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LINGUISTIC AND CULTURAL MEANS OF REALIZING THE CONCEPT OF “BEAUTY” IN CLASSIC ARTISTIC TEXTS

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Zulfiya Marufova

Doctor Of Philosophy In Philology (Phd) Senior Lecturer Uzbekistan State Institute Of Arts And Culture

ABSTRACT

The article talks about the concept of beauty realized in Uzbek classic artistic texts, and the linguistic and cultural tools that make it come true. Also, standards that create details of beauty, their manifestation in poetic texts; The verbalization of the ideal beauty in the imagination of the subject by means of various linguocultures, paremiological units and divine symbols is analyzed on the example of the poems of Lutfiy, Atoy, Sakkokiy, Gadoiy.

KEYWORDS

Concept, linguistic culture, beauty, standard, purity, tradition, divine symbols, semantic field, aesthetic assessment.

INTRODUCTION

Language acquires real reality in the process of communication. As a result of its realization, linguistic society's linguistic-cultural possibilities, social characteristics and pragmatic factors create mutual harmony. In this process, the language is revealed with all its national inner being. Since language is closely

related to culture, it develops within culture and emerges as an expression of culture.

National spirituality and the language culture that manifests it are expressed in the linguistic cognitive activity of people. Take, for example, views of the sun or the moon, “...certain cool-weather European

peoples (Slavs and Germans) value the sun positively as symbols of warmth, honor, and favor. In the culture of Arab countries, the sun is equated with the scorching temperature that puts them in a difficult situation during the summer and is negatively evaluated. So, the sun can be understood not only as a natural phenomenon, but also as a product of culture” [1. 102]. In China and Korea, a beautiful woman’s face is compared to the moon. Also, O. Ahmedova stated that if the moon “...in the mind of Russians is associated with darkness, the hereafter, sometimes with life and death (live “under the moon”, “in the sublunar world” - everyone lives in the same conditions), the light of the moon is different in the Slavic peoples, it is compared to a dangerous and harmful phenomenon for pregnant and unborn children. The Vietnamese have a completely different attitude to the moon, like other South Asian nations, that is, they live according to the lunar calendar, and the specially celebrated Moon Festival is a favorite holiday of children” [1. 103].

THE MAIN FINDINGS AND RESULTS

In the Uzbek linguistic culture, the sun and the moon are not only a source of light, but also a symbol of a beautiful face. To the moon with the signs of whiteness and brightness on the face of the moon; it is compared to the sun with the quality of “dazzling beauty”.

Orazin yopqoch, ko‘zumdin sochilur har lahza yosh,

Bo‘ylakim, paydo bo‘lur yuldu,z nihon bo‘lg‘och quyosh
(Navoi “Orazin Yapqoch”);

Oy yuzungga ko‘z solg‘ali o‘zga kishi birla

Yo‘qtur nazarim, xoh inon, xoh inonma (Lufiy, “Sensan sevarim”).

In addition, there is a tradition of expressing the attractiveness of the eye with the image of the star of Venus, which has its own artistic and theological foundations. According to the legend, the heavenly angels Horut and Morut once fell to Earth with the wings of the sky, saw a girl named Zuhra and fell in love. Horut and Morut tricked Zuhra into taking the girl to heaven. This act of Horut and Morut does not please God, they will be severely punished, and the girl Venus will be taken from heaven among the angels. And Horut and Morut, having endured the punishment, are still hanging by their feet over the fire (well) of Babylon. These events enrich the world of poetry and lay the foundation for the creation of wonderful images, descriptions [2].

Ey ko‘k xovarida ko‘zi Zuhra, yuzi oy,

Xoni jamoli husnunga shohi falak gadoy (Atoyi, “Ey ko‘k xovarida”).

The pictures show that Venus is the brightest star and stands out from other stars.

Images and details such as Babil, Horut, Zuhra, “Chohi Babil” (“Babil pit”) caused the origin of many artistic and mythical interpretations in literature. For example, whoever wants to study witchcraft should go to Babylon. In classical literature, this time is compared to the hollow of the chin of beauties. “Babylonian” is also called yak zanakh, zakan, ghabgab, zanakhdon, zahan, bagaga, sagoq[2].

