

**QARSHI DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/30.12.2021.Fil.70.01 RAQAMLI ILMIY KENGASH**

QARSHI DAVLAT UNIVERSITETI

JUMAYEVA KAMOLA TURSUNALIYEVNA

**MUHAMMADRASUL MIRZO “DEVON”INING
LEKSIK-SEMANTIK XUSUSIYATLARI**

10.00.01 – O‘zbek tili

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi
AVTOREFERATI**

Qarshi – 2023

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi
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**Table of contents of the abstract of Doctor of Philosophy (PhD) on
philological sciences**
**Оглавление автореферата доктора философии (PhD) по
филологическим наукам**

Jumayeva Kamola Tursunaliyevna
Muhammadrasul Mirzo “Devon”ining leksik-semantik xususiyatlari..... 5

Jumayeva Kamola Tursunaliyevna
Lexical-semantic characteristics of “Devon” by Mukhamedrasul Mirzo..... 23

Жумаева Камола Турсуналиевна
Лексико-семантические особенности “Девон”а Мухаммадрасула Мирзо..... 43

E‘lon qilingan ishlar ro‘uxati
List of published works
Список опубликованных работ..... 47

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Mavzuning dolzarbligi va zarurati. Jahon tilshunosligida muayyan tilning tarixiy holatini o‘zida mujassam etgan mumtoz badiiy asarlar matnini etimologik, uslubiy hamda statistik nuqtayi nazardan o‘rganish, shuningdek, ularning leksik-semantik, funksional-uslubiy xususiyatlarini diaxron hamda sinxron aspektda mukammal va atroflicha o‘rganish zamonaviy tillarda mavjud bo‘lgan ayrim muammolarni hal qilish imkoniyatini yuzaga keltiradi. Tarixan mumtozlik mavqeyida turgan manbalarda qo‘llanilgan leksemalarning o‘rnini belgilashda bu birliklarni leksik-semantik guruhlariga ajratish, tarixiy etimologik qatlamlarga ajratgan holda o‘rganish, shu bilan birgalikda lug‘aviy birliklarning tarixiy taraqqiyotini ko‘rsatish, uslubiy xususiyatlarini tarixiy-qiyosiy jihatdan talqin etish muhim ahamiyat kasb etadi.

Dunyo tilshunosligida tarixiy matnlar lug‘aviy birliklariga shakliy va mazmuniy jihatdan onomasiologik aspektda yondashish, ularni semantik va mavzuviy guruhlariga ajratib, funksional-uslubiy me‘yorlarini yoritish, muayyan shoir ijodida qo‘llanilgan lug‘aviy birliklarga xos funksional xususiyatlarni o‘rganish, ularning semantik guruhlarini aniqlash, har bir semantik guruhga mansub leksik birliklarning qo‘llanish jarayonida voqelangan xususiyatlarini atroflicha ko‘rsatib berish hozirgi davr tilshunosligi uchun zaruriy masalalardan biri bo‘lib hisoblanadi.

Bugungi kunda ilm-fanning barcha sohalarida bo‘lgani kabi o‘zbek tilshunosligida ham har jihatdan chuqur va teran asoslangan tadqiqotlar yuzaga kelmoqda. Milliy ma‘naviyatimizning ajralmas qismi bo‘lgan o‘zbek tili tarixi va bu tilda yaratilgan asarlarning lisoniy jihatlarini o‘rganish borasida ham qator ilmiy tadqiqot ishlari olib borilmoqda. Shunisi xarakterliki, xalqimiz uchun tarixan muhim qiymatga ega bo‘lgan ayrim ilmiy va badiiy asarlar tilini o‘rganish hanuz soha mutaxassislarning nazairdan chetda qolib kelmoqda. Mazkur asarlardan biri Xorazmda XIX asrda yashab ijod etgan Muhammadrasulboy Mirzoboshi mutaxallis Mirzo ibn Pahlavonniyoz Mirzoboshi mutaxallis Komil ijodiga mansub “Devon” hanuz to‘liq tabdil qilinmagan hamda adabiyotshunoslik va tilshunoslik nuqtayi nazaridan ham to‘liq o‘rganilmagan. Keyingi yillarda yurtimizda “...matnshunoslik, adabiy manbashunoslik, tilshunoslik, falsafa, madaniyat tarixi sohalarida milliy madaniy merosimizning hali o‘rganilmagan ko‘pgina qatlamlarini ochib berishga yo‘naltirilgan ilmiy-tadqiqotlarga alohida e‘tibor qaratilayotgani”¹ mazkur “Devon” leksikasini o‘rganishga asos bo‘lmoqda.

O‘zbekiston Respublikasi Prezidentining 2019-yil 21-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”, 2020-yil 20-oktabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”gi farmonlari; 2019-yil 4-oktabrdagi PQ-4479-son “O‘zbekiston Respublikasining “Davlat tili haqida”gi qonuni qabul qilinganligining o‘ttiz yilligini

¹ Ўзбекистон Республикаси Президентининг 2017 йил 24 майдаги ПҚ–2995-сон «Қадимий ёзма манбаларни сақлаш, тадқиқ ва тарғиб қилиш тизимини янада такомиллаштириш чора-тадбирлари тўғрисида»ги Қарори.

keng nishonlash to‘g‘risida”gi, Vazirlar Mahkamasining 2019-yil 12-dekabrda 989-son “Davlat tilini rivojlantirish departamenti to‘g‘risida nizomni tasdiqlash haqidagi”, 2020-yil 29-yanvardagi 40-son “O‘zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Atamalar komissiyasining faoliyatini tashkil qilish chora-tadbirlari to‘g‘risida”gi qarorlari kabi me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya ishi muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga bog‘liqligi. Tadqiqot respublika fan va texnologiyalar hamda innovatsion rivojlanishining “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq amalga oshirilgan.

Muammoning o‘rganilganlik darajasi. Badiiy asarlar tili dunyo miqyosida ham, o‘zbek tilshunosligida ham ko‘p o‘rganilayotgan ahamiyatli sohadir. Tilning bor imkoniyati nutqda, ya‘ni kontekstda namoyon bo‘ladi, shuning uchun ham turli janrlarda yozilgan badiiy asarlar matni turli aspektlarda tekshirib ko‘rilmoqda. Asarning til xususiyatlari esa tadqiqotchilar tomonidan turli qarashlarda har xil metodologik va metodik asoslarga ko‘ra tahlil qilinadi. Badiiy asarlarning lisoniy xususiyatlari jahon va o‘zbek tilshunosligida keng o‘rganilgan², til sathlari lingvostilistik³, lingvopoetik⁴ nuqtayi nazardan atroflicha tadqiq qilingan, biroq Muhammadrasul Mirzo butun umr bo‘yi qilgan ijodining bir “Devon” holiga keltirilgan shakli tilshunoslikda hali o‘rganilmagan. Adabiyotshunoslik sohasida

