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Linguopoetic Analysis Of The Arabic Lexical Unit "Malak" In The Epic "Hayrat Ul-Abrar" By Alisher Navai

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ABSTRACT

This article provides a brief overview of linguopoetics and analyzes the word “malak” found in the poem “Hayrat ul-abrar” by Alisher Navai. It has been found that, this word appears eighteen times in the text without any suffixes, and the literal meaning and grammatical role of fifteen cases in the text are determined.

KEYWORDS

Alisher Navai, "Hayrat ul-abrar" lingvopoetics, mudaaf ilayh, maf'ul bihi, sadr, ajuz, khabar, tashbeh, talmeh, tajnis.

INTRODUCTION

The great thinker, poet and statesman Alisher Navai left an indelible artistic and scientific legacy in Turkic, Persian and Arabic languages throughout his life. The largest of them is the author's first epic "Khamsa" written in Turkic

language. This article analyzes the linguistic-poetic analysis of the original Arabic word "malak", which is common in Khamsa's first epic, “Hayrat ul-abrar”. All the verses which are discussed in this article are taken from

Kuronbekov A and others. Alisher Navai
"Hayrat ul-abrar" concord. T - 2012(1)

MATERIALS AND METHODS

"Linguopoetics is one of the branches of philology, which deals with the task of using words in the text within the framework of methodologically colored language constructions and the expression of clear ideological and artistic content, as well as the comparative importance of language units in creating aesthetic effects".(2. 18-19)

The word "malak" means angel in Arabic language. The word Malak is also a name for girls among the Arabs. In this sense, the word is also a proper noun. The word "malak" is grammatically in nominative case being indefinite singular word in masculine gender. The word "malak" is nunated in all three cases. This article analyzes the word "malak" from a linguistic and poetic point of view in the following verses of Alisher Navai's epic "Hayrat ul-abrar".

8/2 Ins u malak(3. 187) joni yu jononasi,
Ikki jahon gavhari yakdonasi.

In the above-mentioned verse, the word "malak" is used in the first line, the sadr(4. 11), to mean its first meaning, the angel. The general meaning of the verse is "The soul of man and the angel and the one and only pearl of the two worlds," and the verse describes the Prophet Muhammad (peace and blessings of Allah be upon him). Although the word "malak" in the sadr is used in the singular, it gives plural meaning.

The word "malak" is associated with the word "ins" (human) through the conjunction u(and). In the verse, the word is grammatically mudaaf ilayh. Although the word is an Arabic word, the way it is connected to the word

after it follows the grammatical rules of old Uzbek (Chagatai language). Even though the word "malak" is mudaaf ilayh in this context, the suffix of genitive case in old Uzbek language "ni/ning" is omitted.

8/19 Noqag'a markabligidin kop surur,
Oyla ki tushganda malak uzra nur.

In this verse, the lexical unit "malak" is used in the second line of the bait, which is called ajuz (4. 11). Even though the word in the analysis has its meaning in the ajuz of the bait, the word "malak" is used here using poetic art simile (tashbeh). In the verse, the joy of the camel as a means of transport to the Prophet (peace be upon him) is likened to an angel, and the Prophet (peace be upon him) is likened to a light.

The lexical unit "malak" is a complement to the words of the preceding and following words in the verse, based on the rules of the Turkic language of the poet's time. The word "malak" is an object (maf'ul bihi) in the above-mentioned verse.

18/0 Kongulning odam tunidin qutulub vujud
subhiga hamnafas bolub, malak olami
bahoristonining rang-o-rang azhori va
gunagun ashjorin tamosho qilgani va alarni
"Sabbih ismi rabbika-l-a'la" amri bila qayyumi
haqiqiy tasbihiga mashg'ul erkanin bilib
dimog'i bog'ida hayrat gullari achilg'oni va ul
gullar atri dimog'idin hush behush yiqilgani.

In the above verse, Alisher Navai describes the state of soul and says that because of his approach from the night of man to the dawn of the body, as the soul looking at the colorful flowers and beautiful trees in the spring of the angelic world. When it saw those flowers and trees praising the name of Allah in accordance with the first verse of Surat al-'Ala(5. 87/1), the poet described that he was filled with the

scent of those flowers and trees being almost unconscious as a result of it. Here the poet describes a mystical (Sufistic) state. He expresses that in saj, prose in poetry. We can say that the word “malak” here gives plural meaning even if it is in singular.

