

MYSTICAL SYMBOLS AND LINGUOCOGNITIVE CONCEPTS IN AHMAD TABIBIY'S POETRY

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Abstract: In this article, the mystical symbols and their linguocognitive concepts in the lyrical heritage of Ahmad Tabibiy, one of the major representatives of the Khiva literary environment of the late 19th and early 20th centuries, are investigated based on the requirements of the IMRAD standard. The linguistic realization of traditional mystical symbols such as love, wine, beloved, stranger, tavern, and contentment in the poet's poetry and their place in the creator's conceptual worldview are revealed through textual analysis. In the study, based on the principles of cognitive linguistics, metaphorical shifts and cognitive frames in Tabibiy's works are analyzed, and the poet's mastery of linguistic understanding of the world is determined. The results obtained contribute to the systematic study of the history of Uzbek linguopoetics and Sufi studies.

Keywords: Ahmad Tabibiy, Khiva literary environment, mystical symbols, linguocognitive concept.

Introduction

The mystical philosophy and its symbolic system of imagery have served as a leading foundation in determining the multi-century development principles of classical Uzbek poetry. The mystical worldview, harmonizing with linguistic thought, forms a unique conceptual system within the poetic text. The Khiva literary environment of the late 19th and early 20th centuries stands out due to its creators who deeply mastered these traditions and enriched them based on the spirit of their time. Ahmad Tabibiy (1869–1911) is considered one of the most prolific and talented representatives of this environment. In his vast lyrical heritage consisting of five divans, the poet demonstrated sublime examples of expressing true (mystical) meanings through metaphorical imagery.

When approached from the perspective of modern criteria of cognitive linguistics and linguistic poetics, a literary text is not merely a collection of words, but rather a linguistic manifestation of the world picture and internal experiences within the creator's intellect. The mystical symbols used in Tabibiy's poetry do not just perform an aesthetic function, but yield specific linguocognitive concepts—conceptual metaphors representing the relationships between human, God, existence, and psyche. How traditional symbols such as wine, cupbearers, and taverns are

linguistically modeled in the poet's verses and how the underlying cognitive structures (frames) manifest themselves must be studied independently at the intersection of Uzbek literary criticism and linguistics.

Although the ideological and artistic features of the works of Khiva literary environment representatives, particularly Tabibiy, have been studied by literary scholars, his lyrics have not been examined as an integrated system in terms of cognitive frames and the linguistic nature of mystical terms and symbols [4; p. 56]. Unlocking the mystical codes in the poet's poetry using linguistic and cognitive methods, and showing the psychological transformations of the lyrical hero through linguistic units, remains one of the urgent scientific problems.

The purpose of this research is to identify the linguistic and semantic features of the leading mystical symbols in Ahmad Tabibiy's poetry, analyze them within the framework of linguocognitive concepts, and determine the poet's linguistic picture of the world. In the article, the relationships between metaphor and reality at the core of Tabibiy's lyrical works are scientifically substantiated through linguopoetic and conceptual analyses.

Methods

To fully uncover the hidden philosophical and educational layers within the literary text, the following methods based on the principles of literary criticism and cognitive linguistics were widely utilized during the research process:

Linguocognitive and conceptual analysis method. With the help of this method, mystical symbols in Tabibiy's poetry were studied not simply as lexical units, but as specific "concepts" or "cognitive metaphors" formed in the poet's mind. For instance, the concept of "Love" and the linguistic tools clustered around it were analyzed in the form of a frame (information system).

Textual-semantic and linguopoetic analysis methods. Based on the poet's divans preserved in the manuscript funds of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, the contextual usage of mystical terms in the poetic text, the figurative and metaphorical meanings of words, and their capacity to carry artistic weight were examined.

Comparative-historical approach. The symbols and concepts in Tabibiy's lyrics were compared with the mystical traditions in the works of Alisher Navoiy, Boboraxim Mashrab, and other major figures of the Khorezm literary environment to determine his unique and innovative aspects.

Quantitative and statistical analysis. The frequency of occurrence of major mystical terms and their linguistic forms within more than 300 ghazals and mukhammases selected from the poet's lyrical heritage was calculated using the statistical method.

Results

As a result of examining Ahmad Tabibiy's lyrical works from linguocognitive and linguopoetic perspectives, it became clear that the poet successfully formed

linguistic microsystems expressing the mystical worldview. The traditional symbols in his poetry developed in close connection with specific conceptual domains in the creator's intellect.

Because of the conceptual analyses carried out, the most active and primary cognitive domains in Tabibiy's lyrics and their mystical symbolic expressions were identified and organized into a table.

Table 1. Main linguocognitive domains and symbol systems in Tabibiy's lyrics

Cognitive Domain / Concept	Mystical Symbols in Text	Forms of Linguistic Expression (Lexemes)	Conceptual Essence (Mystical Meaning)
Domain of Divine Love	Beloved, Object of Love, Layli, Candle	Janon, dildor, buti ra'no, sham'i shabiston	The beauty of Allah and absolute existence [9; p. 104]
Spiritual Purification	Wine, Intoxicant, Goblet	Durdi boda, jomi jam, jomi i Shavq, mayxona	Divine enlightenment, joy, and attraction of love
Renouncing the Material World	Tavern, River, Desert	Dayri fano, vadiyi hayrat, maskani rizo	Overcoming the ego, stages of fano (annihilation) and baqo (subsistence)
Obstacles on the Path of Truth	Stranger, Rival, Ascetic	Muddayi, zohidi xushk, ahli jaholat	People of the material world who oppose the true lover

Statistical calculations indicate that symbols expressing the concept of the "Beloved" account for 42 percent of the total mystical images in Tabibiy's ghazals, while symbols related to "Wine" and its attributes comprise 28 percent. This demonstrates the dominance of the lyrical pathos and the state of spiritual ecstasy as means to achieve divine enlightenment in the poet's linguistic picture of the world.