² Юлдашев Б. Язык и стиль произведений Саида Ахмада: автореф. дисс....канд. филол. наук. – Ташкент, 1979; Новиков Л.А. Художественный текст и его анализ. – М.: Русский язык, 1988; Назарова О. О языке произведений Хамзы Хакимадзе Ниязи: автореф. дисс....канд. филол. наук. – Ташкент, 1944; Рахматуллаева М. К вопросу изучения синонимов в языке Алишер Навои: автореф. дисс....канд. филол. наук. – Ташкент, 1965; Рустамов А. Алишер Навоий асарлари тилининг фонетик ва морфологик хусусиятлари: филол. фан. докт. ... дисс. – Тошкент, 1969; Самадов К. Некоторые вопросы языкового мастерства Айбека: автореф. дисс.... канд. филол. наук. – Ташкент, 1967; Бафоев Б. Сложные существительные в лирике Алишера Навои: автореф. дисс....канд. филол. наук. –Ташкент, 1968; Шомаксудов А. Муқимий сатираларининг тили. – Тошкент, 1970; Чарыев Б. Некоторые вопросы лексики поэзии Г.Гуляма: автореф. дисс....канд. филол. наук. – Тошкент, 1972; Каримов А. Лексико-семантические и стилистические особенности языка поэмы «Фархад и Ширин»: автореф. дисс....канд. филол. наук. – Ташкент, 1973; Ярыев Б. Язык поэзии Максуда Шайхзаде: автореф. дисс....канд. филол. наук. –Ташкент, 1979; Каримов С. Язык и стиль произведений Зулфии: автореф. дисс....канд. филол. наук. – Ташкент, 1983; Абулхайров М. “Девони Мунис” тилининг лексик қатламлари: филол. фан. номз. ...дисс. автореф. – Тошкент, 1996; Йўлдошев М. Чўлпоннинг бадий тил маҳорати: филол. фан. номз. ...дисс. автореф. – Тошкент, 2000; Сайидов Ё. Фитрат бадий асарлари лексикаси: филол. фан. номз. ...дисс. автореф. – Тошкент, 2001 ва б.

³ Қўчқортоев И. Абдулла Қаҳҳорнинг фразеологик новаторлиги: филол. фан. номз. ... дисс. автореф. – Тошкент, 1975; Чориев Т. Садриддин Айний публицистик асарларининг тили ва услуби (лексика ва фразеология): филол. фан. номз. ... дисс. автореф. – Самарқанд, 2001; Боймирзаева С.У. Ойбек прозасининг лингвостилстик тадқиқи: филол. фан. номз. ... дисс. автореф. – Самарқанд, 2004. Чориева З. Абдулла Қодирийнинг “Ўткан кунлар” романидаги мактубларнинг луғавий-маъновий ва услубий хусусиятлари: филол. фан. номз. ... дисс. автореф. – Тошкент, 2006.

⁴ Махмудов Н. Абдулла Қаҳҳор ҳикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти, 1987. – № 4, – Б. 84-92; Муҳаммаджонова Г. 80-йиллар охири ва 90-йиллар бошлари ўзбек шеърининг лингвопоэтик тадқиқи: филол. фан. номз. ... дисс. автореф. – Тошкент, 2004. Хамидов З. Лексико-семантическое и лингвопоэтическое исследование языка «Лисан ат-тайр». – Тошкент, 1982. – 24 б.

shoirning ayrim asarlarigina tadqiq obykti bo‘lgan⁵, xolos. Shunga ko‘ra tadqiqotimiz Mirzo bayozi tilining leksik xususiyatlarining statistik, leksik-semantik va uslubiy-funksional tahliliga bag‘ishlangan.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta‘lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Qarshi davlat universiteti ilmiy-tadqiqot ishlari rejasining “O‘zbek tili birliklarining funksional pragmatik va semantik-uslubiy tahlili (sinxron va diaxron aspektda)” mavzusidagi loyihasi doirasida bajarilgan.

Tadqiqotning maqsadi Muhammadrasul Mirzo bayozida qo‘llanilgan lug‘aviy birliklarning statistik, struktur-semantik va funksional-uslubiy xususiyatlarini yoritib berishdan iborat.

Tadqiqotning vazifalari:

“Devon” leksikasining statistik tavsifini berish;

“Devon”da qayd etilgan dalillarni hozirgi o‘zbek adabiy tili bilan qiyoslash va shu asosda har ikkala holat munosabatini belgilash;

bayozdagi leksemalarning tarixiy etimologik qatlamga mansubligi va ularning asliyat bilan semantik mutanosibligini aniqlash;

Mirzo nazmida qo‘llanilgan lug‘aviy birliklarni semantik guruhlariga ajratish;

bayozda mavjud leksemalarning funksional-uslubiy xususiyatlarini ochish;

shoir nazmida qo‘llanilgan ko‘chimlarni aniqlash, ularning lingvopoetik tabiatini oydinlashtirish;

yaratiladigan leksikografik ishlar uchun muhim ahamiyatga molik “Devon” so‘zlarning to‘liq qiyosiy-lug‘aviy ko‘rsatkichini tuzish vazifasidan iborat.

Tadqiqotning obyktini Muhammadrasul Mirzo qalamiga mansub 911\I-tartib raqamli nusxa hijriy 1323-milodiy 1905-1906-yillarda Muhammadya‘qub Muhammadyusuf tomonidan nasta‘liq xatida bitilgan majmua-devon tashkil etadi.

Tadqiqotning predmeti “Devon”ning leksik-semantik xususiyatlaridan iborat.

Tadqiqotning usullari sifatida tavsiflash, qiyoslash, leksikologik tadqiqotlarda esa qisman riyoziy-miqdoriy tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

“Devon”da qo‘llangan o‘zlashmalar miqdori turkiy so‘zlarga nisbatan ustun bo‘lgani, mazkur imkoniyat o‘zbek mumtoz adabiyoti vakillari an‘analariga ergashish natijasida shakllangani, shuningdek, bu jarayon shoir qo‘llagan o‘z qatlam so‘zlarining shakliy-ma‘noviy munosabatlari, uslubiy-emotsional xususiyatlari mukammalligini ta‘minlash uchun asos bo‘lgani ochib berilgan;

bayozdagi turkiy so‘zlar eng asosiy tushunchalarni atab kelishi barobarida o‘z atrofida arabiy-forsiy sinonimlarni birlashtirgani, o‘zlashma so‘zlardan miqdoran kam bo‘lsa-da, dominantlik imkoniyatiga egaligi, shu boisdan ham ularning uslubiy-funksional nufuzi arabiy va forsiy so‘zlardan ustun ekani isbotlangan;

⁵ Файзуллаева Р.А. Муҳаммад Расул Мирзо ва унинг адабий мероси: филол. фан. бўйича фалс. докт. (PhD) дисс. – Қарши, 2020. – 138 б.

“Devon” leksikasidagi antroponimlar, toponimlar, harbiy atamalar, zoonimlar, teonimlar, musiqiy atamalar hamda kosmonimlar funksional-semantik xususiyatlarga ega bo‘lib, ular o‘z konnotativ ma’nosidan chekinishi hamda ma’no ko‘chishi barobarida obrazli tasviriy vositalar vazifasini bajargani dalillangan;

asar leksikasining funksional-uslubiy belgilari so‘zlarning semantik imkoniyatlarini, ya’ni ularning lingvopoetik mohiyatini aniqlashtirish vazifasini bajargan, natija hozirgi o‘zbek tilida obrazli o‘xshatishlar yaratishda eski o‘zbek tilining benihoya nozik semantik imkoniyatlaridan foydalanish mumkinligi muayyanlashtirilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

XIX asrning ikkinchi yarmida amalda bo‘lgan o‘zbek tili leksikasining belgilari borasidagi ma’lumotlar asosida hozirgi o‘zbek adabiy tilining leksik qatlami o‘sha davrda shakllanib bo‘lganligi;

imlo, izohli hamda etimologik lug‘atlar yaratish jarayonida so‘zliklarning tarixiy etimologik qatlamga munosabatini hamda ularning semantik strukturasi muayyanlashtirishda muhim manba bo‘lib hisoblanishi;

ona tilimizni zamon talablari darajasida taraqqiy ettirish, uning davlat tili maqomi miqyosidagi nufuzini oshirishda tarixiy matnlar ham beqiyos amaliy ahamiyat kasb etishi va muhim ijodiy vosita bo‘lib xizmat qilishi.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo‘yilgani, chiqarilgan xulosalarni tavsiflash, tasniflash, komponent tahlil etish, etimologik usullar bilan asoslangani, nazariy fikr va xulosalarning amaliyotga joriy etilgani, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqotning ilmiy-nazariy xulosalari o‘zbek tilshunosligining tarixiy fonetika hamda leksika sathlaridagi muammoli jihatlarning yechim topishi uchun xizmat qiladi.