RESULTS AND DISCUSSIONS

The word “malak” came at the beginning of the second part of the compound sentence with the cohesive part that preceded it above, as a defining part of the idaafa, subject to the grammatical rules of the poet’s period of Turkic language. That is to say, although the words “malak” and “olam” are both Arabic words, when they formed an idaafatic combination, they were combined on the basis of grammatical norms of the Turkic language.

22/50 Bog‘ dema, balki falak, ne falak,
Satrlari har sari saf-saf malak.

In the given bait, the word “malak” is used in the ajuz of the bait, and the word comes in a figurative sense, not in its own sense. And the word, in the chapter on faith in “Hayrat ul-abrar, where it is said to believe in the books of Allah, likens the divine book to a garden which is similar to a sky having lines of angels in it as the book having lines and each of them is like a line of angels. This metaphoric likening created a stylistic appeal in the bait.

The word “malak” is nominal predicate (khabar) of a non-verbal sentence here in above-mentioned sentence. However, we see from the cut that it is also used in the poetic art of tashbeh. The method of combining the word “malak” in the verse is subject to the grammatical rules of the old Uzbek language. It should also be noted that the word “malak” also formed a rhyme with the Arabic word “falak” at the end of the sadr.

25/13 Dedi Birohim ki “Ey pokrav,
Balki malak xaylidek aflok rav.

In this bait, the word angel comes in the ajuz of the bait, that is, in the second line. In this verse, Navoi says that Ibrahim Adham who was was a sufi from Balkh(6. 283) saw a man named Robi’a on his way to Hajj(pilgrimage) and said to him, "O pure walker, perhaps a wanderer in the heavens like a group of angels." The occurrence of the name of a historical figure in the bait indicates that the art of talmeh was used.

At this point, the word “malak” is coming as the second part of idaafa. In this verse, too, the word “malak” and the word “xayl” (group, flock) that follow each other are added to the idaafatic combination on the basis of the rules of the Turkic language.

36/72 Xayli malak ichra agar bordur,
Charx uruji dag‘i dushvordur.

In the above verse, Navoi quotes the word "malak" in the chapter of loyalty, and says that "it is difficult to find a faithful companion or a friend. Even if there is a loyal friend in the group of angels, it is impossible to rise to the sky to reach him". From this we can know that faithful people were valued even in the time of the poet and how unique they were. Exaggeration - “mubalagha”, was used here, and the word “malak” played a key role in the execution of this particular style of art.

The word "malak" comes in the first line of the bait which is sadr and the word is added to the word “xayl” – group, flock. Although both words are Arabic, the grammatical connection in them is subject to the rules of Persian language.

38/26 Pashshadek ul duddin itti malak,
Charxda fonusdek oldi falak.

In the above verse, the poet mentions the word “malak” in the chapter of love, and quotes that from the attack of love there was smoke to the sky and stars, and through this verse. It is an angel escaping from the smoke of love’s fire as if a mosquito escaped from ordinary smoke. Navai uses tashbeh here comparing angel’s situation to a mosquito. The sky is like a lamp in space. Malak is used here in its own sense and plays a key role in creating a powerful artistic image in the *sadr* of the bait. This, in turn, led to the use of the art of exaguration (*mubalagha*) in poetry. At the same time, the word in the center of our attention is forming a rhyme with the word “falak” - sky.

Linguistically, the word angel comes in the function of subject. The method of connecting the word with the word before it in the verse is typical of the grammatical rules of the Turkic language of the poet's period.

38/61 Tashi malak shevayi talbis(7. 67) ila,
Lek ichi muttafiq iblis ila.

In this verse, Navoi describes a lover, emphasizing that not all lovers are true lovers in the preceding bytes, and that through the above verse, the poet mentions that some lovers look like angels, but from the inside they look like devils. In the bait, the word “malak” created a peculiar stylistic dye used as a means of explaining the definition by example. The word “malak” is used in the sense of an angel and was used as the poetic art of metaphor.

The word angel is used in *sadr*, and is nominal predicate of a non-verbal sentence. The word “malak” in the verse is grammatically connected with the Turkic words before and after it on the basis of the rules of the Turkic language of the poet's period.