G‘amza ta‘limi bila band etti axir sehr etib

Sohiri Bobilin ul chohi zanaxdoning sening (Gadoyi, “Ey ko‘ngul”).

In the process of verbalization of abstract concepts such as “beauty”, “love”, “loyalty” in ghazals, we also see the manifestation of national culture, ethnic-aesthetic values belonging to a certain period or time immemorial. In the words of Sh. Safarov, “it is inevitable that the content of the concept will reflect the worldview of the language owners and other national and cultural symbols” [3] In them, the customs and values of the people to which the speakers belong are absorbed into the poetic purpose.

The hospitality of the Uzbek people, putting the most precious things in front of their guests is considered a national and oriental value. This ethnic characteristic is also reflected in the linguistic world of the people, and proverbs such as “Guest is the decoration of the house”, “Guest is greater than your father”, “Guest is dear, host is delicious”, “Guest is a special god”, “The place of the guest is above the eyes” appeared encouraged it to be. In the following ghazal of Gadoi, it is stated that “the imagination of Yor la’li (labi) was a guest in his heart and he tasted the guest soul, he was ready to give what the guest in love wanted”.

Jon uchun la’ling xayoli tushti ko’nglum evina,

Tortayin jonimni chun, qildi ani mehmon tama’ (Gadoiy,
“Xasta ko’nglumga”).

So, the imagination of the dumb (“yor labi”) is a guest for a lover, and food (“tama’si”) is the soul. According to custom, the request of the guest must be fulfilled: the lover is ready to give his life for the “guest”.

Atoyi’s

Ko’z-yuzimni yoshim bila yuvay sizni ko’rarda,

Kim, pok sanamga nazari pok keraktur (“Oshiq kishiing”) in verse “looking at a pure thing with a pure eye”, that is, we see a display of values such as purity, respect, dignity. The mentioned idea goes back to the wonderful national-cultural custom of “not looking at someone without washing your face” existing in our nation.

National characteristics related to the interpretation of dreams can also be found in verses describing a lover. For example:

Uyquchi baxtim qapo chinini doim tush ko’rar,

Vahki, ta’bir ichra bordur tushta soch ko’rgon balo
(Lutfiy, “Ey azaldin jonima”).

According to A. Ulugov, “in artistic works, in order to comprehensively illuminate the life of a person, to fully show his image, a certain place is given to the description of the heroes’ dreams. Both folklore examples and written classics focus on the fact that a person’s dreams are directly related to his inner experiences, goals, and problems he faces” [4]. In Lutfiy’s verse, since the lover’s mind is occupied with the yor day and night, the yor’s black hair also enters his dream. Dream interpretation is characteristic of the linguistic culture of all nations. According to B.A. Bazyma, black color means unhappiness, sadness, mourning and death [5]. A lover expresses his unhappiness through the interpretation of “black” hair in a dream. In the verse, the dreamy and sad themes of the concept of “love” are shown.

In the following verse of Atoyi about the dream and its interpretation, the word “magic” connects both verses:

Ko’zlarini tush ko’rib, so’rsam muabbir der menga:

“Bu tushing ta’birini so’r sohiri Kashmirdin!” (“To musavvir bo’ldi”).

Poets often refer to the image of the eye for a seductive expression of the image of a lover. These images emphasize the words witchcraft and sorcery. “Jodu and sohir” words often come together with the toponym of Kashmir in the form of expressions “Kashmir jodusi”, “joduyi Kashmir”, “sohiri Kashmir”. Just as the terms Kashmiri (magician, sorcerer, sorcerer, trickster) mean witchcraft and sorcery, the meanings of Kashmiri (from Kashmir) are hidden in these words [2]. According to legends, the place called Kashmir was founded by the Prophet Suleiman, and the women of that land were famous for their dark eyes and charming, bewitching nature. They were revelers, good at dancing, and also did fortune-telling and prophesying. These stories were absorbed into Arabic and Persian-Tajik poetry and became a model of the beauty of the eyes. In the above stanza, the interpretation of the dream was asked from the magician Kashmiri because of the association of concepts between them.

