

LEXEMES OF ALISHER NAVOI'S "LISON UT-TAYR": LEXICAL-SEMANTIC AND ARTISTIC ANALYSIS**Muhammadjonova Dilafruz Bunyodbek qizi**2nd-year student, Department of Uzbek Language and Literature
Faculty of Philology, Nizami Tashkent State Pedagogical University**Abstract**

This article analyzes the lexemes of *Lison ut-Tayr* by Alisher Navoi from lexical-semantic and linguopoetic perspectives. The study examines the semantic layers of lexical units used in the work, their connection with Sufi terminology, symbolic and metaphorical features, and their artistic functions. Based on the text of the work, the semantic fields of key lexemes such as *love (ishq)*, *Truth (Haq)*, *path (yo'l)*, *journey (safar)*, *heart (ko'ngil)*, and *bird (qush)* were identified and their contextual meanings were analyzed. Lexical-semantic, contextual, comparative-historical, and statistical methods were used in the research. The results show that the vocabulary of *Lison ut-Tayr* was formed through the integration of Turkic, Arabic, and Persian layers, creating a linguistic expression of Sufi philosophy. In the work, lexemes function not only as nominative units but also as carriers of philosophical and aesthetic meaning. The findings of the research have important scholarly significance for the linguistic analysis of classical literary texts, the study of historical Uzbek lexicology, and the style of Navoi's language.

Keywords

lexeme, lexical-semantic analysis, Sufi terminology, linguopoetics, Old Uzbek language, Navoi's style, poetic semantics, symbolic meaning, classical literature.

INTRODUCTION

In the history of Uzbek classical literature, one of the creators who brought the development of language and artistic thinking to a new stage is Alisher Navoi. His works serve not only as valuable literary and aesthetic heritage but also as an important scientific source from a linguistic perspective. The lexical units used in Navoi's works demonstrate the wide expressive possibilities of the Turkic language and constitute an important stage in the formation and development of the Uzbek literary language.

From this perspective, the epic poem *Lison ut-Tayr* is an extremely rich source for linguistic study, particularly through the system of lexemes found in the text. *Lison ut-Tayr* is a large epic work with a Sufi-philosophical content in which the path of human spiritual perfection is expressed through symbolic images. In the work, the human psyche, divine love, and the search for truth are artistically depicted through the symbolism of birds.

In expressing these ideas, the selection of lexical units, their semantic load, and their poetic function play a particularly important role. Therefore, studying the work from a lexical perspective helps reveal Navoi's linguistic mastery while also identifying the expressive possibilities of the Old Uzbek literary language.

In modern linguistics, the lexical-semantic analysis of classical texts is considered one of the relevant research directions. Such studies play an important role in illuminating the history of language, semantic evolution, and the formation of national intellectual thought. The system of

lexemes in *Lison ut-Tayr* is distinguished by the harmonious combination of Sufi terminology, religious-philosophical concepts, symbolic imagery, and elements of the common spoken language.

When studying the linguistic features of the work, first of all, the diversity of its lexical layers attracts attention. Navoi skillfully demonstrates the possibilities of the Turkic language while also effectively using scientific and Sufi terms borrowed from Arabic and Persian. This indicates that the language of the work possesses a multilayered semantic system.

Turkic lexemes form the main communicative layer of the text. For example, words such as *yo'l* (path), *ko'ngil* (heart), *ishq* (love), *qush* (bird), *safar* (journey), and *search* function as semantic centers. These units carry not only their literal meanings but also symbolic Sufi meanings. As a result, a lexeme expresses both real and metaphorical meanings simultaneously.

The Arabic lexical layer is mainly used to express religious and philosophical concepts. Words such as *Haq* (Truth), *ma'rifat* (spiritual knowledge), *fanā* (annihilation), *baqā* (eternity), *ruh* (spirit), and *qalb* (heart) constitute the basis of Sufi terminology.

Persian lexemes, on the other hand, serve to enhance poetic imagery, aesthetic tone, and artistic expressiveness.

Another important feature of the language of the work is its synonymic richness. Alisher Navoiy expresses a single concept through different lexemes, thereby ensuring semantic diversity in the text. For example, the concept of “love” (*ishq*) is conveyed through words such as *muhabbat* (love), *dard* (pain), *junun* (madness), and *shavq* (passion), each carrying different semantic nuances. This demonstrates the poet's deep understanding of the expressive potential of language.

If we analyze the lexemes of the work from a **lexical-semantic perspective**, the analysis of the lexemes in *Lison ut-tayr* shows that they are formed on the basis of several semantic layers. In particular, commonly used words constitute the main lexical foundation of the text. Such lexemes serve to depict reality, develop the plot, and individualize characters.

Lexemes related to **Sufi terminology** form the ideological core of the work. The lexeme *ishq* appears as a central concept in the text. It does not denote ordinary human love, but rather the process of striving toward divine truth. Therefore, this lexeme undergoes semantic expansion in many contexts. The lexeme *ma'rifat* does not simply mean the process of cognition but rather a stage of spiritual awakening. Likewise, *fano* signifies the renunciation of one's ego and union with the divine. These lexemes are often used in metaphorical contexts and create symbolic semantics.