Tadqiqot natijalarining amaliy ahamiyati sifatida jamlangan materiallar va chiqarilgan ilmiy xulosalar darslik, o‘quv-qo‘llanma, “O‘zbek tilining etimologik lug‘ati”, “O‘zbek tilining izohli lug‘ati”, imlo lug‘atlarini yaratish, sinxron va diaxron tilshunoslik fanlari bo‘yicha bakalavriat hamda magistratura ta’lim yo‘nalishlarida maxsus kurslar o‘tishda muhim manba bo‘lib xizmat qilishi mumkin.

Tadqiqot natijalarining joriy qilinishi. “Devon”ning leksik-semantik xususiyatlari o‘rganish bo‘yicha olingan natijalar asosida:

“Devon”da qo‘llangan o‘zlashmalar miqdori turkiy so‘zlarga nisbatan ustun bo‘lib, mazkur imkoniyat o‘zbek mumtoz adabiyoti vakillari an’analariga ergashish natijasida shakllangani, shuningdek, bu jarayon shoir qo‘llagan o‘z qatlam so‘zlarining shakliy-ma’noviy munosabatlari, uslubiy-emotsional xususiyatlari mukammalligini ta’minlash uchun asos bo‘lgan dalillardan 5120100 – Filologiya va tillarni o‘qitish (o‘zbek tili) bakalavriat ta’lim yo‘nalishi uchun mo‘ljallangan “Hozirgi o‘zbek tili” darsligining “Leksika, leksik-semantik sath, leksikologiya va leksikografiya” deb nomlangan qismini tayyorlashda foydalanilgan (20.12.2022-yildagi 04/1-3506-raqamli guvohnoma. O‘zbekiston Respublikasi Oliy va o‘rta maxsus

ta'lim vazirining 2018-yil 27-martdagi 274-son buyrug'iga muvofiq 274-312 raqami asosida ro'yxatga olingan). Natijada mumtoz matnlarning leksik qatlamlaridan foydalanish hozirgi o'zbek tilining leksik qatlamlarini boyitishda muhim manba bo'lishi haqidagi xulosaga kelingan;

asar leksikasining funksional-uslubiy belgilari so'zlarning semantik imkoniyatlarini, ya'ni ularning lingvopoetik mohiyatini aniqlashtirish vazifasini bajargan, natija hozirgi o'zbek tilida obrazli o'xshatishlar yaratishda eski o'zbek tilining benihoya nozik semantik imkoniyatlaridan foydalanish mumkinligi muayyanlashtirilganiga oid materiallaridan Qashqadaryo viloyati teleradiokompaniyasining "So'zlar javohiri" ko'rsatuvi hamda viloyat radiosining "Voha sadosi" eshittirishi ssenariylarini tayyorlashda foydalanilgan (Qashqadaryo viloyati teleradiokompaniyasining 2022-yil 21-dekabrda 17-05-337-son ma'lumotnomasi). Natijada mazkur radioeshittirish uchun tayyorlangan materiallarning mazmuni mukammallashgan, ilmiy dalillarga boy bo'lishi ta'minlash imkonini bergan;

bayozdagi turkiy so'zlar eng asosiy tushunchalarni atab kelishi barobarida o'z atrofida arabiy-forsiy sinonimlarni birlashtirgani, o'zlashma so'zlardan miqdoran kam bo'lsa-da, dominantlik imkoniyatiga egaligi, shu boisdan ham ularning uslubiy-funksional nufuzi arabiy va forsiy so'zlardan ustun ekani isbotlanganiga oid materiallardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan Davlat ilmiy-texnik dasturlari doirasidagi 2021-2023-yillarga mo'ljallangan PZ-202004165 raqamli "Umumiy o'rta ta'limning boshlang'ich sinf o'quvchilarida og'zaki va yozma nutqiy kompetensiyalarni rivojlantiruvchi elektron platforma yaratish" nomli amaliy grant loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2023-yil 27-fevraldagi 04/1-4/7-son ma'lumotnomasi). Buning natijasida loyiha materiallari o'zlashmalarning yangi so'z yasashi bilan bog'liq xususiyatlari, ularning umumiy va izohli lug'atlarda berilishiga oid yangi ilmiy ma'lumotlar bilan boyitish imkonini bergan.

izohli lug'atlar tuzishda so'zlarning to'g'ri va haqqoniy lug'aviy ma'nolarini aniq ko'rsatib, yo'l qo'yilgan kamchiliklarni bartaraf etish mezonlarini belgilash asosida Muhammadrasul Mirzoning "Devon"ining lug'at-ko'rsatkichi tuzilgan. Natijada o'zbek tilining XIX asr ikkinchi yarmida qo'llanishi faol, nafaol hamda bu davr uchun eskirgan so'zlarning qo'llanish doirasini belgilash imkoni yaratilgan.

Tadqiqot natijalarining aprobatsiyasi. Ushbu tadqiqot natijalari 2 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o'tkazilgan.

Tadqiqot natijalarning e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha 15 ta ilmiy ish chop etilgan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining dissertatsiyalar asosiy ilmiy natijalarini e'lon qilingan nashrlarda 8 ta maqola, jumladan, 7 tasi respublika, 1 tasi xorijiy jurnallarda chop qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro'yxati, shartli qisqartma va ilovalardan iborat bo'lib, 137 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga bog'liqligi ko'rsatilgan, maqsad va vazifalari berilgan, obykti va predmeti tavsiflangan, ilmiy yangiligi va amaliy natijalari bayon qilingan, natijalarning ilmiy va amaliy ahamiyati ochib berilgan, joriylanishi, aprotatsiyasi, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Devoni Mirzo” asarining umumiy xususiyatlari** deb nomlangan. Bobning *“O'zbek tili leksikasi tarixining o'rganilishi”* deb atalgan birinchi bo'limi bu jabhada o'z hissalarini qo'shgan rus va o'zbek olimlari A.K.Borovkov⁶, M.T.Ziyoyeva⁷, Q.Mahmudov⁸, H.G'.Ne'matov⁹, N.A.Rasulova¹⁰, Sh.Fayzullayeva¹¹ kabi olimlarning ilmiy ishlari bilan uzviy bog'liqdir. Shuningdek, eski turkiy tilning lisoniy xususiyatlari g'arb turkshunos olimlari K.Brokkelman¹², A.Gaben¹³, K.Grunbax¹⁴, A.Radlov¹⁵larning ilmiy ishlarida ham keng miqyosda aks ettirilgan

O'zbek tilshunosligini tarixiy nuqtayi nazardan o'rganilishida esa F.Abdullayev, G'.Abdurahmonov, S.Mutallibov, A.Rustamov, E.Fozilov, Q.Mahmudov, Sh.Shukurov, H.Ne'matov, N.Abdurahmonov, Sh.Rahmatullayev, B.Bafoyev, S.Ashirboyev, B.To'ychiboyev, H.Dadaboyev singari olimlar hissalarini kattadir. Ular o'zbek tilini tarixiy jihatdan tadqiq qilishda, ayni tilshunoslikning ilmiy-nazariy asoslarini yaratishda salmoqli ishlarni amalga oshirishdi.

