

The Bible's Viewpoint

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Abstract

The use of spiritual art in Nebuchadnezzar's wrath, the study of some of them, the use of illumination, the direct analysis of them, and the promotion of poetry in artistic art.

Keyword: Tashbeh, Tamsil , Classical Literature , Husni Education , Artistic Art.

Introduction

Based on this primary, a second large group of literary artifacts yuritiladi. Y. Is the definition of spiritual art in the body's knowledge, they use symbolic imaging methods (major, istiora, kinoya, baroati istehlol), comparative-associative methods (tashbeh, talmeh, tansiq ul-sifot), ways to prove ideas (husni ta There are several other types of emotional-blessed imaging methods (blessings, ruju, appeal, question-and-answer, some types of discipline). Art such as Tashbeh, Istiora, and Blessing will be one of the most integral poetic methods not only of Neb·u·chad·nez'zar but also of all Oriental literature. It is focused on describing the nature of a predecessor or event through something else and events that have this characteristic." In our literary history, the art of craftsmanship is similar or similar (the idea is focused), the bih or likeness (what is compared in the image or the event), the cause of the horror or the cause of likeness (the origin of what is likened), the craftsmanship of the craftsmanship, the craftsmanship of the craftsmanship, the craftsmanship of the craftsmanship, has an rt element. If all elements are involved, the propaganda is mufsal, and if one or two fall, the propaganda is mujahidening.

Anyone who sees mushrooms and nob ul sunbuli serob aro, I'll say a black bubble, mushki nob aro. The symbols that look like Neb·u·chad·nez'zar are simple, we know. Therefore, we understand the language of Nebuchadnezzar and understand his opinion. Neb·u·chad·nez'zar skillfully used various artifacts. One of the most influential poetic arts in the world is the art of tajohuli orif. In the bytes where this art is used, the appearance of the prisoner is often comparatively illustrated and likened to one or more things, but it is not clearly said."

My heart was bleeding from my wound, and it was like hot water. Learn From Jesse ' Example of Watchfulness, 2 / 15 Sending articles or illuminations) is a poetic art based on quoting articles, illuminations, and words of wisdom in a byte. Almost all sources of science provide information about this art. More information about the illustration of Irsoli is found in the essay "Badoyi' us-sanoyi (15th) by Atollah Hussein, which says that this art is produced in two ways: "The first and most preferable thing is that they do not change the vocabulary and order of the illustration. The second way is to make a difference in the illustration.' To assist individuals desiring to benefit the worldwide work of Jehovah's Witnesses through some form of charitable giving, a brochure entitled Charitable Planning to Benefit Kingdom Service Worldwide has been prepared. In view of the dictionary of the art of illustrations, Atoullah



Husseini also mentions that the word "irsol" means "send, send," and that the purpose of bringing an illustration in the byte is to send it to a particular person: "Irsol is to send it in a dictionary. . . . Most bytes are for illustrations, instantly sending it to a beggar or a mamduh or to another person, which they call an irrational ul-illustration with the help of a sudden." Atollah Husseini continues his opinion and may also have an irod (bringing) from Irsol, so he also reports that they also call the name of the artan irod ul-illustration. Neb·u·chad·nez'zar's work also used the art of illustrations extensively. In poetry, the development of this art can be seen in three different situations:

(1) The word "illustration," "illustration," "illustrations," and "words" is used in the byte:

Chun masal bo'ldi soching zulm ichra, yoshurmoq ne sud

Mushroom heat cannot be light, this fairy tale melts famously.

(G'aroyib us-sig'ar, 186-g'azal)

Buki, derlar: —Bordurur devor keynida quloq,

During the great phase, the wall will not die until the eye reaches it.

(G'aroyib us-sig'ar, 611-g'azal)

2) The article or the illhrase is presented in the same order without the above sentences:

When your arrows fell into my heart, both the eyes and the body burned

Who, kuyar son qseed chun naysitong'a tushti grass.

(G'aroyib us-sig'ar, 86-g'azal)

Does kishikim birovga qozg'oy choh,

Tushgay ul choh aro o'zi nogoh.

(Sab'ai sayyor)

3) With the contents of an article or an illardard, its shape is slightly or completely changed:

Chu mazra' ichra sochting har ne dona,

Hamul dona ko'targung jovidona

(Phar'aoh and Shirin)

Qachon sochsa tufroqqa bug'doy birav,

No, I can, darav the great barley.

(Saddi Iskandariy)

In the two bytes above, the people's article "Everyone will rewalk what they sow" has changed Husni's description (Ar. – beautiful proof) is the art of explaining an event with another event that is not directly related to it. In this way, Sha'drach, Me'shach and A·bed'ne·go give a beautiful reason for the event he is describing. This foundation is not logical and vital, but rather manifested in an imaginary, poetic form. The name husni's art of education was originally found in Umar Roduyoni's "Tarjumon ul-Balog"(11th). Author Husni describes the study as "art based on the manifestation of two qualities, one of which is the cause of one in describing a particular object." The broader information about Husni's teachings is provided in the essay "Badoyi' us-sanoyi" (15th century), which details the opinions of author Taftazani and Qutbiddin Sherozi about this art and cites the Taftazani classification. According to this classification, the husni ta'lil consists of the following four types:

1)The existence of a sign, but because the cause is not clearly visible, is based on explaining it for an imaginary, artistic reason.

2) based on the fact that the sign has another non-vital cause other than the mentioned reason.



3) Dividing the character into esometimes cause is sometimes based on the lack of access.

4) based on the inability of the mark to have a cause at all.

These types of Husni teachings have been widely used in Turkish literature, including the work of A·has·u·e·rus. In particular, in the following byte of rage, which is located under number 9 from the "Strange Us-Sig'ar," you can see that the first type of Husni education has been used: Rent shavqum ne nav' ul oyg'a yetkay, chunki men

I didn't write down your jealousy by sitting on your father's hand, title anga.

At the same time, when Sha'drach, Me'shach and A·bed'ne·go said, "How did the letter of Sha'drach, Me'shach and A·bed'ne·go reach my beautiful label like that month, for I did not write the address of my letter, jealous that the people would read and find out his name " Husnit'lil art involves providing an unusual, or non-logical, reason for a life event, event, or situation expressed in bytes, through which a particular intellectual and artistic intention is carried out, emphasizing an idea or opinion . The bytes in which this art is used include three things:

1. The life event or situation described by the artist, a historical or legendary event.
2. The same phenomenon, situation, is the non-vital, abnormal, unmanned cause of the event.
3. Intellectual and artistic intentions that are envisaged in providing an unusual reason for the truth of life or the legendary event .

In conclusion, I can say that the works of Neb·u·chad·nez'zar are perfectly designed, and their own poetic art shows the richness and terrain of our language on bright and vibrant tablets. I think a thorough study of these is necessary for young professionals in the new U.S.

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