

Stylistic Characteristics of Vocatives in Alisher Navoi's Lyrics: An Example from His Poetic Collection "Garoyib us-sigar"

Mardon Rakhmatov* and Zokhira Khidralieva†

Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Tashkent, Uzbekistan

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Abstract: Mir Alisher Navoi is one of the masters of language who created numerous and outstanding works in the Uzbek language, becoming an eternal figure with his rich literary heritage. He is renowned for his distinctive prose and poetic works. Today, his literary, scientific-educational, philosophical-mystical works are recognised and valued as the spiritual property of not just the Turkic world, but of all humanity. His works are studied with great interest in Uzbekistan, and countries both near and far. In this article, the vocative forms used in the text of the ghazals in the book "Garoyib us-sigar" (Childhood Amusements) from Alisher Navoi's collection "Khazoin ul-maoni" (The Treasure House of Thought) are explored. Considerations related to the functional-stylistic nature of vocative forms are discussed and their role in poetic information transmission is analysed. The unique nature of the vocatives, their differences and similarities with the verbal type, are revealed. By studying and analysing the functional and stylistic features of the vocative forms used in the poet's lyrics, it lays a foundation for determining the literary possibilities of the Uzbek classical poetic language and supporting the opportunities for utilising the linguistic richness of the author.

1 INTRODUCTION

The nature of vocatives used in lyric works is unique. If we compare the forms of vocatives with the form of verbal speech, their singularity is evident: in verbal speech, vocatives perform the function of naming the addressee of the speech, directing it, distinguishing it from others, indicating (deictic task), and establishing contact. However, in lyrical works, their primary function is to express the poet's literary objective and to shape poetic speech.

It is also worth noting that vocatives in lyrical works direct the speech towards the addressee, establish a relationship with the addressee, fulfil an aesthetic function, and evoke a potent expression. In addition, there is also a stylistic function of vocatives in lyrical works, which warrants academic exploration and classification.

If in a stylistically neutral text, personal names, kinship, social status, profession names, and the like are used as vocative forms, then in poetic works filled with expressiveness, various literary-historical and traditional literary images are used as vocatives based

on the direction and theme of the ghazal: proper nouns, language units related to nature and celestial bodies are actively utilised, performing tasks such as not just naming the addressees, but also describing them, revealing the speaker's attitude towards the addressee, and ensuring the expressiveness of the speech.

Vocatives that fulfil this purpose have a stylistic value and perform a stylistic task. In Alisher Navoi's lyric poetry, it is fitting to categorise vocatives into the following types according to their stylistic function: animated vocatives, metaphorical vocatives, metonymic vocatives, figurative vocative expressions, rhetorical vocatives, folklore vocatives, archaic vocatives.

Experiment: In Alisher Navoi's ghazals, vocative words are used actively alongside other syntactic units. Their placement, content, aesthetic value in the structure of a stanza or verse, who or what they name or reveal, to whom or what the speech is directed, and whether it is familiar or unfamiliar to the poet are crucial factors. In lyrical works, vocatives are directed to both animate and inanimate objects

* Corresponding author

[Sayfullaev A.R. (1968)]. Any object of speech to which the poet addresses, even animate and inanimate objects, is envisioned as animate within the sphere of speech influence.

For example, the poet names his interlocutor the morning wind - *nasimi subh*, and turns it into an object of vocative. Utilising the possibilities of poetic speech, the poet fully transfers human characteristics to the subject of speech - the morning wind, even asking it for help and support. In particular, the presence of the grammatical second person pronoun "you" and its semantics create a wide poetic possibility.

The candle (*Sham*) is the subject of the speech. Addressing the candle, the poet establishes a trusting relationship with it, akin to a human being, and speaks to it. This is caused by the poet's perception or feeling of the special characteristics of his beloved/lover, thereby making it the object of vocative.

2 OBSERVATIONS AND DISCUSSION

Animated Vocatives: It is evident that the usage of vocative words varies between speech styles. They are used naturally in verbal speech, and in literary speech as an imitation of verbal speech. If vocative forms in verbal speech are used to name the person or objects to whom the speech is directed, drawing their attention depending on the communicative situation, then in poetic speech, this process occurs in a slightly different manner.

That is, the poet initially brings to life the addressees (persons or objects) to whom the speech is directed, or imagines them as being alive, and names them accordingly. According to some researchers, the poet first identifies a connection with his feelings, a similarity in an object/person, and names it based on these characteristics, transforming it into an object of address. An important aspect of the vocative form of the addressee is the poetic information it contains and the language elements used for its formalisation.

Indeed, as in a monologue, a person can address themselves, but if we consider ghazals, from the viewpoint of the speaking subject, in terms of time and space, the reader does not perceive them as a real speaker, and their identity is not immediately apparent from the content of the lyrical work. In general, any form of vocative used in a poetic work is considered a conditionally animated vocative, including metaphorical vocatives, metonymic

vocatives, figurative vocative expressions, rhetorical vocatives, folklore vocatives, and archaic vocatives.

