

EUPHEMISMS USED IN “MANOQIBS” BY ALISHER NAVOI

Khujaniyazova Shahnoza Satimboyevna

Associate Professor of University of Tashkent for Applied Sciences).

E-mail: shahnozaxon8686@mail.ru

ABSTRACT

In this article, the terms related to the death of Jami in Alisher Navoi's manoqib are covered through euphemistic units. For example, a) terms related to the death of a person; b) the process of placing the corpse in the grave; c) a ceremony held after burying the corpse. The article was studied diachronically from the historical-etymological, linguistic point of view.

Social-political lexis is a changeable part of a vocabulary content which reflexes an event of social-political character by the aspect of usage, stylistic feature and origin. Due to the comments given by Navoi, there was a sign of a disease under the influence of autumn weather in the body of Hazrati Nuran (one of the nicknames of Jomiy) and in a day the patient had to stay in bed. Getting to know about this, Navoi got information about his health from time to time.

Keywords: Euphemism, Phoneme, Mavt, Maftan, Marhum, Corpus.

АННОТАЦИЯ

В данной статье термины, связанные со смертью Джами в манкибе Алишера Навои, освещаются через эвфемистические единицы. Например, а) сроки, связанные со смертью человека; б) процесс помещения трупа в могилу; в) церемония, проводимая после захоронения трупа. Статья исследована диахронически с историко-этимологической, лингвистической точки зрения.

Социально-политическая лексика – это изменчивая часть словарного содержания, отражающая событие общественно-политического характера по способу употребления, стилистическому признаку и происхождению. Согласно комментариям Навои, в организме Хазрати Нурана (одно из прозвищ Джомия) под влиянием осенней погоды появились признаки заболевания и через сутки больной был вынужден оставаться в постели. Узнав об этом, Навои время от времени получал информацию о своем здоровье.

Ключевые слова: эвфемизм, фонема, мавт, мафтан, мархум, корпус.

INTRODUCTION

Language and society are connected tightly, a language changes under the influence of verbal and nonverbal means and this process influences on the lexical layer of the language directly.

Particularly, social-political atmosphere, time and changes in a society reflex in social-political lexis which expresses the above mentioned process. Social-political lexis is a changeable part of a vocabulary content which reflexes an event of social-political character by the aspect of usage, stylistic feature and origin. We should regard that, the lexis investigation of Alisher Navoi's memoirs play a great importance in analysis of lexical features of Uzbek literary language of the beginning of XV century, semantic opportunities of lexical units; identifying the scientific-practical value of the works.

As we know, the most reliable and valid information about the life and work of Alisher Navoi is, of course, in his works given. Although Navoi did not specifically write down his biography, almost all of the poet's works contain certain ideas about his personality, creative and social activities [Dadaboyev, 2022:51]. It is not for nothing that Navoi's work is likened to an endless ocean no, because the unique legacy left by the poet is so wide and deep that mankind will enjoy this treasure until the end of the world there is no doubt [Dadaboyev, 2021:149]. Analysis of literature referring to the theme [Dadaboyev, 2007:25] A number of works dealing with euphemism have been carried out by scientist. For instance: such scientific works as "Gender characteristics of euphemisms of Uzbek language" by Sh.Gulyamova, "Lingua cultural investigation of household euphemisms in Chinese and Uzbek languages" by Sh.Shamsiyeva, "Euphemics of professional speech" by A.Omonturdiev dealing with euphemism have been accomplished.

DISCUSSION AND RESULTS

When there is inconvenience when naming something by its own name and you name it with something close to it and which gives favorable, pleasant sense or replacing it with a word or lexical unit which eliminates unfavorable feeling when hearing the exact name is called euphemism [Mirtojiev, 2000:17]. As S.P.Korneychuk regards, euphemisms are such linguistic phenomena which helps to analyze the nature of different nations that this exact lexical layer has an important role in the society in "mitigating the situation" by noticing pleasant and unpleasant things. [Gulyamova, 2020: 25].

Investigation methodology. The terms dealing with euphemisms in Navoi's "Hamsat ul-mutahayyirin" were explained by historical-etymological point of view. The terms referring to mourning were analyzed on the basis of the methodology from generality to particularity. The article also discusses the ceremony concerning burying a dead body.

Alisher Navoi wrote about the life and creativity of his master and close friend Abdurakhman Jomiy in "Hamsat ul-mutahayyirin" ("Five wonders") and in the

“Hotima” (Final) part he truly wrote about the events concerning his death. In this work Navoi expressed the terms dealing with death by euphemistic units. Jomiy hazratlari vafoti bayoni ul zotning kasalga chalinishi bilan boshlanadi. Due to the comments given by Navoi, there was a sign of a disease under the influence of autumn weather in the body of Hazrati Nuran (one of the nicknames of Jomiy) and in a day the patient had to stay in bed. Getting to know about this, Navoi got information about his health from time to time. Not sleeping until midnight by thinking about his teacher’s health, Navoi gets ready to go at midnight on Friday and goes to the Teacher’s house in order to know about his health [Dadaboyev, 2020: 302].

