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TEMPORAL-COMPONENT IZAFAT CONSTRUCTIONS IN ALISHER NAVOI'S HAYRAT UL-ABROR

Ziyodakhon Akhrorova

PhD Student., Department of Uzbek Language,
Fergana State University, Fergana, 150100, Uzbekistan

axrorovaziyodaxon@gmail.com +998916661934

<https://orcid.org/0009-0009-0313-4497>

Abstract

This article investigates temporal-component izafat constructions in Alisher Navoi's epic Hayrat ul-Abror from a structural-semantic perspective. The research aims to identify the types of izafat constructions containing temporal meaning and to determine their linguistic and stylistic functions in the poetic text. The study employs descriptive, comparative, and etymological methods to analyze selected examples from the epic. The findings show that temporal izafat constructions play a significant role not only as grammatical linking devices but also as expressive means conveying continuity, periodicity, sequence, and metaphorical representations of time. The analysis reveals that Navoi skillfully integrates Turkic, Persian, and Arabic lexical elements within izafat constructions to enrich the temporal imagery and artistic depth of the text. The results contribute to a deeper understanding of the temporal semantics of izafat constructions in classical Uzbek literary language.

Keywords: Alisher Navoi, Hayrat ul-Abror, izafat constructions, temporal semantics, classical Uzbek language, structural-semantic analysis

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Introduction

The study of the lexical and grammatical features of Alisher Navoi's works holds a central place in the history of the classical Uzbek literary language. Among the linguistic elements that shape the semantic and syntactic structure of Navoi's poetic texts, *izafat* constructions occupy a special position. These constructions, largely influenced by Persian-Tajik linguistic tradition, are widely used in Navoi's works and serve various grammatical, stylistic, and semantic functions (Amonov 2020).

Although *izafat* constructions have been extensively studied in Turkic and Uzbek linguistics, their semantic subtypes—particularly those expressing temporal meaning—have not been sufficiently examined. In Hayrat ul-Abror, temporal-component *izafat* constructions play an important role in conveying the poet's perception of time, continuity, and existential order. Therefore, a focused analysis of such constructions is essential for understanding Navoi's artistic worldview and the functional potential of *izafat* constructions in classical literature.

Methodology

The primary material for this study consists of selected couplets from Alisher Navoi's Hayrat ul-Abror. The research is based on qualitative linguistic analysis and applies the following methods:

- Descriptive method to identify and classify temporal *izafat* constructions in the text;
- Structural-semantic analysis to examine the internal structure and meaning of the constructions;
- Etymological analysis to determine the lexical origins (Turkic, Persian, Arabic) of the components;
- Contextual analysis to reveal the stylistic and artistic functions of temporal *izafat* constructions within the poetic discourse.

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These methods allow for a comprehensive examination of temporal semantics as realized through izafat constructions in the epic.

RESULTS

The analysis of Hayrat ul-Abror reveals a wide range of izafat constructions containing temporal components such as kun (day), kecha (night), zamon (time), chog‘ (period), and qiyomat (doomsday). Structurally, these constructions typically consist of two nouns linked through possessive or attributive relations. Semantically, the identified temporal izafat constructions can be classified into several groups:

1. Constructions denoting specific time units, such as kun yuzi (face of the day) and kechaning turrasi (lock of the night);
2. Constructions expressing abstract or eschatological time, such as qiyomat kuni (the Day of Judgment);
3. Constructions indicating temporal states or conditions, including jud-u saxovat chog‘i (the time of generosity) and shukr zamoni (the time of gratitude).

The results show that Navoi employs temporal izafat constructions not merely to indicate chronological time but also to create symbolic and metaphorical representations that enhance the emotional and philosophical depth of the text.

Discussion

The findings confirm that temporal izafat constructions in Hayrat ul-Abror function as important stylistic devices that reflect Navoi’s artistic mastery. By combining lexical elements of different origins within izafat constructions, the poet achieves a high level of semantic density and expressive power.

Compared to later works such as Baburnama, where izafat constructions are used more sparingly and in a relatively simplified form, Navoi’s usage demonstrates a more complex and layered linguistic system. Temporal izafat constructions

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contribute to the formation of a poetic chronotope in which time is perceived not only as a measurable category but also as a moral, spiritual, and symbolic concept. This study supports previous observations in Uzbek linguistics regarding the richness of izafat constructions in Navoi's language and expands them by highlighting their temporal semantic dimension.

Conclusion

In conclusion, temporal-component izafat constructions in Alisher Navoi's Hayrat ul-Abror serve both grammatical and artistic purposes. They express various temporal meanings, including continuity, sequence, periodicity, and eschatological time, while simultaneously functioning as metaphorical and symbolic elements of poetic expression. The analysis demonstrates that izafat constructions are an essential component of Navoi's linguistic and aesthetic system and play a key role in shaping the temporal imagery of classical Uzbek literary language.

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