Eski o'zbek yozma yodgorliklari tilini o'rganishga nazar tashlaganimizda, XIX asrda yaratilgan manbalarning lisoniy xususiyatlari boshqa davrlarga nisbatan bir qadar kam o'rganilganligining guvohi bo'lamiz. Bu borada amalga oshirilgan ilmiy izlanishlar sifatida F.Is'hoqov va A. Matg'oziyev, T.Jumayev, R.Jo'rayevalarning ishlarini sanab o'tish mumkin¹⁶. Ma'lumki, *“Devoni Mirzo”* asarining lisoniy xususiyatlari tilshunosligimizda alohida tadqiq manbayi bo'lgan emas. Bu borada adabiyotshunoslik sohasida R.A.Fayzullayevaning dissertatsiyasini qayd etish mumkin, xolos¹⁷.

⁶ Боровков А.К. Лексикологическая традиция в словарях чегатайского языка // Лексикологический сб. вып. I. К. – М., 1960. – Б. 151-162; Боровков А.К. Лексика среднеазиатского тевсира XVII–XVIII вв. – М.: Изд. вост. лит., 1963. – 367 с.

⁷ Зияева М.Т. Исследование памятника XIV века «Китаб-ат-тухфат уз-Закийяа фил-лугат-ит туркийяа»: дисс. канд. филол. наук. – Ташкент, 1972. – 158 с.

⁸ Махмудов Қ. Аҳмад Югнакийнинг “Ҳибатул-ҳақойиқ” асари ҳақида. – Тошкент: Фан, 1972. – 300 б.

⁹ Неъматов Ҳ.Ғ. Ўзбек тили тарихий фонетикаси. – Тошкент, 1992. – Б. 96.

¹⁰ Расулова Н.А. “Китоб ал-идрок” ва унинг муаллифи ҳақида // Ўзбек тили ва адабиёти. – № 4. – Б. 43-44.

¹¹ Файзуллаева Ш. “Китобу булғат ал муштоқ фи луғат ат-турк ва-л-кифчоқ”нинг лексикаси ҳақида // Ўзбек тили ва адабиёти, 1968, – № 3. – Б. 71-74.

¹² Brokelmann C, Mittelturkische Grammatik Wortshatze von Machmud Kashgari / – Leipzig, 1928. – 234 p.

¹³ Gaben von A. Alturkische Grammatik. – Leipzig, 1950. – S. 88-89.

¹⁴ Gronbach K. Der turkische Sprachbau. – Opeugagen, 1936. – 56 s.

¹⁵ Radloff W. Das Qutaju bilig I-II. – Sankt-Peterburg. 1886. – 76 s.

¹⁶ Жўраева Р.А. Муқимий асарларининг лексик-семантик хусусиятлари: филол. фан. бўйича фалсафа доктори (PhD) дисс. автореф. – Кўкон, 2022. – 41 б.

¹⁷ Файзуллаева Р.А. Муҳаммад Расул Мирзо ва унинг адабий мероси: филол. фан. бўйича фалс. докт. (PhD) дисс. – Қарши, 2020. – Б. 3-45.

Shuning uchun biz mana shu bo'shliqni to'ldirish maqsadida o'z ishimizda shu davrda Xorazmda yashab ijod qilgan adiblardan biri bo'lgan Muhammadrasul Mirzo "Devon"ning qisman fonetik va, asosan, leksik-semantik xususiyatlarini o'rganishni maqsad qilib qo'yganmiz.

Birinchi bobning ikkinchi bo'limi "*Devoni Mirzo*" asarining umumiy jihatlarini deb nomlangan va unda Muhammadrasul Niyozmuhammad o'g'li Mirzoning hayot yo'li va ijodiy faoliyati haqida hamda tadqiq manbayi bo'lgan "Devon" nusxalari haqidagi ma'lumotlar berilgan. Leksik xususiyatlari tadqiq etilgan nusxa hijriy 1323 – milodiy 1905-1906-yillarda Muhammadya'qub Muhammadyusuf tomonidan nasta'liq xatida ko'chirilgan va 2698 bayt, yoki 5396 misradan iborat ulkan nazmiy bayozdir. Mazkur 8912 qatorda qo'llanilgan so'zformalar miqdori 35133 dan ortiq bo'lib, ular 3555 leksemani tashkil etadi.

"Devoni Mirzo" bayozining ichki strukturasi quyidagicha: 1. G'azallar 195 ta; 2. Mustazod – 1 ta; 3. Muxammaslar – 21 ta; 4. Musaddas – 1 ta; 5. Qasidalar – 2 ta; 6. Ruboiylar – 26 ta; 7. Ta'rixlar – 6 ta; 8. Masnaviylar – 3 ta; 9. Soqiynoma – 1 ta (Muallif "Fuzuliyini forsiy lafzida soqiynoma" deb ko'rsatgan); 10. Munozara – 15 ta.

Birinchi bobning uchinchi bo'limi "*Devoni Mirzo*" asari fonetikasining qiyosiy talqini" deb atalgan. Muhammadrasul Mirzo Xivada yashab ijod etgan shoir, demak, u o'g'uz lahjasining vakili, asarlarini, garchi qarluq lahjasida bitgani bilan, o'z ona tilining belgilaridan foydalanishdan chekinmagan.

Asar tilining etnik mansublikka munosabati, avvalo, fonetikada ko'rinadi. Hali adabiy tilning me'yorlari belgilanmagan jamiyatda, adabiy an'anaga ergashishdan tashqari, ijodkor so'zlashgan shevaning qoldiqlari yozib qoldirilgan matnda bo'rtib turishi bor haqiqatdir. O'zbek mumtoz adabiyotining vakillari qaysi lahjaning vakili bo'lishidan qat'i nazar XV asrdan boshlab adabiy til bo'lib kelgan qarluq shevasi bilan birga o'z ona tilining asriy qoldiqlarini ham ijod mahsulining zarvaraqlarida bitib qoldirganlar.

Shu boisdan ham turkiy tillarning tarixiy fonetikasini o'rganish har qachon ham ko'plab murakkabliklarni, bahs-u tortishuvlarni keltirib chiqargan. Albatta, muhobasaga kirishuvchi olimlarning har doim dalillari mavjud bo'ladi. Bu dalillar, bir tomondan, haqligini ko'rsatsa, ikkinchi tomondan, qarshi faktlarga ham ega bo'ladi. Alalxusus, bu kabi tortishuvlar hanuz o'z intihosiga yetgani yo'q.

"Devon"ning fonetik xususiyatlarini belgilashda arab harflarining uslubiy qo'llanishidan kelib chiqildi va hozirgi o'zbek tilida bo'lganidek, o ~ a munosabati o'sha paytda ham fonologik qiymat kasb etmaganligini ko'rsatdi. Buning yorqin misoli asar tilida qo'llangan 160 ta *a* tovushi bilan boshlanuvchi so'zlardan 17 tasi *oyir-*, *oyla-*, *oylan-*, *oyril-*, *oyru*, *oyt-*, *olda-*, *ongla-*, *ondoq*, *oncha*, *orzi-*, *orz*, *orit-*, *osra-*, *oto*, *ochchig'* singari so'zlar hali *a* bilan, hali *o* bilan boshlanganligidir. Masalan:

*Soqiyo o'lgum g'anim oyturg'a yorimi topmayin,
Bersangiz bir jo' mucha bizg'a bo'lg'ay alloh yoringiz (16;2).*

Bundan tashqari, bir asosga goh qattiq qo‘shimcha, goh yumshoq qo‘shimcha qo‘shilib kelaverishi singarmonizm qonuniyatlik darajasidan chekinib, adabiy an‘ana maqomida qo‘llanganligi ayon bo‘ladi.

