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THE USE OF ONOMASTIC UNITS IN MUHAMMADRASUL MIRZO'S "DEVON"

Jumayeva Kamola Tursunaliyevna
Karshi State University
Senior Lecturer, Department of Uzbek Language and Literature (PhD)
kamoladjumayeva26@gmail.com
ORCID 0009-0006-4425-4047
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Abstract. This article analyses the functional-semantic and artistic-stylistic features of onomastic units in Muhammadrasul Mirzo's "Devon". The nominative and expressive functions of the anthroponyms, toponyms, theonyms and cosmonyms employed in the work are examined, and their role in the poetic text is revealed in creating imagery, in simile, metaphor, comparison and in intensifying expressiveness. The article also demonstrates the connection of onomastic units with the classical literary tradition and their significance in shaping the poet's individual style. In order to determine the essence of the lexical units used in the work, it is methodologically appropriate to divide them into thematic groups.

Keywords: units, imagery, military terms, theonym, cosmonym, toponym, musical terms, simile, style, sema, devon, poetry, synonymy.

Introduction.

The study of the lexical-semantic and functional-stylistic features of "Devon" serves to reveal the common and distinguishing characteristics of classical Uzbek and the modern Uzbek literary language and to identify important changes in the development of the language. It is for this reason that Mirzo grouped the words used in the poetry of his time into several categories.

Military terms.

Military terms usually constitute sema-bearing terms necessary for war and combat, and such lexical units form the vocabulary characteristic of prose and of works devoted to a particular subject. Since "Devon" is a collection of lyric works, all the military terms used in it occur in a transferred sense — to brighten the relationship of lover ~ beloved. Thus, words of this subject area entered the collection's verses from the viewpoint of literariness. More precisely, by freely drawing on the resources of poetic language, a figurative picture emerged that could broadly represent a person's inner world, spiritual state and aspirations. For this, a writer must be able to use language — the first element and the main instrument of his work — correctly and skilfully, and must be able to draw appropriately on its riches; only such a poet can awaken the emotional wealth and surge of feeling present in the human heart. In this sense, it is not difficult to see that in "Devon" the words belonging, on the surface, to military terminology were used in order to intensify emotional expressiveness. For example:

Muhiblar bori rahzan o'ldi manga,
Bori do'stlar dushman o'ldi manga (60/2).

In this verse, the transferred meaning of "dushman" (enemy) — the lyric rival — is evident.

Theonyms.

In Muhammadrasul's collection, religious terms such as Alloh (2), Muhammad (10), Mustafo (1), Tangri (1), Xudo (4), rab (20), yazdon (1), Nuh, Kan'non, Iso Masih, Nabi, tasbeh, jannat, duo, avrod, namoz, ro'za, rizvon, qiyomat, haq, ezid, g'ozi, afsun, toat, shayton, imon, mahshar, ibodat, obi kavsar, oyat, hadis, Jabroyil are used.

In Ancient Greek, the onima "Alloh" signified "personal name". Thus, theonymy expresses the concept of the name of Allah. In the Uzbek language, the names of Allah are rendered by the

Arabic alloh (olloh, ollo) ollohi taollo, haq; the Persian xudoy, xudoyi taolo, parvardigor, yazdon; and the Turkic tangri, yaratgan [1].

Mirzo repeats the term Alloh twice in his collection. Theonyms are regarded as anthroponyms, and the same approach applies to other units of this kind used by the poet. They are not very numerous; terms such as Alloh, tangri, xudo, rab serve as evidence of this idea. Since the theonym Alloh is cited in the logical hamd (praise) section of the collection, it is used as a personal name — the compositional part of a paired phrase. "Yo rab" (O Lord), meanwhile, functions as a form of address, an exclamation of wonder [2].

Aningdek podshohidurki, hamdidin bo'lub ojiz,
Nabi-Alloh tilida bo'ldi loahzo sano payda (2/1).

The term yazdon, synonymous with the theonym Alloh, is used only once in the language of the work, expressing the wish that the king be granted "yor lutfi yazdon" — the boundless grace of Allah — and that all rulers submit unhesitatingly to his command:

Shoho, sanga yor lutfi Yazdon o'lsun,
Amringg'a mute' barcha sulton o'lsun (54/2).

Musical terms.

