

ALISHER NAVOI'S "HAYRAT UL-ABROR" EPIC: WORDS EXPRESSING A PERSON'S CHARACTER AND BEHAVIOR

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Abstract. *This article provides a comprehensive analysis of the semantic features of words expressing human character and appearance in the work "Hayrat ul-abror" by the great thinker and poet Alisher Navoiy. Based on the literary text of the epic, the study explores the semantic layers of lexical units that describe a person's inner spiritual world, moral qualities, behavior, and outward appearance, as well as their stylistic and aesthetic functions. In the course of the research, particular attention is paid to the polysemy of Navoi's language, the degree of figurativeness, contextual expansion of meaning, and the role of these units in conveying moral and educational values. Furthermore, the system of positive and negative character traits, their artistic interpretation, and their impact on the reader are explained through relevant examples.*

Keywords: *Alisher Navoiy, Hayrat ul-abror, semantics, lexical units, character traits, appearance, literary text, imagery, moral qualities.*

Аннотация. *В данной статье проводится всесторонний анализ семантических особенностей слов, выражающих характер и внешний облик человека в произведении «Hayrat ul-abror» великого мыслителя и поэта Alisher Navoiy. На основе художественного текста дастана исследуются смысловые слои лексических единиц, описывающих внутренний духовный мир человека, его нравственные качества, поведение и внешний облик, а также раскрываются их стилистические и эстетические функции.*

В ходе исследования особое внимание уделяется многозначности языка Навои, степени его образности, контекстуальному расширению значений, а также роли этих языковых средств в передаче воспитательно-нравственного содержания. Кроме того, на основе примеров анализируется система положительных и отрицательных черт характера, их художественная интерпретация и воздействие на читателя.

Ключевые слова: *Alisher Navoiy, Hayrat ul-abror, семантика, лексические единицы, черты характера, внешний облик, художественный текст, образность, нравственные качества.*

Introduction

“Hayrat ul-abror” is a didactic-philosophical epic in which the idea of the perfect human being occupies a central place. Through the depiction of a person’s moral qualities, inner experiences, and outward appearance, the author calls the reader toward goodness, purity, and spiritual maturity. The words related to character and outward appearance used in the work serve as important means in illuminating this idea.

Research materials and methodology

Linguists, while studying the semantic aspects of verbs expressing behavior in the Uzbek language, have paid particular attention to the relationship between their lexical meaning and the contextual meaning that emerges in the process of speech. Scholars such as A. Madvaliyev and G. Abdurahmonov have applied the theory of semantic fields in studying the lexical structure.

According to A. Madvaliyev, verbs of behavior serve as a specific linguistic means for expressing a person’s inner experiences and emotions, and they are distinguished by subtle shades of meaning that vary across different cultures.

Verbs of behavior are considered one of the important means in the Explanatory Dictionary of the Uzbek Language for reflecting a person’s emotional and behavioral world. Their semantics are rich and widely used in various contexts. These verbs are significant not only from a linguistic perspective, but also for the fields of culture, psychology, and sociology.

In the epic, numerous lexical units expressing both positive and negative human qualities can be found. In particular, words denoting positive qualities include: Navoi widely uses such terms as “just,” “generous,” “gentle,” “patient,” “humble,” “benevolent,” and “compassionate” in creating the image of the perfect human being. These units express the inner beauty and spiritual purity of the character. Especially, the concepts of generosity and justice are presented as the main moral criteria of the epic, and such qualities are highly praised.

Discussion and research results

Qoni’ – the image of a content person:

“Qoni’ esa onchaki maqdur erur,
Tengriyu xalq oldinda ma’zur erur.”

In this couplet, the word “qoni” (content, satisfied) is interpreted as a positive moral quality. In Navoi’s view, a content person is worthy in the eyes of both God and people. Here, contentment is presented as one of the essential qualities of the perfect human being.

Chobuk and mavzun – perfection in movement and speech:

“Chobuku mavzun harakoti aning,
Uchqali yo‘q lek qanoti aning.”

The words “chobuk” (agile) and “mavzun” (harmonious, well-proportioned) express the elegance of outward movement and inner harmony. The character’s motion is depicted as if capable of flying even without wings—this hyperbole intensifies the sense of perfection.

“Ulki bu yanglig‘ so‘zi mavzun edi,
Mendin aning himmati afzun edi.”

