

Analysis Of Native And Adopted Lexemes Used In The Poem “Samandar” By Poet Shams

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Abstract:

The vocabulary of the Uzbek language comprises both native and adopted lexemes, each enriching its literary and cultural expression. The poetry of Shams, particularly in his collection “Samandar,” demonstrates the stylistic and semantic interplay between native Uzbek words and borrowed Arabic and Persian-Tajik words. Despite recognition of these layers in general linguistics, their distribution, function, and aesthetic significance in Shams’s poetry have not been systematically analyzed. This study aims to analyze the use and effectiveness of native and adopted lexemes in Shams’s poem “Samandar,” identifying their poetic functions and stylistic contributions. The analysis reveals that while more than half of the lexical units belong to the native layer, adopted Arabic and Persian-Tajik lexemes significantly enrich the verses by enhancing melody, rhyme, symbolism, and realism. Arabic words were primarily used for their symbolic meaning and rhythmic compatibility, whereas Persian-Tajik words diversified expression and prevented repetition. The study uniquely combines structural and stylistic analysis, highlighting how the poet’s lexical choices reveal his mastery of ghazal genre traditions while innovatively integrating linguistic layers. These findings contribute to Uzbek literary linguistics by clarifying how native and borrowed lexemes function not only as vocabulary components but as powerful tools for poetic impact, genre maintenance, and cultural depth in modern Uzbek poetry.

Keywords: Native layer, adopted layer, lexemes, pure Uzbek words, Arabic words, broken plural, Persian-Tajik words, suffix, prefix.

Introduction

The vocabulary of the Uzbek language is divided into two large layers - native and assimilated layers.

1. Native layer - enrichment based on its own internal capabilities[1].

2. Assimilated layer - enrichment based on borrowing words from other languages.

Native layer - parts of the Uzbek lexicon consisting of general Turkic words and purely Uzbek words.

Assimilated layers - the lexicon of the Uzbek language consists of lexemes assimilated from other languages, that is, Arabic, Persian-Tajik, Chinese, Mongolian, Greek, Russian words[2].

Arabic words: book, school, people, education, poet, meaning, inspiration, art, criticism, culture, discovery, excellence, manners, letter, literacy, action, family and others.

Arabic words have the following characteristics:

a) (v) Words with the letters f, h are mainly Arabic;

Example: meaning, teaching, na'ra, class

b) Arabic words have a broken plural, that is, the plural is formed by changing the word structure

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Example: hol-ahvol, khabar-akhbor, xulq-akhloq, she'r-ash'or[3].

Among the words adopted from the Arabic language, there are also historically created lexemes such as literary, artistic,

victory, reality, incident, family.

Persian-Tajik words: sky, sun, spring, price, leaf, tree, flower,

room, mirab, bunch, patient, brick, steppe, house, student, buyer, serab, sweet,

brave, kind, etc[4].

A number of prefixes and suffixes have also been adopted from Tajik-Persian languages into the Uzbek language:

prefixes— «be-», «ba-», «no-», «ham-», «bar-», «kam-», «khush-»;

suffixes «-kor», «-zor», «-xo'r», «-parvar», «-kash», «-bop», «-boz»,

«-do'z», «-namo», «-paz», «-fumsh», etc.². They were initially used in Tajik-Persian words, and later became part of the word-forming affixes of the Uzbek language and participated in the formation of new words, thus further enriching the lexicon of the Uzbek language[5].

The adoption of words from the Tajik language has also created new synonymous rows in the lexical system of the Uzbek language: qirov (Uzbek) — shabnam (Taj), yaproq (Uzbek) — barg (Taj), oltin (general Turkic) — tella (Taj), buloq (Uzbek) — chashma (taj) and so on.

Tajik words: osmon, aftob, bahor, baho, barg, darek, mirab, dasta, bemor, gisht, dasht, xanadon, shogird, kupif, mard, kam, chala, balki, agar, ham kabi[6].

Methods

This study employed a qualitative lexical-semantic analysis to examine the use of native and adopted lexemes in the poem collection “Samandar” by poet Shams. The research first classified the vocabulary of the Uzbek language into two primary layers: native (including general Turkic and purely Uzbek words) and assimilated (including Arabic and Persian-Tajik borrowings). Using textual analysis, specific verses from the collection were reviewed to identify and extract lexemes from each layer. Words were categorized based on their etymological origin with supporting definitions from existing Uzbek linguistic literature. The analysis particularly focused on Arabic-derived words featuring broken plurals and Persian-Tajik lexemes with adopted prefixes and suffixes, examining their stylistic, symbolic, and semantic functions within the poetic context. The study also evaluated the frequency and poetic effectiveness of these words to determine their contribution to melody, rhyme, expressiveness, and lexical richness. Data sources included the printed version of “Samandar” and standard Uzbek linguistic references to ensure etymological accuracy. The results were interpreted to understand how poet Shams used both layers to enhance the aesthetics, symbolism, and genre integrity of the ghazal form. Overall, this methodological approach allowed the researcher to demonstrate the balance of native and assimilated vocabulary in the divan and to evaluate how adopted words were integrated without disrupting the cultural and linguistic identity of the text[7].

