

The Composition And Artistic Function Of Words Found In “Tarixi Anbiyo And Hukamo”

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Abstract: This article analyses the structural composition of words and their artistic functions in Alisher Navoi's work *Tarixi Anbiya va Hukamo*. From a linguistic perspective, it examines and distinguishes the Turkic, Arabic and Persian elements found in the text, explaining their semantic features. Additionally, it reveals the role of Arabic and Persian vocabulary in conveying religious and philosophical content, as well as enhancing imagery and expressiveness. The article also highlights the poet's mastery of language and his use of synonymic series, as well as the text's historical and stylistic features. The research results determine the work's artistic and aesthetic value and its place in the literary process of its time.

Keywords: Prophets, sages, mursal prophet, non-mursal prophet, bravery, metaphor, simile, content.

Introduction: This article analyzes the structural features of the words in the work and their artistic function, and the works of historical and religious content occupy a special place in the work of Alisher Navoi, the shining star of the Uzbek language and literature, and the cultural and educational heritage he left to generations.

It is not always easy for an ordinary reader to read and understand the text of Alisher Navoi's works. Because of the widespread use of Arabic, Persian and ancient Turkic terms in Navoi's works, the reader may not be able to quickly understand their meaning. In addition, the artistic style in the works - poetic expressions, metaphors, symbols, allegories and allusions - is often found. In order to fully perceive them, a person must have fully mastered the traditions of artistic thinking and classical literature. Literary scholar Manzar Abdulkhair said the following about this: “Just as the modern English reader could not fully understand the text of Shakespeare, a major figure in Renaissance literature, the text of Navoi's works would be difficult for an ordinary reader without special training to read and understand” [1.7].

One of the famous works of Alisher Navoi, which is as rich in metaphors, similes and allegories as Shakespeare, is “The History of Prophets and Judges”, which tells about the prophets, judges, monks,

scientists who lived in the past and their activities. This work not only covers historical events, but also acquires a unique scientific and literary significance by demonstrating Navoi's skill in sentence construction, word choice, and artistic skill. In addition, Alisher Navoi's ability to express a lot of meaning in a few words and being a rare thinker in terms of eloquence and eloquence is clearly visible in the sentences he quotes in the work. For example, in “The History of Prophets and Judges”, Navoi quotes the following rubaiyat at the end of the narration of the story of Adam:

Odamniki Haq lutf ila mavjud etti,

Majmu'i malak xaylig'a masjud etti.

Oxir tanidin ruhni manqud etti,

Ul navki nobud edi nobud etti [2.695^b].

Expressing the history of Adam (peace be upon him) in four verses with such deep philosophical content and high artistic quality is a product of the “status of permissibility” that Hazrat Navoi himself called it. According to the great thinker's interpretation, Adam (peace be upon him) came to the world of existence due to the grace of God Almighty. The second verse refers to the divine command given to the angels in Surah Al-Baqarah to prostrate to Adam, who was considered his caliph on Earth. However, the fact that

life is fleeting, and the fact that the soul of Adam (peace be upon him), who was considered to be in such a great position, was also destroyed – removed from his body, is impressively interpreted in one line. Through the verse “He died, he died” the infinite power of God Almighty – His ability to create from nothing, and at the same time, His ability to destroy from what was [3.18]. The composition of the words in this verse uses Arabic, Persian, and Turkish elements in a very harmonious way. Arabic and Persian terms such as “truth, grace, complex, angel, spirit, and death” give the text a philosophical and religious meaning.

In this work, in order to further express the religious content, Arabic words such as “anbiyya”, “hukamo”, “mursal”, “ghairi mursal”, which are formed on the basis of the language of the Quran and Hadith, are often used. On the one hand, this deepens the meaning of the work, and on the other hand, it gives the work a spirit of holiness and strengthens the reader’s interest in religious and divine sources.

