

**ALISHER NAVAI’S VIEWS REGARDING
TO LINGUOCULTUROLOGY**



Linguistics

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Abstract

The article deals with the classical sources of the language theory and linguistics as well as the remarks of Alisher Navoi about the universe, nature and society, social relations, linguistic situations, the human world, the inner world, the spirit. Alisher Navoi's linguistic views include the focus on language and speech, language and thinking, language and culture, speech, speech culture, and the art of oral arts, and the great thinker's language and speech ideas are in contrast to the nature phenomena, is emphasized. It was noted that Navoi was one of the first to distinguish between language and speech phenomena, understand the essence of the language as a general phenomenon, and distinguish each person's speech. In the book "Discussion of glossary" it was noted that modern linguistics has made important information about linguoculturology, the language and culture is scientifically illuminated, and Alisher Navoi has been one of the first in question. Explaining the view of the great thinker of the world, his thoughts on the mentality, that is, the specifics of the national character, that is, the stereotypes. Alisher Navoi is the first researcher in linguistics of turkology.

The Uzbek people have rich national-cultural heritage. Studying the classical literary sources not only gives opportunity to enjoy the products of thought of the ancestors, but also plays an important role in shaping the worldview of young people, as well as developing the younger generation as a comprehensively mature person. It should be separately emphasized that the classic sources of Uzbek literature, in particular, the creative works of Alisher Navai are an example of spiritual and enlightenment edification. The deep ideas of Alisher Navai about the existence, the universe, the nature and society, the social relations, the linguistic situations, the human world, his/her inner world, his/her spirit, meditations which cause to observation, have great importance for today.

The views of Alisher Navai related to linguistics include the opinions on the language and speech, language and thinking, language and culture, speech courteousness, speech culture, and oral art. Some ideas of the great thinker about the language and speech were harmoniously described in comparison with the nature phenomena, the reality of existence. For instance, Alisher Navai said in “Muhokamat-ul lug'atayn” that, twittering of different birds, the sound of the animals are similar to each other: *Andoqki, tuyur va bahoyim va subo'ning tillarikim, Har birining o'zgacha xurush va takallumlari bor va g'ayri mukarrar navo va tarannumlari.* (twittering of different birds, the sound of the animals have peculiar sound and melody) Also, he emphasized that the purpose from the words and phrases are the human and the manifestation of the heart, meaning tables which express the essence of the thing and event, the sensitivity were appeared in his words: *Ammo chun alfoz va iboratdin murod ma'nidur va mazkur maxluqotdin maqsud insondur va ul mazhari maoniy va bayon, so'z aning so'zidadur va takallum aning kalomida borur.* (The purpose of the word is meaning, the purpose of the creature is human). These opinions based the views of scientists that Navai firstly distinguished the language and speech phenomena. Indeed, the great thinker understood the essence of the language as the general phenomenon, and firstly separated that the speech of each person was peculiar.

The views belong to the sociolinguistics, linguoculturology which are considered one of the new trends of current Uzbek linguistics, are reflected in the lyrics of Alisher Navai, his epic and scientific works. Sociolinguistics studies the relationship between language and society, linguoculturology is the field about the relationship between language and culture, and it analyzes the level of representation of national values, customs, traditions and views in linguistic units.

When Alisher Navai said about culture which Turkic and Sartic people knew the language, had the language skills, the levels of using this language of these people stated. He gave information that the Turkic people fully learned the Sartic language, from the smallest to the oldest people perfectly knew this language: *Ammo turkning ulug'din kichigiga degincha va navkardin begiga degincha sort tilidan bahramanddurlar. (The Turkic people from the youngest to the oldest person know the Sartic language)* He wrote that the Turkic people not only knew the Sartic language, but also distinguished its affectionate aspects, and wrote various poems in this language: *Andoqkim, o'z xurd ahvolig'a ko'ra ayta olurlar, balki ba'zi fasohat va balog'at bila ham takallum qilurlar. Hatto turk shuarosikim, forsiy til bila rangin ash'or va shirin guftor zohir qilurlar. (The Turkic people know not only Turkic language but also they know and understand Persian languages.)*

He emphasized that the Sarts did not speak Turkic language, did not understand this language, if one person from hundred or thousand people knew this language, characteristics which were specific to their language, were felt in their pronunciation: *ammo sort ulusining arzolidin ashrofig'acha va omisidin donishmandig'acha hech qaysi turk tili bila takallum qila olmaslar va takallum qilg'onning ma'nisin ham bilmaslar. Agar yuzdin, balki mingdin biri bu tilni o'rganib so'z aytsa ham har kishi eshitsu, bilur va aning sart ekanini fahm qilur. (The Sartic people do not know Turkic language and do not understand anything.)*

