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THE LIGHTS OF JEWELS OF TURKIC LANGUAGE IN THE WORKS OF ALISHER NAVOI

Abstract: The complexity and diversity of the lexicon of the modern Uzbek language, the stages of its formation and development are closely linked with the history of the Uzbek people.

Key words: Turkic language, jewels, Alisher Navoi, literature.

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Introduction

The lexicon of the Uzbek language, which has undergone constant changes, is the result of long-term historical development. It is characterized by the fact that it is based on its own words, and the fact that such words are still "alive" determines the specificity of the Uzbek language, national traditions, antiquity. Our scholars always emphasize Alisher Navoi's contribution to the enrichment of the old Uzbek language with its own words, which, despite centuries of oppression and discrimination, have come down to us as a sign of the national mentality of our people, because is that Mahmud Kashgari's dictionary for the first time managed to preserve the meaning (original meaning) of his words in the ancient Turkic language both in the works of Navoi and in the modern Uzbek literary language. We analyze some of them.

1. A unit denoting the name of a specific object.

The word beshik exists in the ancient Turkic language and is formed by adding the suffix -k to the verb beshi, which is formed by adding the suffix -shi to the word be, which means "blanket". In his time, the word had only one meaning, and in Alisher Navoi's epic "Farhod and Shirin" it means only "a thing made to put a baby to sleep, adapted to vibration":

(Original version):

Beshik davrida chiniyu xitoyi,

Bo`lub yuz no`shlab dastonsaroyi.

Meaning: In the period of the midwife, turkey and china were all one people.

In modern Uzbek literary language, the word also means "a special device made of willow or mulberry wood for sleeping with a baby in a cradle." (O`TIL, I, 245).

2. The unit of meaning of place.

The word mountain, which means "the part of the earth's surface that rises much higher than the hill", was used in the ancient Turkic language in the form of a tag and had the same meaning in M. Kashgari's dictionary. It is also actively used in the works of Alisher Navoi:

(Original version):

Bu holat ichra paydo bo`ldi xayle,

Nechukkim tog` ichinda tund sayle.

Meaning: This situation arose in people, why grief among the mountains.

3. Lexical units representing cereals.

The word wheat, which means "herbaceous plant of the cereal family and its grain" (OTIL, I, 393), is a common Turkic word. In the period of Makhmud Koshgariy the word was used in the form of "bugday" (=wheat). In the text of Navoi's works, wheat is used in the sense of "wheat grain, grain": The official duty is to be a devoted teacher of two scholars: the annual task of each of them is one thousand two hundred gold coins, twenty-four loads of grain, oats of barley, oats of wheat. (Vaqqiya).

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4. The unit meaning waterway.

As the word “*ariq*” in M. Kashgari’s work means in the ancient Turkic language, in the modern Uzbek literary language it means “Artificially created waterway, river and water in it” (OTIL, I, 98) retained its original meaning. Some scholars say that there are different opinions about the language of the word. In the later works of Sh. Rakhmatullayev it is stated that the word *ariq* was formed by adding the suffix -iq to the verb ar, which means “flow” in the ancient Turkic language [Rahmatullayev, 2000]. In the language of the great poet, the word *ariq* is reflected in the same sense:

(Original version):

Kamarda bir ariq qozmoqqa mashg`ul,

Arig` topib kamar shakli bila tul.

Meaning: Preoccupied with digging a hole in the mountain, digging was found and orphaned by the mountain form.

5. The unit denoting the concept of the name of the animal for transportation

The word ot (horse), which means “large working animal” (OTIL, I, 258), still retains its meaning in the ancient Turkic language, and M. Kashgari used and defined the word as “hard pronounced arabic sound.” In the old Uzbek literary language, including in Navoi’s works, the vowel sound of the word is pronounced hard:

(Original version):

Chu nogah otg`a ulyon mayl berdi

Ki, Farhodi hazin timsoli erdi.

Meaning: Suddenly the horse allowed, Farhad was the embodiment of baseness.

6. A unit that means a household item.

The word “hearth”, which is a common Turkic word, is given in the works of M. Kashgari in the form of o`chaq (hearth) and means “a device designed to set a boiler and light a fire.” In addition to this, it has a connotative meaning as “a place where something appears, takes place, spreads; source, center” (OTIL, V, 188). Usually, the figurative meaning is a derivative meaning, which comes after the denotative meaning, which in the time of Alisher Navoi had its own figurative meaning. Our opinion can be proved by the following example used by Alisher Navoi:

(Original version):

Na`lim ichra dog`uchun qo`yg`on fatila dud ila,

Dard o`chog`inda tutay davronda o`ti yoqilib.

Meaning: My beloved’s metal heel plate was a stain on my state like a smoke, As if burning wood in agony.

In conclusion, it is possible to continue such ancient Turkic words and their preserved meanings in the example of Navoi’s works, which shows that the lexicon of the ancient Turkic language has a significant place in the Navoi vocabulary.