At the same time, the use of Arabic words increases the charm of the artistic style in the work. For example: “...bulardin uch yuz o’n uchni mursal debdurlar. Mursal uldurkim, anga Jibriil vositasi bila vahiy kelmish bo’lg’ay. Va g’ayri mursal ulkim, ilhom yo tush bila elga rahnamoliq qilg’ay. Va Ul ul-azm uldurkim, anga Jibriil vositasi bila kitobi osmoniy bovujud bu ikki shaq anga kelmish bo’lg’ay va boshqa shariati bo’lg’ay. Va xotim ulkim, bovujud bu ikki shaqlar andin so’ngra payg’ambar bo’lmag’aykim, bu sifat hazrati Muhammad arabiy sallallohu alayhi vasallamdur. Bas chun mursal adadi va asomisi ma’lum ermas, g’ayri mursalg’a ham ne yetkay...” [4.717^a]

The composition and artistic functions of the words in these sentences are analyzed as follows: “...bulardin uch yud on uchni debdurlar”. The word “bulardin” is a Turkic word, meaning “from among them” (bu + lardan). The numbers “uch yud on uchni” are considered pure Turkic numbers.

The word “mursal” comes from the Arabic verb “arsala” (to send), meaning “sent (prophet)”, and “debdurlar” is a Turkic word, meaning “they said”. Now the artistic function of the words in this sentence is as follows: the explicit indication of the number (313) emphasizes the quantitative value of the prophetic message. “Mursal” is an Arabic term, reminiscent of the term for the message in the Holy Quran.

“Mursal uldurkim, to him a revelation will come through the medium of Gabriel.” The word “ul” in this sentence is a Turkic word, meaning “that.” “dur” is an affirmative suffix in Turkish. “kim” is a Turkish conjunction. “Gabriel” is an Arabic noun (name of an angel). “vasita” is Arabic, meaning “intermediary,

mediation.” “bila” is Turkish, “with.”

“vahiy” is Arabic, “divine message, revelation.” “kelmish” is Turkish, “came.” “bolg’ay” is Turkish, meaning a conditional (“must be”).

The artistic function of these words is as follows: in this sentence, the Arabic terms (“Gabriel”, “vasita”, “vahiy”) give religious and philosophical content, while the Turkish words introduce simplicity into the sentence and provide a logical connection.

“And the non-messenger is one who guides people through inspiration or dreams.” “G’ayri” - Arabic, meaning “not, other.” “Mursal” (as above). “Ilhom” - Arabic, “divine inspiration, thought placed in the heart.” “Tush” is a Turkic word, “the name of the image and imaginary scene that forms in a person’s consciousness while sleeping.” “Bila” - Turkic.

“Rahnamoliq” - from Persian “rahnamo” (guide) + “liq” -...lik suffix. “Qilg’ay” - Turkic, “will do” (optative form).

The artistic function of this sentence: prophethood at a lower level than revelation is explained through “inspiration” and “dream.” The word “rahnamoliq” symbolizes guidance.

“And the Ul ul-azm is one to whom, through Gabriel’s mediation, the heavenly book will come in addition to these two qualities, and he will have a separate set of laws.” “Ul-ul-azm” - Arabic, “of great determination” (some prophets are referred to by this attribute in the Quran). “Kitob” - Arabic, “divine book.” “Osmoniy” - Persian “osmon” + Turkic suffix “-iy.”

“Bovujud” - Arabic-Persian compound, “in existence, while existing.” “Shaq” - Arabic, “part, piece, quality.” “Shariat” - Arabic, a system of religious laws.

The artistic function of this sentence: this sentence “ul-ul-azm” shows the high status of the prophets: both the heavenly book and Sharia were revealed to them through Gabriel. The sequential use of Arabic-Persian words gives the text a religious dignity and philosophical tone.

“And my conclusion is that although these two figures exist, there will be no prophet after him, as this attribute belongs to Prophet Muhammad, peace and blessings be upon him.” “khatim” - Arabic, meaning “final, sealing.” “after then” - Turkic, “after that.” “prophet” - a word with Turkic roots (pay + gambar). “arabi” - Arabic-Persian (genitive participle).

