

## REPRESENTATION OF ARABIC PLURAL FORMS IN CERTAIN NAMES IN NAVOI'S POEM "SADDI ISKANDARIY"

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**Abstract:** This article discusses the plural forms of certain nouns in Alisher Navoi's epic "Saddi Iskandariy," focusing on Arabic plural suffixes and broken plural forms. It examines the morphological characteristics of specific words, their lexical meanings, and their descriptions based on Persian-Tajik dictionaries, as well as the lexical meanings in the explanatory dictionaries of Navoi's works. The main goal of the article is to identify nouns formed by the addition of Arabic plural suffixes, some of which exhibit the Arabic broken plural form. The article explains the lexical and semantic characteristics of the Persian words mentioned.

**Keywords:** concept of words, plurality in nouns, Arabic plurality, broken plural, internal inflection, rhyme, plural suffixes.

### Introduction

The great poet Alisher Navoi is renowned worldwide for his unique works, which have been translated into several languages. Notably, he utilized unparalleled words in his compositions, employing Persian and Arabic synonyms and antonyms of certain Turkic words, which evidences his profound talent and skill in the fields of language and literature. According to the philologist A. Nurmonov, who has significantly contributed to the development of Uzbek linguistics, Alisher Navoiy has dedicated his entire career to promoting Uzbek culture globally and elevating the status of the Uzbek language, earning him great respect and admiration in the history of world culture [3,73].

### The main part

Uzbek national poet Erkin Vohidov writes about Alisher Navoiy: "Navoiy revealed the entire delicacy and richness of the Turkish language not only in 'Muhakamat al-Lughatayn' but throughout his life and creative process. He was able to incorporate the simplest and most ordinary phrases of Uzbek into delicate ghazals, phrases so simple that they seemed impossible to poeticize. Such magic leaves one astonished. For instance, he could use a phrase like "tish qirchillatish" (gritting teeth) something our contemporary poets would not dare to place even in a simple folk meter, let alone in a complex Aruz stanza. Listen to Navoi:

*Tushda ko'rdim yorni, shodon raqibim o'truda,*

*Rashkdin har lahza tish qirchillaturman uyquda* [2, 12-13].

A. Nurmonov writes about A. Navoiy as follows: The poet regards the Turkish language as a treasure, a flower garden. It's a kind of treasure, a garden protected from the trampling of common feet and from others' hands touching its valuable contents. Alisher Navoiy encouraged Uzbek poets to create, urging them at least to write equally well in both languages. He

considered the development of the Uzbek literary language to be the most crucial task of the era:

*Senga oncha haq lutfi voqe'durur,  
Ki to turk alfozi shoye'dudrur.  
Bu til birla to nazm erur xalq ishi,  
Yaqin qilmamish xalq senidek kishi* ("Saddi Iskandariy") [1, 74].

According to the linguist M.Rahmonov, the word forms the foundation and core of the language. Sacred texts say: "In the beginning was the Word, and the Word was made."

*So'z kelib avval-u jahon so'ngra,  
Ne jahonki kavn ila makon so'ngra* (Alisher Navoiy) [5,3].

As literary scholar V. Rahmon points out, Navoiy's influence through his "Khamsa" inspired Podshohxoja ibn Abdulvahhobxoja to write the epic "Maqsad ul-atvor". Muhammadniyoz Nishotiy also claimed his place among the epic poets with his work "Husn va Dil". Influenced by "Mahbub ul-qulub", Xoja wrote the storybooks "Gulzor" and "Muftoh ul-adl". Rizoii Payvandiy from Khorezm, following the model of "Lison ut-tayr", composed his own epic, "Mantiq ut-tayr" [4, 10].

Navoiy's use of Persian and Arabic plural suffixes in expressing plural forms of nouns in his works underscores his profound knowledge as both a linguist and a literary scholar. In this article, we explore the plural suffixes used in Alisher Navoiy's epic "Saddi Iskandariy" and provide examples from the verses that feature them. In the epic, besides Turkic plural suffixes, there are numerous instances of Arabic plural suffixes being added to nouns. For example:

*Chu bir junbush etti ayon bahri zot,  
Padid o'ldi amvojdin koinot* (Saddi Iskandariy, p-4).

Meaning: *Egamlilik daryoying shunday bir junbishga keldiki, uning mavjlaridan butun borliq – olam yaraldi* (Saddi Iskandariy, prose narrative, p-4).

In the cited verse, the word "amvoj" represents the Arabic plural form of "mavj" (wave). It is known that Arabic features a type of plural known as the broken plural, where the internal structure of words is altered by adding additional letters to form the plural. This method results in plural forms that are directly integrated into Persian, appearing ready-made in the plural forms of nouns. Due to the complexity of the formation of Arabic plural forms, dictionaries and textbooks often list both the singular and plural forms of words to aid in comprehension. For example:

شخص shaxs - person	اشخاص ashxos - persons
ملت millat - the nation	ملا milal- nations
شعر sher - poem	اشعار ash'or - poems [1, 211-212].

