

## THE MEANS OF DESCRIBING THE BEAUTY OF THE BELOVED IN MUQIMI'S WORKS

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### Abstract

The article analyzes the means used to express the beauty of the land in the lyrical poems of the representative of the Kokan literary environment, Muhammad Aminkhoja Muqimi. In particular, the use of zoonyms as a means of artistic image in the literary text is analyzed.

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The linguistic and cultural concept is one of the most rapidly developing areas of linguistics, and this is related to the general logic of the development of humanitarian sciences at the current stage - their focus on increasing the complexity of the research object and their interdisciplinary coherence.

There is a dearth of research examining the distinction between primary and secondary conceptualizations. A conceptual approach to the study of precedent phenomena of the world is not sufficiently developed. All this determines the relevance of work in this direction.

"The emergence of an anthropocentric turn in linguistics is explained by the fact that the attention of researchers has shifted from the question of "how language is built" to the question of "how language works"... To study how language works, the person who owns the language factor" [3, 17]. From this point of view, the analysis of language units together with the owner of the language, i.e. from the linguocultural and cognitive point of view, is one of the main tasks of today's linguistics.

In modern linguistics, the term "concept" is used as one of the forms of expressing knowledge about the world. But what does the concept mean? It is difficult to find a clear answer to the question. The main reason for this is that the concept of "concept" is a very abstract phenomenon. The term "concept" was first brought to science by philosophers such as W. Hobbes, P. Abelard, and W. Ockham during the period of medieval conceptualism. are universal factors that gather important and relevant information. In linguistics, the term "concept" was used for the first time in S.N. Askoldov's article "Concept and word" written in 1928 [2, 62]. To date, there are different opinions about the concept, definitions and different approaches to their study.

Z.D. Popova and I.A. Sternin put forward the opinion that "a concept is a comprehensive mental unit, it is a separate piece of knowledge in the form of a structure, a quantum" [9, 4]. Ye.S. Kubryakova defines the concept as a unit of thought that reflects our consciousness and spiritual capabilities, as well as human knowledge and experience [5, 14]. According to V.A. Maslova, the concept is a semantic structure defined by linguistic and cultural specificity and describing the owners of certain ethnoculture in one way or another [7, 296]. N.D. Arutyunova understands the concept as a cultural layer between a

person and an entity that connects them [1, 3].

Conceptual research of classic sources was carried out to a certain extent in the works of N. Umarova, Z. Ma'rufova [6; 8]. The conceptual analysis of the works of the representative of the Kokan literary environment, Muhammad Aminkhoja Muqimi, has not been studied in a monographic aspect. We will try to express our views on this matter.

There are traditional images representing beauty in classic literary works, and similes and adjectives based on these images are widely used in the works of Mukimi:

Orazida ikki zulfini ko'rib pur pechu tob,  
Gul yuzida halqa urmushmu, dedim mor uyquda.

In particular, the semantic structure of the lexeme "snake" includes such terms as "wrapped like a ring", "twisted", "smoothness", and this situation is the basis for comparing it to "zulf". That is, the "pechu tob" (twisted, tangled) hair falling on the face looks like a sleeping ring of a snake. According to Z. Ma'rufova, hair is compared to a snake in terms of 1) color, 2) shape-size, 3) property, 4) function [6, 90]. In this verse, it is compared according to the function of shape-size ("pechu tob").

In another place, the poet used the snake's poisonousness, i.e., its pain, and its resemblance to a rope or thread as an exaggerated image to express the lover's mental state:

Necha muddat, kecha-kunduz ko'rganing ag'yor edi,  
Bu sababdin har tukum jismimda go'yo mor edi,

A lover is careless about a lover, and a lover is a lover in this regard. In literature, the strength of a lover's love is tested through the image of agyar. The lover's love is so strong that the lover's heart revolts before the friend's favor to the rival, even every hair is ready to attack like snakes. Here, the snake's venom and aggressive aspects are skillfully transferred to the psyche of the lyrical hero. The simile of the snake in the works of Alisher Navoi, in particular, in the epic "Farhad and Shirin", there are such lines in the description of Ahriman the giant:

*Tanida har sari mo' bir sinondek,  
Sinon yo'q, balki ajdarvash yilondek.*

Here it is said that each hair of the giant Ahriman is like an arrow, or like a huge snake like a dragon. Feathers are similar to snakes in shape, just like hair. Here, the exaggerated image is used to visualize the evil of the giant even more clearly.

The lexeme "mor" is used more often than the lexeme "snake". In one place, the poet compares the sufferings of the lover to the poison of a snake, but he emphasizes that the power of love makes him feel like sugar: *Istagoni borho pand erdi, ayg'il zinhor,*

*Yutsa zahri mordin qand erdi, aygil zinhor,*

It is known that, according to legends, the snake is interpreted as a guardian who lives near the treasure. The main negative image "draws" the spiritual image of "bachchagar" through these episodes. That is, his mouth is like a treasure, and his tongue is like a talking snake: It is known that, according to legends, the snake is interpreted as a guardian who lives near the treasure. The main negative image "draws" the spiritual image of "bachchagar" through these episodes. That is, his mouth is like a treasure and his tongue is like a talking snake:

*Maxzani holi – dahan, til – mori go'yo bachchag'ar,  
Zahri qotil suhbatl monandi dunyo bachchag'ar.*

From the above analysis, it can be seen that the poet uses the concept of "snake" in order to exaggerate,

polish, and make the various qualities of the lover more vivid.

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