

LEXICAL, GRAMMATICAL AND STYLISTIC FEATURES OF PAIR AND REPEATED WORDS CHARACTERISTIC OF ALISHER NAVOI'S POETRY

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Abstract

The article highlights the lexical, semantic, grammatical, and stylistic features of pairs and repeated words characteristic of Alisher Navoi's poetry, and analyzes poetic works related to pairs and repeated words.

Keywords

pair of words, repeated word, mukarrar, jam, division, division, jam and division, jam and division, laff and publication.

The formation and development, refinement, phonetic, lexical-semantic, grammatical, and stylistic standardization and improvement of the current Uzbek literary language are associated with the name of Alisher Navoi. Because "Navoi's works are the criterion for the development of Uzbek classical literature of the 14th-15th centuries and the old Uzbek literary poetic language. In the study of all problems of the old Uzbek literary language on the basis of factual materials, Navoi's prose and verse works created in the old Uzbek literary language are the main source - material." [1.4.]

Since understanding the ideas put forward in the poet's work, understanding the meaning of the words used in it and the content of the thoughts was a complex issue in his time, his contemporaries began to create explanatory dictionaries of the language of his works. "Badoyi al-lug'at", "Sangloh", "Lug'ati Navoiy", "Abushqa", "Lug'ati atrokiya", "Muntakhab al-lug'at" [2.99] are among them. Thus, as a result of the efforts and research of that period, the field of Navoi studies began to emerge in the history of Uzbek linguistics. Later, the growing interest in studying the language and lexical units of the poet's works created new and urgent tasks for linguists. In particular, Kh. Doniyorov, F. Abdullayev, E. Fozilov, U. Sanakulov, A. Rustamov, G. Abdurakhmonov, B. Bafoyev, S. Ashirboyev, Q. Sodikov, A. Karimov and others solved complex issues of Alisher Navoi's role in the formation and development of the old Uzbek literary language, as well as the phonetic, lexical, and grammatical features of the language of his works.

Research shows that Alisher Navoi created excellent works in three languages: Turkish, Persian, and Arabic, and as a prolific writer, he completed poetic and prose works in Turkish and Persian. During his work, he was able to fully demonstrate the possibilities of the Turkic language, while incorporating the possibilities of Arabic and Persian into the language of his works, making effective use of their lexical and grammatical features, introducing lexical units specific to these languages, and actively using grammatical forms and means.

Navoi scholar B. Bafoyev notes that Alisher Navoi used 20,635 words without repetition in all his works written in Turkic. [1.19.] Among these words, pairs and repeated words were also actively used. As a result of studying the words in the collection “Khazoyin ul-maoniy” alone, more than 514 pairs and 711 repeated words were identified. Their lexical-semantic, grammatical, and stylistic features were analyzed.

The explanatory dictionary defines the term pair as follows: “Two-component words expressing one lexical meaning, written with a hyphen.”[13.359] In terminological dictionaries, pair words are defined as: “A series of words denoting two interconnected objects, signs, actions, etc.”[14.55] The main semantic feature of pair words is generalization, expressing unity. Pairing arose as a result of this requirement.[15.42]

A certain criterion and standard are required for the pairing of words. In the language of the poet’s works, pairing is based on the synonymy, antonymy, cognateness, and whole-part relationship of words:

In the current Uzbek literary language, pair words are divided into 4 groups according to whether their parts mean something or not:

- 1) both parts mean something independently: *aka-uka, el-yurt*;
- 2) the first part has an independent meaning, the second does not: *bosh-bayov, temir-tersak*;
- 3) the first part does not have an independent meaning, the second means: *nest-nobud, tos-topolon*;
- 4) both parts do not have a meaning: *ikir-chikir, g'idi-bidi*. [azim H.52-62]

Both parts of the paired words in the poetry of Alisher Navoi consist of words with independent meanings. Only in one place does a pair of words occur that have no meaning:

*Tun-kun hariri bo'ldi quyoshning amomasi,
Tun chirmadi **ola-bula** dastor boshig'a.* (F.K.268)

Ola-bula is explained in the “Explanatory Dictionary of the Uzbek language” as “white and various other colors mixed, flowery” [o'z.t.iz.lu'ati.36], but this pair

of words is not included in any of the explanatory dictionaries of the language of Alisher Navoi's works.

