

RELIGIOUS ANTHROPOONYMS IN THE HISTORICAL AND LITERARY WORKS OF AGAHI

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Abstract: This article discusses the historical symbols associated with the names of the prophets used in the historical and literary works of Muhammad Rizo Agahi.

Key words: historical-literary work, symbol, Solomon (Sulayman), Noah (Nuh), anthroponym, talmih (allusion).

Introduction

The historical works of Muhammad Rizo Agahi resemble a vast canvas where life's reality and artistic interpretation are intertwined. Consequently, the world of symbols within these works constitutes a perfect system that, while harmonious in several aspects, remains fundamentally differentiated in others.

Relevance of the Topic

It is appropriate to typologically classify the system of images in the author's historical-literary works into several internal groups. In many studies, the names of prophets, often interpreted as religious-mythological or symbolic characters, actually constitute a specific subjective group within the hierarchy of historical figures.

The symbolic nature of religious anthroponyms in historical-literary works holds particular scientific and theoretical significance. Specifically, while these names serve to illuminate the author's individual experiences and subjective emotions in poetic texts, they undergo a semantic transformation in historical-literary works, becoming expressions of conceptual socio-political ideas.

Experimental Part

The ideological harmony, artistic perfection, and powerful emotional impact of the symbols on the reader's perception in Agahi's works indicate that this system of images was formed based on specific internal laws. The primary criterion of this law is the historian's selective use of symbols based on specific conceptual goals. In our view, the author paid special attention to the receptive, didactic, and pragmatic features of each symbol. Indeed, the symbols chosen by Agahi are not only immediately understandable to the reader but also serve the interests of various social classes, embody humanistic ideas, and ultimately rise to the level of a spiritual-aesthetic tool calling for goodness.

Prophet Solomon (Sulayman) is considered one of the most frequently addressed sacred symbols in Turkic written monuments, particularly in classical Uzbek literature. This name originates from the ancient Hebrew "Shlomo" (שְׁלֹמֹן), etymologically meaning "peace-loving," "safe," or "protected" [1. 87].

According to Islamic sources, Solomon was one of the great prophets sent to the Children of Israel and the successor to David (Dovud). The most important description applied to him is that Allah bestowed upon him, as He did his father, both prophethood (nubuvvat) and kingship (saltanat) in harmony [2.112]. This very feature—the union of secular power and religious

leadership—served as the foundation for the concept of the wise and just ruler in classical literature, especially in the works of historians like Agahi.

In Agahi's historical-literary works, the names of prophets are used in the following functions:

1. **As Anthroponyms:** The name refers to the prophet himself. For example: "As Hudhud reached the assembly of Solomon..." [10.290b].

2. **As Symbols:** This function is evident when the name can be replaced by its symbolic representation (e.g., Solomon as a symbol of great power). Agahi even attributes the qualities of Solomon to the pen: "The Solomon of the world of stories and the Sohibqiron of the realm of narration..." [10.264b].

3. **As Parts of Compound Words:** These are formed based on the symbolic meaning of the name: "sulaymondastgoh" (with the power of Solomon), "sulaymonmakon" (residing like Solomon), "sulaymonsavlat" (with the majesty of Solomon).

Agahi, based on the socio-political environment of his time and historiographical traditions, chose to logically link (actualize) Quranic stories and events related to past saints with contemporary reality as an effective means of increasing ideological impact. **Prophet Noah (Nuh)** plays a central role in realizing these noble didactic goals. The religious-historical information regarding Noah's thousand-year life has become a fundamental philosophical symbol in our classical literature, emphasizing that human life has boundaries. Authors aimed to artistically convey the eschatological truth that no matter how long a person lives, even if they are a chosen servant (prophet), they are ultimately destined to part with this mortal world.

Alisher Navoi expresses this idea by stating that if a person cannot use their wealth properly, living the life of Noah or possessing the treasure of Korah is of no use:

If wealth brings no comfort to your life, what gain, Though you live Noah's years, Korah's treasures obtain? [3.68]

The **Great Flood**, the central point of Noah's story, is a fundamental ontological symbol indicating that every event in existence occurs within the will and decree of Allah. This reality serves as an important didactic source proving that the only way to escape global calamities is through firm faith and sincere love for Allah.

In the work "Firdavsu-l-iqbol", great space is given to the details of Noah's life [9.24-25]. The historian (Munis) does not merely repeat the events but loads them with philosophical, political, and educational meaning relevant to his era. For instance, regarding **Avj ibn Unuk**, he notes that despite the giant's disbelief, his assistance to Noah in building the Ark saved him from the flood's turbulence, leading to the following poetic conclusion:

A disbeliever who helped Noah build the boat, Remained from the Flood's turbulence afloat. If a believer finds aid from another of his kind, Can the fires of hell any path to him find? [9.46]

By referring to the story of Noah, historians put forward several fundamental socio-political and educational concepts:

1. **Relativity of Time and Life (Eskatological essence):** Life is finite, no matter its length.

2. **Leader's Responsibility and Salvation (Socio-political principle):** A true leader must have a strategy to lead their nation out of global crises (floods) without loss.

3. **Superiority of Personal Merit over Lineage (Ethical-legal criterion):** Through the character of Canaan (Noah's son), it is shown that lineage is not a source of salvation; a person's place is determined by their choice and action.

Expected Result

Deterministic views regarding the dependence of outcomes on human actions carry conceptual weight in the historian's works. The historian skillfully used the art of **talmih** (allusion)—defined as "alluding to a famous story, poem, or proverb" [8.133]—to advance socio-political and educational ideas. Through talmih, thinker-historians expressed extensive

views using **laconism** (conveying much meaning with few words). This method served as an effective poetic and intellectual tool to express the historian's profound historical-philosophical observations more clearly and powerfully.

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