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THEMATIC AND SEMANTIC CLASSIFICATION OF ARABIC AND PERSIAN VOCABULARY IN BABUR'S LYRICAL WORKS

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Abstract. This article examines the historical-etymological origins, thematic-semantic characteristics and poetic functions of Arabic and Persian lexical borrowings in the lyrical works of Zahiriddin Muhammad Babur. Its primary aim is to identify the semantic fields represented by these lexical strata and explain their contribution to the expression of poetic meaning. The study employs descriptive, historical-etymological, lexical-semantic, contextual and classificatory approaches. Its material consists of lexical units discussed in Babur's lyrical compositions. Persian-derived vocabulary is grouped into fields concerning persons and relationships, love and emotional experience, nature and beauty, time and place, everyday life, personal characteristics and aesthetic qualities. Arabic-derived vocabulary is examined in connection with religious and educational concepts, Sufi discourse, ethical values, philosophical and intellectual notions, sociopolitical relationships and emotional states. The analysis considers the relationship between the lexical origin of a word and its function in a specific poetic context. Particular attention is given to the interaction of Arabic and Persian elements with Turkic vocabulary and to the role of borrowed words in constructing imagery, conveying emotion and articulating philosophical reflection. The source material also demonstrates that historical borrowings may preserve earlier forms or undergo adaptation in pronunciation and morphology. The thematic categories reveal how different lexical resources participate in representing the poet's worldview and lyrical experiences. Rather than treating borrowings merely as evidence of foreign linguistic influence, the article approaches them as integral components of the literary lexicon. The findings suggest that Arabic and Persian vocabulary contributes to semantic variety, stylistic expressiveness and cultural associations in Babur's poetic language. The thematic-semantic classification offers a basis for investigating the development of Old Uzbek literary vocabulary and the history of contact among Turkic, Persian and Arabic traditions. The discussion is relevant to historical lexicology, lexical semantics, linguopoetics and the lexicographic description of classical literary texts.

Keywords: lyrical works, arabic-derived vocabulary, persian-derived vocabulary, lexical borrowing, historical etymology, thematic-semantic classification, lexical-semantic groups, contextual semantics, linguopoetics, Old uzbek literary language.

Since the 1960s, Uzbek linguistics has paid particular attention to the descriptive study of vocabulary in literary works. Before independence, B. Bafoyev, A. K. Borovkov, H. Dadaboyev, B. Turdaliyev, Z. Hamidov, E. Qilichev, A. Karimov, M. Rahmatullayeva, I. Nosirov and S. Tursunov produced studies in this field. Their research examined the vocabulary of the Central Asian Tafsir, military terminology in Old Uzbek, lexical and stylistic features of Hamza's writings, the

vocabulary of the epic Alpomish, archaisms and historicisms in Ayni's works, and lexical-semantic characteristics of Hamid Olimjon's poetry.

Before independence, the study of the vocabulary of classical literary authors occupied an important place in Uzbek linguistics. In particular, considerable attention was devoted to Alisher Navoi's language. B. Bafoyev, Z. Hamidov, M. Rahmatullayeva, Kh. Mamatov, A. Karimov and I. Nosirov studied his works. These studies identified the vocabulary of his literary and scholarly writings, classified words by historical-etymological origin and thematic group, examined formal and semantic relationships among lexemes, and explained their artistic and stylistic potential. They thereby illuminated aspects of the historical development of Uzbek vocabulary.

During the years of independence, numerous studies on literary vocabulary were also undertaken, including works by H. Dadaboyev, N. Axmatov, M. Rustamov, N. Husanov, R. Zohidov, Y. Saidov, Sh. Egamova and Z. Kholmanova. They addressed socio-political and socio-economic terminology in eleventh- to fourteenth-century written monuments and, to varying degrees, the vocabulary of Muhammad Salih, Gadoi, Alisher Navoi, Z. M. Babur, Sufi Olloyor and Fitrat.

Most of these studies first considered literary vocabulary etymologically, identifying the origins and sources of words, and then classified it thematically. Dividing words into historical-etymological layers is an important means of studying vocabulary as a system. Grouping words according to their genealogical sources has the following theoretical advantages:

(a) It clarifies the etymological sources that enriched Uzbek vocabulary and helps identify which languages influenced Uzbek historically, thereby supporting relevant conclusions.