53-55 percent of the words in Alisher Navoi's works are loanwords.[1.35.] The main part of them corresponds to Arabic and Persian words. In particular, the following classification can be made according to the language of the words following the pair of words:

1) Arabic+Arabic: *hukm-u amr* (command, decree), *jawr-u zulm*, *ajz-u niyoz* (powerlessness, supplication), *ishq-muhabbat*, *qiyl-u qol* (speech), *izz-u alo* (honor and greatness), *manzil-u ma'wa* (dwelling place, place), *makr-u ol* (trick, deception), *jawr-u sitam* (oppression, suffering)

2) Arabic+Persian: *aqil-u farzona* (wise, wise), *mast-u bekhud* (intoxicated, out of his mind), *ruh-u ravon* (soul, spirit), *faqr-u fano* (poverty, renunciation of the world), *jurm-u gunah* (sin, crime), *tob-u pech* (twist, wrapping), *ahd-u payman* (promise, promise), *sabr-u shikib* (patience, endurance)

3) Persian+Arabic: *ranj-u mehnat* (hard work, hardship), *joh-u jalol* (glory, career, greatness), *dard-u g'am* (sorrow), *ranj-u ta'ab* (hard work, difficulty);

4) Persian+Persian: *bol-u par* (wings-tail), *jan-u jahon* (whole existence), *ku'cha-ku'y* (street, road), *gung-u lol* (to be mute, unable to speak), *hush-u hirad*, *gah-u begah*, *gado-u shah*, *fig'on-u faryod*, *faryod-u nola*, *donish-u farhang* *do'st-u dushman* *dud-u o't*

5) Turkic-Turkic: *borish-u kelisi*, *bir-iki*, *yasshi-yamon*, *bor-u yok*, *berur- bermas*, *hoy-u huy*, *ich-u tash*, *sen-u men*

Thus, the poet's skillful use of words characteristic of the Arabic and Persian languages, their introduction into the language of his works, played an important role in the formation of pairs of words and their increase in their scope.

G. Abdurakhmanov divides the words characteristic of Navoi's work into morphological groups, similar to the current Uzbek literary language.[16.31] Pairs of words found in the poet's poems are also observed in all independent word groups and exclamations. Most of them are words characteristic of nouns. This can be explained by the fact that concepts such as summarization, generalization, and expression of plurality are mainly specific to nouns.

All pairs of words used in poetic texts carry their own artistic load, each of which serves to create separate poetic arts with its own characteristics. For example, an important semantic feature of a pair of words is to generalize and summarize the meaning. This feature of a pair of words plays an important role in the formation of poetic arts such as *jam*, *taqsim*, *tafriq*, *jam and taqsim*, *jam and tafriq*, *laff and nasr*, which are often found in poetic works, because these arts are figurative expressions of concepts such as generalization and summarization. The order of parts of pairs of words is not fixed, sometimes they can alternate. The art of *tard-u*

aks poetry demonstrates this feature of pairs of words. *Tardu aks* (ar. repetition in reverse) is a poetic art consisting of repeating two words or combinations in a verse in a certain order and then replacing them [17.19]. This art is also known in classical poetic sources as aks and tabdil.

Chiqdi jondin paykar aylab noz-u husn izhor etib
Zor ul paykarga jon, vola bu husn-u noza ruh.(G'.S-71-b.)

Thus, the paired words used in Alisher Navoi's poetry created various poetic arts and served artistry. They gave the poem musicality, harmony, charm, and enhanced its impact.

711 repeated words are used in Alisher Navoi's poetry, which are characterized by their own lexical, semantic, grammatical, and artistic-stylistic features. A repeated word is not a simple repetition of any word, but rather a repetition that, when used repeatedly, represents a certain grammatical or stylistic nuance of the word, in addition to its lexical meaning [18,112]. For example,

Etak-etak guhar ollingda sochsam ermas ayb
Ki, ko'z xazonasidin dam-badam to'lar etagim. (F.K.210)

In this verse of the poet, repeated words form a whole lexical and grammatically, etak-etak means plural, and dam-badam means "continuity, sequence", that is, continuity.