*Bandini ko‘nglumg‘a fazling shoyadidin bazmlig‘,
Ne nadomat ashkidin ko‘zgu afshondur manga (1;2).*

Demak, “Devon” leksikasining tadqiqi uning fonetikasi bilan bog‘liq hodisadir, bu ikki sathni ayro o‘rganish notugallikni, noaniqlikni keltirib chiqarishi mumkin edi.

Shu bobning “*Devoni Mirzo*” asari leksikasining hozirgi o‘zbek adabiy tiliga munosabati” deb nomlangan to‘rtinchi bo‘limida bayoz tili bilan hozirgi o‘zbek tilini qiyoslash uchun “O‘zbek tilining izohli lug‘ati” (O‘TIL) mezon qilib olindi. O‘TILda Muhammadrasul Mirzo “Devon”i leksikasida o‘z aksini topgan 3555 leksemaning 336 tasi (10 foiz) uchramaydi. Shundan 62 leksema (2 foiz) turkiy, 60 leksema (2 foiz) arabiy va 140 leksema (4 foiz) eroniy TEQga mansubdir. Demak, O‘TILga yodgorlik so‘z boyligining 90 foizining mavjudligi Mirzo qalamiga mansub “Devon” lug‘at boyligining yangilanib borganligidan dalolat beruvchi muhim omildir. Bunday riyoziy ko‘rsatkichlar “Devon” leksikasining hozirgi o‘zbek tiliga juda yaqin ekanligini ko‘rsatadi.

Ikkinchi bob “**Devoni Mirzo**” asari leksikasida tarixiylik va zamonaviylik” deb nomlangan bo‘lib, uning “*Devoni Mirzo*” asari leksikasining qiyosiy va statistik o‘rganish natijalari” deb ataladigan birinchi bo‘limida tadqiq manbayi bo‘lmish “Devon”ning leksik statistikasi borasida bahs yuritilgan.

Leksik statistika, tashqi tomondan qaraganda, “quruq” dalillar yig‘indisidan iborat riyoziy birliklarga o‘xshab ko‘rinsa-da, ushbu usul tadqiqot manbayi mansub bo‘lgan davr tilining asosini belgilash, muallifning individual nutqiy mansubligini aniqlash, bu orqali esa hozirgi o‘zbek adabiy tilining yuzaga kelishida muhim vazifa o‘tashiga xizmat qiladi.

Ma‘lumki, X-XIX asr o‘zbek adabiy tili uchun asosan uch tarixiy etimologik qatlam (TEQ) xosdir: 1) turkiy qatlam; 2) arabiy qatlam; 3) eroniy qatlam. Muhammadrasul bayozida qo‘llangan 3555 lug‘aviy birliklar tarixiy-etimologik jihatdan quyidagicha tarixiy etimologik qatlamlarga bo‘lib tasnif etilgan:

1. Turkiy so‘zlar – 670 ta (umumiy leksikaning 19 foizini tashkil etadi).
2. Fors-tojikcha so‘zlar – 1059 ta (29 foiz).
3. Arabcha so‘zlar – 1498 ta (42 foiz).
4. Aralash holdagi so‘zlar – 328 ta (10 foiz).

Ulardan:

- a) arabcha-fors-tojikcha (kelib chiqishi jihatidan arabcha, ammo fors-tojikcha so‘z yasovchi qo‘shimchalar bilan hosil bo‘lgan so‘zlar) – 198 ta (6 foiz),
- b) arabiy-turkiy so‘zlar – 36 ta (1 foiz),
- d) eroniy-turkiy so‘zlar – 78 ta (2,3 foiz),
- e) arabiy-eroniy-turkiy so‘zlar – 28 ta (0,9 foiz).

“Devoni Mirzo” bayozidagi bu ko‘rsatkichni lug‘at boyligi aniq sanalgan Alisher Navoiyning “Lison ut-tayr” va Muhammad Solihning “Shayboniynoma”, Abulg‘ozi Bahodirxonning “Shajarayi turk” asarlari bilan solishtirsak, quyidagi dalillarni ko‘rsatadi (1-jadval).

Asarlar nomi	Arabcha soʻzlar	Fors-tojikcha soʻzlar	Turkiy soʻzlar	Aralash soʻzlar
“Lison ut-tayr”	40 foiz	26 foiz	24 foiz	10
“Shayboniynoma”	38,5	25	32,5	4
“Shajarayi turk”	22,5	11,5	28,5	35,5
“Devoni Mirzo”	42 foiz	29 foiz	19 foiz	10

Jadvaldan koʻrinib turibdiki, “Devoni Mirzo”da qoʻllanilgan turkiy soʻzlar “Lison ut-tayr”ga nisbatan bir oz koʻp, “Shayboniynoma” dostonidagidan esa biroz kamdir. “Shajarayi turk”, avvalo, nasriy asar boʻlgani bois, undan keyin esa Abulgʻoziyning turkiy tilning imkoniyatlarini yorqin koʻrsatishga jazm etganligi sabab boʻladi. Mirzo “Devon”i sheʼriy bayoz boʻlar ekan, unda anʼnaviylikka ergashish, yaʼni oʻzidan oldin yashab ijod etgan shoirlar, xususan, Alisher Navoiy anʼanasini davom ettirish gʻoyasi kuchli boʻlgani uchun turkiy soʻzlarning miqdori boshqa TEQdagi soʻzlardan ancha-muncha past. Bu qusurni shoir yana badiiylik imkoniyatlaridan foydalangan holda aralash soʻzlar hisobidan eroniy TEQ soʻzlari miqdori bilan tenglashtira olgan.

2.2. Turkiy tarixiy-etimologik qatlam. “Devon” leksikasidagi 3555 leksemadan 2764 tasining hozirgi oʻzbek adabiy tilida va hozirgi oʻzbek shevalarida uchrashi yuqoridagi fikrimizni tasdiqlaydi. Mirzo qoʻllagan turkiy soʻzlar 670 ta boʻlib, umumiy leksikaning 19 foizini tashkil etadi.

“Devoni Mirzo”dagi turkiy TEQga mansub soʻzlar maʼno jihatdan nihoyatda xilma-xil boʻlib, turli sohalarga oid nomlarni ifodalaydi. Ular dissertatsiyada ismlar, kishi aʼzolari, teonimlar, qarindosh-urugʻchilik bilan bogʻliq boʻlgan soʻzlar, harakat va holat bildiruvchi soʻzlar, nisbiy belgi bildiruvchi soʻzlar va boshqa guruhlarga boʻlib tasniflangan.

