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

Sharif Jumaevich Yarashov
doctoral student, SamSU

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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 KHSURAV DEHLAVI "TOHFAT-US-SIG'AR"

Yarashov Sharif Jumaevich
doctoral student, SamSU

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 “абрў” ("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 “абрў” ("brow ") is used in the gnosis meaning "to dream and hope, to be passionate and ambitious", as well as in the word “ъилым” (my heart) and “қандай риштаси” (thread of the candle) and “қошлар мекробы” (the altar of eyebrows) is proportional to the content.

Conclusions. This meaning of the word “абрў” ("brow ") is illustrated in the Tajik dictionary by many phrases: “абрўи пурчин” (wrinkled brow), “абрў ба ҳам дар кашидан” (shifting the eyebrows), “абрў каё кардан” (curving the eyebrows), “абрў тофтан” (wrapping the eyebrows),
Introduction. The word “абрў” ("brow ") is less used in Tajik classical poetry than other common words for human organs, such as" dil "(heart), “жон"(soul), “узлў"(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 “абрў” ("brow") as an artistic symbol in the text of the ghazals of the devon Amir Khusraw “Тўҳфат-ус-сиғар” has various figurative, semantic and mystical meanings, used it once. That is, the word is used 6 times in the form “абрў”, one time in the forms “абрувон” (brows), “абрўят” (your brows) ва “абрўїї" (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 “абрў” ("brow") means metaphorical or phraseological expressions such as [3,136-176] “абрў пурчинг” (wrinkled brow) [52,1], “абрўн худ” (brow of oneself) [76, 2], “абрўи тў” (your brow) [79,5], “абрўн пайваст” (accrete brow) [85,6], “абрўїї кийтўз” (discontent brow) [111,4] and “мехроби абрўвон” (niched brow) [10,3].

The fact that the word “абрў” ("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 “абрў” ("brow ") is already there. Consequently, the word “абрў” ("brow ") in the ghazals “Тўҳфат-ус-сиғар” by Amir Khusraw 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 “абрў” ("brow ") in the poems of Amir Khusraw, 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 “абрў” or “абрў” ("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 “абрў” ("brow "), but none of these verses are found in the Devon ghazals “Тўҳфат-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 “абрў” ("brow ") is given in "Farhangi ash'ori Jami" in three synonymous forms: “абрў”, “абрўр” and “абрук”- "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 “абрў” ("brow"), which is not found in many other authoritative dictionaries. The only exceptions are the “Рудаки Ashari dictionary” and the “Тайник language dictionary”. According to the dictionary of Tajik synonyms, the word “абрў” ("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 Khusraw's “Tohfat-us-sig’ar”. Another interesting fact: the word “абрў” ("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 учун” (hitting with brow) can be found in the context of "irony of gesture and consent". [6,68].
In mystical dictionaries, the word “абрў” ("brow ") is used in the form of "pair of eyebrows" (чўфти абрувон), 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 “абрў” ("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 “абрў” ("brow "), but in the phrase "pair of eyebrows" (чўфти абрувон), embodies the real and present features of the word “абрў” ("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 “абрў” ("brow "), are based on the lexical content and appearance of the word.

**Results.** In addition, in epistemological dictionaries, the phrases "pair of eyebrows" (чўфти абрувон) and "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 “абрў” ("brow "):

Қоби қавсайн мин абрўят,  
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 “абрў” ("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 “абрў” ("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 зайни бехитоб,  
Ҳаст камони баланд абрўи кинтўз [3,176].  
(Translation: Until you shoot at the people of goodness,  
Add a high bow to your discontent brow)

The word “абрў” ("brow ") is used in this verse to refer to "anger and resentment of cruelty and ruthlessness, oppression and suffering". The phrase “абрўи кинтўз” (discontent brow) is used in the art of metaphor to denote revenge, enmity, hatred, and the preservation of power. The word “кинатўз” is used in the form “кинтўз” 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 току чонро қибла созам рўи ў,  
Чун назар дар токи он абрўи 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 “абрў” ("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.

Рўи чун оташи ў аз абру,  
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 “абру” ("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 “рў” (face) ва “моҳ” (moon) That is, “абру” ("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 чанди чи нишинад,  
B-он чашми ту бо абрун 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 “абру” ("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, wroth 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 “абру 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” (чашм 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 нақши абруи худ бар магир,  
Ба куштан зи қурбон камон бар макаш[3, 162].  
(Translation: Don't take off the eyebrow pattern from the heart,  
Do not pull the victim's bow when killing.)

The word “абру” ("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 абруи ту бинам мани бехуш, маранч,  
Чи кунам маст ба мхори намоз ҳамдам[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 “абру” ("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", "намаз" 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" (Бешушун (بهوشى) 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 “абру”(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].
In this verse the word “абрў” (“brow”) literally means phrases “маст турк” (drunken turks) ва “камонга осиш” (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.

In this verse, the word “абрў” (“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 мехроби” (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 “абрў” (“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. In this regard, the word “абрў” (“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.

Another important feature of the word “абрў” (“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 “абрў” (“brow”) is illustrated in the Tajik dictionary by many phrases: “абрў пурчин” (wrinkled brow), “абрў ба ҳам дар кашидан” (shifting the eyebrows), “абрў каҷ кардан” (curving the eyebrows), “абрў тофтан” (wrapping the eyebrows), “абрў туруш кардан” (in the sense of anger), “ба абрў чин задан” (ringing in the eyebrows), and “ба абрў гиреҳ задан” (tying the eyebrows) [9, 30-31] and others.

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