



THE ROLE OF ARABIC WORDS IN THE CREATION OF LITERARY ART IN AMIRIY "DEVONI"

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Article history:	Abstract:
<p>Received: August 14th 2024 Accepted: September 11th 2024</p>	<p>This article analyzes Amiri's mastery in utilizing Arabism to create poetic art. In Amiri's ghazals, various images are reflected in Arabic, Persian-Tajik, and Turkic languages. Specifically, the Quran, religious sources, poetic elements characteristic of folklore, celestial bodies, minerals, and numerous symbols related to nature serve as evidence of this.</p>

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Words possess divine power. In literary works, especially in poetry, words manifest as poetic images. Regardless of the language, they serve to reveal the main ideas and thoughts of poetry. As literary images emerge through words, they appear as a unique category of literature. When contemplating a reality or phenomenon, the creator strives to express them in an emotional and sensory manner. In literary studies, the literary image is defined as follows: "The reflection of reality, seen through the creator's eyes and expressed in a form that can be creatively processed and emotionally perceived on an ideal basis." [1.90] Image and imagery are the most crucial characteristics of any work of art, particularly poetry. In literary and linguistic studies, the importance of figurative speech, figurative expression, imagery, literary image, and figurative depiction is emphasized. From this perspective, if the lyrical legacy of Umar Khan Amiri, the founder of the Kokand literary environment, is analyzed poetically, it can be observed that Arabic words were also an important tool in showcasing the poet's poetic skill. In his ghazals, alongside traditional symbols and literary imagery, the poet introduced new symbols and literary devices. Thanks to the poet's mastery, these new symbols were imbued with fresh meanings. Amiri followed in the footsteps of his ghazal-writing mentors, continuing their traditions. However, he did not confine himself to traditionalism; instead, he created charming ghazals with unique meanings and poetic nuances, effectively utilizing the wide possibilities of the Uzbek literary language. [2.18] In Amiri's ghazals, various images are reflected in Arabic, Persian-Tajik, and Turkic languages. Specifically, the Quran, religious sources, poetic elements characteristic of folk art, celestial bodies, minerals, and numerous symbols related to nature serve as evidence of this.

The words and expressions in the first ghazal verses written with the Arabic letter alif in Amiri's "Devon" are composed of Arabic, Persian, and Turkic words - lexical units organized according to a certain logic. The ghazal consists of 21 couplets and contains 29 Arabic (*zul jud, val ato-saxovat va ato sohibi, xoki tiyra-qora tuproq, xoma-qalam, rafil ul-makon—yuksak maqom sohibi, "Lavloka"-hadisdan iqtibos, "Laumrika"-hadisdan, "Hal ato"-hadisdan, "Lo fato", nabiyy-payg'ambar, ashob-sahoba, hubb-muhabbat*) and consists of Turkish and Persian words. The high number of Arabic words in the text did not prevent them from forming in the Turkic language. Because the ghazal was written in the direction of praise to Allah, it mainly quoted from hadiths and ensured the literary perfection of the poem. In the ghazal, literary devices such as **talmeh, iqtibos, aqd, tashbeh** were used through Arabic words, and traditional symbols were given as new meaning as possible.

Shoyista erdi qaddig'a "Lavloka" xil'ati,

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

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

"Citation is a method of quoting verses and hadiths for a vivid and beautiful expression of narration in prose or poetry. Quotation can be in two different forms: 1. The verse or hadith quoted specifically is called darj. 2. If the translation or content of a 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 derived from the holy hadith "Lavloka", which means "O Muhammad, if it were not for you, I would not have created these worlds". "Laumrika" is a quote from another holy hadith meaning "O Muhammad, I swear by your life". "Hal ato" is the phrase from the first verse of the Surah "Al-Insan" (The Human) in the Holy Quran. There are different interpretations of this verse in the Tafsir books. We rely on the interpretation of Sheikh Alauddin Mansur. It states: "From the time a human appears in the mother's womb until it takes human form and receives a soul, it passes through stages where it is first called a drop (nutfa), then a clot of

blood, then a morsel of flesh, but it is not yet called a human. Certainly, every person has gone through these stages from the moment of conception until birth". [4.899]

*Tufon suyidin ayladi Nuh ahlini xalos,
Qildi halok qavmini g'arqobayi balo.*[2. 30]

This verse mentions Noah and refers to an event related to him. Among the arts, the art of talmeh was used. The Arabic word Nuh.

*Mahi ruhsoring uzra ul iki geso'yi anbarso,
Savodi laylatul qadr-u, shu'oyi muhri isti'lo.* [2.39]

Two of your hair smells well over your moonlit face. It is as if the black night was glorified by the lights of the night. This verse describes the lover's hair and face. The Arabicisms "savod" (black), "shu'o" (light) brought to light the art of tazod. In addition, the Arabicisms "anbarso" and "isti'lo" in the verse also served to reveal the ideological intention of the creator.

*Vasl ummidi mani mahzunga imkon yo'qki bor,
San—g'aniy, man—benavo, san—podshosan, man—gado.* [40]

In this verse, "vasl", "g'aniy", and "navo" are Arabic lexemes, while "podsho," "gado," and the prefix "be-" are Persian lexemes. The poet harmoniously combined Turkic, Arabic, and Persian words to express his state of separation. The lexemes "g'aniy" and "benavo" create the art of tazod (antithesis). "By adding the prefix 'be-' to the Arabic noun "navo", which means "voice" or "sound", it originally meant 'one who does not have the right to speak". Later, it was used to denote 'being deprived of life's pleasures". [5. 102] "The word "g'aniy" refers to a person who needs nothing and distributes wealth and power to everyone." [6. 652] 652]

It is evident that Amiri semantically harmonized Turkic, Arabic, and Persian words, leading to the emergence of unique and fitting imagery. Such a creative approach demonstrates the poet's poetic mastery.

*Yer yuzida qatra-qatra ko'z yoshimdindur nujum,
Charx uzra barqki ohimdin Surayyo bo'ldi kul.* [2.214]

The Arabicisms "nujum" and "barq" in the verse were used to strengthen the mental state of the lyrical hero. The nujum (star) is associated with tears.

*Qismatim dog'i firoq o'ldi aning ko'yi aro,
Vasl ummidi bila bordim-u, hijron toptim.* [2.227]

In this verse, the words vasl and hijran are considered traditional tazod. This is also observed in the verse.

Dog'i aydi: "Oftob uzra bo'lurmi yangi oy?"

Man dedim: "Ruxsor uza mushkin hilolingdur o'shal".[2.216]

Hilol's use of Arabism reveals the art of metaphor, where the ghazal is composed in a question-and-answer style. The beloved wonders, "Can there be a new moon above the sun?" The lover replies, "It's your black eyebrow over your face". The poet enhances the expressiveness of the poem by using the Arabic lexeme "hilol" instead of the lexeme "qoshingdir" (your eyebrow).

The Arabicisms in Amiri's "Divan" function as if they were part of our native language, uncovering the central meaning of the work and realizing the poet's literary intention. While Turkic lexemes create literary brilliance, similar literary devices are crafted with the help of Arabicisms.

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