

The Lexical Subtleties of Some Letters of Arabic Alphabet in Gazelles of DJAMI

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Abstract: The importance of some Arabic letters in the creation of poetic meanings and images on the example of gazelles of the great representative of Persian-Tajik classical literature Abdurrahman Jami (1414-1492) is discussed in this article. Based on the analysis of literary texts high talent of using letters is highlighted. In Persian-Tajik poetry there is a symbolic use of the Arabic alphabet in order to create meaning and image. In this context, the shape of the letters is given, most of the poets in their gazelles reflected attractive content, which in European linguistics are called phonosemantic. This style of expression is directly related to the worldview, ethical and intellectual perception, logical thinking and exquisite feeling. Therefore, every word or term based on poetry, chosen by the poet, depending on the purpose of the creator, is different and separate. In addition, the poet is close to the main meaning, expressing his thoughts about it. It is noteworthy that the definition of the lexical-semantic groups of the word and the study of its semantic cycle is the key to the discovery of symbols in poets' poetry. Jami very well enjoyed these symbols and was one of the best poets of his time.

Keywords: grapheme, phrase, alphabet, poetry language, meaning, Arabic letters, hurufism, form and meaning

1. Introduction

In order to understand the thoughts given in the article the researcher must be aware of Arabic alphabet and their writing rules, and also get acquainted with the literary legacy of one of the great representatives of XV century literature, a poet and scientist Abdurrahman Djami. Because his poetry has specific features with poetical style, creative characteristics, wonderful poetic syntax, word choice and talent of creative usage. The main aim of purpose of this article is to demonstrate colorful meaning nuances used by Djami by means of the letters of Arabic alphabet.

2. Materials and Methods

The article compares linguistic analysis, mathematical linguistics, statistical analysis, comparative-linguistic and semantic methods.

3. Results of the Research and their Discussion

In poetic and prose works of poets, words, phrases and sentences play an important role in phonetic units, such as sounds, syllables and accents. Combinations and sentences are expressed through words, but what is the significance of phonetic units, such as sounds, syllables, and accents?

Each sound is represented in a single letter - letters and phrases, words and phrases are generated and the meaning is created. Persian-Tajik gazelling poets widely used in the symbolic and figurative meaning of the Arabic alphabet to increase the power of the thought in the process of creating different meanings and images. In this case, many gazellewriters took into consideration the characteristics of the font, and it is understood that this phenomenon is called the phonosemantics in European linguistics.

A set of alphabetic letters in every language is composed of conditional marks that represent the sounds of the language. That is, every note is a set of conditional marks of this

language was discovered by the expression of natural sounds in the human speech. It is well known that the Tajik alphabet based on the Tajik language serves as a means of expressing thoughts for Persian people for over a thousand years, and has been involved in the expression of various figurative meanings, including graphic arts, in particular, the creation of problem art models based on abjad accounts.

In other words, Arabic letters are graphic representations of sounds, but also represent the figures in the works of Persian-Tajik classical poets, which is so-called abjad account. The Abjad account is understood to mean that Arabic letters represent specific numbers. The 28 letters, in this case, are composed of eight Arabic words. (Table 1).

Table 1: The "Abjat" account

1	ا ب ج د	1, 2, 3, 4	5	ه و ز	60, 70, 80, 90
2	ح ط ی	5, 6, 7	6	ق ر ش ت	100, 200, 300, 400
3	ک ل م ن	8, 9, 10	7	ث ذ ذ	500, 600, 700
4		20, 30, 40, 50	8	ض ط غ	800, 900, 1000

The "abjad account" is used as the numbers of Arabic letters, that these numbers bring in 8 arabic words: "abjat", "havvaz", "hutti", "kalaman", "sa`faz", "qarashat", "saxaz", "zazag".

In "abjat", "havvaz", "hutti" the written letter from 1 to 10 will increase one by one, in "kalaman", "sa`faz" each letter from 10 to 100 will increase 10 by 10, but in "qarashat", "saxaz", "zazag" each letter from 100 to 1000 will increase 100 by 100. (Qosimova, M.N. 1989, P.129).