(b) It provides a foundation for understanding the processes, patterns and characteristics of historical development within the lexicon. The thematic classification of literary vocabulary is a widely used linguistic method. It groups words according to similarities in meaning and naming function, considering the kinds of objects or concepts they denote. Words united by a common subject, conceptual field, generic feature or idea constitute a thematic group.

E. Begmatov, who studied thematic grouping extensively, concluded that (1) thematic classification is a method of describing vocabulary as a system; (2) assigning words to thematic groups depends on their semantic relationships, referential characteristics and naming functions; and (3) referential and nominative properties are the principal criteria for classification.

A lexeme is conventionally described as containing three kinds of semantic components: denotative, connotative and functional. Thematic classification primarily considers denotative and functional components, whereas connotative components are examined through lexical-semantic analysis. The thematic study of literary vocabulary is theoretically significant for several reasons:

(1) It provides insights into fields of social life such as science, education, culture, economics and politics. The scope of thematic groups reflects social experience, economic life, cultural practices and religious beliefs; thematic classification therefore also has sociolinguistic value.

(2) It makes it possible to assess the composition, size and distribution of vocabulary associated with particular domains and to explain why some lexical fields are more extensively represented than others.

(3) It enables historical lexical changes to be evaluated from the perspective of modern lexicology. Comparing thematic groups across periods helps identify which words entered the literary language and which fell out of use.

(4) It helps establish the extent of an author's vocabulary and assess the author's use of lexical resources.

(5) It reveals characteristics of the language of a historical period and provides evidence about its social and cultural setting.

As noted above, literary vocabulary can be investigated in various ways, among which thematic classification is particularly common. Such classification also considers the historical origins of lexical units and their membership in native or borrowed layers. Combining thematic analysis with lexical stratification is justified by the following considerations:

(a) When literary vocabulary is grouped thematically, the identified words reflect particular areas of social life; each concept is expressed through a lexical unit belonging to a specific stratum.

(b) Examining thematic groups by lexical origin shows the domains in which Turkic, Persian, Arabic and other words were widely used and helps explain why.

(c) Classification by lexical strata illuminates the lexical-semantic and stylistic characteristics of linguistic units.

(d) Comparing native and borrowed words within thematic groups reveals which native terms survived, which became obsolete, and which borrowings replaced them.

(e) Such classification allows a more precise assessment of the extent, relative weight and volume of native and borrowed vocabulary.

On this basis, the lexical wealth of Zahiriddin Muhammad Babur's lyrical works is examined through the borrowed lexical stratum and its thematic groups.

Persian Vocabulary

The relationship and mutual influence between Turkic and Persian languages have been discussed in scholarly articles, monographs and studies. Persian-Tajik lexical units did not enter Uzbek simultaneously; they were borrowed over an extended historical period.

The Karluk, Oghuz and Kipchak groups, together with Iranian-speaking communities such as the Sogdians, Khwarazmians and Saka, played significant roles in the formation of the people and language. Contact between Turkic and Persian-Tajik communities facilitated lexical borrowing. The source also notes the use of Tajik in official documentation.

In Muhakamat al-Lughatayn, Alisher Navoi compared Turkic and Persian-Tajik and commented on the importance of Persian in social life. He observed that Turks of different ranks, from servants to nobles, were familiar with Persian and that some could speak it eloquently. Babur, who continued the literary tradition associated with Navoi, employed Persian-Tajik vocabulary in his poetry for various reasons.

Persian vocabulary denoting persons and personal relationships: dil, jon, jonon, yor, do'st, dushman, rafiq, hamdam, pir, banda, xasta, bechora, darvesh, shoh, gado, etc.

Wherever you are, O flower, there too is Babur's soul;
Have mercy on your forlorn lover, for his soul is there.