Thus, in Arabic, the broken plural is formed not by adding an affix to a word, but through alterations within the stem itself [6, 367]. In Arabic, the broken plural form is usually memorized along with the singular form of the word. There is hardly any possibility to learn them based on a specific rule [7, 639].

The word "amvoj" is also an example of the broken plural form of the singular word "mavj", similar to the nouns mentioned above.

In addition to the plural form mentioned above (mavj - amvoj), the following example can also be cited as a rhyme:

*Yemas elki amvol aro bo'lsa g'arq,  
Alar birla muflislar ichra ne farq* (Saddi Iskandariy, p-74).

Meaning: *Mol-dunyoga g'arq non yemas xasislarning kambag'allardan ne farqi bor?* (Saddi Iskandariy, prose narrative, p-74).

The term "amvol" in the verse is the broken plural of "mol," which translates to "properties" or "wealths" in English, representing the plural form of "property" or "wealth."

Here are additional examples of verses containing the broken plural forms:

*Vale **anbiyo** ichra andoqki, shoh*

*Muhammad kelib, o'zga – xaylu sipoh* (Saddi Iskandariy, p-48).

Meaning: *Lekin payg'ambarlar ichida Muhammad shohning (s.a.v.) qo'shin va sipohlari o'zgacha edi* (Saddi Iskandariy, prose narrative, p-49).

In this verse, the word "anbiyo" is the plural form of the word "nabi" (prophet).

*Maloyik inib ravshan axtar kibi,*

*Uchub dahr davrida shabpar kibi.*

*Bu qushlar jinohi yeli chun yetib,*

*Shayotin g'uborini barbod etib,* (Saddi Iskandariy, p-15).

Meaning: *Farishtalar porloq, yulduzlar kabi yoxud olam atrofida uchayotgan shabparaklar singari yuqoridan pastga tushdilar. Bu qushlarning qanoti eli yetgan joylarda shaytonlar g'ubori ko'kka sovurildi* (Saddi Iskandariy, prose narrative, p-18).

In this quatrain, "maloyik" is the broken plural of "malika" (angel), and "shayotin" is the broken plural of "shayton" (devil).

*Vale bo'ldi chun ganjiyu maxzani,*

*Xaloyiq erur jonining dushmani* (Saddi Iskandariy, p-4).

Meaning: *Lekin dunyo-yu xazinasi bo'laturib, o'zi baxil bo'lsa, xaloyiq uning joniga dushmandir* (Saddi Iskandariy, prose narrative, p-74).

The term "xaloyiq" mentioned in the verse is the broken plural form of "xalq," which means "people."

*Shuru'i dog'i nopadidor o'lub*

*Ki, tag'yir vaz'ig'a dushvor o'lub.*

*Latoyif topilmas edi oncha ham,*

*Yana to'rtiga lohiq o'lg'oncha ham.*

*Ko'ngulda topilmasdin ozor edi,*

*Va lekin topar fikrida bor edi* (Saddi Iskandariy, p-44).

Meaning: *Uning tuzilishini – tartibini bir rejaga solib olish ham oson bo'lmay, turli latifa va ajoyib hikmatlar topish, avvalgi to'rt dostonida bo'lgani kabi yangi-yangi qo'shimchalar kiritish ham ko'ngilga ozor berar va lekin ularni topib, joy-joyiga qo'yish umidi yo'q emas edi* (Saddi Iskandariy, prose narrative, p-47).

The word "latoyif" in the example is the broken plural form of "latif," which refers to subtle, delicate, or fine things, often used in the context of nuances or refined points.

Below, we present examples from verses that include the word "tavorix," which is considered the broken plural form of "tarix" (history).

*Qo'yubtur **tavorixu** afsonasin,*

*Bitiydur degan durri yakdonasin* (Saddi Iskandariy, p-45).

Meaning: *...jumladan, Iskandarning tarixi va u haqdagi afsonalarni tushirib qoldirib, u tarafidan aytilgan dur kabi bebaho so'zlarini yozgan ekan* (Saddi Iskandariy, prose narrative, p-47).

*Ko'p ettim **tavorix** o'qur sori mayl,*

*Hamonoki bor erdilar to'rt xayl* (Saddi Iskandariy, p-55).

Meaning: *Tarix sahifalarini juda ko'p ko'zdan kechirgach, bu shohlarning to'rt tabaqa ekanliklari ma'lum bo'ldi* (Saddi Iskandariy, prose narrative, 57-bet).

*Tavorix* vaz'ig'a behad futur

*Ki, andin bu fan ichra bo'lmish qusur.*

*Vale ulcha bergaylar andin xabar,*

«*Nizom ut-tavorix*» erur mu'tabar (Saddi Iskandariy, 56-bet).

Meaning: ...tarixlarga behad future va bu fanga ko'pgina qusurlar yetgan bo'lishi tabiiydir. Lekin bu tarixdan xabar berganlar orasida "Nizom ut-tavorix" ("Tarixlar nizomi") kitobi mukammal va mo'tabardir (Saddi Iskandariy, prose narrative, 57-58-betlar).

There are also instances of broken plural forms that occur within possessive constructions. For example:

*Ki, tarix tahririn etgan raqam,*

*Bitibdur alarni «Muluki ajam»* (Saddi Iskandariy, 55-bet).

