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**VERBALISATION OF THE CONCEPT “MUHABBAT” (LOVE) IN THE WORKS OF
KARAKALPAK POET AJINIYAZ QOSIBAY ULY**

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Abstract. The given article deals with the lexical-semantic aspect of the concept MUHABBAT (Love) in the works of Karakalpak classical poet Ajiniyaz Qosibay uly, and as for material of this article, the works of the Karakalpak classical poet were obtained. In the poetry of Karakalpak classical poet Ajiniyaz is represented by separate lexemes, which are mainly nouns, predicates.

When interpreting the concept under study in the poems of the Karakalpak culture, a comprehensive analysis should be carried out, namely, the analysis of the composition of poems in terms of the presence of the image of the song in them, the identification of stylistic devices (figurative and expressive means), the consideration of ways to display reflection on the song and the connection of the image poems with the basic concepts of Karakalpak linguoculture.

Key words: interpretation, lexeme, concept, muhabbat, love, Ajiniyaz, Karakalpak poetry, culture, figurative means, expressive means, stylistic devices, .

INTRODUCTION

The concept MUHABBAT is formed by words with the meaning “love”. This field in the poetry of Karakalpak classic poet is represented by separate lexemes, which are mainly nouns. The concept also includes units that are phrases. That is, the concept under consideration is characterized by nominative units of different structures.

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METHOD. The subject of our research was the linguistic-stylistic and lexical-semantic analysis of the concept MUHABBAT (Love) in Karakalpak poetry. Finally, as a material of our research, twin works of the Karakalpak classical poet Ajiniyaz Qosibay uly were obtained.

RESULTS AND DISCUSSION

The concept of MUHABBAT (Love) form words with the meaning of love. This field in the poetry of Ajiniyaz Qosibay uly is represented by separate lexemes, which are mostly nouns. The concept also includes units that are phrases. That is, the concept under consideration is characterized by nominative units of different structures. Ajiniyaz Qosibay uly dedicated so many poems, much more expressive, composed without naming it, but they clearly refer to Muhabbat (Love) (for example, **Сүйген ярым бар, Бар енди, Неге келмедиң**).

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Rereading these verses, one can restore the drama that separated them so soon, and those conflicting feelings with which Ajiniyaz Qosibay uly did not cease to torment both her and himself; in verse, he told his struggle with her and her incomparable charm, repenting of guilt in front of it. The verses speak for themselves. Let us recall only Ajiniyaz's portrait: "Сүйген ярым бар" – 'I have a lovely half' (word by word translation) [1; 24]:

Қатып жатқан дәртлеримди қозғаган,
Сен жыласаң мениң әхыў-зарым бар,
Жүргегин, жигерин маган жоллаган,
Бул дұньяда мениң сүйген ярым бар.

She awakened my pains
It hurts me when you cry
Your soul, your heart sent to me
I have a lovely half in this world.

Қайылман сен ушын отқа күйсем де,
«Үах» демеймен яр жолында өлсем де,
Сөйтіп, сениң ақ жұзиңнен сүйсем де,
Бәнт болған ашиққа жүрек, жсаным бар.

I love you even if I burn for you
I don't say "Oh" even if I die on the way
Even if I kiss your white face
I have a heart in love, and my soul.

In this poem, the concept MUHABBAT (Love) is associated with the happiness of the lyrical hero, the test of 'unearthly', the most desired feeling. Phrases are used to determine one's own attitude 'қатып жатқан дәртлеримди қозғаган', 'жыласаң әхыў-зарым бар', 'отқа күйсем де', 'яр жолында өлсем де'. The poet described the openness of the soul, which was ready to sacrifice his life for the sake of the beloved, and which softened his emotions. It is proudly praised that there is an open-hearted lover who took a kiss from the white face of his lover, sighed and set fire to the shore, and even tore his heart.

In this verse the concept MUHABBAT (Love) are given in the following definitions: 'дәртлерим', 'әхыў-зарым', 'жүргегин, жигерин жоллаган', 'сүйген ярым', 'отқа күйсем', 'яр жолында өлсем', 'ақ жұзиңнен сүйсем', 'ашиққа жүрек', 'жсаным'. So raises the problem of choosing between high love and freedom. The author has unconditionally loved as much as he could.

The author presents "**Bar endi**" to readers through the series: *ашиқ болыў – аўыр дәрт екенлиги, муҳаббат ышқысына гирипдар болған жигит болса тәүекел етип сырласыў кереклиги* (to fall in love - is a big urge, and a guy who is in love should take a risk) *It is said that if a young man falls in love and is not generous in the face of love, he will lose face.*

Бар енди

Биікты отына түшкен жигит мәрт болар,
Шеккени күн-түни әх-хәсрем болар,
Ашиқлық дегениң яман дәрт болар,
Тәўекелди бир аллаға қыл енди [1; 29].