Munajjim qoshu ko’zung ko’rgach aytur

Kim, ushbu oy boshinda fitnalar bor (Lutfiy, “Sening usruk ko’zungga”).

Verse 1: “The astrologer looked into your eyes and said that there will be conspiracies at the beginning of this month”; In the 2nd content, the eyebrow has commonalities with the moon through the symbol of shape, and the eye through the characteristic symbol of “conspiracy”, and it is emphasized that “there is a conspiratorial eye in front of the crescent-shaped eyebrow”.

The national value of “Forty days of salutations to the land that tasted salt for one day” is also expressed in examples of old Uzbek literature. For example:

Shul halovatkim topibtur tuzluq ernindin bu jon,

Gar unutsam haqqini qilsun ko’zumni ul oq (Gadoiy, “To falak soldi meni”).

In the annotated dictionary of Navoi’s works, the words “pleasant, correct, honest” are listed as the 2nd meaning of the word salt [6]. So, in Gadoiy’s verses, the lover swears, “My soul has rested on your lovely lips, if I forget the truth of it, let it be white in my eyes.” Visible white colors are associated with the color of salt.

“...every true work of art always has a moral problem underlying it, and often the main characters in it show qualities of moral beauty. Therefore, in aesthetics there is a concept of moral beauty” [7]. The combination of external beauty with moral beauty is also absorbed into the poetic purpose. The expression of moral value in the form of “You can tell who a person is by his behavior” can be seen in the following stanza:

Lof urur zulfung bila mushk aslida bordur xato,

Xar kishining aslini bilsa bulur axloqdin (Lutfiy, “Dilbaro, sindurma ahdu...”).

Musk and hair enter the same semantic field with the symbols of blackness and fragrance. In the opinion of the poet, it is immoral for the musk to boast about the qualities of the yor zulfi, not about its own qualities. So the hair is darker and more fragrant than musk.

In the following verse, Lutfiy created a beautiful expression by using the combination of standing with open hand in its own and figurative sense:

Kumush bilaklaringizni yeng ichra yoshurmang,

Kishining ilgi ochuq bo'lsa, benazir bo'lur (Lutfiy, "Zamona ahli").

Two different meanings can be understood from the verse: 1) do not hide the white wrists inside, they look beautiful when they are open; 2) give a compliment to your lover, it will be appreciated if the person's hand is open (generous). Human value is reflected in the second meaning (tagmano). There are many examples on this topic.

In Muslim countries, it is known to pray by placing the head on the ground.

Qutlug' ayoging yerga tegibdur, oning uchun

El urg'a qo'yub bosh, qilur barcha ibodat (Lutfiy, "Zulfungni ko'rub").

God's nature is flawless and perfect. The ground on which his feet touched was purified to the point of worship.

In the following example, a different approach to the representation of the "purity" periphery of the "beauty" concept can be seen:

Yer uzra etak sudrab o'tubsiz oning uchun

Tufroq ila har yerda ravo bo'ldi tahorat (Lutfiy, "Ey g'amza bila...").

That is, "The soil of the land that has crossed the foot of the river will be purified and worthy of performing ablution (tayammum)."

The benchmark is a materiality that evaluates the characteristics and quality of objects, events and objects. It allows you to more clearly imagine ideal

images formed in the mind within the framework of aesthetic criteria and enjoy them. "The world is figuratively measured by means of standards"[8]

In the creation of images in classic poetry, divine symbols also play an incomparable role. U. Qabilov pointed out that the symbols of prophecy in the poem have a leading symbolic meaning, while details or concepts fulfill the task of enriching the semiotics of interpretations, As an example "to'fon", "uzoq umr", "kema" (Nuh), "ko'ylak", "idish", "tush", "quduq" (Yusuf), "bayzo", "aso" (Muso), "uzuk", "shamol", "taxt" (Sulaymon), "xuffosh", "igna", "nafas" writes that "Christ) can be shown" [9].

Prophets Nuh alayhissalam, Yakub alayhissalam, Yusuf alayhissalam, Solomon alayhissalam, Isa alayhissalam, Musa alayhissalam, Bilal are often found in the representation of images in literary literature.