The Persian-Tajik literary representatives use the abjad account to bring their own poems in their poems. Most scholars believe that the use of the historical sources on the basis of the historical material is fascinating and attractive, and is directly related to the reality that is expressed in the words and phrases used for the transgression. In particular, Abdurrahman Jami has narrated the history of his first divan as follows:

به دل گفتم کی به صفا گشته سمر
هستی صدف پر از گهر چیست خبر.
از گوهر سال نزم ائن عقد دورر
بر روى صدف نهاد نک دانه گهر.

(I say to my heart, to pleasure go result, You are the mother of pearl full of pearl. From poetry pearl, this dot, Put one pearl on the sad.)

If we put a pearl (dol) on the letter of “sod” of the word “sadaf” the letter “sod” turns into the letter “zod” and expresses 884 Hijri year it is equal to the year of 1479 melodic showing the divan's authorship (Afsahzod, A. 1989, P.215).

As mentioned above, by using abjad invaders, the poets sometimes create meaningful meanings, as well as represent the history of the word, and discover other meanings of words and sentences. This situation is rarely observed with other alphabets and records in the history of literary language.

Indeed, one of the Sufism traits is created by Fazl Al-Naimi in Khurasan on the occasion of Khurasan, has come to the forefront of the literary meanings of the Arabic alphabet. The distinguishing feature of the Hurufi is that they have a great deal of study and interpretation of the divinity of the letters in the Arabic alphabet and the possibility of understanding the secrets of the world through them. “As Naimi's to some, 28 Arabic and 32 Persian letters will be discovered. The following elucidate these letters old ancient and eternal. The Hurufis conclude that the existence of the Divine preceptions was due to the fact that the divine command was created by the words “kun” (wounded), or “kof” and “nun” (Amonova, Z. Q. 2012. P.9). Consequently, in Persian Arabic literature the Arabic letters were used to show other meanings and methods as well as the expression of the sound.

The main purpose of this article is to examine the tradition of creating meanings by means of colorful artistic arts, taking into consideration the characteristics of their characters, which use Arabic letters as symbols. The phenomenon of discovering new meanings by comparing them with other objects is manifested in the case of Arabic letters. This tradition, that is, the use of Arabic letters as a means of expressing or representing a variety of objects is observed in Persian-Tajik literature from the time of the master Rudaki. Including:

زلف ترا جیم که کرد؟ آن کی او
خال تورا نکته آن جیم کرد.
(Mirzoev, A. 1958, 120p.)
(Who made your curl “jim” – who is he? Who made your birthmark the point of “jim”)

The poet describes the shape of the letter “silence” (j) with the image of the zeros and describes its point as “nothing”. Taking this into account, Rudaki asks his beloved to create his beautiful heart and skillfully crafted his wife. Through this, the poet simultaneously uses the art of composers, bookshelves, and insidious orifices.

These symbolic tricks continued in the language of poetry in later periods. The poets compared their images and references to the appearance of the Arabic alphabet and

described their remarks in a beautiful way. This tradition began with the XIIIth century until the XVth century by Sanaye, Attar, Nizami, Amir Khusrav, Mawlavi, Sa'di, Hafiz, Kamal, Jami and others.

Although such symbols were used in Mavlano Rumi and Kamal Khujandi's works, we have come to Abdurrahman Jami's excitement, which incorporates many achievements of Persian-Tajik classic literature for analysis. He is also one of the poets who have contributed to this tradition through his work and his masterpieces of artistic creativity. So, it is worth mentioning that Jami is one of the novel poets of his age, and all his small and great poetry and basic appearances in artistic prose samples.

We used Abdurrahman Jami's gazelles as a source and tried to analyze the symbolic meanings of the Arabic letters on the basis of the glossary. In Jami's poetry not all the letters in the Arabic alphabet were used symbolically. While using the emblems, the poet draws attention to the subtleness and position of the poet, that is, the vocabulary of the word.

