

Lingupoetical Analysis Of The Art Of Tajnis

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Abstract: This scientific article describes the use of tajnis (the use of figurative words) in Turkish literature in terms of linguistic poetics. An important role in the study of the history of linguopoetics in the work "Devonu lug'otit turk" was tried to show on the basis of evidence. Important aspects of the materials of the work for linguistics and literature are noted.

Keywords – art, artistic style, linguistic poetics, sign and meaning, "tarsi", "Devonu lug'otit turk".

1.Introduction

"Hamjins" – having the same form refers to a feature according to the structural sign of the word when the concept of "jins" in the sense of "hamjins" is taken in relation to tajnis. At the heart of his poetic task lies the accumulation of meanings on the basis of a form in the *tuyuk - tuy-ug - tuy-ug = tuguk*. This is probably why the definitions state that "two or three same-form words that are pronounced and written the same but have different meanings are called tajnis" [Asallaev and et...].

According to the explanations in the dictionaries, "tajnis- 1) in the literature-to bring homonyms (words of the same form, different meanings), to make "hamjins"-having the same form, full tajnis; use of homonyms (in all senses) in poetic rhymes".

2) one of the heaviest and most complex melodies in music [Uzbek..., 322]. Some sources state that not only anonym but also paronyms form tajnis [See Sulaymonov et al., 108].

In A. Khodzhiakhmedov's book "Classical Art": "Tajnis (or jinos) is the art of expressing a certain idea, plate or symbol through two words that are semantically different in meaning, but have the same shape or similar form" - it is said to be a generalizing definition in a certain sense. The scholar also speaks about the division of the word forming tajnis into types according to phonetic and grammatical features and naming it with specific terms, Tajnisi tom, complex tajnis, mumosil, mustafviy tajnis, tajnisi naqis, tajnisi zoyid, gives examples [Hojiahmedov, 67 -69].

It is clear from the descriptions and examples that tajnis as an art has phonetic, lexical-semantic and grammatical features, and in this respect it is an art.

2.Main part

There is a commentary in Muhakamat ul-Lughatayn: "If I am in the position of one another, they are guilty, and if they are criticized, the word will be repeated. Nevchunkim, many events. Again, in the poem, it is clear and complex in the eyes of the people of taboo, it is mubarhandur in fusaho olli, and tajnis and iyham are very universal. And it consists in the difference, and there is a point in the khojasta alfoz and in the sign that the forsidin is more tajnisomuz word and iyhoma, the mujib of the poem is zeb and ziyanat, and the reason is takalluf and art. For example, the word "horse" means "pain," "horse," and "command." In this tajnis I was called "mundoq". Line:

*Чун парию хурдур отинг, бегим,
Суръат ичра дев эрур отинг, бегим,
Ҳар хадангиким, улус андин қочар,
Нотавон жисмим сори отинг, бегим.*

And these two lines, the crown of which is the tajnisi tom are also characteristic of the Turkish poetry, which is not in the variety, and they call it tuyug" [1].

According to Navoi, in "alfoz and ishorat" there is a wide range of words in the Turkish language, due to which the most difficult arts were discovered, and it is not accidental to emphasize that the same linguistic feature is "because of takalluf and art".

True, poetics is found not only in poetic but also in prose texts. This view, in turn, was also emphasized by Atoullah Husseini. For example, in the article "Devonu lug'otit turk", volume III, page 382, the word "girl" is used in two senses, and it can be seen that the art of tajnis was born: In sentence 2, it means that you have to buy something expensive if necessary).

Ibn al-Mu'tazz called mujanasa "tajnis" and described it as follows: The convergence of one thing with another is expressed in the harmony of letter and content in it. Al-Khalil says: "Jins" is present in all types of people, birds, weights, grammar. Approximation is such that the word should be close to the word with which it is made, according to its letters, content and origin" [9].

Thus, the following poem in "Devonu lug'otit turk" can be given as an example of tajnis:

*Қоҗашуб җатса аниһ җузінһ,
Алсіқар өкін аниһ сөзіһә,
Миһ киши җолугі боліб өзіһә,
Бэргәләр өзін аниһ көзіһә.*

Purpose: The person lying on his lap looking at him loses himself in his gentle and kind words. Not one soul, but a thousand souls will be sacrificed for his beauty.

[If he lies down with her, looks at her face, hears her words, the man loses himself. Thousands of people agree to give their lives for his beauty] (I vol., P. 245).

According to the participles, the verb + verb + diamond + horse //, the verb + verb + diamond + horse //, the number + horse + horse + verb + horse //, the verb + horse + diamond + horse // have a pattern.

Apparently, while lines 1-2 retain the system of action + subject, action + subject (or relationship + object), by line 3, quantitative signs are also added, and in line 4, the number of horses increases.

In the poem itself, the words themselves are a sign of tajnis. Because it is a personal pronoun in the first place, and a soul in the second. According to the comments in Devonu lug'otit turk, the word has the following meanings:

Own - fat ...

Self - self, self.

Own - valley, valley in the mountains.

It means one's own person, a close person.

Own - organs belonging to the heart and abdomen.

Own - core.

Self is a word in the sense of soul (Kashgari, I, 80-81).

Now, going back to the idea of the morphological feature of the poem, we can say that in the first 2 verses the participation of the verb is leading, in the following verses it is replaced by the horse and its function rhyme and number.

This change, of course, served for the perfection of art - paving the way for the diversity of meanings of words.

*Кәлсә киши этмә аңар өртәр күлә,
Баққил аңар эзгүлүгүн ағзін күлә.*

Meaning: "When a man comes to you with a smiling face, do not sprinkle hot ashes on his face, do good and respect him with a kind deed" (Vol. I, p. 149).

*Кәлсә киши этмә аңар өртәр күлә,
Баққил аңар эзгүлүгүн ағзін күлә.*

The meaning is: "If you see a person smiling at you, that is, if someone laughs at you, do not throw hot ashes on his face, and you, too, laugh, that is, do good to good" (Vol. II, p. 34).

*Лілкі җазін атланур,
Отлаб аниң этләнүр,
Бәгләр сәміз атланур,
Сәһнүб өгүр ісрішуур.*

Content: "Describes spring: the condition of animals improves in spring, they get fatter with meat. Emirs, beys will be able to ride fat horses. Horses rejoice and bite each other" (Vol. I, p. 282).

*Авлалур өзүм аниң түзіңә,
Эмләлүр көзім аниң түзіңә.*

Content: «Describes the beloved:

With its sweetness my being is hunted, and with the dust of my feet my eyes are healed" (Vol. I, p. 290).

*Ігләді мәниң азақ,
Көрмәзіб оғрі тузақ,
Ікләдім андін узақ,
Эмләгил әмді тузақ.*

Meaning: "Without seeing the hidden trap, my leg was hanged, I was tormented for a long time, my dear, now treat yourself" (I vol., P. 361).

3. Conclusion

- tajnis (or jinos) is an Arabic word that literally means homosexual, homosexual, homosexual. There is extensive information about him in the works of classical abbeyology and linguistics. His earliest examples in Turkish literature are also found in Devonu lug'otit turk;

- This art, according to the research of Alisher Navoi, is based on the wide range of words in the Turkish-Uzbek language;

- This feature can be seen in the example of the articles in "Devonu lug'otit turk";

- tajnis is an art with phonetic, lexical-semantic and grammatical features, more precisely, based on a system of linguistic signs.

4. References

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