



## **LEXICAL-SEMANTIC CLASSIFICATION OF PERSIAN ADAPTATIONS IN ALISHER NAVOI'S EPISTLE "FARKHOD AND SHIRIN"**

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### **Abstract**

The article examines the lexical-semantic features of Persian borrowings used in Alisher Navoi's epic poem "Farhad and Shirin." Lexical units extracted from the text of the poem are classified through specific semantic groups, and the functional significance of Persian elements in the literary text is analyzed.

**Keywords:** Lexical-semantic field, Persian borrowings, linguopoetics, epic poem (dastan), Navoi studies, etymology, terminology.

### **Introduction**

#### **Annotatsiya:**

Maqolada Alisher Navoiyning «Farhod va Shirin» dostonida qo'llanilgan forsiy o'zlashmalarning leksik-semantik xususiyatlari tadqiq etiladi. Ushbu maqolada doston matnidan ajratib olingan leksik birliklar aniq bir semantik guruhlar orqali tasniflanadi va forsiy elementlarning badiiy matndagi funksional ahamiyati tahlil qilinadi.

**Kalit so'zlar:** Leksik-semantik maydon, forsiy o'zlashmalar, lingvopoetika, doston, Navoiyshunoslik, etimologiya, terminologiya.

#### **Аннотация:**

В статье исследуются лексико-семантические особенности персидских заимствований, использованных в дастане Алишера Навои «Фархад и Ширин».



Выделенные из текста произведения лексические единицы классифицируются по конкретным семантическим группам, а также анализируется функциональная значимость персидских элементов в художественном тексте.

**Ключевые слова:** Лексико-семантическое поле, персидские заимствования, лингвопоэтика, дастан, Навои ведение, этимология, терминология.

## INTRODUCTION

Alisher Navoi is a great thinker and scholar who left a great legacy in the history of the Uzbek literary language and linguistics. The great writer's epic poems, which are part of the "Khamsa", such as "Muhokamat ul-lughayn", "Majolis un-nafois", "Khazoyin ul-maoniy", express important facts such as the possibilities of language and language, lexical richness, grammatical structure of the language, and only they are shown in the work with artistically constructed idioms. This article analyzes the significance of Navoi's legacy in linguistics within the framework of world linguistics, and compares it with the linguistic traditions of the East and the West. The study analyzes the Persian borrowed elements in the second epic poem "Farhod and Shirin" by Navoi, which is part of the "Khamsa", and reveals the significance of this borrowed layer in the work. Before moving on to the main analysis of our study, let us clarify the following linguistic terms that will make it easier to understand the essence of the analysis: The theory of lexical-semantic field is one of the important directions in linguistics that studies the semantic grouping of words and the semantic connections between them. This theory helps to understand the logical and linguistic system of language units. Through the theory of lexical-semantic field, the logical analysis of words, their place in the semantic field and the degree of connection are determined (Trier, 1931).<sup>1</sup> The concept of semantic field was first actively discussed in 20th-century linguistics and was introduced into scientific circulation by the German linguist Jost Trier. In his opinion, the meanings of words do not exist separately, but exist in an interconnected system and are understood through this system. Later, this approach was further developed by scientists such as Jean Baudouin de Courtenay, Ferdinand de Saussure, and Lev Shcherba. In modern

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linguistics, the concept of semantic field is of great importance in analysis, translation, and dictionary creation.<sup>2</sup>

"Linguopoetics is a shortened form of linguistic poetics, which studies the artistic and aesthetic functions of linguistic units (phonetic, morphemic, lexical, etc.) used in works of art, as well as the connotative function of language. In other words, linguopoetics is the branch of linguistics that studies artistic speech."<sup>3</sup> The term "linguistic poetics" - "linguopoetics" - the field that studies the language of a work of art as a manifestation of the aesthetic function of language - has become quite established in philology, and many studies have been created dedicated to clarifying the place of "linguistic poetics" as a separate independent discipline in the system of philological sciences. In this sense, it is appropriate to name and interpret the study of the language of a work of art in the "stylistic aspect" as "linguopoetical study of the language of a work of art".<sup>4</sup>

#### Main part

In the process of our analysis, more than 150 Persian units selected from the text of the epic were systematized according to their meaning using the methods of component analysis, semantic grouping and artistic-stylistic analysis. Persian appropriations in the epic can be divided semantically into the following major areas:

#### 1. Lexicon expressing human mental state and character

Mental anguish and emotion: Pain, anguish (Kohi anduh), lamentation, grief, sorrow, sorrow, anger, longing.

Positive qualities: Kind, affectionate, beautiful (parivash), brave, cheerful.

Negative states: Unpleasant, disreputable, infamous, panicked (panicked).

#### 2. Socio-political and stratification terms

Title and status: King, prince, commander, chieftain, chieftain, beggar, dervish.

Government and space: Throne, country, city, enterprise, market.

