

ARABIC ADJUSTMENTS IN CLASSICAL LITERATURE AS AN EXAMPLE OF THE  
EPIC «SAB'AI SAYYOR»

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**Annotation:** In this article, the interpretation of the Arabic allusions used in the "Saba'i Sayyor" epic, the combination of Arabic words with Turkish words in the verses and the formation of meaning and essence, about the arts of artistic expression, as well as the historicity of each lexicon as a universal aspect of hermeneutics, semantics, in general, understanding Information about the specific features of the methodology is provided.

The secrets and methodological aspects of the great thinker Alisher Navoi's work, who made a great contribution to the development of world civilization, will be more vividly revealed thanks to a serious study of the language of his works. In this sense, the hermeneutic study of the Arabic adaptations used in the "Khamsa" epics, especially in the "Saba'i Sayyor" masnavi, can be considered as one of the important steps leading to the solution of the problem.

In the epic it comes like this:

Every epic sound,  
It's fine to find one byte here.  
Mujmal took his word for it,  
I will elaborate on my hadith.

The views of the great wordsmiths on expressing thoughts in a concise form and brevity are close to each other. This closeness is the result of their objective approach to the assessment of literary genres. In the verses mentioned above, the poet says: "What is said in the epic, I will mention it here with one stanza. "After I finish talking about him briefly, I will go into the details of my goal," he writes. In these lines: "mjml" - unclear, short, short, "акмл" - full, "хдыт" - word,

"tfşyl" - to describe something openly, to speak in a broad sense, we find Arabic adaptations.

Words expressing these meanings exist in the Turkish lexicon, but Arabisms are used. As a result, it can be said that the poet's inner thoughts and way of thinking are transferred to the words and conveyed to the reader. At this point, such opinions are expressed about the language of the work.

The creator creates such a text from the same linguistic material, in which even when the words appear in their own meanings, their meaning aspects form completely different paradigms of ideas. This situation is understood in a sensory form with internal, inner language, feeling. The national, individual, scientific mentality of a person rises to the top at this time, plays a leading role in the correct understanding of the idea of the work<sup>1</sup>. Art is the outer world of the work, its dress. The more artistically mature, perfect and beautiful a work is, the faster and stronger it affects people. It excites him, arouses strong passions in him<sup>2</sup>.

In Navoi's opinion, a person should use all his talent and ability to make a work pleasing to the world. Only a work created with high artistry will be beneficial for society<sup>3</sup>. After all, the participation of the Arabic lexicon in the epic led to high speed and real efficiency. It is known that the word creates, the thought prompts action. All of these are reasonably priced when they serve a specific purpose<sup>4</sup>. As a universal aspect of hermeneutics, each lexicon in Navoi's works has its own characteristics of historicity, semantics, methodology of understanding in general. Because in each phrase and word, whatever meaning it means, he was able to create a specific shell with the participation of the Arabic lexicon. This further increases the subjectivity of hermeneutic understanding.

In the epic "Sabai Sayyor": "To claim that the verse of the prose is more beautiful and the whole of the speech is more heart-felt, and to protect this society with the "five treasures" of Nizami and Indian sugar, but also with the sweet words, and to make ul Bahrain a target and ul Nayirayng.

The word, the breeze came in the flower bed of the soul,  
I am an orphan with a sea of honey.  
Every time I go through the details,  
Zahir aylar kalam aro tatvil.  
Why, a good word is visible,  
Your words are a gem.  
The jewel itself is more heart-warming,  
It's better if they smoke silk.<sup>5</sup>

<sup>1</sup> М.Тожибоев, Ш.Юсупова, Э.Бўриева. Адабий герменевтика ва мумтоз бадиий тил. – Тошкент: Университет, 2013. – Б. 34.

<sup>2</sup> Ўша асар. – Б. 82.

<sup>3</sup> Ўша асар. – Б. 83.

<sup>4</sup> С.Н.Аллаярова. Герменевтика. Ўқув қўлланма. – Тошкент: Exxtremum-press, 2017.Б-145

<sup>5</sup> Алишер Навоий. Сабъаи сайёр. – Тошкент: Фан, 1992. Б-34.

Content: To emphasize that the verse of the prose is more beautiful and the words are more heart-felt than the words, and to surrender this society to the five precious books of Nizami and the sweet words of the Indian sugar poem, and to make myself like a speck to the ul two dice scatterers and the ul two light spreaders. It was so amazing that words cannot describe it. Scholars of this science divide it into two. Anyone who wants to express his opinion turns to prose or verse. A person who is familiar with prose and poetry considers the rank of poetry higher. Because the word is a gem in the creation of good words.

Here Navoi used the Arabic lexeme "word" - كلام to describe "word". This style, which the writer used as a result of using attractive Arabic words, served to strengthen the idea, to express his philosophical thoughts, which have a deep meaning in the introduction.