Lexemes in the Uzbek language dictionary are colorless or devoid of such a symbol, which expresses the emotional attitude of the speaker. Accordingly,

they are divided into colored lexemes and colorless lexemes. Colorless lexemes reflect the phenomenon and do not express the subjective attitude of the speaker to it. In other words, the semantic expressions of the colorless lexeme, which express the human emotional relationship, are zero. However, any colorless lexeme in speech can also be colored.

Alisher Navoi used the words of his time in his works to express the feelings, negative or positive attitude of the lyrical hero. Painting is an important tool in ensuring the effectiveness and artistry of a work of art, especially poetry. That is why we paid attention to the poems of Alisher Navoi. For example:

(Original version):

Hayotbaxsh esa ul hur aksindin boda,

Mahalli hayrat emas, hur aksidindur ruh.

Meaning: It’s not surprising, as if on the face of a loved one life is reflected, my beloved is just like an angel.

The Arabic word for “*hur*” in modern Uzbek is “free, independent; who loves freedom; (OTIL, V. 562-page) In the time of Alisher Navoi, the word often meant metaphorically “mistress, beautiful girl.” In this verse, he exaggerates the fact that if the lover falls on the opposite side of the body, then the body becomes a living body, in fact, the life-giving soul is a reflection of the *hur*. The correct choice of the word served to increase the impact and create a figurative image.

(Original version):

Novaking paykonini to chektilar, nolon ko`ngul

Aylamas afg`on ko`ngulsizlikdin andog`kim jaras.

Meaning: My heart sighed by reading your bow, will there be more daggers than that.

Negatively colored lexemes in the expression of the lyrical protagonist express his negative attitude to the being, to the person, and in their semantics the corresponding semantic expressions are negative. The word *nolon* in this verse is Persian and means “moaning, whining; complainant” (OTIL, III, p. 52). When a negatively colored lexeme expresses the speaker’s negative attitude to the event, the sema that represents the negative attitude in their semantics swells. In the second line of the example, the word *nolon* is used to mean moaning. The word “*afg`on*” is a part of compound verb, which has an independent meaning, is also Persian and means “moan, cry” (OTIL.I.119-p). The poet chooses the word carefully, for example, the word *paykon* in the byte is also a stylistic dye, in the old Uzbek language the word *paykon* literally means the look of the yard, poets often in Persian. The word *paykon* is used in the sense that the word has a high degree of color.

(Original version):

Eyki, maydin xoli ermas deb meni ta`n aylading,

Bori ko`rguz onikim bu dayr aro ma`sum erur.

Meaning: You reproached me that I was not separated from the wine,

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those who see this state of affairs call me pure.

Positive coloring is also part of the lexical meaning. A positively colored lexeme represents a positive attitude of the speaker to the phenomenon, and in their semantics the corresponding semantic expressions are positive. The word innocence in this verse means "preserved, inviolable; sinless, pure" (O'TIL.III.567 p.). At this point, we would like to emphasize that in classical poetry, the lover often describes himself as infallible, and the mistress is described as cruel. You scold my lover for not stopping drinking wine (divine love is meant), but he insists that you will not find an innocent, pure person like me in this world.

(Original version):

Ayni iffatdin o`shul pokiza gavhar jismida

Xil`at ermaskim, binafsh etgan kibi po`lod erur.

Meaning: A word from God which comes out pure in the form of a quintessence, sarpo is not as hard as a violet.

The word *pokiza* in the first line is a Persian-Tajik word, "clean, pure; chaste; innocent; pleasant" (OTIL. III. p. 289). It should be noted that the word, both in its original and figurative sense, has the above-mentioned complementary meanings, not only the meaning, but also the word chastity in the verse served to strengthen the meaning. The word "pure" also

means "pure" because it is a precious, pure stone, which is why beloved is called a pure pearl by the lover and strongly expressed in the sense. Thus, the formation of emotional expressiveness by the metaphorical use of the word is a phenomenon typical of classical poetry. Creating connotativeness in words in this way is a basic requirement for art. In the verses, the poet replaces the stylistic dye with its methodically neutral variant, often dominant, and does not allow unnecessary repetition:

(Original version):

Iydi ruxsoring ko`rub, bo`ldi ulus hayron sanga,

Ey ulus iydi yuzung, jonim mening qurbon sanga.

Meaning: Seeing your face, people wonder at you, people face, my soul sanga my sacrifice.

In the first stanza the word *ruhzor* with stylistic dye is used, in the second stanza the dominance of the face without stylistic dye is used, the poet chose this word according to the requirements of the weight of the application.

In conclusion, in Alisher Navoi's ghazals, stylistically expressive words, expressing their own and figurative meanings, served to increase the emotionality of the lover's and beloved's appearance, condition, and description.

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