In Mirzo's "Devon" the terms "Naqsh", "Talqin", "Nasri suvori", "Ifor", "Suvora", "Ushshoq", "Peshrav", "Saqil", "Rost", "Navo", "Dugoh", "Segoh", "Sabo", "Iroq" are used. As is known, Khorezm has from ancient times been a home of the musical sphere, and many works have been dedicated to music. Concerning this, the "History of Khorezm Music" (Xorazm musiqiy tarixchasi), written by Muhammadyusuf Devon and published in Moscow as early as 1925, provided extensive information. Moreover, from the beginning of the twentieth century to the present, numerous scholarly studies have been carried out in the field of musicology [3].

Remaining faithful to his time and to the tradition of the children of Khorezm, Mirzo strings the names of Uzbek classical maqoms like jewels in the lines of his verse, blending the lexical meanings of the melodies into the content of the verse and discovering new facets of literariness.

Gah "Naqsh", gah "Taronai talqin"lar surud,
Aylab ko'ngullar oynasidin ketur g'ubor (14/1).

That is:

NAQSH — ornament; a melodic tune performed in a certain order. According to scholars, it is closer to Tarona.

TALQIN — to explain, interpret; in the Shashmaqom, a melodic line following the Saraxbor melodies in the first part of the nasr division. There are many types of Talqin in the maqoms [4].

Thus, the musical terms: naqsh — both the name of a melody and the "ornament" given to it; talqin — beyond being the name of a melody, claims to be a means by which one grasps the essence of music and washes away the dust from the mirror of the human heart.

In the verse
"Taronai suvora" soz etib, "Ushshoq" ahlin qil,
Kamandi tor sozingg'a asiru mubtalo hofiz (20/1).
the poet lyricises the word "ushshoq" on the basis of metonymic transfer: a) the name of a melody; b) the sememe "lovers", through suppletive change.

Cosmonyms.

In Mirzo's collection, cosmonyms such as quyosh (sun) (44), kun (day) (136), oy (moon), mehr (3), osmon (sky) (7), sipehr (2), gardun (20), falak (25), yer (earth) (264), zamin (2), oftob (12), kavokib (2) are used, and they function mainly in a transferred sense. Let us now briefly consider, from among these cosmonyms, the celestial luminaries sun and moon.

The cosmonym quyosh (sun) is defined in the "Explanatory Dictionary of the Uzbek Language" as follows:

QUYOSH 1 (as an astronomical term, with a capital letter) The central body of the solar system — a huge gas-like sphere emitting light and heat through thermonuclear reactions. The Earth revolves around the Sun. The eclipse of the Sun. Thanks to rockets, we have acquired the possibility of mastering the solar system. "Fan va turmush".

2 The light and heat radiating from this body. Sun bath. To tan in the summer sun. To expose to the sun. Murod got up at sunrise. T. Ashurov, Oq ot.

3 Transferred. About something considered the source and basis of life and prosperity. The sun of my fortune rose and showed its beauty; in Uzbekistan a great canal was dug and clear water flowed. Habibiy [5].

The cosmonyms Sun and Moon, as celestial bodies, have found reflection in written sources since ancient times. For example, in the Avesta, the sacred book of the Zoroastrians, "Moh yasht" is dedicated to the Moon, "Khurshid yasht" and "Mehr yasht" to the Sun, "Tir yasht" to the star Sirius, and "Vanant yasht" to the star Antares. In addition, the cosmonyms Anahita (the planet Venus) and Varhran (Bahrom, Mars) occur frequently in the work [6].

Furthermore, the terms in the collection can be studied in such thematic groups as: names of musical instruments — asbob, g'ijjak, setor, navo, rubob, chang, ohang, tanbur; somatisms — lab, til, tish, qad, ko'z, qosh, kokil, kirpik, bag'ir, yuz, zulf, mardumak (korachiq — pupil of the eye), tavon, tan, gisu (hair), chehra, rag (vein), mahjabin (forehead); names of human emotional organs — qahr, ojiz, sitam, azob, g'am, xushnud, parishon, sho'x, lazzat, shodon, fig'on, hayron, nola, mehr, and similar series. However, the volume constraints of our scholarly work do not permit studying all members of every thematic group in the above order; moreover, they may serve as a source for separate research.

Research methodology.

In this study, descriptive, classificatory, contextual-semantic, comparative and linguopoetic analysis methods were employed in order to identify the lexical-semantic, functional-stylistic and artistic-poetic features of the onomastic units used in Muhammadrasul Mirzo's "Devon". The poet's "Devon" was taken as the main source of the research, and the proper names and onomastic-meaning-bearing units occurring in it were studied in textual context.