When Alisher Navai compared the Turkic and Sartic (Persian-Tajik) languages in his work “Muhokamat ul-lug'atayin”, he stated his views that some notions in the Turkic language were not expressed in the Persian-Tajik language, and they created the cultural space (this phenomenon is called the term “*lakuna*” in modern linguistics). In particular, he wrote that the units which meant meaning which the following words *sipqarmoq* (to drink), *tomshimoq* (“to drink little with delicacy”); *telmurmak*, *bezanmoq*, *yasannoq*; *yig'lamsinmoq* (to cry without tears), *ingramoq*, *singramoq*, *siqtamoq* (the most strong degree of crying), *o'kurmak* (to cry with overweight emotion), *inchkirmak* (to cry with thin sound), *hoy-hoy yig'lamoq* (to weep out) expressed, did not exist in Persian-Tadjik language. He also used the expression *bo'g'izni qirib yig'lash* (to roar) which was expressed another level of the word *yig'lamoq* (to cry):

*Charx zulmidaki, bo'g'zumni qirib yig'larmen,
Igirur charx (urar) inchkirib yig'larmen.
(I roar from the oppression of the world)*

He gave the parts of the body which were not named in the Persian-Tajik language: *Va xo'blarning ko'z va qoshlari orasinki, qabog' derlar, forsiyda bu uzvning oti yo'qtur. (Between eye and eyebrow is called eyelid and it does not exist in Persian language.)* He wrote that the Turkic people called *meng* (beautiful birthmark) the great type of *xol* (birthmark), and the Persians and Tajiks did not name this concept. *Va husn ta'rifida ulug'roq xolg'akim, turklar meng ot qo'yupturlar, alar ot qo'ymaydurlar. (The Turkic people beautiful birthmark call meng (beautiful birthmark) but the Sartic people do not call.)*

He wrote that a number of relative terms such as *og'a* (aka), *ini* (uka), *egachi* (opa), *singil*, *opag'a* (otaning og'a-inisi), *tag'oyi* (onaning og'a-inisi) (brother, sister, uncle) did not exist in Persian-Tajik language [1, p. 115]. He also said that the alternative of the Turkic words which described the seventy kinds of duck such as *jo'rka*, *erka*, *suqtur*, *olmabosh*, *chokirqanot*, *temurqanot*, *aldaldag'a*, *olapuka*, *bog'chol* did not exist in the Persian-Tajik language, and only one word *murg'abi* was used for all of them.

He noted that the relative terms of the Turkic languages which had not alternative in the Sartic language were used in the Sartic language: *Va ko'kaltoshni turkcha til bila derlar. Va atka va enagani ham bu til bila ayturlar (The babysitter is called with ko'kaltosh, atka and enaga in Turkic language)* [1, p. 115]. He wrote that the Turkic people named particular reality, the parts of things with separate words, they used these Turkic words because the names of these notions did not exist in the couplets: *Bir mutaayyin nimakim oq uydur, anga xirgoh*

ot qo'yupturlar. Ammo aning ajzosining ko'pini turk tili bila ayturlar. Andog'ki, tungluk va uzuk va to'rlug' va bosrug' va chig' va qanot va ko'zanak va uvug' va bog'ish va bo'sag'a va erkina va alo hozal qiyos (Well-known things look like a white house, the Turkic people call it xirgoh. And all things are called with Turkic language.) [1, p. 115].

He noted that some types of dresses were not named in the Sartic language, and that's why, they used the Turkic alternatives of these notions: *Va ma'hudiy albisadin misli: dastor va qalpoq vanavro'ziy va to'ppi va shirdog' va dakla va yalak va yog'lig' va terlik va qur yo'sunlug' nimalarni borisin turk tili bila ayturlar* (All things are called with the Turkic language) [1, p. 116].

Describing the spectacle of the universe, the concepts namely, stereotypes related to mentality which reflects the original, national character of the people, have been described in the linguoculturology direction of the modern linguistics. It is also possible to observe that Navai wrote about the stereotype issue in the work "Muhokamat-ul lug'atayn". The poet noted the signs of "quick self-ingenious", "high intelligence", "sincerity" and "purity" which were specific to the Turkic people, the signs of "intelligence", "understanding the science", "perfection", "wisdom" which were specific to the Sartic people as the stereotype: "andoq ma'lum bo'lurki, turk ...tez fahmroq va baland idrokroq va xilqati sofroq va pokroq maxluq bo'lubtur va sort turkdin taaqqul va ilmida daqiqroq va kamol va fazl fikratida amiyroq zuhur qilibdur. ("The Turkic people become more intelligent and more pure; the Sartic people become more knowledgeable, wisdom). He linked these characteristics which were specific to these peoples, to the sincere, pure, true intentions of the Turkic people, to the knowledge, science and wisdom of the Sartic people: *...va bu hol turklarning sidq va safo va tuz niyatidin va sortlarning ilm va funun va hikmatidin zohir durur*". (this gives evidence from the science, knowledge, wisdom of the Sartic people, the purity, intelligence of the Turkic people.)