There is a Surah "Yusuf" in the Holy Qur'an. According to reports, Yusuf is an extremely handsome, handsome young man. "When God distributed the vision to everyone, he gave ninety-nine percent to Eve, and the remaining part was divided into ten parts, and he gave nine parts to Yusuf and one part to the rest of the people" [10]. In fiction, the image of Yusuf is one of the most prolific image tools and is interpreted as a symbol of beauty.

Solib borma meni,ey Yusufi husn,

Bu kun Ya'qubtek baytul hazanda (Atoyi, "Jamoling vasfina").

Expressing Lover with the compound "Yusufi husn" is the product of a metaphorical process, and this expression is combined on the basis of the beautiful, handsome themes characteristic of both units. Ya'qub

– Yusuf’s father, was burned at the birthmark and blinded from crying. The artistic interpretation of this symbol contains the motifs of “emigration” and “separation”. Often in poems, the symbols of Yusuf and Yaqub appear side by side. The terms “firouq”, “separation”, “grief”, “sorrow”, “longing”, “pain” belonging to the lexical-semantic field of the concept of “love” appear in the compound baytul hazan (“house of sorrow”). For example:

Yusufdin jamoling yodgor,

Bo’ldi hajringdin biaynih ko’zlarim Ya’qubvor (Atoyi, “Ey kamoli husn”).

The fact that beauty is “blinding” is conveyed through the image of Jacob. This was based on the theme of “not seeing” connecting Jacob with the eye.

In another verse of Atoyi, through the image of Yusuf, the value of beauty is equated with the value of a soul:

Tilasang jon visol uchun tutay joning’a yuz minnat,

Kishi Yusufni olmasmu matoi roigon birla? (“Tilarman”). In the combination of useless cloth (matoi roigon), the meanings of “worthless” and “no value” come to the fore. Thus, Yusuf is the expression of the highest level of beauty, in front of which all things, even the soul, become “unnecessary cloth”.

G’olibokim, Yusufi Misriy tushunda ko’rmadi,

Ul halovatlarki, la’li shakkarafshonindadur (Lutfiy, “Halqa-halqa zulfikim”).

That is: “Egyptian Yusuf did not even dream of the blessings received from Lover’s lips.” The phrase of the Uzbek people “Seven sleeps did not enter the dream” served to express the strong level of subjective

assessment given to the lips through the theme of “dream” in the verse.

The figures of Joseph and Jacob are relatively rare in Sakkoki’s works.

Sakkokiying o’rnini o’shal Yusufi sonin,

Ya’qub bikin hajrida baytulhazan etti (“Ko’z yuzni yuzung”).

Byte content: “A beautiful man like Joseph turned the body of Sakkoki into a house of sorrow like Jacob in the desert.” In this place, it is emphasized that the beauty in the image of Yusuf is the cause of the lover’s condition.

Another fruitful means of expression in perfecting the image of the land in classical poetry is the image of Jesus Christ.

The purpose of the poet is formed through the themes of life, resurrection, recovery, illness, pain, which are included in the content of the symbolic image of Jesus Christ (resurrector, healer). That is, the poet revives the image of Jesus Christ with his lively lips and breath. The poet creates an artistic expression through events and symbols known to the reader of his national-cultural layer. At the same time, he manages to express the beauty of the land and his level of love. Of course, in order to understand such meanings in the ghazal, the reader needs to have knowledge about the history of religion and the life of the prophets.

By using the conjunctions “sick” and “heal” together, Zacchaeus attributes the healing nature of Jesus to Jesus and emphasizes the power of eye appeal:

Ey Masiho dam begim, bir dam bila bergil shifo,

Sheva birla ko‘zlarining jonimni bemor ayladi. (Sakkoki, “Gul yuzungni”)

That is, “Your eyes made me sick, now heal me with your breath.” In addition to the healing of Jesus in every word of Lover’s, the fact that his beautiful character heals the soul further exaggerates Lover’s qualities:

Iso damining bor asari har nafasingda

Jon dardina ,ey xulqi davo, bizni unutm (Sakkoki, “Jon hajr o‘tina”).