Meaning: *Shu tarixni yozgan odam ularni "Eron shohlari" deb atalgan asarida bitgan* (Saddi Iskandariy, prose narrative, 57-bet).

The phrase "muluki ajam" in the verse is a possessive construction where "muluk" is the broken plural form of "molik," meaning king or ruler. The word "ajam" in this construction refers to Iran. Therefore, "Muluki ajam" translates to "Kings of Iran."

In the following examples, the plural form of the noun in singular is not created using the broken plural form but rather by adding the plural suffix "-ot."

**Zarrot** زرات The word "zarrot" is a lexical item belonging to the noun class and represents the plural form of the word "zarra" (particles). The suffix -ot, used to form plurals in Uzbek, is of Arabic origin, and such plural forms are common in the language, including words like axborot (information), mavjudot (creatures), hayvonot (fauna), targ'ibot (promotion), tashkilot (organization), g'aroyibot (wonders), sabzavot (vegetables), and others. A question might arise: if zarrot is the plural form of zarra, why does the 'a' from the singular form disappear when the plural suffix is added? The answer lies in a rule concerning the formation of plurals in Persian and Arabic languages: if the last letter of a noun in singular form is 'a' (or 'e' in Persian), and the plural suffix -ot is appended directly to the root of the word, the final 'a' (or 'e' in Persian) is dropped both in writing and pronunciation. For example: مجله *majalla* (in Persian *majalle*)- magazine, مجلات *majallot*- magazines, اداره *idora* (in Persian *edore*) – ادارات *idorot* – offices, maqola (in Persian *maqole*)- مقالات *maqolot* – articles and etc.

In the explanatory dictionary of Alisher Navoiy's works, the word "zarra" is noted to have the following meanings: a) the smallest particle, the tiniest part; speck; b) dust, dirt; c) sunlight rays; d) very little, a bit; e) a tiny amount. [1,622].

To explore how the word "zarrot" is used in Alisher Navoiy's epic "Saddi Iskandariy," consider the following verses where the term appears:

*Yorurda quyosh partavidin saro,*

*Qachon farq o'lur fahm zarrot aro* (Saddi Iskandariy, p-11).

Meaning: *Quyosh nurlari bilan munavvar qilgan chog'ida zarralar orasida farq borini kim fahmlabdi* (Saddi Iskandariy, prose narrative, p-13).

Such plural suffixes can be frequently found in Alisher Navoiy's epic "Saddi Iskandariy":

*Suray hikmatoso maqolotini,*

*So'z ichra ajoyib xayolotini*

*Berib doston zebi elga fireb,*

*So'zidin fireb o'lg'ay ortuqsi zeb* (Saddi Iskandariy, p-45).

Meaning: *uning (Iskandarning) qilgan ishlari haqida bir doston yozilsa, uning qimmatli fikrlarini ham san'atkorlik bilan dostonga kiritilsa, uning hikmat to'la so'zlarini ajoyib tuyg'u va orzulari tasvirlansa, doston go'zallashib, elni o'ziga maftun qilishi turgan gap* (Saddi Iskandariy, prose narrative, p-48).

From the verse, it can be seen that *maqolot* is the plural of *maqola* (article) and *xayolot* is the plural of *xayol* (imagination).

In the following verse, the word *jamoat* is used, which is the plural form of *jamoa* (community). It is known that in Arabic, the regular plural is formed by dropping the ta marbuta and tanwin at the end of the singular noun and adding the suffix *ات*. For example: = معلمه + ات = معلمات

In this context, let's provide an example of such plural usage from "Saddi Iskandariy":

*Bular yo'qki, har kimki nazme demish,*

*Va yo bu jamoatqa doxil emish*

*Borig'a niyozu duodur ishim,*

*Alardin madad muddaodur ishim* (Saddi Iskandariy, p-46).

Meaning: *Bular (yuqoridagi ustozlar)gina emas, yana kim se'riyat bilan shug'ullangan, umuman, adabiyotga aloqador b'lsa, hammasining ruhidan umidvorman, ular haqiga duo qilaman* (Saddi Iskandariy, prose narrative, p-49).

*Skandar chu fahm etti xasmin qatil,*

*Anga mulki ichra tilatti adil.*

*Dedikim: «Bu kishvar salotinidin,*

*Xabarliq jahonbonliq oyinidin* (Saddi Iskandariy, p-74).

Meaning: *Iskandar dushmanining qatl etilganini bilgach, u mamlakatda adolat o'rnatishga bel bog'lab, xalqqa: - Bu yurtning sultonlari ichida hukmdorlik qonun-qoidalaridan xabardor odam qolganmi?* (Saddi Iskandariy, prose narrative, p-76).

In this quatrain, the word "salotin" is the plural form of "sulton."

## Conclusion

In conclusion, it can be said that Navoiy utilized not only Turkic plural suffixes in his works but also Persian and Arabic plural suffixes. This helps the reader to gain a deeper understanding of the poet's works and enrich their vocabulary. Therefore, Navoiy remains a literary genius, a symbol of perfection, and an emblem of goodness for us.

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