A young man in love will be brave
Day and night it will be hard to breath,
Falling in love will only be suffering,

Trust now only Allah. (word by word translation)

Ajiniyaz considers as good in its moral manifestation everything that is permissible and necessary from the point of view of his concept of the meaning and purpose of human life, about the moral ideal and happiness of a person, in general, everything that saves the people from suffering and oppression, and evil - everything that is unacceptable and rejected by this concept.

*Ашықлық ямандор жұзин солдырур,
Ышиқына төзбекен дәрттен болдырур,
Сырласпасаң, ишин толып өлтирур,
Биз бенен мудамы сырлас бол енди.*

*Love is evil, it wipes the face,
It relieves the pain of unrequited love,
If you don't hide, it will fill you and kill you,
Stay in touch with us now (word by word translation).*

In this work, the concept MUHABBAT is considered only in one of its meanings: ‘*Ашықлық ямандор*’ - ‘*love is evil*, ‘*ышықына төзбекен*’ – ‘*unrequited love*’, ‘*дәрттен болдырур*’ – ‘*relieves the pain*’, ‘*Сырласпасаң, ишин толып өлтирур*’ – ‘*fill you and kill you*’.

The syntagmatic aspect of the study of language, which involves the study of linguistic units in a linear series, in those real relationships with which they are associated in the text, allows the contexts with the concept of MUHABBAT, taken from Ajiniyaz’s lyrics, to be divided into two groups:

The first group includes contexts in which the concept MUHABBAT is a part of a predicative combination (predicativity - from lat. *predicare* – ‘*төзбекен*’, ‘*болдырур*’, ‘*Сырласпасаң*’, ‘*толып өлтирур*’ – the most general correlation of the content of the statement with reality; general correlation includes the concept of syntactic time, that is, the flow of what is reported within a certain time, and the concept of modality, that is, the relationship of what is reported to reality in terms of reliability).

The second group is made up of contexts in which the concept MUHABBAT (Love) is an integral part of a non-predicative combination. Within both the first and second groups, subgroups can be distinguished.

Consider a group of contexts in which the concept of MUHABBAT (Love) is part of a predicative combination of words. Within this group, depending on the function of which of the main members of the sentence this lexeme acts in the selected contexts, two subgroups can be distinguished: a subgroup that includes contexts where the concept MUHABBAT (Love) functions as a subject, and a subgroup containing contexts with the concept MUHABBAT (Love) as a predicate.

Let us dwell on a subgroup of contexts united by the concept MUHABBAT (Love), used in the function of the subject:

It should be noted that this lexeme in the function of the subject can be used both in a two-part full sentence and in a two-part incomplete sentence. In a two-part full sentence, the concept MUHABBAT (Love) can refer to a predicate that is expressed either in the personal form of the verb (and in some cases there is a direct word order, in others - inversion), or a nominal part of speech (noun, adjective, infinitive).

Let us turn directly to the contexts themselves, where the predicate is expressed by the verb in a personal form:

*Жамалың бир көрүп кеттим димардан,
Йузумни үгирдим шәмси-камардан,
Өзимни бәздирин сабыр-каардан,
Сабырыў-қаарымды меннен бәздирер.*

*When I saw your beauty, I was exhausted,
I turned my face away from the moon,
Patiently annoying myself,
My patience bothers me (word by word translation).*

In the second conclusion, Ajiniyaz says that when he saw his beloved, his knees were numb, his face was radiant, and his patience was running out. That is, they are waiting for the shore. The size of the double band is 11 syllables, it is also considered to be a triumphant process of the content of poem for poet.

An analysis of the verbal compatibility of an abstract name, predicates and attributes that define it in the texts of the poet's works makes it possible to reveal the deep characteristics of the word.

The concept MUHABBAT (Love) is represented by a dependent word expressed as an adjective. In this case, the concept appears with a function that characterizes the lyrical hero:

Бозатаўлы нәзәлим ‘*My cute beauty of Bozataw*’

*Бозатаўлы гүлбинафша нәзелим,
Әселиң ҳәррени гүлден бәздирер,
Кирпиклерин, сүзип баққан нәзериң,
Жулдызды жайратып, түннен бәздирер [1; 88].*

*My cute beauty of Bozataw,
Honey irritates the bee with flowers,
Your eyelashes, your floating gaze,
It places the star and annoys the night (word by word translation).*

The poet expresses respect for Bozataw beautiful lady and with tenderness applies as ‘*My cute beauty of Bozataw*’. Its beauty is described by the fact that each of them is decorated with flowers. It

describes its richness to the extent that the bee is adorned with flowers. And the fiery blackness of the shore, and the fiery gaze, use hyperbole to reflect the stars and capture all aspects of the night. However, the very beautiful song reveals the content.