For example, in Jami's gazelles the letter “alif”(ا) 16 times “bi”(ب) 2 times, “jim”(ج) 2 times, “he”(ه) 2 times, “di”(د) 11 times, “shin”(ش) 1 times, “sod”(ص) 2 times, ayn (ع) 6 times, qof (ق) 8 times, kof (ک) 2 times, mim (م) 12 times, lom (ل) 2 times, nun (ن) 4 times, lom alif (لا) 3 times. It is known that in the poet's gazelle, the alif (ا) is often used and its meaning can be observed in the following examples and situations:

چون الف راستی قد تو بیند چه عجب
کز پی خدمت تو دال صفت کوز شود.

(Concordance “Khotimat ul-hayot”, 2018, 143/6)
(As “alif” to see your straight frame, Who is from yourservise as “dol” an inclined body)

The poet used the alphabet in the form of the alphabet with another letter. That is, these letters in the Arabic alphabet are opposite that “alif” as body and “dol” as an inclined body, are seen as plains, and they are not as wide as the poet. However, the poet argues that the love of the lover, who has been attentive to the stupor of the alphabet, is “like” doll hump-backed.

In other words, the poet describes the use of “alif” and doll in a single couplet, which means that the nurse is inadequate and scarce. Here, the author implies two different meanings: First, the “dol” is the curve of the “alif”, and second, the girdle curl:

هر دال و الف که نقش بستم
زلف و قدت عقداد کردم
(Concordance “Vositat ul-iqd”, 2018, 347/4)
(Each dol and alif that I wrote, I believe to your ringlet and frame)

Also, in the poet's creativity, “alif” is used in combination with different letters, and also describes other qualitative characteristics:

تره عنوان جمال تو چو جیم افتاده است
دهن تنگت از آن چشمه میم افتاده است.
زان قد و زلف که گویی الف و لام وی اند
(Concordance “Vositat ul-iqd”, 2018, 71/2)
لام الف وار دل خسته دونیم افتاده است.

(Your curl and beauty faced hunged as “jim”, your little mouth as “mim”. Your frame and curl is as its “lomlif”, As lomlif your heart were two).

In the above couplets, the poet describes the mysterious expression of hair as “jim” (j), her thin mouth is “mim” (m), and his body is called “alif” (l) and her curl lumbar “lom” by comparing (لا) the body together with curl, it points out each quality of its image being an absolute proportion.

That is, if we look at the above couplet “alif and dol”, then “alif” is also used to describe the meaning of the steep body where the curl is linked to “lom”. It also marks that the body and curls knitted as the “lomlif”. The alif with a calm sign:

زان سان که بود سکون الف را
در دل قد تو سکون گرفته است
(Concordance “Fotihat ush-shabob”, 2018, 184/5)

(As “sukun” as on the “alif”, In my heart your frame gives me a calm.)

It should be noted that when the mood is mentioned, Jomi's poetry and artistry have been demonstrated in the above couplet. Firstly, the poet referred to the use of symbols of the alphabet, and then poetic content. That is, when it comes to the Arabic alphabet, the word alphabet (or any other flourishing) comes from a quiet place. The poet says that if the word of the silence is replaced by an “alif”, your heartfelt desire is in my heart. The composer here expresses his own superior artistry and the rules of the use of Arabic letters on the one hand, and, on the other hand, that is, when the heart is tied up with your dance, it is a shock, and as your alibi is closer to your dignity, it gives you the comfort and tranquility, that is, it is in love.

در وفای تو راست چون الف ایم
به وفایت که راست میگو ایم.
(Concordance “Fotihat ush-shabob”, 2018, 702/5)
(We are straight, as “alif” to your devotion, We say truth to your devotion.)

In this couplet the poet opened another meaning of the “alif”, “truth and fidelity”. The comical verse of the “alif” is compared to the covenant of faithfulness, devotion and love, to the commitment of love. Another example below illustrates this content:

اگر نه چو الف راستم چی تدبیرست
به لوح هستی از این سان نیگاشت اوستادم.
(Concordance “Vositat ul-iqd”, 2018, 359/6)

(If I am not, straight, as alif what is the solution, This is my destiny by my master.)