For the lover, life's meaning is bound to the beloved: wherever the beloved is, the lover's soul is there too. He therefore asks for compassion, declaring that Babur's soul dwells wherever the beloved may be. Vocabulary of love and psychological states: muhabbat, vasl, visol, firoq, hijron, noz, junun, umid, orzu, armon, alam, dard, shod, xush, mast, bexud, vafo, mehr, sitam.

However much loyalty and affection I show, cruelty and pain return;
However wretched I may be, that moon-like beloved is weary of me.

These lines express the lover's suffering: no matter how much loyalty and affection he shows, he receives cruelty and unkindness in return.

Persian vocabulary relating to nature and beauty: bahor, guliston, gul, g'uncha, bulbul, lola, rayhon, sarv, chaman, sabza, osmon, oftob, moh, shab, ro'z, subh, shom, bod.

At times the desert's face is crimson like a tulip;

At times the garden's ground is purple-red through the flower-like face.

The poet figuratively portrays the desert becoming crimson like a tulip and the garden taking on a reddish hue through the image of the flower-faced beloved.

Vocabulary of feasting, pleasure and everyday life: bazm, aysh, ishrat, may, sharob, soqiy, jom, qadah, mayxona, xarobot, mehmon, saroy, xona, koshona.

Philosophical and abstract concepts: jahon, taqdir, qismat, nasib, hayot, ajal, husn, zebo.

Persian words expressing qualities and states: xush, noxush, mast, xarob, obod, vayron, shod, g'amgin, tanho, bexabar, bechora, pok, nozik, shirin, talx, ravshan.

Even if all the people are displeased with you, O Babur,

What will become of you if you need that one beloved to be pleased?

The couplet suggests that the affection of a single beloved cannot bring complete happiness if all those around a person are displeased.

Socio-cultural concepts: shahr, ko'y, maydon, taxt, toj, davlat, noma.

I. General concepts of time: davron, ro'zg'or, ayyom, vaqt, lahza, dam, fursat, muddat.

II. Words relating to day and night: ro'z, shabon, subh, sahar, shom, shomi g'am.

III. Seasons and periods: bahor, xazon, navro'z, ayyomi bahor.

IV. Life span and mortality: hayot, ajal, umri aziz.

V. Repetition and continuity: hamesha, hamon, boz, hanuz.

I. Palaces and residences: saroy, koshona, xona, dargoh, bo'ston, gulshan, chaman, ravza.

II. Natural geographical places: dasht, sahro, ko'h, daryo, bahr, sohil, chashma, osmon.

III. Socio-cultural places: bozor, maydon, majlis, mayxona, xonaqoh.

IV. Roads, travel and distance: guzar, safar, karvon, karvonsaroy, etc.

1. Words denoting positive character traits and qualities: xushhol, dilkash, dilpisand, mehribon, vafodor, vafo, shikeb, saodat, lutf, nozik, latif, purxanda, sarfaroz.

2. Words denoting negative character traits and qualities: bad, dilafgor, jafokor, jafo, zolim, bedod, bemehr, bevafo, nomehribon, xudpisand, g'amgin, parishon, zor, dilozor, beqaror, xasta.

In love with you, O unkind one, I have become homeless;

I say not merely homeless, but a wanderer in both worlds.

The word nomehribon in this couplet is described as a Persian-derived formation composed of the negative prefix no- and mehribon. The negative prefix is also of Persian origin.

3. Inner characteristics and psychological states: oshiq, bedil, giriftor, mushtoq, tolib, purkor, mohir, ustod, g'ofil, devona, faqir, nomurod.

4. External appearance and aesthetic features: zebo, zarif, xushro'y, sarvqad, gulruh, pariro', dilrabo, rangin, purxumor.

5. Intellectual and moral characteristics: xirad, andesha, sheva, etc.

No one remembers anyone like you, so industrious,

O beloved, with so many graceful manners.

In this couplet, the Persian word sheva is interpreted as meaning 'habit' or 'playful manner'.

The thematic analysis leads to the following conclusions:

The borrowed vocabulary of Babur's poetry reflects the historical and cultural development of Uzbek. The thematic classification identifies lexical units associated with love, nature, morality, learning and culture. Persian vocabulary plays a significant role in the artistic and semantic richness of Babur's ghazals. Some Persian words preserve their original form, while others have adapted to Uzbek pronunciation and morphology. This lexical layer helps explain Babur's poetic individuality,

linguistic history and cultural contacts, and offers material for lexicology, lexicography and literary studies.