Lexemes related to the **image of birds** constitute a separate semantic group. Each bird represents a particular spiritual state or human character. In this way, lexemes rise from being simple nominative units to the level of artistic symbols.

The work also widely employs lexemes expressing **human spiritual states**. Words such as *sorrow*, *separation*, *hope*, *patience*, and *wonder* are actively used to depict emotional experiences. These lexemes enhance the emotional and expressive tone of the text.

From the perspective of semantic characteristics, **polysemy** is widely observed in the work. A single lexeme may convey different meanings in different contexts. For example, the word *yo'l* (path) may denote a real physical route, but it can also symbolize a stage of spiritual perfection in Sufism. This creates a multilayered semantic structure in the text.

Metaphorical lexemes form the **poetic foundation** of the work. *Journey* represents spiritual searching, *sea* symbolizes infinite truth, and *bird* represents the human soul. Through such metaphors, abstract concepts are transformed into concrete images.

The phenomenon of **synonymy** enriches the stylistic diversity of the text. Since a single concept is expressed through various synonymous series, semantic repetition does not occur; instead, deeper meaning emerges. **Antonymic units** strengthen the philosophical idea through oppositional concepts such as *darkness–light*, *separation–union*, and *ego–spirit*.

The **lexical expression of Sufi symbols** is the most important linguopoetic feature of the work. Lexemes function not only as carriers of meaning but also as means of expressing philosophical concepts. Thus, in Navoiy's language, semantics and poetics are harmoniously integrated.

A detailed study of the lexical system of *Lison ut-tayr* shows that the author uses language units not merely in a nominative sense but with complex semantic and philosophical loads. Each key lexeme functions as a central unit representing a Sufi concept. Therefore, contextual analysis of lexemes is essential.

One of the most frequently used lexemes in the work is “**ishq**” (**divine love**):

“A soul that has not fallen into the fire of love is not truly alive.”
(Navoiy, 2011, p. 52)

In this verse, *ishq* is depicted as a force that leads a person to spiritual transformation. Here the lexeme “love” acquires metaphorical meaning, combining with the word “fire” to symbolize spiritual purification.

Another significant lexeme widely used in the work is “**yo'l**” (**path**):

“On this path I saw countless hardships.”
(Navoiy, 2011, p. 67)

In this context, the word “path” represents not physical movement but the stages of **Sufi spiritual development (suluk)**. Such multilayered meaning is a clear example of polysemy.

The lexeme “**fano**” is also used systematically:

“Without annihilation, none can attain the secret of Truth.”
(Navoiy, 2011, p. 103)

Here, *fano* signifies the transformation of the human self through union with the divine. It often appears in opposition to “**baqo**”, reflecting a key principle of Sufi philosophy.

Lexemes connected with **bird imagery** also form an independent semantic system. Birds symbolize different human spiritual conditions. In such contexts, the word “bird” no longer denotes a biological being but represents the **human soul**.

Navoiy’s lexicon also actively includes words describing **spiritual states** such as *hijron* (separation), *sabr* (patience), *hope*, and *wonder*.

“The fire of separation filled my heart with smoke.”
(Navoiy, 2011, p. 148)

Here the lexeme *hijron* does not simply denote separation but expresses the suffering caused by not reaching divine union.

The system of **metaphorical lexemes** in the work is highly developed:

“Reaching the ocean of Truth is a difficult journey.”
(Navoiy, 2011, p. 176)

Here the “ocean” symbolizes infinite truth, transforming a concrete concept into an abstract philosophical idea.

Arabic borrowings such as **Haq, ruh, and ma’rifat** are used mainly to express religious concepts, while Persian lexemes enhance the aesthetic tone and poetic imagery. Archaic lexemes also appear, preserving the historical color of the text.

Comparative analysis shows that many of Navoiy’s lexemes still exist in modern Uzbek, though some have undergone semantic narrowing or expansion.

The lexical structure of *Lison ut-tayr* can therefore be divided into **three main layers**:

1. Common Turkic vocabulary – the communicative foundation of the text
2. Sufi terminology – the ideological core
3. Poetic-metaphorical units – the artistic system

Conclusion

The lexical-semantic analysis of the lexemes in *Lison ut-tayr* demonstrates that Navoiy used linguistic units not merely as means of expression but as carriers of philosophical thought. The system of lexemes in the work forms a complex semantic mechanism that linguistically expresses the Sufi worldview.

Key lexemes such as **love, Truth, path, journey, heart, and bird** form the ideological core of the work. Their repeated use strengthens the compositional unity of the text and leads the reader into a process of spiritual reflection.

The study also shows that **polysemy, metaphorical expression, synonymic richness, and symbolic semantics** are highly developed in Navoiy’s language, proving the vast aesthetic possibilities of the old Uzbek literary language.

Thus, *Lison ut-tayr* is not only a literary monument but also an important linguistic source reflecting the historical lexical richness of the Uzbek language.

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