it is a source of destiny and fate, fully dedicated to the path of Truth.

Рӯи чун оташи ӯ аз абрӯ,

Моҳро наъл дар оташ кардааст[3, 137].

(Translation: From the brow his fiery face,
the Moon horseshoe was made from the fire)

In this verse, the word “абрӯ” (“brow”) is engraved in the art of igrok and is used as “a source of beautiful and unique beauty, peerless and incomparable”. Its spiritual symbols are the words “рӯ” (face) ва “моҳ” (moon) That is, “абрӯ” (“brow”) is better than “moon” as divine beauty. The word “наъл” (horseshoe) is used in the Tajik dictionary to mean “a piece of iron that strikes the soles of the feet of horses and donkeys and the heels of shoes” [9,842]. In fact, the obvious similarity of the horseshoe to the new unfilled moon and the shape for the eyebrows led to a semantic balance between them. On the other hand, the phrase “set fire on the horseshoe” is a figurative “irony of destabilization and disaster” [9,842], a symbol of ones evasion, illness and frustration.

Зулфат санамо бофта чандин чи нишинад,

В-он чашми ту бо абрӯи пурчин чи нишинад[3, 152].

(Translation: Among the curls of beauty how much do you sit,
How to sit with a weak eyebrow in the eye of her?)

In the verse, the word “абрӯ” (“brow”) is used, first, in the epistemic sense of “beauty and elegance”, second, as a source of “wonder and amaze”, and third, as a symbol of “anger, wrath and rage”. This phrase is used in modern dictionaries to refer to “a wrinkled brow created by anger and tenderness” [9,30], and is used in verse to express the same meaning. In addition, the phrase “абрӯи пурчин” (wrinkled brow) and the word “чашм” (eye) are spiritually compatible with each other, indicating an amazing and surprising state of mind. Zero one is amazed that her lover's beautiful eyes and angry brows are joined together. This is because the word “eye” (چشم) in Sufi dictionaries means “the quality of vision, the source that guarantees that all is not lost, as a means of controlling all the good and bad, as well as the harm and benefit of the ones state” [7, 22]. In other words, the “eye” is a symbol of vision and control, thanks to which the one has the opportunity to see all the good and bad things that happen to him.

Зи дил накши абрӯи худ бар магир,

Ба куштан зи қурбон камон бар мақаш[3, 162].

(Translation: Don't take off the eyebrow pattern from the heart,
Do not pull the victim's bow when killing.)

The word “абрӯ” (“brow”) figuratively means “crushing and tormenting, devastating and suffering”, and in this verse it is synonymous with the words “heart”, “bow”, “sacrifice” and “murder”. Because the harmony of the words “eyebrow” and “bow” is a symbol of sadness, pain and suffering, and the words “heart” and “sacrifice” mean a faithful lover, devoted to love. The word “kill” is used to increase the meaning of these words.

Гар дар абрӯи ту бинам мани беҳуш, маранҷ,

Чи кунам маст ба меҳроби намоз омадам[3, 163].

(Translation: If I see you in front of me, I will be unconscious,
What can I do? I came drunk to this prayer altar)

In the verse, the word “абрӯ” (“brow”) is close to the words “unconscious”, “drunk” and “prayer”, which means “mysticism and attraction, romance and charm, love and madness”. In other words, the harmony between the words “unconscious” and “drunk”, “namaz” is a sign that the person is free from human qualities, embodies divine qualities, and has the privilege of seeing the deity of his beloved. After all, in the science of the invisible, the word “unconscious” (بیہوشی) means “the manifestation of divine qualities in the body as a result of the loss of all human qualities” [7, 15]. This is proof of the above considerations.

The meaning of the words “абрӯ”(eyebrow) and “намоз”(prayer) is the same, because the word “prayer” is used in mystical dictionaries to denote “divine quality, power, perfection in the world of greatness and achievement of high positions” [7,60].

**Зи чашму абрӯи ӯ гӯшагир шав, Хусрав
Зи турки маст ҳазар бех чу дар камон овехт[3, 136].**

*(Translation: Khusraw, flee from his sight,
He Turk was a drunken and hung on a good bow.)*

In this verse the word “абрӯ” (“brow”) literally means phrases “маст турк” (drunken turks) ва “камонга осииш” (hang on the bow). In other words, the phrase “drunk Turk” refers to a cruel and ruthless lover, and the composition “hanged on the bow” is a sign of misdeeds, actions and infidelity of the mistress. The word “drunk” is used in dictionaries to mean “loss of balance of mind and consciousness in a state of unconsciousness” [9, 651], and in the verse it refers to a proud and selfish ego, because the lover acts according to the desires and wishes of the heart, not the intellect.

**Дилам чу риштаи қандил аз оташи рухи хеш,
Бисўхтвив ба меҳробии абрувон овехт[3, 136].**

*(Translation: Take my heart like a candle ring in the fire of your face,
You burned and hung on the altar of eyebrows)*

Discussions. In this verse, 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 “дилим” (my heart) and “қандил риштаси” (thread of the candle) and “қошлар меҳробии” (the altar of eyebrows) is proportional to the content. Because through art tashbeeh comparison of tortured soil of one with a burning ring chandelier is a symptom of depressed state of mind of a sage. But the phrase “the altar of eyebrows” is the only source of hope for the lover on the path of love, and despite all the adversity and suffering, he is still firm and above his steady words. That is, a person can withstand all the hardships and trials of love in the hope of a divine lover.

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 “Tohfath-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. In this regard, the word “абрӯ” (“brow”) is not used as a simple word in the text of the poems of the poet's first divan, but has acquired new non-traditional meanings at the level of artistic symbolism, embodying the poet's advanced mystical ideas.

Conclusion. Another important feature of the word “абрӯ” (“brow”) is that it is constantly used in the poet's poems to express the figurative meaning of “anger, wrath and rage”. After all, the “eyebrow” is a means of expressing the state of anger of a person as an organ. 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 кардан” (curving the eyebrows), “абрӯ тофтан” (wrapping the eyebrows), “абрӯ туруш кардан” (in the sense of anger), “ба абрӯ чин задан” (ringing in the eyebrows), and “ба абрӯ гирех задан” (tying the eyebrows) [9, 30-31] and others.

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