استاده بر سر از آه دمامد دودم
من همانا شده از آه الف ممدوم
(Concordance “Vositat ul-iqd”, 2018, 319/1)

(Come trouble to my head, from these troubles I was as “alifi mamdud”)

The word “alif al-mamdud” refers to the “alif” (ل), which reads in Arabic as “o”. However, the term Tajik (Tajik) is termed extensively. If we mean here the meaning of the alphabet, then “alif” is a sick person.

However, Jami is extremely sensitive about the term alif al-ma'dud. The word “oh” is compared to a person who lost his

self and lost his “ho” voice and turned to repentance and suffered a pain.

خورده چون «سین» در سر شاهد کوند شمع و شراب
تا شوی بالانشین بر احل عشرت چون «الف».
(Concordance “Khotimat ul-hayot”, 2018, 204/3)

(As a result of “shin” in the head, candles and wine, Be concerned, to all amusement as “alif”.)

According to the poet, the word “shin” (ش) comes as the beginning of the word “witness, candy, wine”, although the alif is the beginning of the alphabet. Jami refers to the “alif” in the alphabet's position and status and gives it a new look. That is, it compares a person with a high status and rank to the alphabet's head, “alif” and thus implies “high rank”. Another couplet:

آبروی آورد چمن را کی نویش
بر متول «الف» «میم» مدور نرگس.
(Concordance “Khotimat ul-hayot”, 2018, 185/4)

(Another authority brought the cemetery, The “alif” built “nargis” as the circle of “mim”)

Here the poet implies the appearance of letters other than “alif”, in particular, “mim”. However, the artistic purpose of the poet is to keep the “nargis” as “alif” and then spread the circle around the circle as a “mim” and to give a lot of variety and flavor. Another couplet:

تیغش کشیده صد الف و زخم تیر تو
هر جا چو دو ره به درون کردست راه.
(Concordance “Khotimat ul-hayot”, 2018, 267/3)

(You have a hundred “alif” wound and arrow yards. Everywhere there are two steps to the road)

زد کلک مصور پی تصویر خط تو
مشکین الفه چند رقم بر ورق سیم.
(Concordance “Khotimat ul-hayot”, 2018, 223/6)

(An artist to images your picture. As musk “alif” has a few numbers on the list)

In the first byte, when the poet points to the accuracy of the arrow through the “alif” in the second couplet implies the accuracy of the “alif” used to draw the line and eyebrows of the beloved. Another couplet:

در مکتب عشق تو خیرد با همه دانش
چون طفل نوا موز نداند الف از با.
(Concordance “Fotihat ush-shabob”, 2018, 910/2)

(In your love school wisdom with all knowledge, As a new teaching does not know the “alif” from “be”.)

Here, the “alif” and the “be” used as the initial letters of the Arabic alphabet, but the poet emphasizes the inability of the intellect and wisdom to discover “love” by using it, a new student who cannot differentiate between the two. Another couplet:

باقی نماند جز الف وحدت تو هج
از لوح اعتبار چو گشتند جمله حق.
(Concordance “Vositat ul-iqd”, 2018, 293/4)

(No, you haven't any other except “alif”. From the attention be truth at the end.)

Thousands of followers have stepped into the path of your unity, but patience is the number one who understands the secret. In the remembrance of the mystery of Vahdat, everything in the memory of your warship is right, that is, the pattern. Throughout the couplet poet, “alif vahdat”, it

points out the knowledge, understanding, and discovery of religion. Another example also clarifies this fact:

پی به توهید برد از الف قامت تو
(Concordance "Fotihat ush-shabob", 2018, 452/6)

(The way to the unity from the alif of your frame, Anyone who makes a realistic idea from the word of lies.)

