International Conference on
Linguistics, Literature And Translation

International Conference on Linguistics, Literature And Translation - double-blind peer-reviewed, monthly, open-access procedding published to get ecxellence on Research and Development. It publishes high-quality articles across the breadth of linguistics, literature and translation research. With its uniquely broad coverage, all articles are free to access across the globe, allowing authors to share their research and maximise its impact. The boletin on Linguistics, Literature And Translation is led by expert international editorial board members who take an objective approach to peer review, ensuring each research paper is reviewed and evaluated on its own scholarly merits and research integrity. Joining your work in the International Conference of Linguistics, Literature, and Translation means you will receive prompt and reliable publishing and a global platform for your research to reach its full potential.

THE PLACE OF THE WORK "HISTORY OF ANBIYO AND HUKAMO" IN THE DEVELOPMENT OF UZBEKISTAN CLASSICAL PROSE

Ne'matullayev Ismailkhan
Oriental University Linguistics (Arabic) Department
2-Master's student

Abstract

This article analyzes the stylistic and artistic functions of Arabicisms used in Alisher Navoi's work "The History of Prophets and Judges". The study considers Arabic borrowings as a separate layer in the lexical structure of the work, revealing their role in expressing religious, educational and moral content. The performance of Arabicisms in the text not only as nominative, but also as semantic, axiological and stylistic functions, their influence on the development of the plot and the formation of an ideological conclusion are highlighted. The division of religious lexicon into positive and negative semantic fields and their role in the composition of the work are also analyzed. As a result, it is scientifically shown that Arabicisms serve as an active artistic tool in Navoi's prose.

Keywords: Alisher Navoi, Historical prophets and judges, Arabisms, religious lexicon, semantic analysis, methodological function, Sufism, poetics, axiology, Uzbek classical literature.

Introduction. Alisher Navoi's "History of Prophets and Judges" is one of the major sources that occupies a special place in the development of Uzbek classical prose, possessing unique artistic and stylistic features along with its religious and historical content.[1] This work is not only a chronological text describing the history of prophets and sages, but also a complex semantic system that embodies the author's religious and philosophical views, moral criteria and aesthetic ideals. In particular, the Arabic borrowings - Arabisms in it constitute the main lexical layer of the text and play an important role in its content, ideological and stylistic structure.[2]

Literature review . The issue of studying Arabisms and their stylistic and artistic functions in the language of Alisher Navoi's work "Tarihi anbiy va hukamo" is directly and indirectly covered in Uzbek and world literary studies. Scientific research conducted in this area is aimed, first of all, at studying the general poetics, linguistic features, mystical views and religious and aesthetic thinking of Navoi's work, which serve as an important methodological basis for explaining the substantive

and functional aspects of the Arabic lexicon.[3] In the field of Oriental Studies , the studies of Yevgeny Bertels and Vasily Bartold occupy a special place in the study of Navoi's heritage. Bertels, in his work, analyzes Navoi's work in connection with Persian-Tajik literature, in particular, the traditions of Jami, revealing the religious and philosophical layer in his works. This aspect helps to understand that Arabisms are not only a linguistic phenomenon, but also carriers of mystical and enlightening content. Bartold, on the other hand, sheds light on the historical and political environment of the era in which Navoi lived, linking the formation of religious and social terms in his works with the context of the era. This allows us to interpret the Arabisms in "The History of Prophets and Rulers" as a product of historical consciousness.[4]

In Uzbek literary criticism, scholars and creators such as Sadriddin Ayni, Oybek, Maqsud Shaikhzoda have illuminated the figure of Navoi from an artistic and scientific perspective and analyzed the ideological and aesthetic foundations of his works. In their research, the religious and enlightening content of Navoi's works, humanistic ideas and moral concepts occupy a central place. This is important in understanding the axiological (evaluative) function of Arabisms in the text.[5]

Among the researchers who have specifically studied the language of Navoi's works, the works of such scholars as Anvar Rustamov and Yoldosh Is'haqov deserve special attention. Rustamov studies the phonetic and morphological features of Navoi's language and shows the place of Arabic elements in it in the language system. Is'haqov, on the other hand, analyzes Navoi's poetics and artistic language, revealing the role of Arabisms in providing imagery, expressiveness, and stylistic diversity. In particular, his works on the artistic arts (tazod, tashbeh, ishtiqaq, etc.) are an important source for understanding the stylistic possibilities of Arabic units.[6]