Appearance of euphemisms is initially connected with taboo. The word “taboo” is derived from the words tapu<ta – “to mark”, “to separate” and pu – “wholly” in Tonga [Shamsieva, 2020:11]. A number of Alisher Navoi's works, including "Khamsat ul mutahayyirin", "Holoti Sayyid Hasan Ardasher" and "Holoti Pahlavon Muhammad" with the customs, customs, lifestyle, birth or death of the ancestors who took care during the Timurid era. the events of the related ritual events are depicted very realistically and vividly [Dadaboyev, Hamidov, Xolmonova: 2007, 68].

However, its dialectal synonyms as taru, karu, tambu used in Polynesia and Melanesia dialects mean “ harmful; things that can harm or damage) along with meaning “to forbid, to prohibit” [Omonturdiev, 2006:11].

Navoi skillfully applied euphemistic units dealing with the death of Jomiy in “Hotima” (Final) part of “Hamsat ul-mutahayyirin”. For example, mayyit- “dead body, dead man”; mavt – “death, ending”; mazor- “burial ground, cemetery”; madfan – “cemetery, mausoleum”; marqad –“tomb”; motam- “mourning, grief”; motamzada- “mournful, sorrowful”; motamzodalig’//motamzodaliq-“mourn for, grieve”; ta’ziyatshior -“mournful, sorrowful”; go’r –“tomb, funereal”; badan-“body, scorp”; jism-“body, figure, frame; azo-“mourning, sorrowing”; “wailing, weeping”; navha- “keening, wailing, weeping”; na’sh- “coffin”; “dead body” naz’ –“the time when the soul leaves the body”.

Alisher Navoi fully figured out the character of Abdurakhman Jomiy in his book. At the end of “Hamsat ul-mutahayyirin” he wrote a 140 line-poem- “marsiya” in Persian language devoted to the memory of Jomiy. This poem was read by Husayn Voiz Koshifiy on the podium by the order of Husayn Boyqaro on Jomiy’s death anniversary. If we take into consideration that “Hamsat ul-mutahayyirin” was written in two years after Jomiy’s death, we will know that this poem was attached to the book [Olimov, 2018:15].

“Marsiya” is one of the literary genres of poetics of Far and Near East. It is a funeral genre of folk poetics and musical creativity expressing sorrow and sadness in the honor of the death of some well-known person or an old member of the family. Marsiya is told or sang as a song with sorrow or weeping by men in the ceremony of burial by remembering the man’s good qualities, working activities and relations in a crying tone [Uzbek national encyclopedia, 251]. After the funeral, the mourning ceremony continued in the house of the deceased [Dadaboyev, Hamidov, Xolmonova: 207, 32, Mahkamova].

According to religious beliefs, the Arabic ravza, which means "a place where everything is provided for a person, a pleasant, pleasant place" has entered into a synonymic relationship with the Persian-Tajik theonym firdavs in the following example: *Čun* (3a1) *pákiza ruhlarini qudsiy ášyán táiri* (3a2) *badan qafasidin ravza-i firdavs gulšani sarī* (XM, 3a3) *parváz tüzdi*. In this sentence, the author used the lexeme *táir* (*táqir*) in the metaphorical meaning of "soul, soul" and contrasted the words "qafas and *gulšan* and once again demonstrated his skill in using words.

According to Navoi, the noise level of the deceased present at the funeral can be compared to several hundreds of thousands of people acting as one body and soul [Dadaboyev: 2020, 303, Abjalova].

The term Marsiya has an Arabic form maršiyat (un) [ARS, 286]; in Uzbek it was derived by changing se consonant into s consonant, and t at the end of the word was omitted: maršiyat→marsiya (marsiya) was formed from the verb raša which means “to cry honoring someone” (ARS, 286) [UAYA, 238] and expresses “a poem written in honor of someone” [O‘TIL, I, 449] [Rakhmatullaev. II, 2003: 238].

Ol (72b21) *jumladin huruf ráqimī bu marsiya bilā ta’rixni aytib, yil aši tartarda Sultán-i Sáhibqirán áliy majlislarida* (XM, 72b22) *ótkárdi*. The term mozor was given in form of mazor in Persian Russian Dictionary (486) and Tajik Russian Dictionary (211), a vowel was taken as o vowel in Uzbek language; it means “a place where dead are buried” [O‘TIL, I, 469], [Rakhmatullaev Sh. III, 2009: 140].