Some words in the poetry of Alisher Navai also provide information about cultural views, traditions and customs, besides giving dictionary meaning. It can also be observed through the semantics of the lexeme *to'tiyo* which is widely used in the creative works of the poet.

The word *to'tiyo* means the "crystal which is made of rust of the copper". *To'tiyo* is the Persian-Tajik word, it dates back to the ancient periods of Turkic peoples with Iranian peoples who lived in a particular social environment, became cultural and spiritual relationship. The active use of this word has provided to rise the meaning of the word semantics. *To'tiyo* 1. The copper vitriol (it is the element which consists of solid blue crystals; copper sulfate). 2. The drug which is rubbed eyes in order to clear up the eye or against eye disease in the ancient periods (The orthographic dictionary of the Uzbek language, 4,248).

Alisher Navai used the *to'tiyo* dictionary unit in the denotative meaning:

*Necha oqg'ay ko'z yoshim, etkur g'uborin,
Ey, nasim, farzi ayn erur yoshorur ko'zga solmoq to'tiyo
(I tear from the torture and I rub the ointment my eyes) [2, p. 12].*

The poet tore because of spiritual torture and asked the wind to send powder could become ointment, in order to stop the tears. In this case the word "g'ubor" means "powder", "dust". The poet gave sample to his idea which was reflected in the byte and created the impressive expression on the basis of "tamsil" art (the art of "giving examples"), *yosharur*, namely tearing the eyes (naturally, the tearing of eyes testifies the injury or illness of the eye) reminded that the people rubbed *to'tiyo* the eye as the of the ointment, and gave example. *G'ubor* is Arabic word, means "dust". It expresses the expressions such as small particles which disperse in the air from the dust or absorb to the surface of the thing; in general, particles which destroy the clarity, lightness, become dim; in the portable meaning: the situation which destroys the spiritual situation of the person, dullness, dimness

(The orthographic dictionary of the Uzbek language, 5,456). Navai used the word “*g’ubor*” (“powder”) as an ointment which was used for stopping tears, and in this case he masterfully used the aggregate state of the word “*g’ubor*” (“powder”) as a combination of the aggregate state of the word “*to’tiyo*”.

Here, in this byte, the aggregate state of the word “*to’tiyo*” in the powder form is considered:

*O’ylakim, marg’ulalar ko’rguzdi ul mehrob uza,
To’tiyodir xirmani gul uzra urgan chang xat (78).*

The mysterious content was expressed in Navai’s bytes. This content was become reality on the basis of own and portable meanings of the words.

As you know, the changes have been appeared in the semantics of the words of own layer on the impact of the internal laws and external factors of the language for a ages. This situation has been also observed in the semantics of the assimilated layers words. After assimilated words have been actively used in the dictionary of the specific language, semantic changes are made. In certain periods, the *to’tiyo* (powder) expressed ointment which rubbed the eye. Later the units such as *ko’zga to’tiyo*, *to’tiyo qilmoq* on the basis of seme “to rub the eye” were formed. *Ko’zga to’tiyo* was used to describe a very dear, sacred or unique reality. *To’tiyo qilmoq* means “to rub the eye as *to’tiyo* (powder), to appreciate” (The orthographic dictionary of the Uzbek language, 4,248). In this case, the uniqueness of the word *to’tiyo* was also considered. It is natural phenomenon that the *to’tiyo* rubs the eye as the ointment, it becomes rear. Later, “rare, sparse” semes were formed from the seme “to rub the eye” in the semantics of the word. The ointment character of the *to’tiyo* is further defined by the expression “*ko’zga dori*” (“the drug for the eye”). *Ko’zga surmoq* is the expression which is used to describe the thing which is very valuable and rarely found (The orthographic dictionary of the Uzbek language, 2,446). The verb *ko’zga surtmoq* which is formed from this seme, means “to honor, to appreciate”. *Ko’zga surtmoq* is “to appreciate and to give more attention” (The orthographic dictionary of the Uzbek language, 2,446).

A lyric hero in the byte of Navai said that he appreciated the torture of sweetheart and *ko’zga to’tiyo qilishini* (rubbed this torture to his eyes):

*Oncha davron birla ko’rdim ahli davrondin jafo
Kim, ko’zimga to’tidek bo’ldi jonondin jafo (30).*
(I felt torture from my sweetheart)

It is evident that *to’tiyo* firstly meant the ointment for eye, it was used in the denotative meaning. After certain period, “*ko’zga surtish*” (“to rub the eye”) was the main point of the attention in the semantics of lexeme . The common verb *to’tiyo qilmoq* in the meaning of “*ko’zga surtmoq*” (“to rub the eye”) was formed.

