LEXICAL-SEMANTIC ANALYSIS OF PERSIAN-TAJIK ACQUISITIONS USED IN GHAZALS

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Abstract

The lexical analysis of words related to a certain field, in addition to providing information about the stages of development and development of these words, makes it possible to follow the changes in the meaning of the lexical unit, to study the issues of interaction and influence of languages. In this article, the lexical-semantic study of the Persian-Tajik words used in the ghazals of Alisher Navoi is described, and the verses of the ghazals with the lexemes in use and out of use are also presented.

Keywords: Vocabulary units, tazkira, "Yoi vahdat", lacuna, own layer, nested words, foreign language elements, compound word components, exclamatory words, helpers, connectors, rhyming system of the ghazal.

In world linguistics, the role and importance of the artistic work as an important source in the interpretation of the changes at the lexical level, the changes at the lexical level, and the general conditions of any language in a certain period, which is inextricably linked with the development of the society, is recognized in all works performed within the framework of the research of the artistic work. Evidence of the lexical-semantic improvement of the language through the analysis of the semantic features and methodological possibilities of the lexical units used in a specially selected creative language is the main content of existing research, which allows to fully justify any language practice.

Alisher Navoi aimed to bring the old Uzbek language, which is called Turkic, to the level of a literary language at the level of the Tajik language, and to create artistically mature works in this language that were almost never created before. Navoi became the founder of the Uzbek literary language with his works "Khamsa", "Chor Devan", commentaries, scientific, philosophical-didactic and historical works. What sources might the poet have enriched the Uzbek literary language? According to Alibek Rustamov, a well-known Navoi scholar, Turkic dialects were the most used and richest sources of Navoi. The second source is scientific treatises and oral speech of intellectuals of that time. It can be assumed that the Tajik and Arabic words found in Navoi's ghazals existed in the language of the intellectuals of Navoi's time. Because foreign language elements that are clearly not used in spoken language are not found in Navoi language either. It can be said that the lexical and grammatical elements of

Turkish dialects were not limited in Navoi's ghazals, and the elements of Tajik and Arabic languages were limited [2;40].

Bilingualism is also reflected in written literature. In this period, the Persian-Tajik language had a strong influence on the Uzbek literary language. It is known that most of the creators who lived in the Middle Ages, especially in the XV century, created their works in both languages [4;108]. Tajik words and phrases used in Navoi's ghazals can be proved by the bilingualism of Khorasan people. Alisher Navoi writes in his work "Muhokamat ul-lughatayn": "...turkning ulug'idin kichigiga degincha va navkaridin begiga degincha sart (fors-tojik) tilidin bahramanddurlar. Andoqki, o'z xurd ag'volig'a ko'ra ayta olurlar, balki ba'zi fasohat va balog'at bila ham takallum qilurlar. Hatto turk shuarosikim forsiy til bila rangin ash'or va shirin giftor zohir qilurlar" (They enjoy the Sart (Persian-Tajik) language from the oldest to the youngest and from Navkaridin Beg. They only speak according to their own little feelings, but they also imitate with some eloquence and maturity. Even the Turkic people use the Persian language to express their colorful and sweet greetings)[1;32].

Alisher Navoi fought for the development of the Uzbek literary language. He diligently studied the living language of the people, enriched the literary language with its riches. Not limited to this, he also effectively used the wealth of Arabic, Persian-Tajik languages. During the struggle for the mother tongue, he also showed the advantages of the Persian-Tajik language, which is the language of the state, literature and science.

It is known that the literature created in the Persian-Tajik language had a richer experience compared to the literature in the Uzbek language. Grammatical rules of the Persian-Tajik language were somewhat elaborated and even rhyming-dictionary books were created. Therefore, creating mediocre ghazals in the Persian-Tajik language was somewhat lighter and easier. That is why many Uzbek writers wrote ghazals in the Persian-Tajik language. Navoi himself recognized this and wrote in "Muhokamat ul-lughatayn": "Bas, bu haysiyatlardin andoq ma'lum bo'lurkim, bu tilda (o'zbek tilida) g'olib alfoz va ado ko'pdur. Muni xush ayanda tartib va raboyanda tarkib bila bog'lamog'ining dushvorligi bor. Mubtadiy tab'i ul nazmni dushvorlig' bila bog'lamoqdin ko'ft topib, mutakaffir bo'lur va osonroq sari mayl qilur. Chun necha qatla bu nav' voqe bo'ldi, tab'i xo'y qildi. Chun tab'i mu'tod bo'ldi, o'z mu'todin qo'yub, g'ayri mu'todga kim, mushkulroq ham bo'lg'ay, mayl qilmog'i mutaazzirdir" (So, from these qualities, I can tell you that this language (Uzbek language) has a lot of eloquence and ado. There is a need to connect this with order in good ayan and content in rabbin. Mubtadi tabi ul nazm finds a way to connect with devotion, he becomes a skeptic and tends to the easier way. How many times has this kind of thing

