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THE USE OF ARABIC WORDS IN ATOI'S GHAZALS AND THEIR SEMANTIC-AESTHETIC LOAD

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Abstract: This article is devoted to the role of Arabic words and expressions in the work of Lutfullah Atoi, a prominent representative of 15th-century Chagatai literature, their lexical-semantic characteristics, and artistic-aesthetic functions. The article provides an in-depth analysis of the morphological and syntactic integration of Arabic lexis in the Chagatai literary language, as well as its role in expressing religious-philosophical, Sufi, military, aesthetic, and emotional meanings. It scientifically substantiates how the poet organically incorporated phrases from the Quran, Hadith, and classical Arabic literature into his poetic texts, and how Arabic words were used to depict complex psychological and cosmic states.
Keywords: Atoi, Chagatai language, Arabisms, lexical-semantic analysis, Sufi terminology, artistic function, morphological integration, phraseologism, intertextual connection.

Introduction. Classical Eastern poetry, particularly the Chagatai literary language, is distinguished by its rich and multifaceted lexical structure. In the formation of this language, Turkic, Persian, and Arabic languages were deeply integrated with each other, each playing a leading role in expressing a specific semantic domain. In particular, the Arabic language served as a tool for the "high style" (usuli alo), primarily expressing religious-philosophical, scientific, abstract, and highly artistic-aesthetic concepts.

The work of the 15th-century poet Lutfullah Atoi belongs to the most complex and refined examples of Chagatai poetry. In his ghazals, Arabic words are not foreign elements inserted merely to decorate the text, but rather serve as the spiritual-aesthetic pillar of the poem and the main factor ensuring its philosophical depth.

In this article, Arabic words and expressions in Atoi's ghazals are divided into several main groups according to their semantic load: religious-Sufi terminology, aesthetic-beauty vocabulary, cosmic and natural phenomena, military-social terms, means of expressing emotions, and phrases from verses and hadiths. Each group is analyzed separately, revealing their function in the artistic text.

The largest and most important part of Arabic words in Atoi's ghazals consists of religious, philosophical, and Sufi terms. These words allow the poet to express man's place in the universe, divine truth, the secrets of existence, and the processes of spiritual journey.

"O'shal kunkim huvaydo bo'ldi arvoh,
Saroyi "kuntu kanzan" topti miftoh.
Yoqildi o'rtada mushkoti odam,
Vujudung bo'ldi ul mushkota misboh".
(On the day when spirits became manifest,
The palace of "I was a hidden treasure" found its key.
The niche of man was kindled in the midst,
His existence became the lamp within that niche.) Here, Arabic words such as "arvoh"(spirits, plural of ruh), "miftoh"(key), "mushkot"(niche, lamp niche), "vujud"(existence, being), and "misboh"(lamp, beacon) are used to describe Sufi cosmogony. The word "huvaydo"(to become manifest, to appear) also traces back to the Arabic root "hada"(to become manifest). In describing human existence as a locus of divine light, the poet appropriately uses the Arabic words

"mushkot" and "misboh". Notably, the Arabic word "vujud" accepts the Chagatai possessive suffix (vujud-ung – your existence), thus obeying Turkic grammatical rules.

The poet also extensively uses Arabic lexis to describe the path of spiritual perfection:

"To'quz afloktin bir tunda o'ttung,

Zihi sayru suluk, ey ruhul arvoh". (You passed through nine heavens in one night, What a journey and path, O spirit of spirits.) "Sayru suluk"(journey and path, spiritual journey), "aflok"(heavens, plural of falak), "ruhul arvoh"(spirit of spirits, i.e., the highest spirit, the Prophet or the spirit of truth) are special terms of Sufi terminology. By describing the lover's spiritual journey not with ordinary words but with these elevated Arabic terms, the poet elevates the scale of the event to a cosmic level.

"O'shal soni'ki, sun'idin tajallii jamol aylar,

Yuzung mir'oti husnidin yuz izhori kamol aylar. (From that Artificer whose art manifests the beauty's splendor, Your face from the mirror of beauty manifests perfection.) Words such as "soni'"(creator, artificer), "sun'"(creation, art), "tajalli"(manifestation of divine light, reflection), "izhor"(manifestation, revelation) are used to show the reflection of divine beauty on the beloved's face. These words give the text philosophical depth.

In Eastern poetry, Arabic words were used as a kind of "ornament" and symbol of "value" when describing beauty. Atoi used the most refined synonyms of Arabic lexis to express the external and internal beauty of the beloved.

" Yuzung mir'oti husnidin yuz izhori kamol aylar", "Ey bisoti husn ichinda barcha xo'blardin ziyod...", "Izhori jamoling edi bas g'oyati maqsud". Here, "husn" (beauty, goodness), "jamol"(beauty of face, light), and "kamol"(perfection, maturity) complement each other, covering not only the external but also the internal and divine beauty of the beloved. Together with the word "bisot"(carpet, spread, expanse), they form the rare Arabic-Persian-Turkic compound phrase "bisoti husn"(carpet of beauty, field of beauty).