The “blue”, “powder”, “ointment”, “laxative” semes existed in the lexeme *to’tiyo*. As the result of semantic enlargement, “to honor”, “to appreciate” semes were formed, a new kind of lexeme was created in the type “*to’tiyo qilmoq*”. The semes “to appreciate”, “to know as sacred”, “to respect” were created from the thing which was rubbed to the eye, in the semantics of the word *to’tiyo*. *To’tiyo qilmoq* has been appeared as the expression of value for the Oriental people, in particular, the Turkic people, especially the Uzbek people. Rubbing the bread crumbs to the eye, the tradition of appreciating of the holy book are associated with this semantic character.

Rubbing the eye is also expressed through the eye liners in the creative works of Alisher Navai. Rubbing the eye liners to the eye expressed the meaning “to honor”, “to appreciate” in the byte which was given in “Muhokamat ul-lug’atayn”:

*Cho'kurkim, sening yo'lingda tevrilmish ayog'img'a,
Chekib ul ko'y gardin surma tortarmen qarog'img'a.*
(I am waiting for you and I rub the eye liner to my eye for you)

The *antimony* is the chemical element of group 5 of the periodical system of Mendeleev, white, brittle metal like the silver. It is the dark cosmetics which its composition contains this element (it is used to paint eyebrows, eyelashes - The orthographic dictionary of the Uzbek language, 3,593). The semes “appreciate”, “to respect”, “to honor” are strongly and impressively reflected in the lexeme *to'tiyo* than the word antimony (to rub eye liners).

The facts about certain customs and traditions are appeared in the couplets of Alisher Navai; they base the facts which come from the examples of oral creative works about some tradition:

*Tutulsa birav o'g'ridur deb kuchun
Tutubon ilik, lek kesmak uchun (240).*
(If anyone catches as thief, his hands will be cut)

In this byte, the attitude of our nation to the practice of stealing and craving someone else's property, namely, the practice of cutting his finger is expressed.

Nowadays trembling eyes and looking at this phenomenon as the sign of something exist among our people. According to the traditional views, it is considered that trembling eyes of the right eye of the people who were born in the zodiac which was called with the halal (honest) animals (hen, sheep, cows) informs from the good reality, and trembling eyes of the left of the people who were born in the zodiac which was called with haram (dead) animals (dogs, monkeys, snakes), informs from bad reality. This byte of Navai shows that this superstition existed in the XV-XVI centuries:

*Ko'zum uchadur, magarki yorim keladur,
Es har dam ozar, magar nigorim keladur (222).*
(Trembling eyes informs my sweetheart will come)

Trembling eyes of the lyric hero in the byte pointed to the fact that it was a good reality, coming the sweetheart.

It can not be denied that although connecting trembling eyes with particular reality, action or phenomenon is evaluated as the abruptness in the result of the human spirit, the self-consciousness, or the dissatisfaction by psychologists, it is divine sign which is specific, complex, difficult to express.

The works of Alisher Navai are rich in philosophical speculation, intelligent words, deep logical conclusions, together with this, they have also an important role in the spreading of cultural relations, customs and traditions of the Oriental people.

Our literary heritage, literary sources have been studied for many years. Nowadays the researches which have been currently made, reveal new aspects of classical sources, help to understand the edifying thoughts, sayings of today which have been said in the past.

The period of globalization, the need for rapid transmitting information, the evolution of technical means, and the widespread use of electronic resources have led to slightly decrease the attention to the book. However, today's intelligent generation understands the importance of paying close attention to read the books, together with the technical means, the need to apply the ideas and thoughts of the ancestors into practice.

Expanding the range of such young generation, appearing love for books, classical cultural heritage, and national values are the responsible duty of educators, teachers. In the current situation, the education system should be set up directed to the specific purpose so that our young generation can learn from the genial of Navai, be amazed by the power of thought, and enjoy the sophisticated samples of artistic works.

Alisher Navai wrote in his book, “Muhokamat ul-lug’atayin”: “...*umidim uldur va xayoling’a andoq kelurkim, so’zum martabasi avjdin quyi inmagay va bu tartibim kavkabasi a’lo darajadin o’zga yerni beganmagay* (my hope is that in the future my speech will not go down, and they will become only excellent). [2, p. 121]. Indeed, the words of Alisher Navai who is the great poet, thinker, has unmatched intelligent, incompetent skill “are not decreased the culmination”, and the eternal truths expressed in the works of genius writer have become only excellent”.

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