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**Kholmuhammad Khayrulloevich Fattohov**  
Ferghana State University  
Teacher of the Department of Linguistics,  
Fergana, Uzbekistan

**Nargizaxon Rustamovna Umarova**  
Ferghana State University  
Associate Professor of Linguistics,  
Candidate of Philological Sciences  
Fergana, Uzbekistan

## THE USE OF ARABICISM IN THE WORKS OF NAVOI

**Abstract:** This article discusses borrowings, loan words, Arabic loan words and their place in the Uzbek lexical system, the possibilities of word acquisition of Navoi, statistics of Arabic loan words used in the works of the poet.

**Key words:** vocabulary of the language, loan words words, arabisms, ways of borrowings.

**Language:** English

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### Introduction

There is no language in the world without a word derived from another language in its dictionary. Only a small part of the Arabic borrowings in the Uzbek dictionary is derived directly from the Arabic language itself. This borrowings is mainly due to the influx of Islam into Central Asia, the promotion of Arabic as a language of religion in schools and, most importantly, the adoption of Arabic as the language of science in the Eastern world. Hence, direct borrowing from Arabic correspond mainly to science and religion lexemes.

### The main part

The role of Persian language in the borrowing of Arabic into Uzbek is great. Originally, Arabic was first learned in Persian, and only later in Uzbek. Word acquisition in this way mainly corresponds to the names of things and events that occur in everyday life. Arabic words are often not taken into the Uzbek language, but to a certain extent, borrowed, making as Uzbek language, and often adapted to the sounds of the Uzbek language. Modern literary Uzbek vowels do not have long vowels, so long vowels in lexemes

derived from Arabic are usually replaced by short vowels. It should be noted that in the study of Arabic lexemes, the long sound in them is replaced by the Uzbek sound, as there is a significant Uzbekization of the sound not only in terms of quantity (length), but also in terms of quality (lip).

Many sounds in the sound system of the Arabic language do not exist in the sound system of the Uzbek language, so such Arabic sounds have been replaced by the closest alternative to the Uzbek language. The sounds ط, ت (t) in the Arabic alphabet are represented by a single sound t (t) in Uzbek, that is, the sound ط, ت (t) in two different articulations in Arabic is represented by one sound t (t) in Uzbek. Or the sounds ز, ظ, ض in Arabic are replaced by the sound z in Uzbek. The sound h (h) in Uzbek is a combination of the sounds hoyi hutti (ح) and hoyi havvaz (ه).

There are two different ways to learn a word from another language into your own language: through live speech, through printed sources. Borrowing through live speech occurs as a result of direct communication between representatives of different languages, a lexeme specific to one language is assimilated to another in the form specific to spoken language, then this lexeme can also be transferred to

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literary language. In the transition to a literary language, sometimes the lexeme-specific form of this lexeme is retained, and often the colloquial form of the lexeme is abandoned and taken in the form of a literary language. For example, the Arabic *tanur* lexeme was assimilated into the Uzbek language in the form of a *tandoor* through live speech, and this form was formalized in the literary language. For example: *Tandir a. Tanur* - bread baking oven, device. A clay device for baking bread, *somsa*, *kebabs*, etc. [1, 662]. Such cases occur when the borrowed lexeme is awkwardly pronounced or when the being borrowed language has to be subordinated in terms of sound.

According to Abdullayev, "words from the Arabic language in the language of Alisher Navoi's poetic and scientific works make up about 30-33 percent of the poet's vocabulary, and Persian-Tajik lexical elements - 18-20 percent" [2, 254]. According to B. Bafoev's statistics, all words used in Navoi's works are 26,035 [3, 19], of which 7973 [3, 29] are in Arabic.