It is known that the phenomenon of figurative language is linked to the evolution of language and is characteristic of all historical periods of the Uzbek language. Today, figurative language is considered a research object for both linguistics and literary studies. Figurative language enriches speech, making it empathetic, and imbuing it with expressive colour. Linguistic units that possess a figurative meaning in a language do not appear accidentally. Their formation depends on a person's perception of the world and their acquired knowledge. By evaluating and comparing a certain situation, a person gathers certain symbols in their mind, and then clothes them in a linguistic form... When meaning is transferred, a person uses the existing words in the language's vocabulary. This will act as a source area. The target area is a new derived meaning created by ready-made language units in the human mind [Yuldashev.I. (2019)]. One such derivative meaning is the transfer of meaning based on metaphor.

Metaphorical Vocatives: Metaphors are based on analogy and comparison, and as a result of the subject comparing and assimilating objects, a new derived meaning is created. The emergence of metaphors used in the text of ghazals reflects the realisation of existing knowledge about nature and the world in the author's mind, which is then transferred to the literary language. In other words, the poet's objective is to create a beautiful literary image based on similes and comparisons.

If the author addresses various subjects and natural and social phenomena, the poet attributes characteristics of individuals to them. His sole purpose in doing this is because he identifies these individual characteristics within them. The aim of the poet is not to establish a relationship (contact) with the people, events, objects etc., of nature and society, but to delve deeper into the essence of the described events, to exaggerate their image in the reader's eyes, and to connect them with the content of the ghazal. Thus, envisaging inanimate image objects in the place of people provides the poet with ample opportunity to vividly express his emotional attitude.

For the poet, the image of the valentine in the poem is of significant importance, and the poet's knowledge assists in its depiction: the most significant image element for this stanza is the lexeme of 'gul' (flower), and there is harmony here: 'gul', 'sabza', 'bahor' - these words harmonise.

Furthermore, vocatives expand with adjectives to reference the quality and beauty of the image object (addressee), and also perform the function of praising

the addressee by emphasising the beauty within the vocative itself.

It is known that the word 'sham' (candle) is used in classical poetry in addition to its literal meaning in a mystical sense: divine light, symbol of the source [Mullajo'jaeva K. (2005)]. Therefore, the poet identifies such metaphorical signs characteristic of a person in this traditional image, that is, in the image object, and calls his visionary image by this name.

In the following stanza, the poet relates the word 'mushk' (musk) to a person. The poet identifies the features of the image object within it and, with these features in mind, turns it into an object of address. It is known that musk is something black with a scent, and blackness is a strong symbol of pleasantness, so the author traditionally uses the word 'musk' to imagine the hair of his beloved and the scent of her hair combined. Therefore, the author, recognising this characteristic of the musk, vividly expresses his passion for his beloved and portrays the human feelings of 'falling in love' with her, 'having the opportunity to be with her all the time', and feeling jealousy towards her. Indeed, there is a metaphorical derivative meaning in feeling jealous of his beloved. Simultaneously, it is worth noting that the poet used words such as 'o'tlug', 'oraz', 'sham', 'parvona', 'o'rtanmoq', 'aylanmoq', 'zulf', 'mushk', 'qarimchi' as tools of literary imagery: their usage is also based on mutual compatibility, which resulted in the emergence of the art of proportion.

In ghazals, the object selected as the subject of the image varies according to its content. For instance, there are many metaphorical vocatives representing poetic phytonyms and heavenly bodies, as well as ornithological (bird) names:

- phytonyms – 'ey gul';
- heavenly bodies – 'ey gardun', 'ey quyosh', 'ey oy', 'ey sipehr', 'ey charx', 'ey falak' and others;
- ornithological (bird) names: 'ey bulbul', 'ey kabutar', 'ey andalib', 'ey mug', 'ey mug'bacha' and others;
- related to nature – 'ey subh', 'ey sabo', 'ey nasim' etc.

Synecdoche - Vocatives: While metaphor creates new meaning based on comparing or simulating objects of thought that are not actually connected with each other but are independent from each other, synecdoche bases its new meaning on the real connection, the real relationship between objects. These relations, which logically connect two objects of thought, can be concepts of different categories related to each other. In linguistics, two types of synecdoche are distinguished: 1) synecdoche which refers to a part; 2) synecdoche which refers to the whole [Mirtojiev M. (1975)]. Concepts in such an interconnectedness can be used interchangeably in

speech. This feature is also characteristic of ghazals. However, in vocatives, it is observed that the entire subject is more often expressed through parts.

According to the anthropocentric paradigm, in the type of figurative language based on metonymy, the task of the source area is solely to determine the structure of the target area [Yuldashev.I. (2019)]. For instance, in the aforementioned stanza, the source area is the object - a human feature, the colour of the eye - 'qora ko'z' (black eye), whilst the target area is the image of the loved one; the whole is expressed using the part.