#### 3. Anthropocentric (Human organs and appearance) vocabulary: Language (tongue), face, face, lips, soul, mouth.

#### 4. Landscape of nature and the material world

Natural object: Steppe, desert, river, spring, garden, plant, soil, leaf, mammal, bird.

<sup>2</sup> Najmiddinov Muhammadjon Filologiya fanlari bo'yicha falsafa doktori, dotsent, Qo'qon universiteti. <https://doi.org/10.5281/zenodo.14869216>

<sup>3</sup> Nurmonov A. Tilshunoslikning adabiyot bilan munosabati/ Tanlangan asarlar .3jildli.- Toshkent; Akadernashr,2012

<sup>4</sup> TILNING MUAYYAN LINGVOPOETIK XUSUSIYATLARI Ixtiyorbek Norov Nukus davlat pedagogika instituti O'zbek tili kafedrasi fan kabineti mudiri. file:///C:/Users/lenovo/Downloads/91-96.pdf



Space terms and phenomena: Gardun (sky), roz (day), shabiston (night), dud (smoke), gard (dust).

5. Construction, craft and art terms: Bisht (brick), wall, ayvan, darzavod, suratkhana, oina (mirror), zanjin, zarrin, gom.

## CONCLUSION

In conclusion, it should be said that the conducted analyses show that the Persian assimilation layers in the epic poem "Farhod and Shirin" are not just a linguistic component, but a fundamental component that ensures the ideological-artistic and structural integrity of the work. Their significance can be summarized within the following scientific paradigms:

- The role in increasing the linguopoetic power of the literary text: Persian elements act as an aesthetic transformer in the poetic system of the epic.
- Imagery and metaphorical scope: Units such as pari, dilafruz, jonso‘z, parivash serve to create a deeper emotional image than a simple description when drawing a portrait of the heroes. With the help of Persian assimilations, Navoi successfully applied the norms of traditional oriental poetics to the Turkic language environment.
- Enrichment and differentiation of the lexical-semantic system: From a linguistic point of view, Persian assimilations raised the terminological and semantic base of the old Uzbek language to a qualitatively new level.
- Formation of abstract lexicon: As a result of the addition of abstract concepts in Persian (andesha, roz, pinhon, orzumand) to concrete names of actions and objects in the Turkic language, the possibility of expressing the inner intellectual and spiritual world of a person expanded.
- Expansion of synonymous lines: The presence of both Turkic and Persian variants to express the same concept (for example, bog‘ - chamanzor, chehra - yuz) served to avoid repetitions in the artistic style and to give subtleties (nuances) of meaning.

### 3. Socio-cultural and linguistic integration (Sociolinguistic aspect)

The assimilations in the epic reflect the cultural and educational level of that era and the processes of synthesis in the history of linguistics: Cultural layer: Through words such as kisht, suratkhona, nerbo, sarchashma, Navoi united the common material and spiritual culture of the peoples of Central Asia in a single linguistic space. Terminological clarity: In the fields of state administration (shah, sardar, kishvar),



craftsmanship (shoghird, sarkor), and philosophy (hakim, hikmatpesha), Persian elements have become the main lexical layer that provides conceptual clarity.

In general, the system of Persian borrowings in Alisher Navoi's epic poem "Farhod and Shirin" is not just a "language appropriation", but a great linguistic synthesis. These elements raised the language of the epic to a level understandable for the Turkic peoples and perfect for the standards of classical oriental poetry. The results of this research are of important methodological importance in studying the history, etymology and linguistics of the Uzbek language (linguopoetics). For linguistics, the text of this epic is a rich source for studying the semantic modification of Persian words in the Uzbek language environment. Many words in Navoi's text have expanded from their original meaning and adapted to the internal laws of the Turkic language (for example, through the addition of Turkic affixes). As the founder of the Uzbek literary language, Alisher Navoi not only demonstrated the rich possibilities of the Turkic language, but also skillfully used the Persian layer to reveal the possibilities of both the Turkic and Persian languages. The vocabulary of the epic poem "Farhod and Shirin" stands out from other epic poems with its scope and semantic diversity and its unique Navoi-like nature. Persian borrowings in the epic serve not only to enrich the language, but also as an important lexical tool in revealing the ideological and artistic intention of the creator, the psyche of the heroes and the socio-political outlook of the era. Also, the system of Persian borrowings in Alisher Navoi's epic poem "Farhod and Shirin" has gained significant importance as elements that serve to raise not only the vocabulary richness of the work, but also its figurative possibilities and aesthetic appeal to a high level. The fact that these lexical units, based on the genre nature of the epic, fulfill both terminological and artistic-aesthetic functions is a clear proof of Navoi's genius as a great scholar of two languages. The systematic use of this layer in the work, as described above, reveals Navoi's linguistic skill and the synthesizing power of the old Uzbek literary language.

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