

COMMONALITY IN THE USE OF PHILOSOPHICAL AND EDUCATIONAL TERMS IN AGAHI'S HISTORICAL AND LYRICAL WORKS

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Annotation

The article discusses the commonalities in the expression of philosophical and enlightenment worldview in the historical and lyrical works of Muhammad Riza Agahi, as well as the monotony of expression in the use of terms accordingly. The researcher also drew attention to the proportionality of the philosophical-enlightenment vocabulary in the prefaces of the historical works of the historian with the closeness of the philosophical-enlightenment worldview in the prefaces of Agahi's "Tawizu-l-oshiqin" and historical works.

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Introduction. In most cases, the research conducted on a certain creator or a certain language of the work does not go beyond the defined "area". In order to fully understand the use of philosophical-educational lexicon in Agahi's historical works, their meaning, and the historian's style, it is necessary to compare these words with the language of the lyrical works of the creator.

Relevance and current status of the topic. Although the ideas related to the topic can be observed in the works of scientists such as M.Safarboev, N.Komilov, N.Jabborov, N.Shodmonov, G.Halliyeva, A.Orozboyev, there is not a monographic research directly systematized under the topic of philosophical-educational lexicon in Agahi's historical works.

Experimental part (conducting research). We have come to the conclusion that it is necessary to work based on the manuscript sources of the poet's divan (or the collection of lyrical heritage, including historical works) in the researches conducted within the framework of the linguistic features of Agahi's lyrics. Because in the process of using the original source, there will be an opportunity to come to a certain conclusion regarding controversial opinions about some linguistic phenomena.

Analysis of the obtained results.

In order to compare the use of philosophical and educational terms in Agahi's historical works with the expression of similar concepts in his poetic works, we selected a ghazal of the poet's lyric from the scientific and critical text of "Ta'viz ul-ashiqin" prepared by F. Ganihojayev. In addition, since this ghazal is a royal hymn, it was not included in the earlier (1960, 1972) editions of the Devan. Comparing this ghazal with the poet's manuscript, we were sure that there is no significant difference. [7, 20a]

The first two stanzas of Agahi's radifil ghazal "Yo Rab" which were not included in these publications are as follows:

Hazin ko'nglum hamisha vosili maqsud qil, yo Rab,

Ki, ya'ni shohi odil xotirin xushnud qil, yo Rab.

Humoyun zoti kelmish soyai rahmat jahon ichra,

Ani el boshi uzra toabad mamdud qil, yo Rab.

The prose description of the second stanza is as follows: "O Lord, the blessed race has become a shadow of mercy to the people of the world, so spread it widely throughout the land!" In the historical works of Agahi, it is observed that the shadow was manifested as a philosophical and educational revolution and formed a number of compounds. For example, we read in "Riyazu-d-Davla": "With this program, he would listen to the complains of the citizens and youths of the country with this program, he would put the shadow of the tent of justice on their heads, and he would give him peace and happiness." (8, 252a)

In the given example, the combination of "the shadow of the umbrella of justice" embodies two philosophical and educational concepts: the umbrella of justice (umbrella of justice) and the shadow of the umbrella of justice. We can observe that the shadow became a separate symbol in the historical works of Agahi, and there can be emerged a series of associated systems:

The shadow of Value: "The stem of high heaven, the shadow of low stature". (8, 250a)

The shade of peace and mercy - the shadow of kindness and mercy: "let's put the shadow of our kindness and mercy and forgive and reconcile with the events of our time." (8, 359a)

The shadow state is the shadow of the state: "And the people, who were there, asked refuge in the shadow state of king..." (8, 271b); "made the citizens and residents comfortable in their shadow state." (8, 331b)

Soyayi madalati-is the shadow of justice: "in their shadowy justice, the people of the world became forgiving and blessed." (8, 251b)

The shade of calmness-is the shade of kindness: "They are happily in this country under the shade of protection of the Holy Prophet." (8, 343b)

The shadow of calamity is the shadow of peace and health: "the calamity of the shadow of calamity brought peace," (8, 336b)

Shade of protection - shadow of protection: "under the protection of the shade, all the people of the world are like the people of heaven and all their worries are free" (8, 305b).

The shade of restraint is the shade of kindness and respect: "Let the shade of restraint cast a shadow over the difference of the position" (8, 271a);

The shade of the tent of charity is the shade of the canopy of goodness and kindness: "putting the shade of the tent of charity and charity over their heads..." (8, 265a)

It is certainly not correct to interpret this concept, as in other philosophical and educational revolutions, in all places of Agahi's historical works as above. For example, in the following passage, the words umbrella and shadow are used in a literal (connotative) sense: "An umbrella was stored over the ships, and kings and fellows cast a shadow over them..." (8, 290a)

The ghazal continues as follows:

Jahon sultonlarining jabhayi iqbolig'a tun-kun,

Muallo ostoni tufrog'in masjud et, yo Rab.

Murodi bo'lmag'on ishni jahonda aylabon ma'dum,

Na ishnikim, bo'lsa komi, dahr aro mavjud qil, yo Rab.