Repetitive words express meanings such as plural, continuity, repetition, and serve to strengthen the meaning. In poetry and ghazals, it is manifested as follows:

1. Plurality. There are words in the Uzbek language that, when used with numbers, also mean measurement and quantity. Such words are used with numbers to express the measurement (quantity) of an object or to indicate that they are quantitatively numerous, and indefinite plurals are expressed by using these words repeatedly (in the form of a repeated word). In isolation, this feature disappears: *ovuch-ovuch, safha-safha, eak-etak, tola-tola, varaq-varaq, xo'sha-xo'sha (bosh-bosh), sog'ar-sog'ar (qadah-qadah), qatra-qatra, halqa-halqa, qadah-qadah, qat'a-qit'a, xirman-xirman, chin-bachin (o'ram-o'ram), tugun-tugun, olam-olam, tang-tang (to'p-to'p), ko'h-ko'h (tog'-tog'), xayl-xayl (to'da-to'da), saf-saf (qator-qatoretc.);*

2. Increase of the sign. Expressing the excess of a sign through repetition is mainly done with the help of words that denote the sign. In addition to the redundancy of the sign, the concept of strengthening the meaning and the concept of plurality are also understood: *qora-qora, ochig'-ochig', achchiq-achchiq, turluk-turluk, poko-pok, toza-toza, zor-zor, berk-berk, xor-xor, tor-tor, yupqa-yupqa, chuqur-chuqur, to'la-to'la, talh-talh (achchiq-achchiq ;*

3. Strengthening the meaning. The most important feature of a repeated word is the intensification of meaning, and this sign is combined with all other shades of

meaning (plurality, duration, repetition), stands side by side: *o'ta-o'ta, vah-vah, Olloh-Olloh, yo rab -yo rab, hayhot-hayhote, iynak-iynak (mana-mana), yo'q-yo'q, hay-hay, hoy-hoy, log'-log' (lov-lov), dog'-dog', qiyo-qiyo*;

4. Repetition. This is a situation, mainly associated with repetitive adverbs, which indicate the repetition of the action-state understood from the verb to which they are attached: *lahza-lahza, bot-bot, gah-gahe, dam-badam, damo-dam, bir-bir, nafas-nafas, daf'a-daf'a, zamon-zamon, nafas-nafas, tah-batah, no'sho-no'sh*;

5. Repetition and duration of the action. This semantic nuance of the repetitive word arises as a result of the repetition of verbs: *asray-asray, o'ynay-o'ynay, yolbora-yolbora, kel-kel, tislav-tislav, tura-tura, oza-oza, olub-olub, go-go, uzub-uzub, kesib-kesib, kelmay-kelmay, islab-islab*;

6. Emphasis. Emphasis and strengthening of meaning are achieved by repeating the personal pronoun, in which one of its components receives a conjunctive suffix: *oz-ozumu, oz-oziga kaqu*;

7. Order, sequence: *bir-bir, birin-birin, mo'-bamo', tim-tim (continuous), qatra-qatra*,

8. Distribution. *Bir-bir, ming-ming, yuz-yuz, yako-yak, manzil-bamanzil*;

9. Sometimes repeated words create a functional relationship with some lexical form-forming suffixes:

Shabistonigda anjum mahram-u kun bo'lg'ali mahrum,

Bu gul-gul ochilib har kecha ul bir xor-xor eltur. (N.Sh.96)

In this couplet, the combination *gul-gul akcilib* cannot be used in the form of *gul akcilib*, the meaning understood from the repetition is lost. The word *gul-gul* is a repetition that means "like a flower" and comes as a suffix *-day, -dek*, which means analogy, comparison. Although the meaning of analogy, comparison is the same in both forms, the meaning is expressed more strongly in repetition.

Repetitive words formed the basis of the art of *mukarrar* in the language of Alisher Navoi's works. The term *mukarrar* is historically and etymologically Arabic and means repeated, doubled; repeatedly.[17.258] *Mukarrar* (a.) is a verbal art based on the side-by-side repetition of words. In this case, they are used side by side in order to emphasize a specific word or concept, and a hyphen is placed between them. In this respect, *mukarrar* differs from the art of repetition.[19.14]

Alisher Navoi, due to his special attention to the importance of this art in poetry, uses repetitions a lot in both his ghazals and epics. We observe that the poet's ghazals use more repetitions belonging to the noun, adjective, adverb, and verb categories:

O'tarsen o'ynay-o'ynay men gadoyi xasta yo'l uzra,

Qalurmen bir qiya boqmoq kun yolbora-yolbora. (2.3.403)

So, in the poet's ghazals, the art of mukarrar created by means of repetitions not only ensured the musicality, melodiousness, and attractiveness of the verses, but also served to further enhance their ideological content and to deeply and vividly express the feelings and emotional experiences of the lyrical hero.

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