Arabic words also dominate in describing the beloved's lips, stature, and figure:

"Dilbaro, la'ling mayidur abi kavsardin murod,

Qomating sarvi dag'i tubiyi navbardin murod". (O beloved, your lip is the wine, the desire of the water of Kawsar, Your stature is the cypress and the desire of the Tuba of the garden.) Words such as "la'l"(ruby, red stone), "sarv"(cypress tree, symbol of slender figure), "tuba"(tree of paradise), "kavsar"(river of paradise) are used to compare the earthly beauty of the beloved with the blessings of the afterlife, thereby elevating her value. In the phrase "abi kavsar"(water of Kawsar), the Arabic word "abi"(water) is used in the Persian-Turkic environment, changing the melody of the poem.

Atoi uses Arabic cosmic lexis to connect human destiny with the laws of the universe in his ghazals. These words serve the function of expanding the scale of events (hyperbole). "To'quz afloktin bir tunda o'ttung...", "Bu falak besh kun ayirg'ay bandani sizdin...", "Jam' ayla anjumanda gulu lolazoru iyd". Words such as "falak"(celestial vault, fate), "aflok"(heavens), "anjuman"(assembly of stars, also used for a flower garden) connect the poet's earthly beauty with the celestial world. "Falak besh kun"(the world is five days – i.e., transient) is a popular expression of the Arabic-philosophical concept.

"Tuhmati xushkidurur ummong'akim, dur andadur,

Tishlaring durdonasidur, lu'lu'i tardin murod". (Its reproach is dryness to the ocean, for the pearl is therein, The pearl of your teeth is the desire of the pearl of the soil.) Words such as "ummon"(boundless sea), "dur"(pearl), "lu'lu"(pearl), "tar"(soil, dust) are used to describe the beloved's teeth and lips. The contrast between "ummon" and "tar"(wide sea and small grain of dust) allows the poet to emphasize how rare and valuable the beloved's beauty .

Comparing the field of love to the battlefield is one of the traditional methods of Eastern poetry. Atoi strengthened this tradition with the help of Arabic military and social terms.

“Novaki g’amzang zireh qildi ko’ngullar javshanin,
Jon qoshing yosina qurbon, ey jamoling mohi iyd”. (The arrow of your glance made the armor of hearts into a breastplate, Soul is a sacrifice to your eyebrow, O moon of your beauty’s festival.) Arabic words such as “navak”(small arrow, arrow of a bow), “g’amza”(meaningful glance), “zireh”(chain mail, iron shirt), “javshan” (armor, means of protecting the chest) describe how the beloved with one glance pierces the lover’s protective shell (javshan). Here, military terms have become a metaphor for the erotic-psychological state.

Social-religious terms are used to express the beloved’s angry eyes and the lover’s helplessness: “Ko’zlaringdur, ey sanam, kuffori Xaybar din murod”, “Zohido, huru qusuru Kavsaru Tubi sanga...”, “Men base miskinmenu, siz husn ila asru g’ani...”. Words such as “kuffor”(infidels, plural of kafir), “zohid” (pious, ascetic), “g’ani” (rich, self-sufficient), “miskin” (poor, helpless) allow the poet to define the social-hierarchical relationship between the lover and the beloved. The beloved is “g’ani” (self-sufficient, rich), while the lover is “miskin” (needy). The phrase “Kuffori Xaybar” is an Arabic historical toponym and term, a rare description given to the beloved’s black and angry eyes.

The lover’s inner experiences, sufferings, and joys are very subtly expressed through Arabic lexis. In the Chagatai language, along with Turkic words (g’am, quvonch, hasrat), Arabic synonyms are also added, creating a diverse palette of emotions. “Chunki topti dardi ishqing lazzatin g’amgin ko’ngul...”, “Yo’qmu hijron shashlarida bizga vaslingdin kushod”, “Muhabbat sharbati gar no’sh birla sozvor ersa...”. Words such as “ishq”(boundless love), “muhabbat” (affection, love), "hijron" (separation), "visol" (union), "dard" (pain, sorrow), “lazza”(pleasure, taste) form the emotional core of the poem. Notably, Arabic words like “hijron” and “visol” come together with Turkic words (shash, kushod) to create a unified semantic field. “Pir bo’ldum hasratingda qayg’udin insofa kel...”, “Joning uchun Atoyi’ga ko’p berma intizor...”. Words such as “hasrat” (bitter regret, longing), “intizor”(waiting, watching), “qayg’u”(a Turkic word, but forming a synonymous pair with the Arabic hasrat) deeply reveal the lover’s spiritual state.

One of the most noteworthy aspects of Atoi’s work is the organic integration of complex phrases built on Arabic words, including phraseological units taken from Quranic verses and hadiths, into the poem. This situation strengthens the intertextual connection in the poems.

