

## Stylistic Features Of Izafet In The Mukimi's Works

Jurayeva Ramziya Abduraximovna,

Associate Professor of Kokand State University, PhD in Philology

### Abstract

This article examines the use of izafas in the works of Muqimi, a prominent representative of 19 th-century Uzbek literature. Based on the analysis of his ghazals, the study explores the formal and semantic features of Persian and some Arabic izafas and highlights their role in enriching poetic expression. Various grammatical models (noun+noun, noun+adjective, noun+adverb, adjective+adjective, etc.) are identified, and their function in reflecting national poetic thought is discussed. Special attention is given to so-called "formal izafas," which demonstrate the poet's creative mastery of linguistic resources. The article concludes that izafas enhance the musicality and imagery of the poet's lyric poetry.

**Keywords:** Muqimi, izafa, Persian izafa, Arabic izafa, ghazal, poetic language, artistic style, lexical-semantic analysis, formal izafa.

Among the linguistic units, there are idiomatic phrases that form a word combination in the original language, the meaning of which is equivalent to one word. These units are called izafets. In the Uzbek language, there are mainly izafetic units adopted from Persian-Tajik and Arabic. Some linguists also have opinions about the existence of Turkic izafet<sup>1</sup>.

It can be noted that Persian izafets are widely used in Mukimiy's works. Basically, izafets used in ghazals are used to ensure expressiveness and increase the poetic potential of the work. More than a hundred Persian izafetic units were used in the poet's lyrics.

*Sham'i ruxsor* - formed from the combination of the Arabic words "sham" and the Persian-Tajik "ruxsor", it expresses the meaning of the light (sham'i) of the face (ruxsor) and is used figuratively to exaggerate the beauty of the beloved. Among the people, it expresses the same meaning with such combinations as "yuzidan nur yog'iladi", "nurli yuz" "light shines from the face", "light face":

*Sham'i ruxsoring* yonar mahfilda gul-gul kechalar,  
Bormudi qasding magar kuydirgali parvonada. (Asarlar, 35)

*So'yi chaman* – *so'y* expresses the meanings of "taraf, tomon" ("side") (ANATIL, III, 137) *chaman* "gullar ochilib turgan joy" - "place where flowers bloom". It should be noted that in the poet's works there are dozens of additions formed with "so'y": *so'yi tuproq*, *so'yi dasht*, *so'yi samo*. These izafets are not used in our language today:

Rux ochib *so'yi chamandin* gul o'ziga faxr etar,  
Sharmsor o'lsun ko'rubon aylanib bir bor kel. (Asarlar, 117)

Both words of the izafet "*Bozori shab*" are Persian-Tajik and mean "tungi bozor" - "night market". Since ancient times, a night market has developed in Kokand, and since people were busy with their routine work during the day, a market was organized after dusk. This custom has been preserved in Kokand to this day. This izafet, which is often used in Mukimiy's ghazals, expresses the meaning of "sevikli yor bilan ayni uchrashadigan palla" - "the moment when you meet your beloved":

Chiqib *bozorishab* kelsunlar, albatta, Muqimiykim,  
Desun to ko'kda anjumlari: "Mahi tobonimiz keldi". (Asarlar, 97)

This izafet can be seen used in the form of a separate unit in the form of *bozori shab*, in the form of a single word in the form of *bozorishab*, and in the form of *bozorshab* without izafet:

<sup>1</sup> Боровков А.К. Природа турецкого изафета // материалы конференции Академику Н.Я.Марру. – М.-Л., 1935. – С.169-170.

*Bozorshabda* qaysi tarafdin, debon kelur,  
Hayron yo'lida diydalarim chormen yana. (Asarlar, 38)

M.Amonov noted: "In the Uzbek literary language, izafetic compounds consisting of the combination of two linguistic units are mainly used, and izafetic chain compounds consisting of more than two units such as Bismillahi(r) rahmani(r) rahim, Tarixi muluki ajam muluki ajam are considered a rare phenomenon <sup>2</sup>". The use of izafetic compounds of this form in a literary text also indicates the author's intelligence in creating compounds. In the process of studying Mukimiy's ghazals, we encountered not only three but also four linguistic units forming izafet: *hosili dilxastayi afgor, mustahiqqi pursishi bisyor, sangsori ta'nayi ag'yor, mag'ruri mulki dastgoh, jumlayi ahli talabkor, to'tiyi avji fasohat, ovorayi dashti Xo'ton* (Mehr ruxsoring ko'rarga zordurmiz sog'inib, *We long for your mercy, we long for your love - Hosili dilxastayi afgordurmiz sog'inib* (Asarlar, 47); as *sho'xi beparvoyi oshubi jahon, qadi sarvi sihi mavzun* - we can see that he skillfully used izafets formed of four linguistic units, (*Ayo ey sho'xi beparvoyi oshubi jahon dilsang, Volayi shaydoyi o'ldim xattu holingni ko'rub* (Asarlar, 51).

The Uzbek language has adopted not only words from the Persian-Tajik and Arabic languages, but also some grammatical elements and izafetic compounds. It can be noted that izafets were widely used in literary works written during the period of the old Uzbek literary language. Izafets, along with ensuring the musicality and melodiousness of lyrical works, also serve to increase their poetic potential. It can be noted that in Mukimiy's works, a large number of Persian and partly Arabic izafets were used.

---

<sup>2</sup> M.Амонов "Бобурнома"даги изофий бирикмаларнинг лисоний тадқиқи: Филол. фан. бўйича фалсафа д-ри (PhD) дисс.... – Фарғона. 2019. – Б. 45.