

LINGUOPOETHIC PROPERTIES OF SYMBOLS RELATED TO THEONYMS AND HAGIONYMS IN POETRY

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Abstract

The article analyzes the linguopoetic properties of symbols associated with theonyms and agionyms in poetry. Theonyms (names of God and deity) and agionyms (names of saints, prophets and holy persons) function in a poetic text as a symbol, metaphor, allegory, as well as a spiritual code and intertextual reference. The article discusses their figurative and symbolic semantics, their impact on the spiritual experiences of the lyrical hero, their importance in restoring national and cultural memory, and the features of forming a mythopoetic layer. The results of the analysis show that the symbols of theonyms and agionyms perform not only a religious meaning in poetry, but also an aesthetic, mystical and cultural function.

Keywords

theonym, agionym, symbol, linguopoetics, figurative and symbolic meaning, intertextual reference, mystical and spiritual function, mythopoetic.

Poetry is an artistic space that embodies the spiritual memory, aesthetic thinking, and cultural spirit of the people. In it, theonyms (names of ancient gods) and agionyms (names of saints and holy persons) appear as an important source of artistic and symbolic images.

In Turkic and Uzbek literature, these names form not only religious imagery, but also a system of symbolic and figurative meanings, poetic metaphors, mystical allusions, and cosmogonic signs. (1)

Therefore, when theonyms and agionyms in poetry are studied from the perspective of linguopoetics, it is revealed that they are an integral part of cultural semiotics, the language-image system, and mystical thought.

The artistic function of theonyms in poetry is to express cosmogonic, symbolic, metaphorical, and spiritual meanings by naming gods, goddesses, natural powers, and cosmic forces of a particular people or culture.

For example: in the Turkic world - Tengri, Umay, Erlik, in Greek mythology - Zeus, Aphrodite, in the Hindu world - Shiva, Vishnu.

In poetry, theonyms function not only as names associated with religion, but also as symbols, similes, metaphors and aesthetic images.

The main artistic functions of theonyms in poetry, as we have noted above, express cosmogonic (creation of the universe) ideas, and through theonyms the poet describes natural forces such as heaven, earth, wind, fire, the order of the world, the relationship between man and nature in artistic language.

For example: Tengri is a symbol of exaltation, spirituality, and the order of heaven.

Theonyms serve as symbols in creating figurative and symbolic meaning in poetry. That is, the poet does not directly express God through the theonym, but a certain state, spiritual experience, or artistic image.

- ✓ *Tengri* - exaltation, purity, power
- ✓ *Umay* - maternal love, blessing, life
- ✓ *Erlık* - mystery, unique strength, the cycle of death and rebirth

These theonyms expand the layers of meaning of the poetic image.

In poetry, theonyms as an ethnocultural code restore the mythological memory, ancient worldview and cultural identity of the people. The Tengri theonym symbolically reflects the historical power and spiritual identity of the Turkic ethnos.

Also, in poetry, theonyms are used as a means of deeper expression of the mental state and emotional experiences of the lyrical hero and to strengthen his feeling.

For example: "I wished for your light like the moon from God...". Here, Tengri is a symbol of a high, infinite dream.

The artistic function of theonyms in poetry is not limited to religious content; they are an important means of creating poetic images, applying symbolic meanings, expressing the national spirit and cultural identity, and elevating the poet's thought to an aesthetic and conceptual level. The main theonym in the Turkic world is "Blue God", which is used in literary texts as a symbol of exaltation, spirituality, purity, and literature.

For example, in modern and traditional poetry, the poetic layer of Tengriism has been preserved through the images of "blue", "sky", "mountain", and "light". (2) Poets often interpret the sky as a "divine tent", "abode of destiny", and "high purity". Mother Umay is depicted in Turkic mythology as the protector of fertility and children. This image is expressed in poetry through metaphors such as maternal love, the impartiality of nature, longevity, and blessing. (3) Poets often mention Umay with metaphors such as "white-lighted mother" and "blessed hand".

In Uzbek and Turkish poetry, theonyms of nature - water, wind, fire - are one of the important semiotic signs of artistic images. They are used in the following meanings:

✓ Water is a symbol of purification, birth, source of life, compassion and spiritual cleansing.

✓ Wind is a symbol of change, instability of fate, movement, a force leading to light.

✓ Fire is a symbol of love, the light of enlightenment, the burning of the heart and spiritual awakening. (4)

All of these theonyms, especially in mystical poetry, become powerful metaphors expressing love and wisdom. Through them, the poet artistically and symbolically expresses spiritual states, suffering of the heart, and enlightenment.