“Bali, sen “rahmatan lilolamin” sen,

Ki qilding zohiru botinni isloh”. (Yes, you are "mercy to the worlds, For you have reformed the manifest and the hidden.) “Rahmatan lilolamin”(Mercy to the worlds) is an Arabic phrase taken directly from the Quran (Surah Al-Anbiya, verse 107). By applying this phrase to the beloved (or a revered figure), the poet emphasizes her greatness. The Arabic compound word “zohiru botin”(manifest and hidden) comes together with the word “isloh”(reform, correction) to express the process of spiritual purification.

““Ey soching sha’ninda nozil oyati “hablul varid”,
Davlati husnung uchun jon dardidur “hal min mazid””. (Concerning your hair, the verse “habl al-warid” was revealed, For the state of your beauty, the soul cries “hal min mazid”.) This verse is a rare example showing how freely and creatively Atoi managed Arabic lexis. “Hablul varid”(the rope reaching the vein) is a shortened form of the Quranic phrase (Surah Qaf, verse 16: “We created man and know what his soul whispers to him, and We are closer to him than his jugular vein”). The poet applied this to the beloved’s hair. “Hal min mazid”(Is there any increase?) is the words of the people of paradise in the Quran (Surah Qaf, verse 30). The poet used this phrase to mean being insatiable from the beloved’s beauty, wanting more from her. It is clearly seen how these Arabic phraseologisms have adapted to the Chagatai poetic environment and acquired new artistic meaning.

“Aliyyun bobuho” sen "shahri hikmat”,

Eshikingning gadoyimen qil ilhoh". ("Ali is the gate to it"—you are the "city of wisdom," I am the beggar at your door, making supplication.) "Aliyyun babuho"(Ali is its gate) is an Arabic abbreviation of the famous hadith ("I am the city of knowledge, and Ali is its gate"). The poet connects this phrase with "shahri hikmat"(city of wisdom), describing the beloved as a source leading to knowledge. Here, the Arabic text of the hadith is fully adapted to the syntactic structure of the poem.

One of the most important features of Arabic words in Atoi's ghazals is their complete subordination to the grammatical rules of the Chagatai language. This situation demonstrates the language's ability to assimilate and the poet's linguistic mastery. Addition of suffixes: Arabic words accepted Turkic suffixes. For example: vujud-ung (your existence), ko'ngullar (Turkic), but arvoh (Arabic plural) was used unchanged. Full case system suffixes like zireh-ni, javshan-in were attached to Arabic words.

Construction of izafet: Arabic words were connected with Persian and Turkic words through izafet. For example: Kuffor-i Xaybar (infidels of Khaybar), abi kavsar (water of Kawsar), mayi xushguvor (fragrant wine), mir'oti husn (mirror of beauty). These compound words enriched the melody of the poem and created new semantic layers.

Plural forms: The poet appropriately used Arabic "sound" and "broken" plural forms (arvoh, kuffor, aflok, zohirun-botin). This shows he was well acquainted with Arabic grammar. Based on the analyzed materials, it can be emphasized that Arabic words in Atoi's ghazals perform the following main artistic functions: Semantic compression (Communicative function): Arabic words (such as sayru suluk, vahdat, tajalli) made it possible to express complex philosophical concepts that would be explained with several words through a single word or phrase. This kept the poem's volume compact while increasing the depth of meaning. Stylistic elevation (Aesthetic function): Arabic lexis gave the poem a "formal", "sacred", and "elevated" tone. The beauty of the beloved being mentioned not with ordinary words but with words like husn, jamol, kavsar, tuba increased her value.

Intertextual connection (Cultural function): The inclusion of Quranic and hadith phrases (rahmatan lilolamin, hal min mazid) into the poem connected the text to the general context of Islamic culture and spirituality. This awakened spiritual associations in the reader.

Increasing the power of emotional impact (Expressive function): Arabic words like hasrat, intizor, g'am, dard were used alongside their Turkic synonyms, ensuring that the lover's sufferings seemed deeper and more painful.

Conclusion.

In conclusion, the Arabic words and expressions in Lutfullah Atoi's ghazals demonstrate the lexical richness of the Chagatai literary language and the poet's high erudition. Arabic lexis in Atoi's poetry is not just "foreign" elements, but has become an inseparable part of the text, its spiritual-aesthetic pillar. The poet skillfully used Arabic words to express religious-Sufi truths (vujud, arvoh, sayru suluk, vahdat), human inner experiences (ishq, muhabbat, hijron, hasrat), cosmic phenomena (falak, aflok, ummon), and the beauty of the beloved (husn, jamol, la'l, sarv). Most importantly, Atoi was able to fully adapt Arabic words and phrases (including verses and hadiths like kuntu kanzan, rahmatan lilolamin, hal min mazid) to the Turkic poetic environment, the aruz meter, and the grammatical rules of the Chagatai language. This mastery of Atoi in using Arabic lexis ensured his unique place in 15th-century Chagatai literature not only as a skilled poet but also as a deeply knowledgeable thinker and linguist. The Arabic words in his ghazals still serve as an important source for studying the rich historical layer of the Uzbek literary language and unraveling the artistic-aesthetic secrets of Eastern poetry.

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