In the course of the research, onomastic units were classified on the principle of dividing them into groups such as anthroponyms, theonyms, toponyms and cosmonyms according to their thematic and semantic features. Alongside their nominative meaning, their transferred and connotative meanings in the artistic text, their participation in imagery creation, their poetic function and their possibilities for bringing out emotional expressiveness were analysed.

In determining the semantic features of the units used in "Devon", their direct lexical meaning was compared with their contextual meaning. In particular, through contextual analysis it was revealed that units belonging to military lexis, such as "dushman" (enemy), "ag'yor" (foe), "raqib" (rival), "aduv" (enemy), "yov" (enemy), do not express a real military concept in lyric texts but rather the image of the lyric rival within the relationship of lover and beloved. At the same time, the synonymous relations and etymological strata of these units were also presented on the basis of a comparative-classificatory approach.

In studying theonyms and cosmonyms, historical-comparative and linguopoetic analysis methods were applied. The religious-cultural content of units such as Alloh, Tangri, Xudo, Rab, Yazdon, Muhammad, Nuh, and the traditional poetic functions in classical poetry of cosmonyms such as quyosh (sun), oy (moon), osmon (sky), falak (firmament), gardun (heavenly sphere) were analysed within the text of "Devon". In this, the close connection of onomastic units with the classical literary tradition was also taken into account.

A statistical approach was also employed in the study, and attention was paid to the frequency of use of certain onomastic units in the work. In particular, the use of the cosmonym quyosh 44 times and of oy 37 times shows that they are active units in the poet's poetic world. Such

quantitative indicators, combined with qualitative analysis, clarified the relationship between the frequency of repetition of units and their artistic function.

Furthermore, during the research the participation of onomastic units in forming artistic devices such as simile, metaphor, metonymy, comparison, description and emphasis was studied. Through this, an attempt was made to identify the peculiarities of Muhammadrasul Mirzo's poetic language, the degree of his use of classical literary traditions, and certain aspects of his individual style.

Results and discussion.

The results of the study showed that onomastic units in Muhammadrasul Mirzo's "Devon" are used actively not merely as a means of simple naming, but as an important linguopoetic device. They serve to enrich the content of the work, to reveal the character of the lyric images, to intensify particular states and experiences, and to express the poet's aesthetic purpose.

On the basis of the analyses, the onomastic and onomastic-meaning-bearing units in "Devon" can be divided into several groups. In particular, anthroponyms, theonyms, cosmonyms, as well as other units semantically related to proper names in the artistic text, constitute important devices of the poet's poetic thinking. The majority of these units acquire connotative and figurative meanings beyond their nominative meaning.

It was observed that units belonging to military lexis also perform a particular poetic function in the work. Units such as "ag'yor", "dushman", "raqib", "aduv", "yov", "lashkar" (army), "sipoh" (troops), "tig'" (sword), "o'q" (arrow), "kamon" (bow), "xanjar" (dagger), "qatl" (execution) serve, in lyric content, not to express real martial reality but to depict the spiritual state of the lover and the relations of love. For example:

Muhiblar bori rahzan o'ldi manga,
Bori do'stlar dushman o'ldi manga.

In this verse, the lexeme "dushman" departs from its direct lexical meaning and expresses the person opposed to the lyric subject, that is, the lyric rival. As a result, military lexis is transferred to the depiction of amorous relations and intensifies poetic expressiveness.

Furthermore, the synonymous series "ag'yor ~ dushman ~ raqib ~ aduv ~ yov" shows the poet's skilful use of the language's possibilities. The affiliation of these units to Arabic, Persian-Tajik and Turkic strata provided the lexical richness of the poetic language. Series such as "lashkar ~ sipoh ~ suvori" and "tig' ~ o'q ~ kamon" also serve to avoid repetition, to express fine shades of meaning and to increase the effectiveness of poetic speech.

The analysis of theonyms also yielded important results. The use of theonyms such as Alloh, Muhammad, Mustafo, Tangri, Xudo, Rab, Yazdon in "Devon" shows that the religious-cognitive stratum occupied an important place in the poet's worldview. In particular, while units such as Alloh, Yazdon, Tangri, Xudo sometimes express a direct religious concept, in certain contexts they perform the functions of poetic address, praise, blessing and description.

In the use of religious-anthroponyms such as Muhammad, Nuh, Iso Masih, a characteristic is observed whereby, beyond their nominative meaning as historical-religious persons, they symbolically express certain virtues. For instance, the use of the name Nuh as a symbol of long life serves to express an exceedingly high degree of a quality. This situation demonstrates the possibility of onomastic units bringing out evaluative and figurative semas in the poetic text.

