

MUHAMMADRASUL MIRZO IN "DEVON" ETYMOLOGY LAYER WITH IRANIAN ROOTS**Jumayeva Kamola Tursunaliyevna**

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Annotation: The full potential of language is manifested in speech, that is, in context, therefore, the text of literary works written in different genres is examined from different aspects. The linguistic features of literary works have been widely studied in world and Uzbek linguistics, the linguistic levels have been thoroughly studied from a linguist-stylistic and linguopoetic point of view, but the form of Muhammadrasul Mirzo's work, brought to a single "Devon" state, which he created throughout his life, has not yet been studied in linguistics. Interpreting the lexicon of the text of a historical work by dividing it into historical-etymological layers makes it possible to determine the gradual development of the vocabulary of the language of a particular period. In this regard, Muhammadrasul Mirzo showed that in the distribution of words used in "Devon" by TEQ, Turkic words account for 19 percent of the total lexicon; Persian-Tajik words account for 29 percent, Arabic words account for 42 percent, and mixed words account for 10 percent.

Keywords: Iranian words, Persian-Tajik words, Arabic words, Turkic words, historical-etymological layer, hypo-hyporenymic series, isophallic compounds, words with changed form.

Introduction. Persian words are used as a means of enriching Turkic thematic groups with additional meanings and as synonyms or hypo-hyperonymic series of units in the Turkic TEQ, as well as members of this series with equivalent meanings. This, in turn, forms the entire "Devon" lexicon.

1. It is appropriate to define the relationship of the Iranian words used in Bayaz to the current Uzbek language as follows:
2. Words that are not used in the current Uzbek literary language.
3. Words that have changed shape.
4. Words with narrowed meanings in the current Uzbek literary language.
5. Isophylic compounds.

Research methodology. 1. Words that are not used in the current Uzbek literary language. Although "Devon" was composed in the second half of the 19th century, as in the work of most of our Uzbek classical writers, the creative tradition of Muhammadrasul, the tradition of Alisher Navoi, prevailed in his poetry. Therefore, the lines of this collection contain elements of the Iranian, that is, Persian-Tajik, layer of assimilation. As a result, Iranian words adopted from other languages are used to express the spirit of art, but words unfamiliar to modern Uzbek speakers

find their reflection in “Devon”. This serves to expand the scope of vocabulary of dictionaries compiled in the Uzbek language. The poetic text of "Devon" contains a large number of words unfamiliar to the modern Uzbek literary language, therefore, the following Iranian (Persian-Tajik) words, which are not used or are used very rarely in Uzbek texts, can be included in this list.

Results and discussion. That is: the following Iranian (Persian-Tajik) words used in Uzbek texts can be included.

biym, bolonishin, burudat, gitinamo, gireh, gisu, gudoz, guljabin, gulpirohan, darun, dimor, dudam, duto, jabin, jayb, jali, jashn, jiyb, javid, javidon, janib, jusijoy, zakhkhor, kanor, kakhkashon, kilk, komkor, lakalhamd, mahjabin, mino, minu, moya, mursal, namudor, namugdar, good luck pistol faryodras, faridun, farkhunda, fuzun, hadang, hamush, hashm, xirad, xiradmand, xiradparvar, xirav, hudkom, khuld, khunkhor, khushkhisol, choshni, shahvor, shadob, yazdon, hirmon, humoyun.

Examples:

biym – When will love come with a whole string,

*Don't leave me hanging, I'm not **a fool**. (66/1) .*

In this couplet, *biym* expresses the meaning of “fear, anxiety”, and *siym* is taken to rhyme with the word “sim”. The rendering of “sim” as “siym” was caused by the need for harmony with the long *y* in “*biym*”, which does not exist in the Uzbek language . The poet used the same extralinguistic method to complete the meaning of the couplet from the Persian word “*biym*”.

go away –

That at this time you are beautiful,

Let's go like a moon. (61/2) .

Gitinamo is used in the poet's text on the definition of the circle, *giti* - means the lexical meaning of "world, world, world", the combination of the Iranian adjective-forming suffix -*namo* is given as an analogy for the mirror invented by Alexander the Great and reflecting the things existing in the world - the modern television. Thus, the leveling of artistry is placed in the form of a borrowed word - a lexical method.

gulpirohan –
Oh my dear , my dear, your heart is full of sunshine,

All the hearts of the world will be your slaves,

The body of the universe melts into ashes next to the flame of love,

Your face is like a flower that has opened inside a beautiful flower bed,

Like a sleeping black dragon, your eyes are among the flowers (42/2) .

compositional *gulpirohan* is formed from the combination of the components *gul* and *pirohan* : *gul* means "smallpox" in Iranian, *pirohan* means "dress". The poet used it to create the metaphor "a beauty dressed in flowers" and achieved artistic perfection with the semantic structure of this word.

Milky Way –

O Lord, surround my king, who rules within the palace,

I am so happy that I can see the love in the sky. (57/1) .

This verse, an example of historical art, was dedicated to Muhammad Rahimkhan II (Feruz), the Khan of Khorezm at that time. The lexical meaning of the word *Kahkashon* is “the Milky Way.” Mirzo described the king’s description in this poetic passage by presenting *mehr* as “the sun,” *moh* as “the moon,” and *kahkashon* as “the Milky Way” as equivalent members of the paradigm, and the semantic gradualism served as an implicit expression of the continuity of rule.

In conclusion, it can be seen that Iranian words that are not used in the current Uzbek language were used as synonyms for Turkic words. Iranian words, in addition to being an object of expression of the color of the poetic text, served as a lexical-linguistic tool to avoid repetition, realize the classical continuity of description and description, and demonstrate the individual skill of the creator.

2. *Burron, Dudam, Tanur, Khoshok, Sho'roba* as **words that have changed their form** It is possible to record lexical units such as

In "Devon" there are also words that are apparently different from the current Uzbek version. This situation, which is common to most historical texts, is present, although not numerous in number. It may be appropriate to say that their use is due to the fact that the work is, first of all, a poetic text, and secondly, the effect of areal possibility. These words are as follows:

*Burron – With your help, I will save you from sorrow and be happy,
The king also curses his tongue when he says "Prayer" (24/1).*

"*burron*" in the modern Uzbek literary language is "burro", which means "smart, capable of doing anything." In O'TIL, the word "*burro*" is recorded as follows:

BURRO [f. بـررا – cutter, sharp; sharp] 1 Sharp, sharp. *If you say bring his skull, we are the executioner... the sword is a burro... whoever dies... we will bring his head!* Hamza, a servant of the rich.

2 portable Clear, concise, sharp. A blunt word. A person with a blunt tongue. *Unnecessary insults make a mute dumb* . Proverb. ...

In the text of the ghazal in Bayoz, the word "*burron*" is used to rhyme with the word "*hazin*" in the first line , which is the basis for the poet's innovative use of the lexeme and his skill in doing so.

my lips –

*This time, the Sultan of Dawn came and smoked his pipe ,
The rust of the night has been consumed by a futile servant,
A completely human being, completely free from the world, stepped forward,
The morning sun shone brightly on the wheel of the city of Khavar,
The mountain, with its golden rays, was covered with a golden cloud (38/1) .*

dudam is used in Uzbek popular speech as *dudama*, and their lexical meanings are identical doublets, and *dudam* sometimes appears in classical poetic texts as a passive voice:

" **DUDAM** [f. *dwdm* 1 two-edged, two-edged] a.k. *dudama*. *The blade of poetry is dudam, which conquers the world . Munis*"

dudam , used only once in “Devon”, is found in the structure of *muhammas*, which is connected to the *ghazal* of Alisher Navoi. Since the rhyme of the *ghazal* is the pair *hasham ~ alam* , the poet Muhammadrasul Mirzo used the rhyming system *dudam ~ khadam ~ qadam* . In this case, the appearance of “*dudama*” leads to a violation of the rhyme, which is why *dudam* was replaced by the rhyming system.

khashoq –

impossible to bind the sea with a rope ,

Should I keep my eyes busy, my eyes are filled with tears? (23/1) .

Khoshok is used in the Uzbek language as *khashak* , but the *khashak* variant is not found in O’TIL, only the pair is presented as *khas-khashak* .

KHAS-KHASHAK [*khas* + *khashak*] *Various grasses, weeds. Thick ash was sprinkled on the snow, thick weeds were scattered on the moped path. Kh. Sultanov, The Tale of an Evening*

soup –

Who knows what the night of Hijran is like,

*If you don't pour it until the dawn, you should drink **the soup in the evening** (9/2).*

Sho'rob is a made-up word formed by the method of composition: *sho'r* + *ob+a* . In the current Uzbek language , it has undergone a visible change in the form of *sho'rva* and means the name of a dish. In the couplet, a transfer of meaning has occurred, and the expression of the same "tears" is intended, the transfer of meaning is embedded in the text in a metaphorical way. It turns out that *sho'rob* has a double "flaw" - a transfer of meaning semantically, and a change of form from the external side.

3.Excessive compounds. In the “Divoni Mirzo” Bayaz, isophali compounds are also widely used. If we observe the texts in the old Uzbek script, we will witness a greater occurrence of Persian isophali compounds compared to Arabic isophali compounds. It is known that in ancient times, the Persian-Tajik-Uzbek peoples lived side by side for a long time within the framework of one state . In the 1st - 10th centuries, the population mainly spoke Arabic, Persian and Turkish. At

the beginning of the 10th century, Arabic gained attention as a language of science, while Persian became the language of literary literature, especially poetry, in Islamic countries. Later, Persian developed further and developed widely, and it has not lost its position and is still used as a literary Persian language. So, the reason for the widespread use of Persian isophalitic compounds is, firstly, the strong influence of the Persian-Tajik language on the Uzbek language, and secondly, their important function as a living grammatical tool in language and poetry. For this reason, in Muhammadrasul Mirzo's "Devon", Persian isophalitic compounds were used in an incredibly large number, which, in addition to the conciseness of the expression, was another linguistic opportunity to ensure a higher artistic load.

Persian isophane is a compound formed by the combination of the determiner with the determiner or the object with the object, and has entered the Uzbek language unchanged in that form. It is a syntactic unit with a strictly ordered structure, the components of which cannot be separated due to isophane, and at the same time the order of the words in the isophane cannot be changed. If the units are interchanged, the artistic quality will decrease somewhat, that is, the goal and expressive possibilities that the creator intended will not reach their culmination. For example:

*He made the prisoner, because he was a man **of opportunity**,*

This is the first time that a heart has appeared in a dream (2/1).

***of guidance, and I will not turn away from you**,*

The sin of rebellion and sin is a guide to the misguided (2/1).

***creating something from nothingness**,*

The people of the world have made a bold appearance by taking a picture (2/2).

***in the evening sorrow**,*

To me, the devil is the one who is gentle and kind (3/1).

In "Divoni Mirzo", the parts of the isoflaval units used by Muhammadrasul could also be used in the following ways: *mazhari muyassar* - *muyassar mazhari*, *tarhi dilkusho* - *dilkusho tarhi*, *ahlihidayat* - *hidayat ahlihidayat*, *khomai sun'* - *sun'iy khoma*, *shomi hasrat* - *hasrat shomi*. However, it is not difficult to understand that such a structural process is somewhat far from realizing the linguistic subtlety perceived by the poet. That is why both our classical writers and our modern creators have been using Persian isoflaval compounds in their works as a means of appropriateness and depth.

4. Mixed words. In the "Divoni Mirzo" collection, there are many units formed as a result of the combination of elements of the Turkic, Persian-Tajik, and Arabic languages.

Conclusion and suggestions. Most of the compound words observed in the Bayoz language are compound verbs. The roots are mainly Arabic or Persian-Tajik words, and the auxiliary verbs are *ayla-*, *ur-*, *tort-*, *ol-*, *bil-*, *qil-*, *qol-*, *ber-*, *et-*, *tush-*, *tut-*, *sol-*, *top-*, *bag'la-*, etc. The use of words of the same class and their own layer in speech in the same situation and in a common scale is considered a characteristic feature of all periods of the development of Turkic

languages, and is of equal value in both poetic and prose texts, and even in oral speech. Therefore, this process serves as a sign of the continuity of cooperation between fraternal and non-fraternal languages.

This historical-linguistic process of collaboration continued on a large scale in Devon and served to enhance the depth of expressive possibilities in speech. Examples:

*The face of the morning sun shows its **love** ,*

I still can't find the light, it's evening, my Hijri (16/1).

***shining** with new light and good fortune ,*

My sacred memory, which I have made, has triumphed over the air and the lust (2/1).

Someone died of happiness, found turquoise and found virgin content,

*In this poem, the masters of **the art of writing** appear in their own way (2/1).*

The pain of sleeplessness makes me sad, oh my,

*If you are not enough, have mercy on me **and** cure my pain with your grace (2/1).*

*I said: The cries of the three of you **are** constantly burning in love,*

He said: I will put your body on fire, burning your love (5/1).

The same process of use in the language of the work can be continued for a long time. As in all written texts, in this narration, the joint use of two language elements serves to form the completeness of the sentence - the intersection. Therefore, it is difficult to limit its scope of use. In conclusion, the cooperation of the Turkic languages, in particular the Uzbek language, as fraternal and non-fraternal languages, is eternal, and it is impossible to imagine them separately.

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