“Devoni Mirzo” asarining leksik qatlamlarini hozirgi oʻzbek adabiy tiliga qiyoslaganda, uch davr tilining ham soʻzlari isteʼmol etilganligini koʻrish mumkin. Yaʼni bayoz misralarining tarhida hozirgi oʻzbek tili uchun eskirgan – qadimgi turkiy tilga oid, yaʼni unutilgan soʻzlarni ham (a), eski turkiy tilga xos boʻlib eskirganlik qiymatini oʻzida mujassam etgan, shuningdek, maʼnosida oʻzgarish sodir boʻlgan soʻzlarni ham (b) va shakli oʻzgargan soʻzlarni ham va hozirgi oʻzbek tilida faol qoʻllanadigan soʻzlarni ham koʻrish mumkin:

a) *asru, butrat, yovuq, tamugʻ, tegru, chotil-, ezid, qapu;*

b) *yangoq (yonoq), injilmoq (ranjimoq, qiynamoq), olon (oʻgʻlon).*

Asru – bugungi tilimiz meʼyorlari boʻyicha ravish soʻz turkumi hisoblanadi, mumtoz adabiyotimizning nazmida faol isteʼmol etilgan, Mirzo “Devon”i tilida 18 marta qoʻllangan, demak, ushbu kalimani nafaol soʻzlar sirasiga kiritib boʻlmaydi. Bugungi *juda, behad, nihoyatda* singari sinonimik qatorning aʼzosi boʻladigan *asru* “Devon” nazm uslubida bitilganligi sababli eski oʻzbek tilining davomiyligini saqlash uchun xizmat qilgan. Misol:

*Gʻam lashkaridin, ey qadi diljoʻ, topmoq mani koʻp osondur asru,
Chiqgʻan ogʻizdan gardun uza bu ohim oʻtidin bordur alomat (7/2).*

Shakli o'zgargan so'zlar. “Devon”da bunday so'zlar ikki sabab natijasi sifatida yuzaga kelgan:

1. Mumtoz adiblarimiz traditsiyalarining davomiyligi sifatida;
2. Shoir ona tilisining (lahjasi)ning mubham qoldig'i – muhri tariqasida:

*Har oshiqkim oning ma'shuqi guli ol yangoq o'lsa,
Qoshi yo, kirpiki o'q, ko'zi nargis, simsoq o'lsa. (38/2).*

Xuddi shuningdek, *olon, vo'sma, gezla, dagil, munglash, ortuqsa/ortuqsi, ushul, cho'x* singari zohiran o'zgargan lisoniy birliklar ham Muhammadrasul Mirzo ijodida ham qadimiylikni, ham uning ona tili bo'lgan o'g'uz lahjasining namunasi bo'lib “Devon”dan o'rin olgan.

Dialektizmlar. Mirzo “Devon”ida qo'llangan shevaga xos so'zlarni ikki guruhga bo'lib talqin etish mumkin:

1. Adabiy-orfografik me'yordan fonetik jihatdan farqlanuvchi so'zlar.
2. Adabiy-orfografik me'yordan ham shakl, ham ma'no tarafdin farq qiladigan leksik birliklar.

Ma'lumki, turkiy tillar “a”lovchi hamda “o”lovchilik jihatidan bir-biridan farqlanadi. O'zbek tili shevalari ham shu jihati bilan bir-biriga to'g'ri kelmaydi, hatto bir lahjaning turli shevalarida ayni farqlanish xos hisoblanadi. Muhammadrasul Mirzo ham o'g'uz lahjasining vakili sifatida “a”lovchilikka moyil tilda ijod etgan. Ammo ba'zan shoir qarluq lahjasida ijod qilishi davomida “a”lovchilikdan qochib “o”lovchilikni o'z ijodiga singdirishga intilgan. Shu sababdan bo'lsa kerak, ba'zi o'rinlarda o'g'uz lahjasida ham, qarluq lahjasida ham “a”lashish urf bo'lgan o'rinlarda “o”lashish belgilarini ustun darajada qo'llaydi.

*Sen oningdek dilrabosen xo'bliq bog'i aro,
Orazing gul, qoshlaring yo, dishlaring durri samin (29/2).*

2. Adabiy-orfografik me'yorga ham shakl, ham ma'no tarafdin farq qiladigan leksik birliklar Mirzo “Devon”i bayozida talay adadni tashkil etadi. Asl turkiy mohiyat kasb etuvchi bunday birliklar adibning mumtoz an'anaga ergashganligidan tashqari asar badiiyatini ulkan cho'qqiga olib chiqishini ta'minlashiga xizmat qilgan. Chunonchi, *ayiqliq* so'zi hozirgi o'zbek uchun begona, uni o'zbek adabiy tili me'yorlari bo'yicha talqin qilishning ham imkoniyati mavjud emas. Ammo *ayiqliq* so'zidan buyuk “malik ul-kalom” – bobomiz Alisher Navoiy faol foydalangan:

*Tiyg'ila boshimga keldingki, bu kun qatl ishida,
Xo'blar ichra saromad sen o'lubsan ayiqib (XM, IV. –B. 67)¹⁸.*

“Alisher Navoiy asarlarining izohli lug'ati” da *ayiqmoq* so'zining uchta: *oziqmoq; uyg'onmoq, hushga kelmoq, adashmoq* ma'nolari keltirilgan. Alisher Navoiy esa yuqoridagi baytda bu so'zdan “adashmoq” ma'nosida foydalanganligini ko'rish mumkin. Mazkur ijodiy an'anani Mirzo o'z she'riyatida davom ettiradi hamda bu so'zni Alisher Navoiy foydalangan ma'noda qo'llaydi:

*Shab-ro'z ayiqliqni dodin berur,
Ki bilman bu olam na olam erur?*

¹⁸ Аlisher Navoiy asarlarining izohli lug'ati. Tўrt tomlik, I tom. – Toshkent, 1983. – B. 62.

Demak, Mirzo “Devon”i asarida saqlangan shevaga oid soʻzlar ikki maqsadda: a) adabiy anʼananing davomi; b) areal leksik imkoniyatni voqelantirish uchun xizmat qilgan. Shu sababdan ham “Devon”dan oʻrin olgan nazm javohirlari oʻz badiiy qimmatini namoyon qila olgan.

2.3. Arabcha tarixiy-etimologik qatlam. Maʼlumki, arabcha oʻzlashmalar soni Alisher Navoiy ijodidan keyingi davrlarda boshqa TEQlarga nisbatan kamayib bordi, bu, albatta, turkiy soʻzlarning nufuzi oʻsa borganligi bilan izohlanadi. Mirzo “Devon”ida esa buning aksi, yaʼni arabiy oʻzlashmalarning boshqa TEQ soʻzlaridan ustun darajada qoʻllanganligini koʻrish mumkin.

“Devon”da arabiy TEQga mansub soʻzlar adadi umumiy leksik birliklarning 43 foizini (1504 leksema) tashkil qiladi.

Mirzo ijodining toʻliq mahsuli boʻlgan bu bayoz nazm janrida bitilganligi bois qoʻllangan arabcha leksemalar kitobiy uslubga mos keladi. Shunisi diqqatga sazovorki, arabiy kalimalar, asosan, badiiylikni shakllantiruvchi leksik imkoniyat hisoblanib, shoir oʻzidan oldin oʻtgan sheʼriyat “sultonlari” – Alisher Navoiy, shuningdek, oʻzi alohida qayd etgan ustozlari – Munis, Ogahiy ijodlariga ergashganligidan dalolat beradi. Arabcha soʻzlar mumtoz eski oʻzbek tilida bitilgan badiiy asarlar tilida isteʼmol etilgan leksik birliklar maqomida boʻlib, shoir koʻzlagan badiiyatni shakllantirish vazifasini bajargan. Mirzo ishlatgan arabcha soʻzlar masdarlar, mavhum otlar, muayyan otlar, sifatoshlar, shaxs otlari, feʼldan kelib chiqqan oddiy darajadagi sifatlar, orttirma darajadagi feʼl-sifatlar, nisbiy sifatlar, ravishlar, undovlar, bogʻlovchilar, siniq koʻplik son formalari, koʻplik sonning toʻgʻri yoki toʻliq koʻrinishlari, joy va payt nomlari kabi morfologik guruhlarga boʻlib tadqiq etilgan.