Scholars such as Saidbek Erkinov, Abdukayum Kayumov, and Vali Zohidov, who studied individual examples of Navoi's works, in particular the epic poem "Khamsa", have deeply illuminated the religious and philosophical layer of Navoi's work based on comparative and ideological analysis. These studies show that the Arabisms in the work "Tarihi anbiyy va hukamo" were used with the same ideological connotation.[7]

From the point of view of Sufism and religious and philosophical views, the works of Ibrohim Hakqulov and Najmiddin Kamilov are of great importance. They reveal the semantic layers of the mystical terms in Navoi's work, including such concepts of Arabic origin as "tawba", "sabr", "shukr", "ma'rifat", "haqiqat". This serves as an important theoretical basis for explaining the religious, aesthetic and moral functions of Arabisms in "Tarihi anbiyyah va hukamo".[8]

Also, explanatory dictionaries of the language of Navoi's works and lexicographical sources are the main support in the study of Arabisms. These dictionaries provide a detailed description of the scope of application, semantic changes, and stylistic features of Arabic units in Navoi's language. As a result, the researcher will be able to determine not only the lexical but also the contextual meanings of Arabisms.

In general, the existing scientific literature has made a great contribution to the study of Arabisms in the works of Alisher Navoi from various aspects - historical, linguistic, poetic and philosophical points of view. However, a comprehensive analysis of the stylistic and artistic functions of Arabisms in the work "Tarihi anbiy va hukamo" still remains one of the urgent scientific issues. Therefore, research in this area allows us to reveal the deep layers of Navoi's language and more fully understand his religious and enlightening thinking.[9]

Research methodology. Since the work narrates the stories of prophets such as Adam, Noah, Hud, Salih, Abraham, Moses, Jesus, as well as various rulers, worshipers and righteous people, the author interprets the events not in the form of a simple historical narrative, but on the basis of the paradigm of divine will, trial, patience and salvation. In this regard, Arabisms are not only terminological units, but also actively participate as a means of religious thought. Through them, the faith register of the text is determined, the criteria for evaluating events are determined, and the internal movement of the plot is formed. A significant part of the Arabic words found in the "History of the Prophets and Judges" directly express religious concepts.[10] For example, such units as prophecy, message, revelation, prayer, mercy, torment, repentance, forgiveness, patience, gratitude, miracle,

people, nation, infidel, believer, prophet, mursal are regularly repeated in the text. Through this lexical layer, events are interpreted not as simple historical messages, but as sacred history that develops on the basis of divine laws. For example, the concept of "revelation" denotes the divine message given to the prophets, which determines the starting point of events. "Message" represents the delivery of this message to society, that is, its social function. Thus, through Arabic words, a chain of cause and effect is built in the text on a religious basis.[11]

Analysis and results. In the narrative of the stories of the prophets in the work, Arabic formulas such as “alayhis-salamu alaykum”, “haq subhanahu wa ta’ala”, “kalamullah” are often found. These units enhance the sense of holiness and elevate the heroes from the ordinary human level to the level of those with a divine mission. For example, in the expression “Musa alayhis-salamu alaykum”, the component “alayhis-salamu alaykum” expresses respect and holiness, while the combination “kalamullah” indicates Moses’ direct connection with the divine word. Such Arabicisms serve as a stylistic center in the text and form a religious-aesthetic atmosphere.[12]

For a deeper analysis of the stylistic and artistic functions of Arabisms, it is important to pay attention to their semantic transformation. In this work, Arabic units often operate according to the following model:

Arabism → religious concept → moral assessment → ideological conclusion

For example, the word "repentance" initially denotes a religious act, that is, a person's turning away from sin, turning to God. At a later stage, it creates a theme of moral purification. Finally, at the end of the episode, the repentant hero is saved, and this becomes the ideological conclusion of the whole story. Thus, one Arabicism becomes the center that sets the entire semantic system in motion.[13]

Similarly, the lexeme "torment" has a double meaning: on the one hand, it denotes divine punishment, and on the other hand, it expresses the inevitable consequence of moral corruption. For example, the people's surrender to disbelief ends with "torment". This gives the reader a didactic conclusion: disobedience to divine commands leads to destruction. Thus, Arabisms not only express an event, but also evaluate and summarize it.