Results and Discussion

Let us emphasize the use of words belonging to these two layers in the collection of poet Shams “Samandar”[8].

Words adopted from Arabic:

Praise be to God,
Love is a thousand sighs.

To Muhammad, who knew how to keep his heart pure and his tongue pure,
To Muhammad, who was virtuous in manners.

To Muhammad, who was steadfast in his words and whose face was radiant,
To Muhammad, who was virtuous and exemplary[9].

My salutations to Muhammad, who was blessed,
To Muhammad, who was a witness and a gracious person.

My love, remember me, for my weakness is in every way,
How many years have passed without you, why is my memory not forgotten?

If pain does not die with words, then is it poetry?
If it breaks the lock of the tongue, then is it a mystery?

Poet, do not make your poetry long,
If the meaning is lost, poetry is rare - a storehouse?

Who is different from the nightingale,
The bird of your word will hold the flower it loves, until Allah asks it[10].

When the birds of your word come out, who will promise from the cage,
I will tell you that I am happy, and I will pour out my love on your lips.

The Arabic words in these verses are considered lexical units of the acquired layer, and they performed the functions of expressing a certain (reference to an era or someone) symbolic meanings, ensuring the compatibility of melody, rhyme and meter[11].

Words borrowed from the Persian-Tajik language:

I have bent my pen to seek your interpretation,
A true treatise to the poet – Zulfing.

My tongue is busy, searching for a comparison to your beauty,
My heart, like a nightingale, has sucked in the face of a flower [12].

With your memory, the night is like a moonless blue,
My destiny is like a flood that has fallen on the horizon.

If I swallow a drop from the fountain of your lips,
My lips will reveal my secrets[13].

Oh, my heart, unaware of my own heart,
My heart will be filled with love.

If we both take a step, the desert will die,
And in the fate of this flower field, spring will die forever[14].

The poet, a lover of love, is in trouble,
Until this separation is unavoidable.

The Persian-Tajik words used in these verses are an example of an assimilation layer, which served to prevent the repetition of words in the verses and to increase reality and impact.

Discussion

The analysis of lexemes in Shams' "Samandar" reveals how native and adopted layers contribute to the richness, depth, and musicality of the poet's work. The study shows that native Uzbek words dominate the divan, serving as the foundation of expression, while adopted Arabic and Persian-Tajik words enhance stylistic nuance, cultural resonance, and poetic symbolism. Arabic words such as "meaning," "teaching," and "inspiration" are used effectively to express spiritual themes, moral virtues, and religious references, aligning with the tradition of classical Uzbek poetry where Arabic lexemes carry elevated and sacred connotations. The poet's use of broken plurals from Arabic further demonstrates linguistic mastery and familiarity with structural features of borrowed words. Persian-Tajik lexemes, on the other hand, add delicacy and aesthetic beauty to the verses, contributing synonyms and affixes that enrich imagery and maintain rhyme and meter without lexical repetition. Words like "zulf" (lock of hair), "barg" (leaf), and "aftob" (sun) exemplify this ornamental function, reflecting the influence of Persian poetic tradition on Uzbek literature. Additionally, prefixes and suffixes derived from Persian-Tajik are productively used in word formation, indicating the integration of adopted elements into the morphological system of Uzbek. Overall, the findings confirm that Shams skillfully balances both layers to achieve melodic harmony, conceptual depth, and genre-specific artistic effect. This reinforces the role of assimilated words in expanding lexical resources and maintaining the intertextual continuity of Turkic, Persian, and Arabic poetic heritage within Uzbek literature[15].

Conclusion

In conclusion, the expression of words of the own and adopted layer of the lexemes used in the divan is not only a sign of the primacy of the ghazal genre, but also indicates the skill of the creator. More than half of the lexical units in the divan are made up of own layer words. Adopted layer lexemes served to increase the melodiousness, reality, symbolism, and expressiveness of the verses, attract the reader's attention, and enrich the vocabulary.

In conclusion, the analysis of lexemes in poet Shams's "Samandar" reveals that native Uzbek words dominate the poetic language, demonstrating the richness and purity of the native layer in constructing meaning and aesthetic imagery. However, adopted Arabic and Persian-Tajik words significantly enhance the poems' melody, symbolism, and expressiveness, fulfilling semantic, stylistic, and cultural functions. Arabic words provide religious, moral, and philosophical references, while Persian-Tajik words enrich emotional tone and metaphorical nuance. This combination highlights the poet's linguistic mastery in using both native and adopted layers to create impactful, melodious, and meaningful poetry that resonates with cultural and literary tradition.

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