Kishikim, shu'ladek sarkashlik etsa hukmidin, ani,

Hamisha tiyratole' bul sifatkim, dud qil, yo Rab.

Zamona hodisotidin zarar mulkig'a yetkurmays,

Umuri saltanat ichra nasibin sud qil, yo Rab.

Berib islom eliga davlati bozusidin quvvat,

Jahondin kufr eli osorini mavqud qil, yo Rab.

Agar mulkiga qasd etsa, adadsiz lashkari a'do,

Yeturmays maqsadig'a barchasin nobud qil, yo Rab.

Safo-u sidq ahlin hurmatida aylabon maqbul,

Nifoq-u kizb ahlin dargahidin mardud qil, yo Rab.

Qilib osuda olam ahlini ehsoni adlidin,

Salotin ichra ani oqibat mahmud qil, yo Rab.

Duosin Ogahiyning mustajob et, lutf ila, ya'ni

Ki shoh iltifotidin ani xushnud qil, yo Rab. [10, 42]

In the example of this ghazal, the importance of the original spelling in linguistic research can be seen in the first verse: "May my heart always be blessed, O Lord." In the verse, the combination "wasili maqsud" is written in the style of waṣl maqṣud, which means the combination of two Arabic words through Persian addition and expresses the meaning of "achieving the goal". According to the general rule, since the suffix ends with a letter representing a consonant, the indicator of addition is not represented by a letter (in manuscript copies, in most cases, by a diacritical mark). [1, 76-77] If we understand the "i" in the word "vasili" as a possessive suffix, the meaning will change a lot, that is, the illogicality arises that the mind aspires not to the goal, but to the goal.

Or:

“Kishikim, shu'ladek, sarkashlik etsa hukmidin, ani,

Hamisha tiyratole' bul sifatkim, dud qil, yo Rab”

In our opinion, it will not be correct to give the word "tiyratole'" tyirh tala' in the verse as tyira tole' according to its appearance in Arabic spelling. Because in this place only the combination of two independent words gives a common dictionary meaning. The amount of such words is the majority in Agahi's lyrical heritage.

One of the important features of Arabic spelling is that it does not differentiate between uppercase and lowercase letters. This situation gave a wide opportunity for our classical writers to make good use of such arts as tajnis and ihom. We see a similar example in the following stanza:

Qilib osuda olam ahlini ehsoni adlidin,

Salotin ichra oni oqibat mahmud qil, yo Rab.

The word Mahmud محمود in this verse can be understood as a lexical unit. Interpreting this word in the meaning of praise in connection with the combination "Maqomi Mahmud" deepens its meaning even more. From the proportionality of the words salatin, ihsan, adl in the verse, it can be interpreted in the style of Mahmud (Sultan Mahmud) and it can be said that there is proportionality in the art of verse.

In fact, it is impossible to carry out any research on the language of our classic writers without textual research, or such a situation creates some difficulties in achieving the intended goal.

It is known that the lyrical heritage of Muhammad Reza Agahi cannot be limited only to "Tawiz ul-ashiqin". In Agahi's historical works of art, there are important comments about the value of words, in particular, the concept of "diamond of word". It was evaluated by experts as "literary historical work" [4, 113], "historical-artistic prose" [2, 380], "artistic historical work" [6, 16]. Muhammad Reza Agahi's prose works written in the historical process are truly beautiful examples of Uzbek artistic-historical prose. In this regard, the opinions expressed by N. Jabborov [5, 3-26] and N. Shodmonov [9, 3-24] are also noteworthy for their consistent logic and for the fact that they were concluded with full consideration of the general features of the royal works belonging to the pen of Agahi.

Below we would like to express some of our comments on the composition of Agahi's historical works of art.

Mohammad Reza Agahiy was able to show his literal following of Alisher Navoi's genius in these works. This is seen, first of all, in the artistic expression of the beginning of the work in accordance with its general content. For example, Alisher Navoi refers to "Mantiqu-t-tairn" to its symbolic characters and main characters, and at the same time mentioning the name of this work,

Jon qo'shi Chun mantiqi roz aylagay,

Tengri hamdi birla og'oz aylagay,

Begins in the style of [3, 7]

Agahi, like Navoi, continues this unique tradition formed by his predecessors in a worthy way in each of his works. In particular, he wrote his first independent historical-artistic work "Riyazu-d-Davla" as "I am firmly committed to the discipline of the global issue and the discretion of the rule of government. Its architect is the master of your power" [8, 246b].

Conclusion. The poems of Ta'vizu-l-ashiqin, written by the historian, have a great place in the wider disclosure and deeper understanding of the philosophical and educational reforms used in Agahi's historical works. The masterpieces of thinking expressed in Agahi's historical works, most of the ideas put forward are also reflected in his lyrics. Therefore, although they (historical and lyrical works) differ in many aspects, such as direction, purpose, creation process and factors, there is reason to believe that the expression of philosophical-enlightenment ideas and the use of philosophical-enlightenment terms have many commonalities.

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