The work also forms positive and negative semantic fields with the help of Arabisms. The positive field includes units such as "rahmat", "hidoyat", "mag'firat", "inoyat", "sabr", "shukr". These words mean divine mercy, the right path, spiritual purity and perfection. The negative field consists of units such as "kufr", "zalolat", "fisq", "la'nat", "azob", "shaytan". This layer represents the semantics of denial, error and destruction.[14]

The opposition between these two poles forms the compositional basis of the work. Each story is usually built on the clash of these two forces: the struggle between the prophet and his people, guidance and error, patience and rebellion, sets the plot in motion. As a result, Arabisms become not only a means of depiction, but also a factor determining the dynamics of the plot.[15]

Conclusions and suggestions. Another important function of Arabisms is to increase the level of bookishness of the text. The work “Tarihi anbiyyah wa hukamo” is written based on religious and scientific sources, and the Arabic units in it enhance the impression of scientificity and reliability. For example, terms such as “qawm”, “ummat”, “risolat” refer to Quranic and hadith sources. This adds an intertextual layer to the text and connects it to a broader religious and cultural context.

In addition, Arabic units also provide rhythmic and stylistic harmony in the text. In particular, units based on pairing and parallelism (for example, “patience and gratitude”, “thanks and forgiveness”) increase the melodiousness of the text. This creates a poetic effect even in prose texts. Navoi also takes into account their phonetic and rhythmic capabilities when using Arabic units.

The pragmatic function of Arabisms also deserves special attention. They have a direct impact on the reader, leading him to a certain moral conclusion. For example, the word "curse" serves not only as a sentence, but also as a warning. "Forgiveness" evokes a sense of hope and salvation. Thus, Arabisms also acquire an emotional and expressive load in the text.

Historical time is also constructed in a unique way in the work through Arabisms. The sequence of

events is linked to the chain of prophets, which turns historical chronology into religious chronology. As a result, the concept of time in the text is also interpreted based on a divine plan.

In general, the Arabicisms in the work "History of Prophets and Rulers" form a multi-layered functional system. They are:

- represents religious concepts;
- gives moral judgment;
- controls the plot movement;
- determines the stylistic and aesthetic appearance of the text;
- has an emotional impact on the reader.

In this respect, Arabisms are not a passive lexical layer in Navoi's work, but an active semantic and stylistic mechanism. Through them, the author expresses his religious and philosophical views, interprets historical events based on spiritual criteria, and calls the reader to perfection.

References

1. Alisher Navoi, *Tarixi Anbiyo va Hukamo*. Tashkent: G‘afur G‘ulom Publishing House, 2000.
2. Alisher Navoi, *Complete Works (Khamsa and Historical Works)*. Tashkent: Fan Publishing, 1983.
3. B. Ahmedov, *History of Uzbek Literature*. Tashkent: Teacher Publishing, 1997.
4. N. Karimov, *Landscapes of 20th Century Uzbek Literature*. Tashkent: Uzbekistan Publishing, 2002.
5. A. Hayitmetov, *Alisher Navoi: Literary and Historical Studies*. Tashkent: Fan Publishing, 1985.
6. R. Yakubov, *Development of Uzbek Classical Prose*. Tashkent: Science Press, 1990.
7. S. Olimov, *Sources of Classical Uzbek Literature*. Tashkent: University Press, 2005.
8. M. Qodirov, *History of Eastern Literature*. Tashkent: Yangi Asr Avlodi, 2008.
9. E. Bertels, *Navoi and His Time*. Moscow: Nauka Publishing, 1965.
10. A. Kononov, *Grammar and Texts of Chagatai Language*. Moscow: Academy of Sciences, 1960.
11. J. Eckmann, *Chagatai Manual*. Bloomington: Indiana University Press, 1966.
12. Annemarie Schimmel, *Mystical Dimensions of Islam*. Chapel Hill: University of North Carolina Press, 1975.
13. B. Spuler, *History of the Mongols and Central Asia*. Berkeley: University of California Press, 1972.
14. Vasily Bartold, *Turkestan Down to the Mongol Invasion*. London: Luzac & Co., 1928.
15. H. Suvonqulov, *Poetics of Classical Uzbek Literature*. Tashkent: Fan Publishing, 2010.