It should be noted that although the letter "alif" was used 16 times in the Jami ghazelles, it has created many meanings by means of a single sound and as has shown this in his pencil Including:

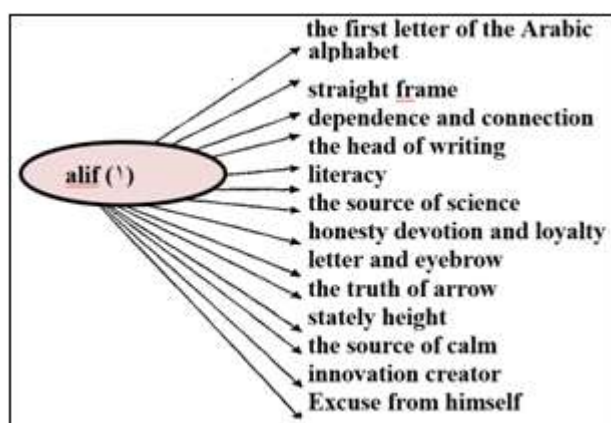


Figure 1: The meaning of the letter "alif"

In his poems, Jami saw poetic images and meanings from other letters in the Arabic alphabet, and some of them came together with the alphabet above. However, on the basis of the poet's gazelles, we can explore many other sensitive meanings.

In particular, the letter "mim" (م) was used 12 times in the post-alphabetical order, meaning meanings of mouth, waist, and heart. Including:

بر لوح حسن از نوخطان بوردی در این معنی صبق
(Concordance "Khotimat ul-hayot", 2018, 281/5)

(In the beauty from new writers you have be careful about this meaning, from ruby make "mim" and from musk bound "dol")

The dol (د) is used 11 times in the Jami's gazelles. As we have already seen above, it is used in the meanings of the bent body and girdle curly. Also, along with the letter of the poem, the poet sometimes used the letters lom (ل) and jim (ج) in the meaning of the hair and curly.

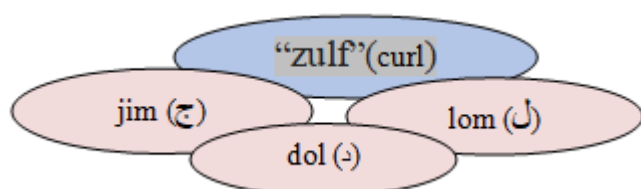


Figure 2: The communication meaning of "zulf"(curl)

"Qof" is used 8 times in the poet's creativity; the world's limit, the legendary high mountain, in the Qur'an, (Qof Surah) is as the name of the surah:

موحت دور عقوق گرچی قاف تا قاف است.

(Concordance "Fotihat ush-shabob", 2018, 546/5)

(The period of the world is from qof to qof, being like a mim narrow on our heart.)

Here we can see the signs of letter art. A poet, the world cycle is similar to the letter "ق-qof". The exact circle of the heart shows the narrow letter "م - mim".

Thus, when using other letters, the poet uses news in his gazelles, he compares his eyes like "ص- sod" and "ه- he", using the letter "س-sin", like the chin of a lady:

گرم رسد زی زرخدان تو هزار آسب
(Concordance "Vositat ul-iqd", 2018, 49/1)

(If came hundred harm to your chin, your chin as apple if I'll bite it will be "sin".)

The above-mentioned opinions and studies suggest that some Arabic letters are used as graphema, but also serve to express other meanings in terms of appearance. This is one of the characteristics of the character of the letter, and on the other hand, the fact that the poet can use the letters of this poem, describe concepts, objects and events through them for the reader.

In the example of Abdurahman Jami, the study of such sensuality of the artistic expression shows that as the poet has a great talent, his poems, such as Mavlavi Rumi and Kamal Khujandi, are a new expression of the word, new beauty of the word.

Consequently, in his own words, "Jami is a magician, not a poet":

آن پری روخرا به افسون سوخن تسحیر کرد
(Concordance "Fotihat ush-shabob", 2018, 128/7)

(He enchanted that beautiful girl with his word, that's why said Jami is not a poet he is an magician.)

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