

THE SEMANTIC AND STYLISTIC FUNCTIONS OF DEMONSTRATIVE, PERSONAL, AND REFLEXIVE PRONOUNS IN “LISON UT-TAYR”

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Annotation: This article analyzes the semantic and stylistic features of demonstrative, personal, and reflexive pronouns in Alisher Navoi's poem “Lison ut-Tayr.” The study explores the grammatical roles of pronouns within the text, their artistic and aesthetic significance in meaning formation, as well as the peculiarities of their use in the poet's individual style. In “Lison ut-Tayr,” pronouns not only serve to avoid word repetition but also play an important role in ensuring fluency, clarity, and imagery of expression. The article also briefly touches upon the historical and linguistic roots of pronouns in Arabic linguistics.

Key words: pronoun, personal pronoun, demonstrative pronoun, reflexive pronoun, semantics, style, “Lison ut-Tayr,” Alisher Navoi.

The group of pronouns includes lexemes that indicate a **person** such as [I], [you], [he/she], [we], [you], [they]; a **thing** such as [who], [what], [this], [that], [here], [there]; a **quality** such as [such], [so], [like this]; a **quantity** such as [how much], [this much], [that much]; **time** such as [when]; **place** such as [where]; and **state or action** such as [to be like this], [to do so].

It should be noted that a pronoun does not always replace another word. For example, in the following sentences:

1. Who works, he enjoys rest.
2. I came yesterday. You know this.
3. Whatever I do, I do it myself.
4. All guests are at our house.
5. All difficulties have become easy.

In these examples, personal, demonstrative, or reflexive pronouns do not replace any specific word.

In Arabic linguistics, pronouns are not treated as a separate part of speech but are included within other categories as words with “hidden meaning” (zamir). For instance, [book], [notebook], [Abbos] are concrete nouns, while [I], [you], [who] are “hidden-meaning nouns” (zamir nouns). Similarly, [white], [red], [beautiful] are meaningful adjectives, whereas [such], [like this] are “zamir adjectives.”

Pronouns denote a general (abstract) meaning related to person, object, quality, or quantity. Their specific meaning becomes clear only in the process of speech. Morphologically, they change in the same way as the words they replace.

A pronoun performs the same **syntactic function** as the part of speech it replaces. According to their referential meanings, pronouns are divided into the following semantic groups:

1. **Personal pronouns**
2. **Demonstrative pronouns**
3. **Reflexive pronouns**

4. **Defining pronouns**
5. **Interrogative pronouns**
6. **Indefinite pronouns**
7. **Negative pronouns**

The **personal pronoun** is also called the **pronoun of person**, because it refers to a person.

Bizga har g'amdin najot ondin durur

Balki oini hayot ondin durur (31-b.).

Mensiz ermas bir dam oning majlisi,

Tunu kun **menmen** rafiqu munisi (146-b.).

Sendadur ham birliku ham borlig'

Haylig'u qodirlig'u g'afforlig' (20-b.).

Borsen **sen** borlig' zebandasi,

Birliku jabborlig' arzandasi (20-b.).

Barcha olam qushlag'a shoh **ul**,

Holingizdan mo'-bamo' ogoh **ul** (34-b.).

Ul yoqin **sizga**-yu **siz** ondin yiroq,

Vasl – anga oyin, vale **sizga** – firoq (34-b.).

Chun bu yo'ldin erursen barxabar,

Dog'i **biz** berohlarg'a rohbar.

Bizga mushkullar durur bu azm aro,

Kim erur farz oni qilmoq mojar.

Har birimiz **sanga** arz etmak so'zin,

Ranju mehnatdin xalos etmoq o'zin (90-b.).

Qaysi saydekim, **sen oni** ovlabon,

Qushchi tashlab tabl cholib qovlabon (69-b.).

In the poem, the **third-person personal pronoun “u”** is often used in the form of “on” as well.

Ko'nglin oning maxzani irfon qilib,

Ul tilisim ichra o'zin pinhon qilib (p. 19).

There are certain peculiarities in the use of personal pronouns. A pronoun of person can also be used **in a figurative or transferred sense**, beyond its primary meaning. In the examples taken from the poem, personal pronouns such as men (I), sen (you), biz (we), u/ul (he, she, it), ular (they), siz (you – formal)* are used.

II. Demonstrative Pronouns

Demonstrative pronouns such as [bu] (this), [shu] (this/that), [mana] (here is), [ana] (there is), [u] (that), [o'sha] (that very)* and others serve to **emphasize or distinctly point to** a person, object, or quality. These pronouns function as **deictic elements**, indicating or referring to something specific.