The realization level of conceptual metaphors in the poet's poetry was also analyzed specifically. Along with productively utilizing traditional linguistic patterns formed over centuries, Tabibiy imparted an individual-authorial coloring to them.

Table 2. Structural framework of leading conceptual metaphors in Tabibiy's poetry

Type of Conceptual Metaphor	Linguistic Expression in Text	Cognitive Frame Structure	Artistic-Aesthetic Function	Level of Occurrence
"Love is fire"	O'ti shavq, otashi hijron	Lover's heart — furnace, separation — fire	Expressing spiritual suffering and the process of purification	High
"Enlightenment is wine"	Mayi tavhid, bodai irfon	Cupbearer — spiritual guide, tavern — master's abode	Depicting the understanding of Truth and spiritual ascension	High [10; p. 45]
"The world is an inn"	Raboti ko'hna, fano manzili	Human — traveler, death — destination	Philosophically expressing the transience of the world	Medium

Wordplay and complex semantic layers also participated in ensuring the linguocognitive conception in the poet's texts. Particularly, the lexeme "ko'ngil" (heart) used by Tabibiy frequently appears as a symbol of the supreme heaven—the place where divine light manifests in mysticism—and this concept is the central point of the experiences of the poet's lyrical hero.

Discussion

Studying the linguocognitive nature of mystical symbols in Ahmad Tabibiy's poetry shows that his creativity is fully saturated with classical literary traditions. However, the period of socio-political upheavals in the late 19th and early 20th centuries, during which Tabibiy lived, did not leave the poet's linguistic thought unaffected. For instance, in his ghazals, the mystical notions of "fano" (annihilation) and "baqo" (eternal subsistence) occasionally intersect cognitively with ideas of worldly freedom and social justice.

According to the founders of cognitive linguistics, metaphor is not just a unit of language, but a mechanism of thinking. When Tabibiy mentions wine or an intoxicant in his works, a vast chain of cognitive frames emerges behind it—consisting of elements like the cupbearer (spiritual guide), the goblet (the lover's heart), and the tavern (the place of enlightenment). This situation proves that mystical knowledge was perfectly systematized in Tabibiy's intellect and that his linguistic picture of the

world possessed a solid philosophical basis.

Literary scholars repeatedly emphasize the poetic and linguistic influence of Navoiy and Fuzuliy in Tabibiy's work. Looking from a linguocognitive point of view, it becomes apparent that Tabibiy continued the conceptual system created by those great ancestors. However, by making prudent use of the Khorezm dialect and local linguistic elements, Tabibiy brought a spirit of simplicity and folk appeal to those traditional mystical concepts. While enduring hardships on the path of divine love, his lyrical hero expresses his feelings in a lively, fluent, and impressive language.

Another noteworthy aspect of the linguocognitive conception in the poet's poetry is connected to his concept of "rizo" (gratitude and submission to destiny). His medical activity and life experiences played a significant role in the linguistic formation of this concept. Tabibiy presents divine love and spiritual peace as means of treating physical pain and mental anguish. For this reason, the symbols of pain and cure manifest in his poems not in mutual conflict, but as a cognitive system that necessitates one another.

Conclusion

Based on the study of mystical symbols and linguocognitive concepts in the poetry of Ahmad Tabibiy, an eminent representative of the Khiva literary environment, the following final conclusions were reached:

Ahmad Tabibiy successfully continued the philosophical-mystical traditions of classical Uzbek poetry based on the linguistic laws of his time. In his lyrical heritage, conceptual systems related to divine love, spiritual purification, and philosophical contemplation occupy a central place.

The mystical symbols such as beloved, wine, tavern, and stranger in the poet's work are not merely tools of linguistic imagery, but complex cognitive structures reflecting his individual conceptual worldview and linguistic picture of the world. The concepts of "Beloved" and "Love" hold quantitative and content-wise dominance within the poetry.

Cognitive analyses showed that fundamental conceptual metaphors such as "Love is fire" and "Enlightenment is wine" were actualized with high linguopoetic mastery in Tabibiy's poetry. The poet remodeled traditional Eastern metaphors within the lexical-semantic potential of the native language.

The linguocognitive concepts in Tabibiy's lyrics are also intrinsically linked to his personal life, social environment, and medical practice. The harmony of the concepts of pain, cure, and contentment bestowed a unique authorial characteristic upon the poet's poetry.

CONCLUSION: Ahmad Tabibiy's poetry is valuable in the history of Uzbek literature and linguistics for its deep philosophical meaning and perfect linguistic structure. The linguocognitive study of mystical symbols in the poet's works serves as an important scientific source today in comprehending the linguopoetic nature of the Uzbek language and the evolution of artistic thought more profoundly.

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