Arabic Vocabulary

The vocabulary of a language may be considered in terms of native elements, borrowings and newly formed words. Uzbek contains not only Turkic vocabulary but also many lexical units borrowed from Arabic and Persian. Arabic borrowings have played an important role in literary and scholarly development, particularly in religious, educational, ethical and intellectual discourse.

Arabic words in Babur's verse strengthen not only religious and spiritual meanings but also artistic expression and coherence. Lexical items such as ishq, sabr, hijron, karam, g'am and adolat contribute to the moral and emotional content of his poetry. Their systematic study provides a perspective on the historical lexicon of Uzbek.

Arabic-derived words in the poet's works frequently occur in contexts of faith, morality and spiritual enlightenment. Their thematic classification is presented in the following table.

Thematic category	**Arabic lexical items**	**Couplet (English translation)**	**Interpretation**
Religious and educational concepts	sabr, shukr, ibodat	Even at prayer time, with the prayer niche before me, / I do not bow until I have imagined her eyebrows.	The beloved occupies the lover's thoughts even during worship.
Sufi concepts	fano, baqo, ishq, ma'rifat	The affliction of love causes me suffering at every moment; / Yet I cannot abandon love—what a strange affliction!	The lover suffers through love but cannot renounce it.
Love and psychological states	hijron, visol, qalb	I remain in exile and separation, alas, because of that beloved; / Now exile and separation have brought me to the end of my strength.	The speaker experiences painful estrangement from the beloved.
Moral virtues	adl, karam, sidq, vafo	Although torrents of tears have flowed from the pain of time, / My hope in the king's generosity remains abundant.	The speaker continues to hope for mercy despite suffering.
Scholarly and	ilm, aql, hikmat,	If you diligently	Knowledge and striving are

philosophical concepts	jaholat, ma'rifat	learn all His attributes, / You will attain knowledge of God.	associated with spiritual understanding.
Life and existence	qismat, ajal, olam	Although being a lover means disgrace in this world, / May no one become disgraced in love as Babur has!	The poet reflects on the social consequences of love.
Socio-political concepts	davlat, saltanat, raiyat, adolat	Whoever acts justly in affairs of state / Will gain a name and honour among the people.	Justice is presented as a principle of governance.
Emotional states	g'am, huzn, farah	My heart is filled with sorrow in this transient world; / I have found no joy in this faithless world.	The couplet contrasts grief and the absence of happiness.
Negative moral concepts	zulm, gunoh, fisq, nafs	Unrivalled in cruelty, skilled in oppression, / Capable in coquetry, a master of alluring glances.	The beloved's beauty is juxtaposed with harshness.
Religious-philosophical abstractions	haqiqat, adolat, qanoat	There is nothing but ignorance in his heart and soul; / There is no justice in any of his deeds.	The text criticizes ignorance and injustice.

Conclusion. The Arabic vocabulary used in Babur's poetry reflects the historical, intellectual and cultural development of Uzbek. The analysis indicates that these borrowings are especially prominent in religious, ethical, scholarly and social contexts. Arabic vocabulary enriches the artistic and semantic expression of Babur's poetry. Some borrowed forms have undergone phonological adaptation to Uzbek. The thematic study of these words can contribute to historical lexicology, lexicography, linguistics and literary scholarship.

General Conclusions

This chapter examined the vocabulary of Babur's lyrical works from a historical-etymological perspective. It showed that, like earlier poets, Babur made extensive use of Arabic and Persian alongside Turkic words. The source further asserts that Turkic words are more frequent, although it does not provide the underlying numerical results. Turkic vocabulary is described as accessible and

expressive, while Arabic words are associated primarily with religious and scholarly concepts and Persian words with love and aesthetic imagery.

The chapter also grouped words by themes such as nature, place, time and human character. This analysis illustrates the thematic and semantic diversity of Babur's poetry and the interaction of Turkic and borrowed lexical elements.

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