According to researchers, Arabic lexemes are divided into the following groups in terms of their relation to the modern Uzbek literary language: 1) Arabic lexemes used in the meanings typical of the old Uzbek literary language: *term, purpose, address, pain, mercy, grace, revelation*; 2) Arabic lexemes used with semantic changes: *solitude, greed, labor, exile, celebration*; 3. Arabic lexemes that are not used independently (*incl. - "incoming, incoming", "relevant, relevant"* (NAL, 200); 4) Arabic lexemes that are not currently used (*sabt - used in Navoi's works in the sense of "firmness", "writing, recording"*) (NAL, 536) [4, 53-57].

When borrowed through print sources, it is assimilated through the fiction itself or through a translation. The fact that the titles of works in the old Uzbek language are Arabic also determines the place of Arabic masterpieces in the period of the old Uzbek literary language, as well as in Navoi's works as a bibliography: "... these works consist of twelve volumes of poetry and nine volumes of prose (book). Poetic works: *Gharab us-sig'ar, Navodir ush-shabab, Badoyi'l-vasat, Favoyid ul-kibar, Hayrat ul-abror, Farhod and Shirin, Layli and Majnun, Sabayi planet, Saddi Iskandari, Lison ut-tayr, Arba'in manzum, Nazm ul-javohir*. Prose works: *Mahbub ul-qulub, Mizon ul-avzon, Khamsat ul-mutahayyirin, Nasayim ul-muhabbat, Tarikh ul-anbiyo, Tarihi muluki Ajam, Majolis un-nafoyis, Munshaot, Vaqfnomayi madrasayi ikhlosiya*" [5, 10].

When Navoi commented on the structure of *Mahbub ul-Qulub*, it can be seen that the sentences consisted only of Arabic words. In particular, it

became known that this article was popular, and it was named "*Mahbub ul-qulub*". And it was known for the mood of the written *favoid*, which was made into three parts. "*The previous part: soir un-nosning af'ol va ahvolining kayfiyati; ikkinchi qism: hamida af'ol va zamima xisol xosiyati; uchinchi qism: mutafarriqa favoid va amsol surati*" [6, 12].

If we compare the ratio of Persian and Arabic words in the general lexical layer of the *ghazal* from the 9-byte *ghazal*, which begins with the verses of the poet's "*Favoyid ul-kibar*" *divan*, "*Ey, ko'ngul ichra mayi vasling uchun kom tamanno*", the active layer of the *ghazal* in the *ghazal A* total of 127 words were included in the *ghazal*, 36 of which were in Arabic, the remaining 23 words were in Persian, and the remaining lexical units belonged to the Turkic layer. The basic structure of this layer is expanded at the expense of pronouns, auxiliaries, and connectors. To illuminate the content of this *ghazal*, the poet made effective use of the expressive possibilities of Arabic lexemes in relation to Persian words. Such a quantity cannot be said to be the same for all *ghazels*, because the absorption in the *ghazels* differs sharply in quantity. For example, in this 9-byte poem, the ratio of Arabic and Persian borrowing in bytes is different. Although 7 Arabic words are included in the following verse of the *ghazal*, Persian borrowing are not observed: *Kimki ul vahmau xayolai aro zotaingni kiyurdi (7:3 a;0 f), Qilmadi g'ayria xayolota ila avhoma tamannoa (6:4 a; 0 f)*.

In the *ghazals*, sometimes Arabic borrowing and sometimes Persian borrowing gain weight. This can be explained by the fact that the content of the *ghazal*, meanwhile, from which linguistic units the rhyming system is chosen, often solves this problem. In accordance with the rhyme, which is a central element of the structure of the *ghazal*, it is reasonable to say that the words in the *ghazal* will consist of lexical units specific to the rhyme system. Arabic borrowing play an important role in the lexical system of *ghazals* in which divine love is described.

## Conclusion

According to statistics provided by B. Bafoev, Alisher Navoi's poems in more than 104,000 lines in Turkish and 10,000 lines in Persian, as well as prose works and letters - all have a vocabulary of about 1,378,000 words [7, 127]. The work of the poet, which embodies such a rich language, is one of the rare events in the history of world languages. Navoi's vocabulary is a testament to the widespread use of Arabic and Persian words, which were well understood by cultural circles at the time.

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