Moreover, certain words denoting human body parts are used to name a part of the whole, such as 'ey jonim', 'ey ko'z', 'ey ko'ngul', 'ey ishq', 'ey aql', 'ey dard'. Initially, connotations related to the lexical meaning of these lexemes arise in the addressee, but they are understood and felt directly in connection with a person, or it is comprehended through the reader's associative knowledge that a person lies behind these concepts, thus making it an effective speech.

Figurative expression is a tool that represents an object, event or phenomenon not by its name, but by describing its essential feature. As a stylistic device, figurative expression gives the speech an elevated and imagery-filled tone. It enables the speaker to avoid repetitions in the speech process, rendering the speaker's discourse expressive and decorative, and encourages the listener to undertake a literary-philosophical observation.

Such forms of vocatives used in ghazals refer to the addressee-object indirectly rather than directly, that is, through its pictorial signs. It then becomes possible to sense the object of the image through these pictorial symbols, personifying it in one's imagination.

The first line of this stanza is not grammatically complete either - although it is an elliptical sentence, the sentence section can be completed as 'forig' aylagan', 'malul aylagan'. Thus, it can be inferred from the meaning of the figurative vocative – 'ey meni sargashtalikdan goh forig', 'goh malul (g'amgin) aylagan (zot!)'. It is apt to regard the figurative expressions (sentences) formed in this manner as a form of vocative to the reader, crafted due to the extraordinary (spontaneous) mood of the poet.

Furthermore, there are numerous types of figurative expressions in the Persian 'izofa' form in ghazals. For example: 'ey sultoni husn', 'ey bahori husn', 'ey obi hayvonim', 'ey zoli sipehr', 'ey sun'i loyuzol'.

Rhetorical vocatives. In lyrical works, the poet prioritises vocative words, and the primary rhetoric is centred around the vocative words, not the sentence. The aim of using rhetorical vocative is to respond to the object of the image, to describe it. This enhances the figurativeness, expressiveness, and colourfulness of speech, ensuring natural and credible speech output. Rhetorical vocatives form the foundation of poetic works.

If we remove vocatives from the structure of the speech, we wouldn't recognise the relationship of the poet to the addressee, which is discerned through vocatives. We would lose the direction of the verse from the person to the subject or the object of the addressee, as well as the poet's openly sincere or insincere reactions. Hence, rhetorical vocatives are deemed important in the stanza/verse structure and sentence content.

Each form of vocative used in the text of ghazals can be identified as rhetorical vocatives.

Obsolete vocatives. It is advisable to discuss obsolete vocatives in the context of contemporary Uzbek poetry. The forms of vocatives used in classical lyrical works can be categorised as obsolete vocatives from today's perspective, given they are no longer employed by current Uzbek poets due to societal evolution and their literary-stylistic characteristics. For instance, 'ey shah', 'ey shayx', 'ey hakim', 'ey soqiy', 'ey arab', 'ey roviy', 'ey zohid', 'ey solik', 'ey mug'anniy', and 'ey mayfurush' are not typical for contemporary poetry.

Folklore vocatives. Among our people, there is a mythological character known as "Khidr" ("Khizr", "Khojai Khizr"), who is envisaged as a benevolent patron. Various ideas exist about his specific qualities, appearance, and functions. He is a mythical character who consistently does good for people, guides the lost, opens springs, provides water to people, bestows abundant harvests to fields, and lives eternally because he found and drank the water of life.

Mythological views related to Khizr's eternal life, i.e., never dying, are expressed in the concept of "Khizr's life". There are written sources that offer various interpretations of Khizr's image and epic plots in

which this mythical character participated [Nurmanov F. (2007)]. This name is also mentioned in historical sources. For instance, he is found in Alisher Navoi's ghazals. In the ghazal, the lyrical protagonist addresses the legendary Khizr and solicits his aid.

It is clear from the content of the verse that Khizr is a close friend and adviser to the lyrical hero. The hero's attitude towards him is highly sincere, he refers to him as 'qutlug'qadam - Farrux', and in another instance, he calls him 'rahimli Xizr' (Khizr the merciful), and they carry aesthetic value (connotative).

Simultaneously, in Navoi's ghazals, the religious and literary images that are extensively used in Eastern literature are mentioned, such as 'ey Iso', 'ey Masiho', 'ey Xizr', 'ey Masih', 'ey Majnun', 'ey Navoiy', and 'Yusuf', among others.

3 CONCLUSION

In the lyrical works of Alisher Navoi, units of reference fulfil a methodological function.

In these works, references primarily consist of famous nouns, names of individuals, items, and bodies, which are animatedly incorporated into the poetic discourse. It's noteworthy that such reference units stem from the poet's artistic thought process.

The functional-methodological value of reference units lies in enhancing the content of the speech with imagery, expressiveness, and emotionality, thereby increasing their impact.

Reference units in ghazals generally align with the content of the stanza or verse.

Reference units also bear connotation. If they possess linguistic signs contributing to connotation, their expressiveness will be amplified: examples include my black eye (karako'zum), my soul (jonim), and my dear (azizim).

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