In this couplet, the word “mavzun” denotes the refinement of speech and the maturity of thought. Thus, harmony applies not only to physical movement but also to speech and intellect.

Tuzluk – the symbol of righteousness:

“Tuzluk o‘lub oxir anga dastgir,
Tuzluk ila xalq anga farmonpazir.”

The word “tuzluk” (righteousness, integrity) is interpreted as a force that supports a person and ultimately leads to salvation. Because of righteousness, people also obey and respect him. Here, moral purity is closely linked with social recognition.

Naf’ rason and naf’ jo’y – the contrast between generosity and selfishness: “Kim beribon qilmamoq olmoqqa xo‘y,

Naf’ rason bo‘lmoqu yo‘q naf’ jo’y.”

In this couplet, a contrast is created between “naf’ rason” (beneficial, giving) and “naf’ jo’y” (self-seeking, greedy). The former represents a generous person, while the latter signifies a selfish one. Navoi praises generosity and condemns self-interest.

Words Denoting Negative Qualities:

In the epic, vices that lead a person to baseness are sharply criticized. Through words such as “zolim” (cruel), “baxil” (stingy), “manman” (arrogant), “hasadgo‘y” (envious), “jahldor” (irritable), and “nodon” (ignorant), the author reveals negative character traits. These lexical units reflect not only the inner corruption of the individual but also the moral problems within society.

Words expressing behavior often gain greater impact through the use of artistic devices such as hyperbole, metaphor, and contrast. For example, a generous person is compared to the sun, while a cruel person is likened to darkness. This enhances the vividness and imagery of the depiction.

Words Expressing a Person’s Outward Appearance:

In the epic, the depiction of a character’s outward appearance serves as an important artistic device. Physical traits are often portrayed in harmony with the inner world of the character.

1. Depiction of Positive Appearance: Expressions such as a beautiful face, radiant countenance, bright eyes, and graceful figure are linked with a person’s spiritual purity.

Words like “nur” (light), “ziyo” (radiance), “jamol” (beauty), and “husn” (charm) not only describe external beauty but also serve as symbols of inner spiritual cleanliness.

2. Depiction of Negative Appearance: In some instances, outward appearance is used to reveal negative character traits. Descriptions such as a dark face, sullen expression, or coarse features are portrayed in harmony with inner corruption. This illustrates the intrinsic connection between the external and internal worlds in Navoi’s work.

Sifla – “Sifla” refers to a base or lowly person. He is characterized by “sharorat” (malice), and his inner corruption is symbolized through fire:

“Sifla nishonisi sharorat durur, Shu’lag’a bittab’ harorat durur.”

Mudbir – The term “Mudbir” (unfortunate) conveys a philosophical reflection on human destiny, raising questions about personal will and fate:

“Bo’lsa kishi mudbir agar baxtiyor, O’ziga bu amrda ne ixtiyor?”

Aybjo’y and Hosid – “Aybjo’y” describes a person who constantly finds fault in others, ultimately becoming fault-seeking himself:

“Bo’ldi chu el qilg’onig’a aybjo’y, Mumkin emas bo’lmomog’i aybgo’y.”

“Hosid” denotes an envious person who is depicted as an adversary to all virtuous individuals:

“Ulki xayoli bori fosid durur, Borcha saloh ahlig’a hosid durur.”

These characterizations show how negative personal qualities are visually and symbolically represented in the epic.

Furthermore, in the epic “Hayrat ul-abror”, many words expressing character traits appear, such as “Kajtab” – deceitful or sly; “Qalloshtlik” – idleness, laziness; “Lavand” – reckless, lazy; and “Durang” – hypocritical or two-faced.

For example: “Kibr etibon el bila fe’lin durang,
Qullai zulm uzra nechukkim palang.”

In this couplet, “durang” is associated with pride and compared to a predator perched atop oppression, emphasizing the vicious and hypocritical nature of the character.

Conclusion

In “Hayrat ul-abror”, words describing a person’s character and outward appearance form a rich semantic layer. Positive qualities—such as contentment, righteousness, generosity, and harmony—are glorified, while negative traits—envy, baseness, hypocrisy, and arrogance—are sharply criticized.

Navoi enhances each quality through figurative devices such as metaphor, hyperbole, and contrast, making them more expressive. As a result, these lexical units in the epic carry not only lexical meaning but also deep moral and philosophical significance. This provides an artistic realization of the concept of the perfect human being in the work.

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