Musical terms also occupy a distinctive place in the poetics of "Devon". The use of units such as "Naqsh", "Talqin", "Suvora", "Ushshoq", "Peshrav", "Saqil", "Rost", "Navo", "Dugoh", "Segoh", "Sabo", "Iroq" connects the musical-cultural environment of Khorezm with the poet's poetic thinking. In particular:

Gah "Naqsh", gah "Taronai talqin"lar surud,
Aylab ko'ngullar oynasidin ketur g'ubor.

In this verse, the musical terms signify not only the names of melodies but are interpreted as an aesthetic means that purifies the heart and drives away spiritual dust. In the units "ushshoq", the semantic proximity between the name of a melody and the concept of "lovers" is exploited as a poetic possibility.

The use of cosmonyms enriched the system of images in "Devon". The majority of units such as quyosh (sun), oy (moon), osmon (sky), sipehr, gardun, falak, zamin, oftob, kavokib are used in a transferred sense, serving to express the beauty, loveliness, charm and sublimity of the beloved. In particular, the use of quyosh 44 times and oy 37 times shows their high activity in the poet's poetic lexicon.

The cosmonyms sun and moon are traditional images for classical Turkic poetry. In "Devon" as well, the sun is compared with the face and beauty of the beloved, and the moon with beauty and charm. For example:

Osmon husn uzra gar ko'rsa, quyoshi orazing,
Kun xijolatdin yuzig'a abrdin tortar niqob.

In this verse, the sun and the day acquiring human qualities and feeling ashamed before the beauty of the beloved gives rise to a poetic image close to personification. Thus, the main function of the cosmonyms is directed not at nomination but at ensuring poetic imagery.

In general, the results of the study show that the onomastic units in "Devon" perform three main functions: nominative, expressive-evaluative and poetic-imagistic functions. In the first case they denote the name of a particular person, divine concept or celestial body; in the second they express the author's attitude and evaluation; in the third they form imagery, simile, metaphor, comparison and other poetic devices.

Conclusion and suggestions.

The study of the lexical composition of Muhammadrasul Mirzo's "Devon" shows that the poet made fruitful use of onomastic units for artistic-aesthetic purposes. Anthroponyms, theonyms, cosmonyms and other naming units appear as an important component of the poetic language of the work, serving to enrich the lyric content, to animate the images and to shape the poet's individual style.

As a result of the study, the following conclusions were reached:

1. In "Devon", onomastic units are not limited to a nominative function but perform a wide range of expressive, evaluative and poetic functions.

2. Units belonging to military lexis, such as "ag'yor", "dushman", "raqib", "aduv", "yov", are used in a transferred sense in lyric contexts and express rivalry and opposition in amorous relations.

3. The affiliation of synonymous series to various historical-etymological strata — the side-by-side use of Arabic, Persian-Tajik and Turkic units — provided the richness of the poet's lexicon and brought out the fine semantic differences of artistic expression.

4. Theonyms and religious names such as Alloh, Tangri, Xudo, Rab, Yazdon, Muhammad, Nuh, Iso Masih, alongside their religious content, also performed poetic functions such as glorification, sanctification, comparison and intensification of a quality.

5. The use of musical units such as "Naqsh", "Talqin", "Suvora", "Ushshoq", "Navo", "Dugoh", "Segoh", "Iroq" demonstrates Muhammadrasul Mirzo's attitude to the musical-cultural environment of Khorezm and his skill in harmonising classical musical terminology with poetic content.

6. Cosmonyms such as quyosh (sun), oy (moon), osmon (sky), falak, gardun, sipehr are used in "Devon" as active poetic devices, serving mainly to figuratively express the beauty, loveliness and sublimity of the beloved. In particular, the use of quyosh 44 times and the cosmonym oy 37 times shows their high activity in the poet's poetic lexicon.

7. The semantic shift, metaphorisation and use of onomastic units in comparative relations is one of the important factors determining the linguopoetic features of "Devon".

8. The integrity of onomastic units with the classical literary tradition, together with their individual-contextual use, served to bring out Muhammadrasul Mirzo's distinctive poetic style.

In the future, it would be purposeful to study the onomastic units in "Devon" statistically on the basis of a complete corpus, to investigate their etymological strata separately, to determine the historical-cultural context of anthroponyms and toponyms, and to compare Muhammadrasul Mirzo's onomastics with the work of other Khorezm poets. Research in this direction will make it possible to illuminate more deeply certain issues of the poet's poetic language, the Khorezm literary environment and the lexical development of the classical Uzbek literary language.

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