happened, of course. It is a pity that anyone who has become a mutād, leaving his own mutād and leaning on someone who is not a mutād, even if it is more difficult.)[1;47]. In addition, the influence of the Persian-Tajik language was quite strong. Alisher Navoi writes about this: "…turk ulusining xushta'blari majmuni sart tili ila nazm aytqaylar va bilkul turk tili bila aytmag'aylar, balki ko'pi aytmag'aylar va aytsalar ham sort turk tili bila nazm aytqondek fasih turklar qoshida o'quy va o'tkara olmag'aylar va o'qusalar har lafzlarig'a yuz ayb topilg'ay va har tarkiblarig'a yuz e'tiroz vorid bo'lg'ay" (… the Turks of the Turkic people recite nazms in a simple Turkish language, and they do not recite them in Turkish, but they don't say much, and even if they do, they do not read and recite them in the presence of fluent Turks, and when they recite them, they find fault with every word and every content is objected to come in.)[1;41]. Navoi critically studied the works of "Persian wordsmiths and embellishers of legends" and brought their valuable aspects and beautiful sentences into his native language. As a result, he raised the Uzbek literary language to the level of the Persian language.

In his works, the poet used Persian-Tajik words for various stylistic purposes, as well as some grammatical forms. We see that he uses "Yoi vahdat" (a sign of uncertainty) effectively: अधुभाने (kind of kind); jame (some may). By effectively using the formative affixes typical of the Persian-Tajik language, such as −ий, -вар, -сар, -нак, -фом, -ваш (-iy, -var, -sar, -nak, -fom, -vash) he created the following artificial lexemes: зиндоний (Ҳажр зиндонидин озод эт мениким, йўқ букун / Ҳеч зиндонийки махлас бирла ҳуррам бўлмади: НШ,617-ғ., 623-б.), донишвар (НШ, 431), кўҳсар (ҒС, 552), дарднок (ҒС, 464), ғамнок (ҒС, 441), париваш (НШ, 401) suchlike.

It is observed that there were many words that entered the Uzbek literary language from the Persian-Tajik language in the early periods, especially between the 14th and 15th centuries. But not all the words that entered the Uzbek language and were used in this language have been preserved until now. A number of Persian-Tajik words used in the old Uzbek language are not found in the modern Uzbek literary language. For example, these Tajik words used in Alisher Navoi's language are now out of use: абр (cloud), аброшим (silk), абру (eyebrow), авранг (the throne), анбоз (partner, couple), анбача (bag), анбаркаш (litter carrier), ангубин//ангабин (honey), афсор (pea, bridle), ахтар (star), бадрақа (the leader of the road, the leader of the caravan), баҳма (leather gloves), бед//бид (willow tree), беша (grove, meadow), газистон (meadow), газдаста (whip), дарёкаш (shipman), дарйўза (beggar), даштобон (watchman, overseer) and others.

As you know, imitative words are lacunae for most languages. Navoi understands this situation as a clever linguist in his time and provides a valid argument that a number of verbs made in Turkish based on the imitation of animal sounds are not found in Persian: "Жониворларнинг довушидан бир отнинг кишнамаги [kĭšnamäk]га šiha деб от қўйибдилар (форслар). Туянинг бўзламоғига [bozlamoq]ю сигирнинг мунграмаги [müŋrämäk]га ва эшакнинг инграмоғига [ĭŋramaq]ю итнинг... улимоғи [ulumaq]га форсчада сўз йўқдир" ("They (Persians) gave the name shiha to a horse's hooves from the sound of animals. There is no word in Persian for the braying of a camel, the neighing of a cow, the neighing of a donkey, and the neighing of a dog.) [3;193].

New words, phrases, expressions, as well as word-forming adverbs entered the lexical layer of the Uzbek language. At first, such words are abstract, and later most of them adapted to our language as words of their own class and became inseparable. It can be said that the reason for this is that borrowed words have become stable in the language due to the centuries-old speech process and synonymous and antonymic relations in the language system, the activation of one word, and the falling out of use of another word. This combination of Turkic and Persian languages continued significantly until the 10th century.

