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«НАУКА И ПРОСВЕЩЕНИЕ»**



WORLD SCIENCE: PROBLEMS AND INNOVATIONS

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УДК 82

METAPHORIZATION OF THE “DRAGON” IMAGE IN UZBEK CLASSIC POETRY

NURULLAEVA SARVINOZ MAJIDOVNAPhD student
Bukhara State University*Scientific adviser: Uraeva Darmon Saidahmedovna*
Doctor of Philological Sciences, Professor
Bukhara State University

Abstract: This article analyzes the poetic interpretation of the mythological image of the “dragon” in Uzbek classical poetry based on the gazelles of Alisher Navoi and Babur. The metaphORIZATION of mythological images is shown by examples.

Key words: Uzbek classical poetry, mythological image, dragon, metaphor, metaphORIZATION.

Нуруллаева Сарвиноз Маждовна*Научный руководитель: Ураева Дармон Саидахмедовна*

Ключевые слова: узбекская классическая поэзия, мифологический образ, дракон, метафора, метафоризация.

It is known that the unrivalled poet Alisher Navoi and the patron of science, scientist Timurid Zakhiriddin Muhammad Babur, occupy a special place in the history of Turkish literature. Their work is distinguished by a peculiar world of images close to the national language. Each of the various images of oral folk art has a specific symbolic meaning, especially mythical images express a peculiar meaning.

Mythical images appeared as elements reflecting long historical processes. It is known that each image in myths reflects some side of the popular worldview. However, such images serve to create a kind of attractiveness in the samples of classical poetry.

It is also known that in Uzbek classical poetry, especially in gazelles, the outstanding Uzbek poet Alisher Navoi, as well as the Shah and poet Zakhiriddin Muhammad Babur, used various mythical images. Among them, the mythical image in the form of an animal is a dragon. Poetic expressions created through the image of a dragon attract particular attention.

The dragon is one of the most complex and universal zoomorphic images, which is depicted in the oral folk art of various peoples as a two-winged, fire-breathing, two or three-headed mythical creature in the form of a snake [2, p. 23].

In the Explanatory Dictionary of the Uzbek Language, the word dragon – “ajdaho” – comes from the Persian word, which means a mythical huge snake, and in a figurative sense is used to express hatred of an evil person, a bloodsucker [5, p. 44].

In fiction, it is mainly a symbol of evil and greed, and in a figurative sense serves to express hatred and greed. And sometimes the dragon metaphor is used as a symbol of beauty to portray the beloved eyes and braided hair.

In our classical poetry, one of the main images expressing the strongest feeling – love, is the image of a dragon. In addition, the image of the dragon is used in the image of life, which is full of difficulties and trials.

In the “Explanatory Dictionary of the Language of the Works of Alisher Navoi” the following interpretation is given to the word dragon “Ajdarho”: 1. Fire-breathing, attacking a person, swallowing a predatory fantasy creature. 2. The enemy, grief leading to death, a vengeful creature. 3. Security guard, strong guard [4, p. 51].

In the “Brief conceptual theomorphic dictionary of metaphors of the Uzbek language”, the image of a dragon is used in more than ten meanings [2, p. 24]. Also, the word “dragon” is used to express body parts (braids, eyes), very strong feelings (for example, love, passion, ruthlessness), negative character traits (boasting, greed, robbery), malicious system (for example, the former totalitarian system, period of repression), illness (trouble, ailments), a difficult life full of trials, war, technical weapons (e.g. a gun), raiders, rapists, criminal groups, greedy people, as well as extremely capable people (e.g. athletes). In the following lines of Alisher Navoi, the image of a dragon symbolizes strong love:

“Ishq naqdi dog`i g`am kirmish Navoi, ko`ngliga,
Vahki, bir dam ajdahodin xoliy ermas mahzanim” [3, p. 326].

(Translation: “The heart of Navoi was filled with love and sadness. Oh, my treasure is never free from the dragon.”)

The poet says that he is passionate about his heart, but at the same time suffers from pain. In one of the previous couplets of the gazelle, he says that he is happy that he is called “heartless” because his heart is on one (he is in love). As the dragon never left the treasure, the poet is surprised that his heart is also not free from love and sadness. In the following lines of Navoi, the image of a dragon is also symbolized by strong love:

“Ajdahog`zi bil o`tlug`kim, ochiptur qasdinga
Munchakim volihsen, ey bulbul, guli xandon uchun” [3, p. 364].

(Translation: “Know that the dragon’s mouth is fire, and it opened against you. Hey, nightingale, you are so enchanted with flowers.”)

Here, the nightingale is a symbol of a lover, and the flower is a lover. The poet warns of the consequences of falling in love: know that there is fire in the dragon’s mouth and he will open his mouth for your death. That is, know that the fire of love will burn you.

So, in the “Explanatory Dictionary of the Works of Alisher Navoi”, we believe that one of the three explanations of the dragon can be added to the fourth, expressing the meaning of love [6, p. 274]. And in the gazelles of Babur, basically, he symbolizes the hair. In the following lines of Babur, which has a peculiar creative style, the image of a dragon indicates dark places, caves. Dragon’s mouth is as big as a pit:

“Zulfidakim maskan etting, ko`r zanahdon chohini,
Voqif o`lg`ilkim, erursen ajdahorning komida” [1, p. 28].

(Translation: “You’re in the jaws of a dragon, remember, always look with caution. A dimple of the chin, the well of execution, is threatening”.)

The words chin or dimple on the chin or cheek in classical poetry is considered a symbol of beauty. The poet exaggerates, calling the dimple not just a small dimple, but the mouth of a dragon. In mysticism, this is considered the well of darkness, and the lover’s anger throws the lover into a pit. The image of a dragon is depicted as the curls of a beloved. And in the following lines, the beloved’s curls are compared with the dragon itself:

“Ganji husnida ko`rung zulfi bila gulgunasin,
Go`yo o`t soldi har yon ganj uzra ajdare” [1, p. 43].

(Translation: “In the treasury of beauty, see curls and cheeks. As if a dragon is burning with fire over the treasury.”)

Legends say dragons are found where there are treasures. In this couplet (lines), the face of the beloved is compared with the treasure, the curls with the dragon guarding it, and the blush on the cheeks is the fiery breath of the dragon. It is worth paying attention to the fact that the poet in the process of metaphorization does not move away from the mythological concepts of the people about the dragon. The braided hair of a beloved guard her face, like a dragon guards treasures and, like a dragon breathes fire, such a rosy and cheeks beloved.

In general, in classical literature through mythical images they create logically connected general conclusions. The poet uses folklore motifs to achieve his goal. We examined this through the image of a dragon. The dragon metaphor is widely used in the image of love, which entered a ruined soul or, on the contrary, destroyed (devastated) the soul. When a dragon metaphorizes such qualities as breathing fire, destroying, burn-

ing, guarding treasures, bringing grief: strength, this creates a poetic appeal and it serves to ensure verbal expressivity. In a word, the mythological image of the dragon plays a special role in creating a variety of poetic and symbolic expressions in classical Uzbek poetry. We have witnessed the image of a dragon in the meaning of love in the gazelles of Navoi and hair (curls) of the beloved in the gazelles of Babur.

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