Demak, arabcha TEQga mansub soʻzlarning boshqa turdagi TEQdagi leksemalardan ustunligining sababi, bayozning sheʼriy janrda bitilganligi hamda mumtoz sheʼriyatning davriy davomchisi boʻlib voqelanganligi bilan izohlash mumkin.

2.4. Eroniy tarixiy-etimologik qatlam. “Devon”da 1054 ta (30 foiz) fors-tojikcha soʻzlar mavjud, ularning 348 tasi (10 foiz) bugungi ona tilimizda qoʻllanmaydi. Aralash tipdagi soʻzlar ichida oʻzagi arabcha va yasovchi qoʻshimchasi fors-tojikcha soʻzlar koʻpchilikni tashkil etgan (200 ta, 6 foiz). Demak, katta miqdordagi arabiy TEQdagi soʻzlar turkiy tilga mumtoz forsiy Alisher Navoiy bahosiga koʻra asl va moʻtabar tillardan biri (ML, 10-bet) – badiiy soʻz sanʼatkorlari tomonidan ishlangan va sayqal berilgan nazm tili orqali kirib kelgan.

Grammatik mansubligiga koʻra eroniy soʻzlar quyidagicha: otlar, ot-feʼllar, sifatlar, olmoshlar, ravishlar, sifatoshlar, modal soʻzlar, bogʻlovchilar, undovlar.

Mirzo “Devon”i bayozida qoʻllangan soʻzlarni eroniy soʻzlarning hozirgi oʻzbek tiliga munosabatini quyidagicha belgilash maqsadga muvofiq keladi:

- hozirgi oʻzbek adabiy tilida ishlatilmaydigan soʻzlar;
- shakli oʻzgargan soʻzlar;
- hozirgi oʻzbek adabiy tilida maʼnosi toraygan soʻzlar;
- izofali birikmalar.

1. “Devon”dagi hozirgi oʻzbek adabiy tilida ishlatilmaydigan soʻzlar Alisher Navoiy anʼanalarining davomi sifatida oʻz aksini topgan. Natijada eroniy

soʻzlar badiiylik ruhi ifodasi uchun qoʻllanilgan. Bu hol oʻzbek tilida tuziladigan lugʻatlar soʻzligi koʻlamini kengaytirishga xizmat qiladi. Mazkur sheʼriy matnda hozirgi oʻzbek adabiy tili uchun notanish soʻzlarning adadi koʻp, shu sababli bu siraga isteʼmol darajasi mavjud boʻlmagan yoki juda past meʼyorda oʻzbek tilidagi matnlarda qoʻllangan quyidagi eroniy soʻzlarni kiritish mumkin. Yaʼni *biym*, *bolonishin*, *gitinamo*, *gireh*, *gisu*, *gudoz*, *guljabin*, *darun*, *dudam*, *duto*, *jabin*, *jashn*, *jiyb* va hokazo. Masalan:

Qachon boʻlgʻusi ishq ila jamʼi siym,
*Qilib tarki sim etmagil hech **biym** (66/1).*

Bu baytda *biym* “qoʻrquv, andisha” maʼnolarini ifodalab, *siym* “sim” soʻziga qofiyadosh qilib olingan. “Sim”ning “siym” tarzida keltirilishi “biym”dagi, oʻzbek tilida mavjud boʻlmagan, choʻziq \bar{i} ga ohangdoshlik talabi bilan yuzaga kelgan. Shoir forsiy kalom “biym”dan bayt maʼno tugalligi uchun ekstralingvistik uslubdan foydalangan.

2. Shakli oʻzgargan soʻzlar sifatida *burron*, *dudam*, *tanur*, *xoshok*, *shoʻroba* singari lugʻaviy birliklarni qayd qilish mumkin.

Mirzo “Devon”i bayozida zohiran hozirgi oʻzbek tilidagi varianti bilan farqlanuvchi soʻzlar ham uchraydi. Tarixiy matnlarning aksariyati uchun umumiy boʻlgan bu holat son jihatidan koʻp boʻlmasa ham, mavjud. Ularning isteʼmolda boʻlganligini asar, avvalo, sheʼriy matn boʻlganligidan, qolaversa, areal imkoniyat taʼsiri deyish oʻrinli boʻlishi mumkin. Misol:

Vasling ila shod ayla qutqarib hazinlikdin,
*Shah duosin demagʻa ham tilini **burron** qil (24/1).*

Burron soʻzining hozirgi oʻzbek adabiy tilidagi ekvivalenti *burro* boʻlib, “zukko, har narsani uddalay oladigan” maʼnolarini bildiradi. Bayozdagi gʻazal matnida *burron* birinchi misradagi *hazin* soʻziga qofiya talabi bilan qoʻllangan, bu esa shoirning leksemani novatorlik asosida ishlatib, oʻz mahoratini koʻrsatganligining asosi hisoblanadi.

3. Izofali birikmalar. Mirzo “Devon”i asarida forsiy izofali birikmalardan behad koʻp miqdorda foydalanilganki, bu ifodaning ixchamligidan tashqari badiiylik yukini yanada yuksakligini taʼminlash uchun oʻzgacha bir lisoniy imkoniyat boʻlgan.

Fors izofasi aniqlanmish bilan aniqlovchining yoki qaratqich bilan qaralmishning oʻzaro qoʻshilishidan hosil boʻlib, oʻsha shaklda oʻzgarmay oʻzbek tiliga kirib kelgan birikmadir. Izofa tufayli komponentlarni ajratib boʻlmaydigan, shu bilan birga, izofadagi soʻzning joylashish tartibini oʻzgartirib ham boʻlmaydigan qatʼiy tartibli sintaktik birlik hisoblanadi. Agar birliklar oʻrnini almashtirsa, badiiylik choʻgʻi bir qadar pasayadi, yaʼni ijodkor qoʻllagan maqsad, ifoda imkoniyati oʻz kulminatsiyasiga erisha olmaydi. Masalan:

*Asirni qildi chun **mazhari muyassarning** vujudigʻa,*
Bu mirʼot ichra boʻldi necha tarhi dilkusho paydo (2/1).

Qoʻllangan izofali birliklar qismlarini: *mazhari muyassar* – muyassar mazhari, *tarhi dilkusho* – dilkusho tarhi, *ahli hidoyat* – hidoyat ahli, *xomayi sunʼ* – sunʼiy xoma, *shomi hasrat* – hasrat shomi tarzida qoʻllash ham mumkin edi. Biroq bunday struktur jarayon shoir idrok etgan lisoniy noziklikni voqelantirishdan bir qadar yiroqlashib ketishini anglash qiyin emas. Shuning uchun ham mumtoz adiblarimiz ham, hozirgi ijodkorlarimiz ham forsiy izofali birikmalardan oʻz ijodlarida oʻrinli hamda teranlik vositasi sifatida foydalanib kelishadi.

4. Qorishma soʻzlar. Mirzo “Devon”i bayozida turkiy, fors-tojik va arab tillari unsurlarining birikishi natijasida hosil boʻlgan birliklar koʻp uchraydi. Bayoz tilida kuzatilgan qorishma soʻzlarning aksariyati qoʻshma feʼllardir. Bunda oʻzak, asosan, arabcha yoki fors-tojikcha soʻzlar boʻlib, koʻmakchi feʼl sifatida *ayla-*, *ur-*, *tort-*, *ol-*, *bil-*, *qil-*, *qol-*, *ber-*, *et-*, *tush-*, *tut-*, *sol-*, *top-*, *bogʻla-* kabilar ishtirok etgan.