Images associated with the image of Jesus Christ serve to verbalize beauty through the model of the Woman-healer.

According to the Qur’an, Allah gave Solomon the status of both prophethood and kingship. He subjugated the wind, giants, humans, and made him know the language of creatures. He was the owner of countless properties and an army. The quoted adjectives are directed to the poetic purpose of expressing the qualities of a lover in classical poetry.

Yuz uzra go‘yiyo zulfing Sulaymon mulkini tutmish,

Ul Ahramanning ilkidin hazoron ohu vovayli (Sakkoki, “Ko‘rub xurram yuzung”).

In the verse, a hundred is compared to the property (wealth) of Solomon. Because on the “stage” of the face there are “treasures” such as rubies and agate (lips), pearls and pearls (teeth), and silver (face). Zulf is likened to Ahraman, who surrounds him. This analogy is based on the negative connotations inherent in the black lexeme. According to the interpretation in the “Avesta’ book, Ahraman is the god of the world of evil, humans are subject to him.

In the Holy Qur’an, information is given that Nuh alayhissalam lived for 950 years. Based on this fact, in classical poetry, this symbol is used to express “longevity”, as well as the height of the lover.

Bu pari paykar sanam go‘yoki mahzi ruhdur,

La’li Xizr obi hayoti, qaddi umri Nuhdur (Atoyi, “Bu pari paykar sanam”).

U. Qabilov interprets the verse as follows: “In this verse of Atoyi, the image of Khizr is depicted together with Noah. More precisely, the life of Khizr obi and the life of Noah serve to discover a poetic landscape. In fact, the points that connect them historically are not recognized. In this case, it is as if my beloved date itself is a spirit. And Labi La’li is like the water of life of Khizr, and it forms the life of Noah [11].

In addition, there are poems in classical texts that are likened to the image of Khal Hazrat Bilal, which Atoyi was the first among contemporary poets to use:

Qaro zulfung savodidin rumuzi kufr etib zohir,

Engingni Mustafo nuri, mengingni ham Bilol aylar (Atoyi, “O‘shal soni‘ki...”).

We know that Hazrat Bilal was a black person of Arab nationality who lived during the time of our Prophet Muhammad, who went down in history as the first muezzin. The comparison of “Meng” and “Bilal” is a beautiful analogy. “Kora Khal and Bilal were among the first to be glorified by Atoyi in Turkish poetry. According to the story, “The stars of Paradise will be wrapped around themselves until the end of time.” This adornment will come to an end in the hereafter, but there will be a deficiency in the adornment of the hurrah. At that time, Bilal’s blackness was distributed

point by point to the heavens. With this, the beauty of the heavenly hooves matures.” In the given example, the image of Bilal is processed in the mind under the sign of blackness, and the color of the human body is transferred to the score: it moves from the concept of man to the concept of color.

Ul nuqtakim, xat uza tushubtur aqiq uza,

Xizru Masih hamdami go‘iyo Bilol erur (Gadoiy, “Ollohu akbar”).

In this stanza, the sequence of image objects in the first verse (point - point, letter - feathers, aqiq - lip) is explained by the sequence of divine symbols in the second verse. That is, khol - Bilal (with the sign of blackness), khat - Khizr (green grass), aqiq - Masih (lip, healer). Meaning: the dot between the hairs above the lip means that Bilal is the companion of Khizr and Christ.

CONCLUSION

In short, all the symbols of saints and prophets, historical figures and artistic heroes used in Eastern classical poetry go beyond the scope of the concept (Adam) to which they belong, and move to the scope of the units that represent a sign and characteristic and serve to form the concept of “beauty”.

In many cases, the evaluation of objects is subjective, because in order to determine the value of a certain object, to evaluate it, “a person needs to feel it spiritually, that is, the nature of the evaluation corresponds to the nature of a person. During evaluation, a person is a target that reflects reality” [12]. In classical poetry, certain symbols characteristic of these symbols represent an aspect of beauty, and they are approached through the concept of “love’

from a subjective point of view, that is, from the person of the lover.

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