Күмүрысқадек қыпша-қыпша беллериң,
Бармақ толы йузук-йузук әллериң,
Әсел қатқан сушук-сушук тиллеринң,
Жыланды жылжытып, иннен бездирер.

*Ant-like hip-hip waist,
Fingers full of ringed hands,
Your sweet tongue,
It pushes the snake away and annoys it (word by word translation).*

Now it is devoted to the description of the physical beauty of the beloved. He skillfully uses the lithotic-stylistic phenomenon, equating the waist of the beloved to an ant. And a full face on his fingers, ‘әсел қатқан сушук-сушук тиллеринң’ tries to describe the charm of the words that come out of his mouth. He uses hyperbole in this line: ‘Жыланды жылжытып, иннен бездирер’ which means, sweet words of beloved so powerful that even the snake may be charmed with it.

Фәлекниң ойыны – Жәйхун гирдабы,
Бир тәбәссүм етсең көңлимниң табы,
Ышқы ләшкерииниң дәхшәт сәркабы,
Бул аманат жанды тәннен бездирер.

*Game of Thrones - Jayhun vortex,
If you smile, it's my heart,
The army of terror of the army of love,
This annoys the soul (word by word translation).*

Now this band is told by the poet that the beloved has such a mysterious miracle, the smile of beloved on the Jayhun shore is scattering all over the place. From the lady's smile the burnt poet's love can adorn even the soul.

Писте бурынында тиллә әребек,
Екки қара көзиң екки бәледек,
Үргениш йуртунда бегим Тәребек,
Тахтынан тайдырып елден бездирер.

A golden Árebek in a peanut nose,

Your two black eyes are like two balloons,
In the land of Urgench, my bek Turabek,
He *relinquishes the throne and annoys the state* (*word by word translation*).

In the first line it is said that in that period Karakalpak girls and beloved person wear ‘Áribek’ (a jewelry wears to the nose). The blackness of the eyes of the beautiful lady is described as dazzling the eyes of the lover. These eyes are even glorified that the prince Turabek of Urgench will dethrone.

Көңлим сәдебини бир-бир яздырып,
Қайта баштан гөне дәртим қоздырып,
Кәфир көзин ғұсулманды азғырып,
Бийшара Зийүарды диннен бездірер.

One by one, *my heart sank*,
Again, from the beginning, *I was heartbroken*,
Your disbelieving *eyes deceive the Muslim*,
Poor Ziywar is *renunciation of religion*.

And there is a wonderful conclusion that the poet is trying to seduce the human being through his ‘*infidel eye*’ and destroy his heart. The poet means his way in the sense of religion by words ‘*диннен бездірер*’. The word ‘Кәфир’ can be sample as an adjective for epithet. Usually, this word is called as enemy is not Muslim. But the poet uses the context masterfully.

There are a huge number of such examples. Only through them the author tries to convey experiences, internal states.

In discussions about MUHABBAT in this aspect, the poet considers them in connection with certain actions of a person that are related to the interests of other people, society as a whole.

CONCLUSION

Summarizing the analysis of Ajiniyaz’s views on ethics, we can draw the following conclusions:

1. The ethical views of Ajiniyaz, even without having received a special consistent development, nevertheless represent an internally correlated integrity of views on the sources of morality, categories of ethics and motives of behavior and have a special power of influence, because they are built on the unity of a certain conceptual-generalizing approach and emotional-figurative perception.
2. Ajiniyaz perceives the problems of morality through the general worldview categories of good and evil, a certain hierarchy of ethical categories and concepts, and the task of educating the young generation is not only the formation of a purely moral consciousness, but also a broad spiritual and moral improvement, oriented both to moral and personal relations, and to fulfill the public duty to the Motherland, the people, which at that time was of particular importance in the context of the increased desire for national unity of the Karakalpaks.
3. The ethical views of Ajiniyaz differ from the views of other Karakalpak poets of the 19th century in their vitality and close connection with direct observations of reality, the realities of social life and the

spiritual world of the individual. His ethical views were of great importance in the subsequent conceptual and categorical development of ethical systems by Karakalpak thinkers and should be taken into account in modern research in the field of ethics from the point of view of its closer linkage with the peculiarities of the spiritual and moral life of the Karakalpak people [2].

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