There are many Persian words in Navoi's ghazals. In order to avoid repetition of words, the poet actively uses lexical elements of a foreign language as an alternative to his language units in his works. For example, in the following stanza, the lexical units of three languages, such as Dasht, Samum, Quyun, are semantically equivalent to each other and vividly expresses the state of a wandering lover in the Hijran Valley

Ишқ даштининг самумидин гумон этгай қуюн,

Водийи ҳижрон аро кўрган бу саргардон ўтин. (ҒС, 503-ғ., 524-б.)
Of the three words used in the verse, only the word "dasht" is Persian.
In the following stanza we see the use of related words related to the field of education:

Фасонам ёзғучи, билким, битик узра сочар кулдек,

Куюб сочилғуси коғазга илгингдин қалам бир кун. (ҒС, 501-ғ., 522-б.)

In this stanza, the words of jozguchi, bitik, kagaz, kalam express the appeal of the lyrical hero, who is destined to be in love, and is disappointed at the separation of his

beloved, to the writer of fashion. At this point, the Persian word for paper forms a semantic nest with the words bikt and pen.

The ratio of Persian and Arabic words in the 5th ghazal of "Favoyid ul-kibar" divan, and the active layer of appropriations in the ghazal can be determined through the following comparison. The ghazal consists of a total of 127 words, 36 of which are Arabic, and 23 words belong to the Persian language (each word was counted as a separate form in the word count; in this respect, compound word components are meant). The remaining lexical units belong to the Turkic layer. It should be noted that the main composition of this layer corresponds to the contribution of exclamatory words, auxiliaries and conjunctions. To deeply express the content of the ghazal, the poet effectively uses the expressive possibilities of Arabic lexemes rather than Persian words. This amount cannot be said to be the same for all ghazals, because absorptions in ghazals differ sharply in terms of quantity. For example:

Эй, кўнгул ичра майⁿи васлª инг учун комⁿ таманноª,(8:2ª; 2ⁿ)
 Жонⁿға ҳам фурқатªинг ўти аро бу хом ⁿ таманноª.(8:2ª;2)
Гарчиⁿ васлªингни тилаб, жонⁿ им аро қолмамиш оромⁿ, (7:1 ª; 3 ⁿ)
 Лекⁿ топмиш бу ҳазинª жонⁿ аро оромⁿ таманноª.(8:2 ª;3 ⁿ)
Туну кун базмиⁿ висолªинг аро усруклар элидин (7:1 ª;1 ⁿ)
 Мени лабташнаи ⁿ махмурªға бир жомⁿ таманноª. (6:2 ª;2 ⁿ)
Гармравларғаⁿ агар ҳамқадам ўлмоққа ҳадªим йўқ, (6:1 ª;1 ⁿ)
Ҳамª аларнинг сўнгича урғали бир гомⁿ таманноª. (7:2 ª;1 ⁿ)
Кимки ул ваҳмªу хаёлªи аро зотªингни киюрди,(7:3 ª;0 ⁿ)
Қилмади ғайриª хаёлотª ила авҳомª таманноª.(6:4 ª; 0 ⁿ)
Мунглуғ оллингға келибмен, манга раҳмª айлаки,бўлмас (7:1 ª;0 ⁿ)
Шоҳдинⁿ бўйла гадоларға ⁿ жузª инъомª таманноª.(6:2 ª;2 ⁿ)
Тонг эмас бодияªи ишқªинга кирмакки, қилибмен (6:2 ª;0 ⁿ)
Боғламоқ Каъбаªи кўюнг сари эҳромª таманноª.(6:3 ª;0 ⁿ)
Ҳолªим оғозⁿ ини билмон, карамª эт раҳмª қилибким, (7:3 ª;1 ⁿ)
Қилмишам хайрª ила кўйинг сари анжомª таманноª.(7:3 ª;0 ⁿ)
Нуруª зулматªни Навоийⁿ нетар, ул юз кераку зулфⁿ (8:2 ª;2 ⁿ)
Ким будур кўнглида гарⁿ субҳªу гарⁿ шомⁿ таманноª. (8:2 ª;3 ⁿ)

The weight of Persian words in all the poet's ghazals is not the same. Sometimes Arabic assimilations, sometimes Persian assimilations gain weight. It can be explained in such a way that the rhyming system of the ghazal is chosen from which language units in most cases solves this problem. Lexical units in the ghazal are

selected according to the rhyme, which is the central element of the composition of the ghazal.

For example, the poet's ghazal "Black Eye" consists of a total of 100 words, including 23 Persian, 18 Arabic and 59 Turkish words. On the basis of these data, it can be said that if the rhyme and radif consist of Turkish words, the amount of Turkish words in the text will also increase. It is noteworthy that the content of the ghazal also determines which language units are used.

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