It is known that every artist relies on his skill and aesthetic ability in applying poetic arts through his own method. Navoi highly evaluates the positive and negative influence of the artistic word on the mind and psyche of a person in the society, great educational importance and role in every place of his works related to this issue. Navoi writes in "Muhokamat-ul-lughatayn": The difference in the wording is greater than the stain of the world, and the career is even more insignificant than the world. Only the spirit of the dead body of the sharif is purified, and the poison of the living coin of the kasif is revealed.

Navoi expressed his opinion more clearly in Khairatul Abror:

Salvation from death with words, With words, the dead find life. However, the influence of the Navoi word sometimes overestimates its educational value and role in society, as we have seen in these examples. This is due to the fact that his poetry, on the one hand, strives to express his thoughts figuratively and uses exaggeration tools, and on the other hand, his general outlook is based on idealism. In his opinion, a work of art should give the reader spiritual nourishment, arm him with high ideas, and give aesthetic pleasure.<sup>6</sup>

Because you died in love, you soon came back to life,  
Love is far from you<sup>7</sup>.

In these verses, the words "love" عشق - عشق "يشق", - عاشق are involved. Both words are derived from the infinitive "عشق". The two aspects of the text - the meaning and the style of expression - are of great importance<sup>8</sup>. In these verses, the poet often turns to this artistic art in order to arouse the feelings of the reader and present the events in a more effective

<sup>6</sup> А.Хайитметов. Алишер Навоийнинг адабий-танқидий қарашлари. – Тошкент: ЎзССРФА, 1959.Б-79.

<sup>7</sup> Алишер Навоий. Саъбаи сайёр. – Тошкент:Фан,1992.Б-107.

<sup>8</sup> С.Н.Аллаярова. Герменевтика. Ўқув қўлланма. – Тошкент: Exxtremum-press, 2017.Б-145

way. In the art of passion, mainly the same words are used in different grammatical forms, and it is more aimed at confirming and strengthening the poet's opinion.<sup>9</sup> In fact, a new idea, deep thinking is important for the text to have a deep meaning. Due to the repetition of one word in one stanza, the art of rosary is skillfully expressed in the epic.

Shah Chu saw this game at work,

Thank you for everything.

There was a reason to be happy,

It's time for an excuse:<sup>10</sup>

In this poem, firstly, the words "tahsin" - تحسين with "husn" - حسن are made from the root of "khasuna" - حسونا (to be beautiful), "غين" - غناء with "istighno" - استغنا from the root of "ghaniya" - غني (to be rich). established the art of enthusiasm, secondly, the repetition of the word "husn" twice in the second stanza is the art of tasbe', and thirdly, the repetition of the sounds "g" and "n" in the words of the second stanza created the art of tawze'<sup>11</sup>.

Why don't you hold a pen in your hand?

Remember the secret of the pen<sup>12</sup>.

In this stanza, the word "pen" - qlm is repeated, expressing the art of prayer, and at the same time poetic homonymy was created.

In art, khajib is often used, like radif, it serves to emphasize and confirm the importance of the poet's thought<sup>13</sup>. Alisher Navoi used various khajibs in the epic "Sab'ai Sayor".

Thank you for lighting every candle,

Each candle lights a candle.

There is no candle, seven times a dancer,

Every day of the week is different<sup>14</sup>.

In the following verse, the word "har" takes the role of khajib and comes before the rhyming word "sham" - شمع - "sham". Because one word is repeated several times, it

<sup>9</sup> С.Хасанов. “Сабъаи сайёр”нинг бадииятига доир. /Алишер Навоийнинг адабий маҳорати масалалари/ - Тошкент:Фан,1993.Б-71.

<sup>10</sup> Алишер Навоий. Сабъаи сайёр. – Тошкент:Фан,1992.Б-108.

<sup>11</sup> С.Хасанов. “Сабъаи сайёр”нинг бадииятига доир. /Алишер Навоийнинг адабий маҳорати масалалари/ - Тошкент:Фан,1993.Б-72.

<sup>12</sup> Алишер Навоий. Сабъаи сайёр. – Тошкент:Фан,1992.Б-20.

<sup>13</sup> С.Хасанов. “Сабъаи сайёр”нинг бадииятига доир. /Алишер Навоийнинг адабий маҳорати масалалари/ - Тошкент:Фан,1993.Б-73.

<sup>14</sup> Алишер Навоий. Сабъаи сайёр. – Тошкент:Фан,1992.Б-8.

also makes the art of iltizam external. The garden is about to open,  
You walk like a flower<sup>15</sup>.

In conclusion, Alisher Navoi used Arabism in a skillful way to create beautiful verses, whether it is the art of tavze', the tasbe' or the art of passion. Also, in the epic, through the method of using Arabism, the aesthetic skill of creating poetic arts is demonstrated, and in the expression of artistic arts, synonyms, antonyms, homonyms are used in accordance with the form and content of the Arabic words, and the perfect direction is used as a primary tool.

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<sup>15</sup> Алишер Навоий. Саъбаи сайёр. – Тошкент:Фан,1992.Б-8.

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