In “Lison ut-Tayr,” there are numerous examples where the demonstrative pronoun is used to refer to a person or object. In many such instances, the demonstrative pronoun appears in the archaic form “ul.” For example:

Ko'ngliga ul qurbdin solg'on g'urur,

Bu ajab mazharni ko'zga ilmag'on (20-b.).

Ul sharaflar birla andoq peshxayl,

Kim ayon aylab takabbur sori mayl (20-b.).

Birga **ul** masjidlig' bergan o'zi,

Birga **bu** mardudlig' bergan o'zi (20-b.).

Ul ne qildi, **bu** ne qildi - **ul** bilur,

Ul bu qilmas, har ne qilsa – **ul** qilur (20-b.).

Naql erur **bu** nav'kim bir kun nabi

Ul xaloyiqqa saodat kavkabi (29-b.).

Ko'nglin oning maxzani irfon qilib,

Ul tilisim ichra o'zin pinhon qilib (19-b.).

Ish budurkim aylagay qat' **ushbu** yo'l,

Ko'nglining matlubiga yetguncha ul (159-b.).

In the above excerpts from “Lison ut-Tayr,” the **demonstrative pronouns** help to avoid unnecessary repetitions and thus contribute to the **artistic perfection** of the poem. They mainly express reference to **a person, a quality, time, or place**.

III. Reflexive Pronouns

This type of pronoun conveys the meanings of “**emphasis**” and “**belonging**.”

For example: “Mening o'zim bilaman” – “I myself know.”

The meaning of “**comparison**” can also be expressed through the reflexive word o'z: “Onasining o'zi” – “His/her own mother.”

Likewise, meanings such as “**generality**” or “**indefiniteness**” appear in expressions like “O'zim” (simply myself).

In “Lison ut-Tayr,” the **reflexive pronoun** is used very actively. The great poet **Alisher Navoi** skillfully employed pronouns in the speech of lyrical characters to **avoid redundancy** and to **enhance the beauty and expressiveness** of the poetic language. Several semantic nuances of the reflexive pronoun can be observed in the poem. For instance:

Ko'nglin oning maxzani irfon qilib,
 Ul tilisim ichra **o'zin** pinhon qilib (19-b.).
 Ish erur ulkim, **o'zi oni** qilur,
 Hikmat ulkim ham **o'zi oni** qilur (20-b.).
 Ham **o'zi** ul birni ma'lul aylagan,
 Ham **o'zi** bu birni maqbul aylagan (20-b.).
 Onglakim, bu yo'lda qilmaydur iloh –
O'zni ko'rmaklikdin ortug'roq gunoh (162-b.).
O'zni ko'rmak – toatin ko'rmakdurur,
 Qilg'onin ko'ngliga kelturmakdurur (162-b.).
 Asru **o'z** husnungg'a mag'rur o'lmag'il,
O'z jamoling birla masrur o'lmag'il (47-b.).
 Senki nuqson ichra komilsen base,
 Olim oytib **o'zni** johilsen base (176-b.)?
O'z kamolidin demaktur mahzi jahl,
 Jahldin so'z oytqay kim bo'lsa ahl (177-b.)?

In the examples above taken from the text of “Lison ut-Tayr,” the **reflexive pronoun “o'z”** mainly expresses the meanings of **emphasis** and **belonging**.

Conclusion

In “Lison ut-Tayr,” **Alisher Navoi** masterfully utilizes the expressive potential of the language, particularly the **semantic and stylistic functions of pronouns** at a highly artistic level. In the poem, **demonstrative, personal, and reflexive pronouns** serve not only as grammatical units but also as **aesthetic means** that ensure clarity of meaning, imagery, and melodiousness of expression.

Personal pronouns not only denote the person but also enhance **lyricism and subjectivity**, revealing the spiritual state of human nature through the poet's lyrical “I.” **Demonstrative pronouns** contribute to the **clarity and coherence** of events and expressions in the text, giving the narrative a logical and consistent flow. Meanwhile, the **reflexive pronoun** reinforces meanings of **emphasis, belonging, and self-awareness**, thereby conveying the **inner emotional experiences** of the characters with depth and sincerity.

Thus, Navoi employs pronouns not merely as linguistic elements, but as **powerful artistic and aesthetic tools** aimed at achieving expressive and stylistic perfection. The place and function of pronouns in “Lison ut-Tayr” vividly demonstrate the poet's **refined linguistic culture, delicate artistic thinking, and sophisticated aesthetic taste**. These analyses serve as an important source for studying the **poetic potential of linguistic units** in Navoi's works.

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