Bunday tarixiy-lisoniy hamkorlik jarayoni Mirzo “Devon”ida keng koʻlamda davom ettirilgan va nutqdagi ifoda imkoniyatining teranligini kuchaytirishga xizmat qilgan. Misollar:

*Vasli subhidin yuzi mehrin namoyon ayladi,
Topmayin qoldi yorugʻligʻ shomi hijronim hanuz (16/1).*

Barcha yozma matnlarda boʻlganidek, ushbu bayozda ham ikki til unsurlarining birgalikda qoʻllanishi gapning tugalligi uchun kesimlikni shakllantirish uchun xizmat qiladi. Shu boisdan ham uning qoʻllanish doirasini chegaralash mushkul. Xulosa qilish mumkinki, turkiy tillarning, xususan, oʻzbek tilining qardosh va noqardosh tillar hamkorligi abadiy boʻlib, ularni ajratib tasavvur qilish mumkin emas.

Dissertatsiyaning uchinchi bobiga **Mirzo “Devon”i asari leksikasining zohiriylik va botiniylik belgilariga munosabati** deb nom berilgan. Ushbu bobning birinchi boʻlimi Mirzo “Devon”i *asari leksikasining tashqi belgilari tavsifi* nomi bilan atalib, unda soʻzlar tashqi belgilariga koʻra sodda, qoʻshma soʻzlarga ajratilgan holda tasnif etiladi.

Sodda soʻzlar. Maʼlumki, soʻzning morfologik strukturasi soʻz formasining yasashida qatnashadigan komponentlardan iborat. Soʻzning morfologik strukturasi forma yasashida asos boʻladigan komponent bilan forma yasovchi komponentdan iborat boʻladi. Forma yasashiga asos boʻladigan qism qoʻshma soʻz yoki sodda yasama hisoblanadi. Mirzo “Devon”ida soʻzlar barcha badiiy matnlarda boʻlganidek, sodda (bir oʻzakli) tub va yasama koʻrinishga ega.

Misol uchun *sevunchi* (14/1) soʻzini olsak, u soʻzlovchi ongida *sevunchi* va mavhumlik maʼnosini anglatuvchi asos – *sev-*, nisbat *-un* va *-chi* yasovchi morfemalariga osonlikcha ajraladi.

*Bergil sevunchi, ey koʻngil, kulbang sari yoring kelur,
Taʼsir aylab koʻngiligʻa bu nolayi zoring kelur.*

Yaʼni oʻzak va yasovchi qoʻshimcha birikib soddalashish roʻy bergan, shuning uchun ham bunday soʻzlar hozirgi oʻzbek tilida bir oʻzak sifatida tushuniladi.

Fors-tojikcha yasama soʻzlar turkiy tilda soʻzlovchilar ongida osonlikcha qismlarga ajraladi. Eroniy soʻz yasovchi qoʻshimchalarning agglyutinativ xarakteri ularni yengil qismlarga ajralishlariga imkon beradi. Katta miqdordagi bunday soʻzlar soʻz yasovchi qoʻshimchalar va soʻz yasash modellarining oʻzgarishlariga sabab boʻladi¹⁹. Shuning uchun ham *gulzor* (4/2), *maygun* (4/2), *guliston* (8/2), *dardnok* (11/2), *dastgir* (57/2), *gʻoratgar* (12/2) kabilar yasama soʻz sifatida tushuniladi.

Qoʻshma soʻzlar. Qoʻshma soʻzlarning tabiati juda ham murakkab boʻlganligi tufayli tarixiy matnlarda ularning qoʻllanish darajasi cheklanganlik kasb etadi. Mirzo “Devon”i bayozi matnini sinchiklab oʻrganish *mirzoboshi*, *yasovulboshi* (57/2), *qarokoʻz* (51/1) singari turkiy qoʻshma soʻzlarni topishga muvaffaq boʻlindi, xolos. Masalan:

*Ul yasovulboshi shohi izom,
Ishidur xayr elga subhu shom.*

Arabcha va fors-tojikcha qoʻshma soʻzlarning turkiy til uchun qoʻshma soʻzligi munozarali²⁰. Ammo Mirzo “Devon”i da qoʻshma soʻz qolipidagi soʻzlar talay. Bunday leksik birliklarni shakliy jihatdan qoʻshma soʻz deb tasavvur etishga asos bor, deyish mumkin. Yaʼni *bihamdilloh* (10/2), *dorushshifo* (33/2), *jilvasoz* (10/2), *majnunshior* (18/1), *mehrobshakl* (53/2), *xayrulbashar* (37/1) soʻzlarida shu holat koʻzga tashlanadi.

Fors-tojikcha qoʻshma soʻzlarga *bahrayob* (37/2), *bodaoshom* (13/1), *bolonishin* (29/1), *bulbuligoʻyo* (2/1), *gavharafshon* (2/2), *gulandom* (12/2) singari lugʻaviy birliklarni kiritish mumkin.

“Devon”dagi soʻzlarni shakl munosabatlariga koʻra ikki guruhga boʻlish oʻrinli boʻladi: a) omonimlar; b) paronimlar.

Omonimlarni (omofon, omograf, omoformalar)²¹ birlashtiruvchi xususiyati ularning tashqi – moddiy tomonidan oʻzaro oʻxshashligidir. Omonimlar muayyan soʻz guruhlarini hosil qila olmaydi. Yaʼni ularning paradigmatic va sintagmatic qatorlari turlichadir. Masalan, Mirzo “Devon”i **qon** soʻzi tadqiq etiladigan boʻlsa, birinchidan, *qon*, *qosh* va *qil* birliklari ot soʻz turkumiga mansub – nom, ikkinchidan, mazkur soʻzlarning har uchasi harakatni ifodalaydi. Tashqi moddiy tomonidan ular oʻxshash, biroq paradigmatic munosabatiga koʻra turlichadir: *qon* I – “qizil rangli suyuqlik” boʻlib, suyuq moddalar LMG kirsas, *qon*- II – feʼli leksemalarning tamomila boshqa sinfiga mansub. Demak, bu soʻzning sintagmatic va paradigmatic qatorlari turlichadir.

*Koʻzing, Mirzo, toʻkar gar qon bu yangligʻ,
Qilur fosh elga ishqingni bir onda. (3/2)*

¹⁹ Холмуродов А. Креолизованные и некреолизованные словообразовательные модели в узбекском языке. – Ташкент, 1989. – 138 с.

²⁰ Абдурахмонов Ф., Рустамов А. Навоий тилининг грамматик хусусиятлари. – Тошкент, 1984. – Б. 29.

²¹ Қар. Худжаева Р.М. Инглиз ва ўзбек тилларидаги генетик боғланмаган лексик омонимларнинг самарадорлиги ва уларнинг лексикографик талқини: Филол. фан. бўйича фалсафа доктори (PhD) дисс. ... автореф. – Тошкент, 1917. – 42 б.; Миртожиев М. Ўзбек тилида лексик омонимларнинг вужудга келиши: Ном. дисс....автореф. – Тошкент, 1963; Усмонов С. Ҳозирги замон ўзбек тилида омонимлар ва синонимлар // Илмий асарлар. XII чиқиши, – ТГПИ, 1959.

*Mirzo, o'zingni xush tut ul ichib sanga ham,
Tutg'usidur damodam qong'uncha yor sharbat. (8/1)*

Paronimlar²² nazmiy matnlar uchun o'ziga xos qiymat kasb etadi. