

Functional-Semantic Characteristics of the Language of the Work "Devoni Mirzo"

Jumaeva Kamola Tursunaliyeva

Basic doctoral student of Karshi State University

Abstract:

In the article, the functional-semantic signs of the lexical units used in the "Devon" of Muhammadrasul Mirza, who lived in Khorezm in the second half of the 19th century - the beginning of the 20th century, are highlighted on the example of anthroponyms, toponyms, military terms and zoonyms. used in the social-evaluative loading task has been studied. According to their use, anthroponyms in "Devon" performed both nominative and stylistic-expressive functions. In addition to the nominative function in Devon, it was used as an important methodological tool. The anthroponyms in the structure of the poet's epics, depending on the process of description, used Farhod, Yusuf, Shirin, Layli, Majnun, Bahrom and other human names to reflect the spirit of his artistry. Toponyms such as Chin, Misr, Rum, Hindu, China, Khorezm, Badakhshan, Yaman, Ummon, Khotan, Adan, Yemen, Rum, Hind, Kayqubad used in "Devoni Mirzo" served as a pragmatic expression of the beauty ideal of the creator. Also, the lexical words such as asir, ag'yor, dushman, raqib, tig', lashkar, qalqon, o'q, yov, jallod, [captive, foe, enemy, rival, blade, army, shield, arrow, enemy, executioner], which participated in this historical text, were used figuratively to highlight the relationship between friend and enemy. The poet narrowed down the concept of zoonyms by using terms such as parrot, nightingale, spider, dog, sorrel, moth, owl, bird, and monkey, which were used to express the figurative meaning of "zoosemisms" and used to describe a person.

Keywords: poetic speech, lexicon, anthroponym, toponym, military term, zoonym, ghazal, significance, stylistic color, lexicalization, emotional-expressiveness.

I. Introduction

"Devon" of Muhammad Rasul Niyazmuhammad son of Mirza was copied by Umar Khwaja Ibrahim Khwaja in the nastaliq letter in 1323 Hijri - 1905-1906 AD and is a huge nazmi bayaz consisting of 2698 verses or 5396 verses. The number of word forms used in these 8912 lines is more than 35133, which make up 3555 lexemes.

The poet used a number of features of the idiom in his poetic collection, because only by approaching the word as an idiomatic phenomenon, it shows the icon of its complete analysis. Recognizing each edge of the word as relatively independent as possible, defining similarities and differences in them, and interpreting them into groups, defines a bright expression of the creative intellect. The study of its functional-semantic features, which is considered one of the aspects of lexeme, through onomastic units, creates an opportunity to specify Muhammadrasul Mirza's skill in using words.

II. Literature review

Lexicon is the totality of words in a particular language, and is the most variable level. Because as the language develops in harmony with the society, its new signs are reflected in the lexicon.¹

¹ Lexicology of the Uzbek language. Responsible editors: A. Hojiev, A. Ahmedovlar. - Tashkent: Science, 1981. - p. 133.

The treatment of lexicology in a general state is characteristic of textbooks, manuals, monographs and scientific treatises related to this field, and its features are covered on the basis of a general plan. For example, the first example of the analysis of Uzbek historical lexicology S. Mutallibov's monograph "A short essay on the history of morphology and lexis (based on written monuments of the 11th century)"². Emphasizing that the word is a multifaceted phenomenon that makes up the vocabulary of the language, the author puts forward the idea that the solution of the lexical problematic situations existing in the internal structure of the modern language can be solved from the historical point of view.

H. Nematov and N. Ahmedov's treatise "Historical lexicology of the Uzbek language" is considered one of the rare works dedicated to the historical lexicology of Uzbek, despite its seemingly miraculous scientific publication.