Xiyábán bašida hazrat-i pir (11b5) *maxdum Mavláná sa’dul millat-i vad-din Sa’duddin Kášyariy mazári* (XM, 11b6) *bašida iqámat rasmin záhír qıldilar;*

The term go‘r is originally a Persian word, it means “a large vault for a corpse to bury, an underground place where a dead is buried; grave or tomb” [Explanatory dictionary of Uzbek language, I, 532].

Bir (49b6) *kün xayálya keldikim, umrya e’timod yoqtur, bolmayaykim, (49b7) bu árzuni go’rga eltgáysen, avlá uldurkim, (49b8) alaryá arz qilyaysen.*

There is a special ceremony dealing with burial i.e. placing a dead body into the ground. For example, a corpse is washed thoroughly; his jaw is tied tightly and the whole body is wrapped into a light cotton cloth. Then he is placed in a coffin and taken to a cemetery for burial.

The term *motam* is derived from Arabic and means “sorrowful state appeared due to the loss of a close or dear person; the state of mourning and customs and traditions concerning this situation” [Explanatory Dictionary of Uzbek language, II, 617].

Barča sūgvárlík libásida, balki mátam va (XM, 72a8) azá balásida ta olki hazrat-i Sultán tašrif keltürdi;

In the memoir “Hamsat ul-mutahayyirin” the following words which are close by meaning were expressed as the following:

1) *mazor*- “cemetery”, “graveyard”, “burial ground”, “mausoleum”, *madfan*- “tomb”, “grave”, *marqad* -“tomb”, “crypt”, “grave”, *go‘r* -“tomb”, “vault”, “crypt”. *Podshohzodalar yasovulluq qilib, elni qo‘rub, yo‘l ochib, na‘sh madfang‘a yetti va hazrati qutb ul avliyo Mavlono Sa‘duddin Koshg‘ariy yonidaki zohiran tariqat odobida alarning piridur dafn qildilar (791).*

Yil bo‘lg‘ondin so‘ngra Hazrati Sultoni Sohibqiron alarning yil oshin base e‘zoz va ehtirom bila podshohona berib, muxlislaridin ba‘zi ul hazratning mutahhar marqadi boshida oliy imorat solib, huffozu imom va muqri-yu xuddom tayin qildi (792).

Bir kun xayolg‘a keldikim, umrg‘a e‘timod yoqtur, bo‘lmag‘aykim, bu orzuni go‘rga eltgaysen, avlo uldurkim, alarg‘a arz qilg‘aysen (767).

2) *motam*- “mourning, crape, sorrow”, *motamzada*- “mournful, sorrowful, funereal”, *motamzodalig‘//motamzodaliq*-“mourning, grief”.

Chun bu motamda majruh ko,,ngul ozori va mahzun xotir iztirobu iztirori haddin oshti (736).

Kökkä *mátamzadalar navhasi gár yavuští (XM, 72a13)*

Va hazarát-i áliyát (72b6) mahd-i ulyá Bikäbegimki, sayir abnáy-i jinsdin fazlu kamál va aqlu hamida xisál (72b7) bilä mumtázdurlar.

In the dictionary “Farhangi zaboni to‘qikā” the term *azo* was expressed by “*ranj*(offence), *aziyat*(damage), *ozor*(harm), *maloli xotir*(loss of memory)”, “*zarar*(harm), *ziyon*(damage), *musibat*(sorrow), *motam*(mourning)”. In the “vocabulary” of Alisher Navoi’s works this lexeme expressed such meanings as “mourning, sorrow, crying, weeping, wailing, pain, sobbing”.

In the memoir some lexemes were applied as mutual poly semantic words: For example: the term *azo* was used to mean “mourning, sorrow”, “sobbing, weeping”,

“grief, sadness, distress”. In the first sentence it expressed “sorrow” and in the second sentence it was explained as “mourning”.

Sulton Badiuzzamon Mirzo kim Mozandaron mulkidi kishi yibarib alar azosi uchun ba'ziga liboslar iltifot kilib erdilar (792). Mavlono Ziyovuddin Yusufni shafqat yuzidin quchub, muddate boshin qo,,ynida asrab yig'lab, soyir ashobg'a ko'ngul berib, bu faqirni sohib azo tutub (791)...

CONCLUSION AND RECOMMENDATIONS

Navoi figured out the events referring to the death of Abdurakhman Jomiy in his work “Hamsat ul-mutahayyirin”. The death of his teacher was expressed by the help of favorable words and expressions i.e. euphemistic units. In this work the author used euphemistic units skillfully to describe the terms referring to mourning.

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