Hagionyms symbols are semantic-symbolic units based on the names of holy persons (prophets, saints, sheikhs, clerics) and perform an important aesthetic task in their poetry in loading deep meanings such as sacred ideals, mystical thinking, spiritual light, and ethical values. (5)

Hagionym symbols perform an important linguopoetic function in poetry, creating sacred meaning and as a spiritual code. They figuratively express metaphysical concepts such as divine light, guidance, blessing, and spiritual purification in the poetic text. In this sense, certain agionyms acquire their own symbolic semantics:

✓ The name of Muhammad (pbuh) is the ideal of light, mercy and perfection;

✓ Ali (q.v.) – courage and justice;

✓ Ahmed Yasavi - love and gnosis;

✓ Bahavuddin Naqshbandi is a symbol representing silence, calmness and freedom from mental stress. (6)

Such agionyms add sacredness, mystical content and spiritual layer to the poetic text, deepen the poetic semantics and enhance the aesthetic effect. Hagionyms symbols function as metaphors, allegories and symbols in poetic speech and create a multi-layered meaning in artistic semantics.

Such symbols do not directly represent a historical person in the poem, but rather concepts such as a spiritual ideal, a spiritual state, a mystical journey and the path of spiritual perfection, moral goals and values, through artistic images. (7)

Therefore, the mention of the agionym symbol activates the broad cultural and spiritual layers of meaning associated with its essence in the text and further expands the interpretative possibilities of the poetic image.

Hagionym symbols appear as an important poetic mechanism in strengthening intertextual and cultural references. They expand the semantic field

of the text and connect the poetic layers with the general cultural and mystical matrix.

In particular, when the name of Ahmad Yassawi is mentioned, a number of mystical concepts associated with him - such as the path of love, renunciation of the self, solitude, and reaching enlightenment are revived in the text as intertextual references. (8)

Such allusions enrich the spiritual-symbolic layer of the poem and enter into dialogue with the reader's cultural thinking.

Hagionym symbols serve to reveal the spiritual experiences of the lyrical hero more deeply, allowing for a high aesthetic and metaphysical description of the state's inherent in his inner world.

Such symbols have a strong psychological and artistic impact, especially in expressing such states as: divine love, repentance and repentance, the balance of fear and hope, the unity of love and enlightenment, spiritual anguish and spiritual peace. (9) As a result, hagionym symbols reveal a high aesthetic interpretation and mystical essence of the hero's spirituality in the poetic text. Hagionym symbols form a mythopoetic layer in the poetic text associated with the history of the people, legends, traditions of the order, and mystical worldview. Through them, various aspects of the national spiritual heritage - miracles and prophecies, ancient legends and proverbs, religious and mythological wisdom, folk ideas and beliefs about saints and guardians - come to life again in the poetic text. (10)

This process enriches the semantic layer of the poem, activates the cultural and historical context in the reader's mind, and gives the text a mystical and mythological spirit.

Based on the above, we can conclude that in poetry, symbols associated with theonyms and agionyms appear as an important linguopoetic tool that enriches the semantic and formal sphere of poetic speech, deepening it with sacred, mystical and cultural layers. These symbols introduce into the literary text not only religious content, but also a complex semiotic system that encompasses the spiritual and metaphysical experiences of man, national consciousness, ethnocultural monuments, and mythological thinking.

As we noted above, theonyms (the names of God, deity, cosmic forces) and agionyms (the names of prophets, saints, and holy persons) participate in poetry as:

- ✓ symbol,
- ✓ metaphor,
- ✓ allegory,
- ✓ spiritual code,
- ✓ intertextual allusion,

✓ mythopoetic image,
 ✓ spiritual-aesthetic experience, and ultimately increase the semantic, moral, and aesthetic power of the text.

Theonyms revive cosmogonic ideas in a poetic text, ancient enlightened views on nature and the world, and reactivate national and ethnocultural memory. Hagionym symbols, on the other hand, add new layers to the inner world of the lyrical hero by poetically expressing such concepts as mystical thought, moral ideal, spiritual elevation, guidance, and light. At the same time, the linguopoetic interconnection between theonym and hagionym expands the semantic scope of the poem, in which the ancient worldview, mystical philosophy, cultural heritage and personal spiritual experience are harmoniously interpreted. These symbols enhance the intertextual possibilities of the poetic text and lead the reader into a wide field of cultural and metaphysical thought. As a result, the symbols of theonym and agionym form a high spiritual, artistic and intellectual space in the poem.

Thus, the symbols of theonym and agionym in poetry reveal their complex and multi-layered linguopoetic nature as not only a religious allusion, but also a philosophical-enlightenment image, a symbolic-figurative system, a semiotic expression of the national spirit and cultural memory, a poetic code of states of the heart and soul.

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