In the work: "Almost 50 percent of the lexicon of the old Turkic and Uzbek languages is not understandable for modern Uzbek readers and readers. Therefore, it is emphasized that the masterpieces of our thousand-year-old classical literature, the use of archaic elements in the modern Uzbek language cannot be understood without a historical lexicology, without deep knowledge of the structure of the old Uzbek and old Turkic vocabulary and the laws of its development."³

In the monograph "History of the Lexicon of the Uzbek Literary Language" by H. Dadaboev, Z. Hamidov, Z. Kholmonova⁴, the development of the lexicon of the Uzbek literary language in the period before Alisher Navoi, the main processes that took place in the lexicon of the Uzbek literary language during this period are discussed, and the semantic features of archaic lexical units are highlighted.

Since toponymy is a multifaceted science, when it is approached from all sides, the essence of the researched onomastic unit becomes more specific. "Philologists consider toponymy to be a part of lexicology, that is, linguistic science, geographers say it is a part of geography, Russian historians A.I. Sobolevsky and S. B. Veselovsky promoted the relevance of toponymy to the science of history."⁵ For this reason, ancient meanings of the language are preserved in toponyms, and in poetic texts, creators use the inner meanings of these units as artistic and moving themes.

In 1965 E. Begmatov defended his candidate's thesis on the topic "Anthroponymics of the Uzbek language".⁶ After him T. Nafasov, S. Karaev, Z. Dosimov's works came to the world⁷. These scientists, who conducted scientific research in various fields of onomastics, researched the archaic meanings of the terms.

In general, onomastic units express the essence of denotation in two ways: a) by an explicit method, that is, the name of the named object is understood from its external sign; b) by an implicit method, that is, even if the name corresponds to the norms of the modern Uzbek language, the meaning

² Mutallibov S. A short essay on the history of morphology and lexicon (based on written monuments of the 11th century). - Tashkent: Science, 1959. - pp. 39-41.

³ Nematov H., Akhmedov N. Historical lexicology of the Uzbek language. - Bukhara, 1987. - p. 4.

⁴ Dadaboev H., Hamidov Z., Kholmonova Z. History of the lexicon of the Uzbek literary language. - T.: Science, 2007. - p. 29.

⁵ Hasanov H. From the history of Central Asian place names. - Tashkent: Science, 1965. - p. 22.

⁶ Begmatov, E. A. Anthroponymics of the Uzbek language: Autoref. diss. ... candy. Philol. science - Tashkent, 1965.

⁷ Nafasov T. Toponymy Kashkadarinskoy oblast: Autoref. diss. ... candy. Philol. science

- Tashkent, 1968; Karaev S. Opyt izucheniya toponymiki Uzbekistana: Autoref. diss. ... candy. Philol. science

- Tashkent, 1969; Dusimov, Z. Toponimy Severnogo Khorezma: Autoref. diss. ... candy. Philol. science

- Tashkent, 1970.

acquires a completely different essence, and their emotional-expressive symbols are widely used in artistic creation.

III. Analysis

A work of art, especially the language of a poetic work, has a special value depending on the artistic, figurative and expressiveness of the language⁸. Most of the onomastic units can take on such a task.

In particular, when anthroponyms take a place in the outermost part of the language vocabulary system, nominative units act as a formal, substantive and methodological necessary component that creates an image in an artistic work and enhances its effectiveness⁹.

Toponymy is a part of onomastics that deals with the study of geographical names, and toponymy is a branch of lexicology that studies geographical names; it is also defined as a collection of geographical names of a region" [1]. In the language of a poetic work, toponyms acquire a linguopoetic value in addition to the theme of atash; the writer realizes the goal with the ideal value of place names.

Military terms in historical works are terms that carry the meaning necessary for war, battle, and momentum, and in poetry, such nominative gives its essence to art, to the expression of figurative meaning. "Devon", being a collection of lyrical works, was used to accomplish the same task.

Usually, the names of wild and domestic animals, birds, fish and other creatures are zoonyms. The use of zoonyms used in "Devoni Mirzo" narrows the same concept, they are used to express the figurative meaning of "zoosemisms" and are used to describe a person. These units mainly participated in the language of verse for the expression of figurative meaning, showed new aspects of the poet's expressive style, that is, it was a special expression of emotional-expressive coloring. As theonyms are regarded as anthroponyms, it is appropriate to regard other such units used by the poet in the same way. They are not very many. In particular, terms such as *Allah*, *deity*, *god*, *divinity* can be a proof of this idea [5].

All of the theonyms, withdrawing from their denotative meaning and accepting the artistic themes of description, definition, simile, comparison, etc., served as a linguistic tool to express the poet's intellect.

Researching the lexicon of "Devoni Mirzo" Bayozi, which is one of the examples of poetic speech, shows that thematically colorful words are used in it. The lexical units used by the writer are consumed in the common spirit of historicity and modernity, "... their specific characteristics - solemnity, measure, melodiousness, inclination to romanticism, traditionalism led to the differentiation of some lexical tools for this speech [20].

As a matter of fact, analogies, in general, in understanding the world, comparison, as noted, has an extremely important place, but any knowledge of the world cannot be free from axiology, that is, some kind of evaluation of what is known [15]. The author of "Devon" was also able to achieve the highest peak of artistic expression by using musical terms.

⁸ Umurkulov B. Lexicon of poetic speech. - Tashkent: Science, 1990. - p. 11. (- 110 p)

⁹ Begmatov E. Uzbek names. - Vol.: 1991, - 284 p.; Begmatov E. Research ways of our nomenclature // Language and literature education, 1992, issue 2, - pp. 3-5.

IV. Discussion

The scope of artistry, imagery and impressiveness of the language of a work of art is not the same according to the characteristics of the genre. These tools are relatively prominent in the language of poetry [20].

In order to specify the nature of the lexical units used in the work, it is acceptable to classify them into thematic groups. For this reason, we will interpret the words used in Mirzo's poetry of his time into several groups.

Anthroponyms occupy the outermost part of the vocabulary system of the language and form an integral part of the composition of the vocabulary of artistic works and poetic texts. Such nominative units should be considered as a formal, substantive and methodological necessary component that creates an image in an artistic work and enhances its effectiveness [3].

According to their use, anthroponyms in "Devon" mainly perform two functions: 1) nominative; 2) stylistic expressiveness.

1. The anthroponyms that performed nominative function, such as *Navoi*, *Umar Khayyom*, *Feruz*, *Ogahi*, *Fuzuli*, *Nasimi*, *Tabibi*, are related to the names of historical figures, and the poet tried to instill in the poem his feelings of pride for the representatives of Uzbek classical poetry, whom he considered his ideal.

For example, the anthroponym *Navoi* was used 5 times in "Devon", and most of them were reflected either in the praise of Mirza's ghazals or in the composition of mukhammas dedicated to Navoi's ghazals. For example:

Bu yanglig' kecha, Mirzo, vasl ila kimga nasib o'lsa,

Navoiydek yotar to subhi mahshar tarki xob aylab (6/2).

The fact that the verse is quoted at the end of both the ghazal and the muhammas shows that it is characteristic of Mirza's work, following the tradition of Navoi. Shermuhammad Munis, who considered Muhammad Rasul to be his teacher, said the same tradition:

It was recorded in the style of

Qilsa hosid daxli bejo so'z aro yo'qdur g'amam,

Ushbu ma'nida Navoiy ruhi homiydur menga

Thus, the literary tradition followed by Uzbek writers who lived and worked from the time of Alisher Navoi until the 20th century is a characteristic of Mirza's work. For this reason, it is reasonable to say that Mirzo created 59% of Bayaz's lexicon based on the words used by Alisher Navoi.

The anthroponym of *Ogahi* was repeated 4 times in the text of the work and described the qualities of the eloquent poet of Khorezm, as well as most of the Uzbek writers, in his poetry.

Emdi tadqiq ila bir matla' bitarga til ochay,

*Qo'lg'a olib xoma istab **Ogahiyning** himmatin (51/1).*

Also, by mentioning the names of great wordsmiths who created *Umar Khayyam*, *Feruz*, *Fuzuli*, *Nasimi*, *Tabibi* in Persian and Turkish languages, the poet carried the burden of this nominative devotional-stylistic depth and poetic brilliance in his lines.

In the poetry of "Devoni Mirzo", anthroponyms are used as an important methodological tool in addition to the nominative function. The anthroponyms in the structure of the poet's epics, depending on the description process, served to reflect the spirit of his art: in the style of *Farhad*, *Yusuf*, *Shirin*, *Layli*, *Majnun*, *Bahrom*, *Jamshid*, *Hotam*, *Avaz*, *Said Muhammad Rahim*, *Tora Sayyid Isfandiyor*, *Sulayman*, *Haydar*, *Abdullah*.

Names in literary poetry are of two types according to their usage: 1) names of various characters; 2) names of historical figures. Linguistically, their first group consists of artificial names, while the second group consists of names of real persons.

These convey a certain artistic and stylistic meaning in the Bayaz text, and serve to express and reveal a certain feature of the image. Such expressive paint can be expressed in several different ways. In addition, socio-evaluative and textual-methodological conditions are expressed in anthroponyms.

Toponyms. The following 17 toponyms are used in "Devoni Mirzo": *Chin*, *Misr*, *Rum*, *Hindu*, *China*, *Khorezm*, *Badakhshan*, *Yemen*, *Oman*, *Khotan*, *Adan*, *Yemen*, *Rum*, *Hind*, *Kayqubad*.

It is known that "Toponymics is the study of geographical names; linguistics intersects with such areas as language history, dialectology, etymology, lexicology; It is a separate field that is closely related to the sciences of history, geography, and ethnography. Also, toponymy is a branch of lexicology that studies geographical names; it is also defined as a collection of geographical names of a region" [1].

It can be seen that in the toponyms used in "Devoni Mirzo", such linguistic symbols change their essence and embody the function of simile - allusion. Because "Language is not only the main means of communication of people, the means of forming thoughts, expressing feelings, desires and the like, but also the real external form in which the images of fiction are covered" [22].

In none of the toponyms of Bayoz, the toponymic seme has found its appellative reflection, but due to the fact that the source is in an artistic and poetical form, they have incorporated similes, i.e., the linguistic and derivative meaning prevailed in this place. That is:

Husn avjini mohidur ul davrida dilbarlar nujum,

Bordur oning ollida qul ahli Xitoyu Chinu Rum. (46/2).

Chinese, *Chin*, *Rum*, *Hindu* (India) symbols used in his stanzas show that the creator used the similes that all the beauties in these countries are described by him as "a slave in front of him", "the face of a Rum beauty is given the color of *Indian Abyssinia*", that is, in these places it is shown that the manifestation of the pragmatic theme has found its confirmation.

As noted in many scientific studies, similes are also revealed through metaphors. "When a metaphor occurs in the speech process in Uzbek, this phenomenon is characterized by the formation of a pragmatic seme in a derivative sememe.

For example, the lexemes of *lion*, *eagle*, *falcon*, *deer*, *jaguar*, sememe denoting a person, *ruby*, *charos*, *almond*, and *flower* lexemes forming a sememe denoting a person's member are metaphors, in which the derivation sememes have a pragmatic meaning" [17]. In "Devon" this possibility is formed within toponymic means, simile is represented in the form of "*la'li Badakhshan*", "*aqiqi Yaman*", "*durri Adan*", "*guhari Ummon*" in the form of adjective. More precisely, the poet stated in the logical transitions that describing the quality of the person in the description through metaphors is somewhat superior to the simple description in the form of "beautiful", "picturesque", "handsome".

In this regard, it can be said that Muhammadrasur Mirza was able to put into place with his clever skill that language is not just a separate system of signs, but also a set of general cognitive processes that enable the ability of the human mind to conceptualize processes, skills and qualifications, which is represented by the concept of imagery in cognitive linguistics. Examples:

*Labi jon berurg'a la'li **Badaxshon** banda,*

Tishi durdonasig'a gavhari g'alton banda (51/1).

Staying true to the literary tradition, Mirza in his Bayo (with the number of consumption) used *captive, aghir, enemy, opponent, blade, army, shield, arrow, bow, executioner, attack, abyss, warrior, bow, aduv, execution, dagger, suvori, dungeon*, used words related to the military lexicon, such as *killer, intention, application, victim, opponent*, etc.

So, the words on this topic are from the point of view of art. More specifically, poetry is a figurative image that can widely imagine a person's inner world, mental state, and intended goal, using free language.

For this purpose, the first element of literary creation, its main tool, the language, which is its main tool, can be used correctly and skillfully, and only the poet who is able to properly use this language and its wealth can awaken the emotional richness of a person's heart, the flood of these feelings. In this sense, it is not difficult to understand that the writer used the apparently military term "Devon" in order to increase emotional expressiveness. For example:

It is clear that the "enemy" in the verse of

Muhiblar bori rahzan o'ldi manga,

*Bori do'stlar **dushman** o'ldi manga (60/2).*

is a figurative and lyrical opponent.

The second reason for the use of words related to military terms is that they are used as synonyms to increase emotional expressiveness. As these lexemes are cited in order to avoid repetition, the relation of the historical etymological layer also showed its identity as a result of this purpose. For example: *aghyor ~ enemy ~ adversary ~ aduv ~ opponent* synonym series can be divided into several types according to the source of origin:

- a) Arabic words: *aduv - opponent*;
- b) Persian-Tajik words: *aghyar - enemy - opponent*;
- c) Turkish words: *yov*

lexical units in the chain of synonymy served as the basis for the diversification of the poetic language, as a result of which the artistic burden became brighter.

Such synonymous lines:

army ~ warrior ~ suvori;

can also be seen in the *blade-bullet-bow* and other systems.

Therefore, it was shown to Mirza that Arabic and Persian-Tajik words were actually necessary to express the subtleties of meaning, to give the spirit of elation, along with the wide use of the wealth of our native language.

"Transpositions are based on the comparison of two things or concepts, that is, the name of one of them is transferred to the other with the purpose of increasing imagery, expressiveness, accuracy,

based on a certain relationship between two things or concepts (such as similarity, commonality, connection). That's why, as specific pictorial means, movements have a special place in ensuring expressiveness of speech and emotional-expressive coloring of poetry" [11]

Siz kibi bexor gulni istabon shomu sahar,

Bordurur Mirzoyi mahzun, andalibi zoringiz (16/2).

The artist's realization of his feelings on the example of animals, birds and other living beings will be able to create linguistic and artistic regularities on the basis of polishing the signs of the object of description. "In the language, each element has its own function, scope of meaning, laws of connection with other elements, units. A creator who is perfectly aware of these laws and has a high artistic taste, sense of words and skills can create unique images, unexpected, beautiful artistic scenes, flashes of words, so that the reader becomes a prisoner not only of the writer's idea, but also of his beautiful language. In this, the writer plays a decisive role based on the selection, sorting and polishing of the units that are extremely suitable for the artistic image in the national language, the various artistic and aesthetic meanings assigned to them based on the linguistic and artistic laws" [19]. There is no doubt that Muhammadrasul Mirza created beautiful metaphors - similes and characterizations through this opportunity.

V. Conclusion

Researching the functional-semantic features of the lexical units of the work "Devoni Mirzo" makes it possible to come to the following conclusions:

1. The lexemes used with the demand of verse in "Devon" by Muhammadrasul Mirzo, first of all for the depth of meaning, then fulfilled the task of realizing the reality of weight and rhyme.
2. The writer appropriately used toponyms and anthroponyms due to the need for artistry, which made the image vivid and convincing in this work.
3. The study of similar lexical units such as zoonyms, "space", "time" used in the works of the artist also provides valuable information for the lexicon of the Uzbek language.
4. In addition, all theonyms, withdrawing from their denotative meaning and accepting artistic themes of description, definition, simile, comparison, etc., served as a linguistic tool for the realization of the poet's intellect.
5. The onomastic units used in "Devon" through the occasional use of the series of logic, creative-artistic skill led to the depth of the metaphorical meaning of the linguistic units.

References:

1. Adizova B.N. Lexical-semantic study of microtoponyms of Bukhara district: Philol. science. false on doctor (PhD) diss. autoref. - Bukhara, 2021. - 132 p..
2. Adizova B.N. Lexical-semantic study of microtoponyms of Bukhara district: Philol.fan. false on doctor (PhD) diss. autoref.- Bukhara, 2021. - 128 p.
3. Begmatov E. Uzbek names. - Vol.: 1991, - 284 p.; Begmatov E. Research ways of our nomenclature // Language and literature education, 1992, issue 2, - pp. 3-5.
4. Begmatov E. Uzbek names. - Vol.: 1991, - 284 p.
5. Begmatov E. Research ways of our nomenclature //Language and literature education, 1992, issue 2, - pp. 3-5.
6. Begmatov, E. A. Anthroponymy of the Uzbek language: Abstract of the thesis. diss. ... cand.

- philol. Sciences. - Tashkent, 1965. - 24 p.
7. Dadaboev H., Hamidov Z., Kholmonova Z. History of the lexicon of the Uzbek literary language. - T.: Science, 2007. - p. 29.
 8. Dusimov, Z. Toponyms of Northern Khorezm: Abstract of the thesis. diss. ... cand. philol. Sciences. - Tashkent, 1970. - 182 p.
 9. Zaripov B.P. The participation of zoonyms in the creation of art forms: Philol. science. name ... diss. autoref. - Tashkent, 2002. - 24 p.
 10. Karaev S. Experience in studying the toponymy of Uzbekistan: Abstract of the thesis. diss. ... cand. philol. Sciences. - Tashkent, 1969. - 24.
 11. Mahmudov N. Teacher speech culture. - Tashkent: National Library of Uzbekistan named after Alisher Navoi, 2007. - p. 169.
 12. Mutallibov S. A short essay on the history of morphology and lexicon (based on written monuments of the 11th century). - Tashkent: Science, 1959. - pp. 39-41.
 13. Nafasov T. Toponyms of the Kashkadarya region: Abstract of the thesis. diss. ... cand. philol. Sciences. - Tashkent, 1968. - 18 p.
 14. Nematov H., Akhmedov N. Historical lexicology of the Uzbek language. - Bukhara, 1987. - p. 4.
 15. Serebrennikova E. Aspects of axiological linguistic analysis / Linguistics and axiology Ethnosemiometry of valuable meanings. - M., Thesaurus, 2011. - p. 17.
 16. Tillaboeva G.S. The concept of "person" in Alisher Navoi's poetry. <https://cyberleninka.ru/article/n/alisher-navoiy-she-riyatida-shakhs-tushnchasi/viewer>
 17. Tahirov Z. The pragmatic meaning of metaphor lexeme//Uzbek language and literature. 1983. #1. -p. 74.
 18. Lexicology of the Uzbek language. Responsible editors: A. Hojiev, A. Ahmedovlar. - Tashkent: Science, 1981. - p. 133.
 19. Ulukov N., Solikhojhaeva H. Linguistics of H. Sa'dulla's poetry. - Namangan, 2017. - 80 p.
 20. Umurkulov B. Lexicon of poetic speech. - Tashkent: Science, 1990. - 110 p.
 21. Hasanov H. From the history of Central Asian place names. - Tashkent: Science, 1965. - p. 22.
 22. Shmelev D.N. Word and image. – M.: Nauka, 1964. – P. 3.