The artistic function of this sentence: this sentence describes the high status of Muhammad (peace be upon him) as the last prophet. The word “khatim” symbolizes the seal, meaning “the one who completes the treatise.”

“So since the number and number of messengers are

unknown, what can be done with non-messengers." "bas" - Persian, "so, bas." "adad" - in Arabic means "number, calculation." "asomisi" is the plural of the Arabic word "ism" (name), meaning "names." "ermas" means "not" in Turkic. "ne etkay" - Turkic, "nima deyay."

The artistic function of this sentence: in this sentence, it is emphasized that the author is unaware. With this sentence, Navoi expresses that the human mind cannot know the names and number of all prophets.

In general, the composition of the above words consists of a combination of Turkic, Arabic, and Persian elements. While Turkic words (ul, bila, bo'lg'ay, qilg'ay, ne etkay) simplify the text, Arabic-Persian terms such as (mursal, Jibriil, vahiy, ilhom, shariat, xotam) enrich the religious meaning of the sentence.

Thus, Navoi expressed the Arabic-Persian scientific lexicon in a highly artistic form in the Turkic language. Persian words such as bunyod, bag'oyat, dalir, jahon give the work lyricism and elegance. For example: "...Shis alayhissalom chun bag'oyat dalir va shujo' erdi. Alar ustiga sipoh tortib fasodlarini daf' qilib, alar berk tog'larda maskan qilib mustasil va parishon bo'ldilar" [5.370a].

The composition and artistic functions of the words in these sentences are as follows: "Shis" - the name of the prophet, "alayhissalom" - in Arabic, meaning (peace be upon him) and expressing respect for the prophets. "chun" - Turkic conjunction, "because, because of." "extremely" - Arabic-Persian, "very, extremely." "dalir" - Persian, "brave, courageous." "shujo'" - Arabic, meaning "brave, fearless." "erdi" is a Turkic verb, the ancient form of "edi." "alar" - Turkic, meaning "they." "upon" - a Turkic word meaning "upon, against them." "sipoh" - Persian, "army, soldier." "tortib" - Turkic verb, "carrying, directing." "fasodlarini" - Arabic s öz (fasod - corruption, evil) + Turkic suffix -lari (plural, possessive). "daf' qilib" - Arabic daf' ("to prevent, to block") + Turkic to do. "in closed mountains" is a Turkic word, meaning closed ("strong, closed"), mountain ("mountain"), + -larda (plural + suffix). "making a dwelling place" - from Arabic maskan ("place, location") + turkiy qilmoq. "mustasil" - Arabic, "defeated, powerless." "va" - Arabic-Persian conjunction, "and." "parishon" - in Persian, meaning "dispersed, distracted, scattered." "böldilar" - a Turkic verb, "böldi" + (lar) plural suffix.

The artistic function of these sentences: to exaggerate heroism: the phrase "bag'oyat dalir va shujo erdi" used a synonymous repetition (dalir-shujo) to show more strongly the courage of Shis (peace be upon him). The word "sipoh tortib" is a military image, embodying the image of a warrior and vividly depicting a historical

event.

Old Turkic words, such as: "yer, ko'k, tong, aylamoq, bo'lmoq, qo'lin", always reflect the national spirit. For example:

Isoki mujarrad ayladi Tangri ani,

Ko'k ravzasi bo'ldi jilvagoh va chamani.

Yer ahlidin ulki bo'lsa tajrid fani,

Tong ermas agar ko'k o'lsa aning vatani [6.130].

The reason why Alisher Navoi used many Arabic words in this work is that Arabic terms awaken in the reader's mind the feeling of referring to the Quran and hadith, and instill the spirit of holiness in the text. In all his works, when composing sentences, Alisher Navoi arranges words with such skill that it is as if he strings pearls into a ring.

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