38/121 Dev najode ki, qayan gom alib,

Yoq ki, bashar, xayli malak qozg'alib.

The above verse is taken in the definition of love, and as for the poet, the horse of the giant, stepped in all four directions, there was a stir not only in the mind of man, but also in the mind of the angels. Here we refer to the horse of giant lineage, as the horse that led Muhammad (peace be upon him) to the mi'raj, Buraq. The fact that he is walking on all fours is, because he was happy to be ridden by the Messenger of Allah (peace be upon him). In the verse, “xayli malak” means group of angels.

Linguistically, the word “malak” in the second line of the bait is the second part of the *idaafa*, but the interrelation of words with “malak” is similar to the rules of the Persian language.

58/40 Kungurida mehr kibi toblar,
Barcha malak xayliga mehroblar.

In this verse, Navoi quotes the word “malak” in the *ajuz* of the verse. This verse, in its description of the capital of Khorasan, describes the Khurasan’s citadel as patterns and decorations shine as kindness and there are altars for all groups of angels. The exaggerated definition of the citadel in the verse creates a stylistic, poetic art.

Grammatically, the word “malak” is an *idaafatic* combination with the word “xayl”, based on the rules of the Turkish language. The word under discussion is *mudaaf ilayh* at this point. All the words that precede the word “malak” are pure Turkish words in above-mentioned verse.

58/70 Xayli malak qubbasining zoyiri,
Oylaki sarv uzra chaman toyiri.

In the above verse, the word angel appears in the *sadr*, and the poet describes the domes of the Khorasan madrasah through the verse,

describing the appearance of the dome, a group of angels sitting on it as if it were birds on a cypress tree. Through this verse, the poet points to the beauty of the city's madrasah. The bait uses mubaalagha and tashbeh.

Linguistically, in the first line of the verse, the word “malak” is combined with the words “xayl” (group) and “qubba” (dome). In this verse, too, “malak” is the second part of idaafa, and the connection in the idaafa is specific to the grammatical rules of Persian language.

58/79 Jam ichida taqvo-yu-toat eli,
Balki malak xayli jamoat eli.

In this verse, Navai describes the mosque in the capital of Khorasan, describing its congregation (jama’ah) as pious and obedient, and likens it to a congregation of angels. The poet also used metaphors and rhetoric here. The word “malak”, on the other hand, served as a metaphor forming mubaalagha.

The word Malak, which appears in the ajuz of the verse, is mudaaf ilayh in idaafatic combination with the word “xayl”, and the formation of the idaafatic form is characteristic of the Turkic forms of the poet's period.

60/12 Zoti bashar, lek sifati malak,
Balki sifati bila zoti malak.

We can see the word “malak” in each of the above two lines of the verse. In this verse, Navai describes Sultan Badi-uz-zaman who was a governor of Khurasan and describes him as an angel according to his quality, even if he was a human being himself. The poet praises him saying, not only his quality but he himself is an angel. As we can see, the poet praises the prince's origin and quality with a metaphor. This indicates that the sultan had a high lineage and good manners. It is an

exaggeration to say that a person is an angel, but in the above verses, this analogy gives rise to puberty.

If we analyze the verses on the basis of linguistic norms, in both verses the word malak is used as nominal predicate of non-verbal sentence. In both verses, the word “malak” is connected with its predecessor according to the rules of the Turkic language.

62/11 Savtidin ar noxush agar xo’b edi.

Mulk u malak ahlig’a oshub edi.

In this verse, Navoi describes the ney (musical instrument) and says that if displeasure with its melody is good, then property is a commotion for the angels. The word “malak” comes in the second line of the verse, expressing the art of tajnis by creating the homonym with the word “mulk”.

In the bait above, the word “malak” is grammatically related to its predecessor and is combined with equal conjunction. It is attached to the next word in the form of idaafa, and the word is used in the role of mudaaf ilayh.

CONCLUSION

To sum up, one of the most widely used Arabic words in one of the most famous works of Alisher Navoi the epic "Hayrat ul-abror", "MALAK" in its original form without any suffix or prefixes. were found to be used eighteen times, and fifteen of them were analyzed from the point of linguopoetics.

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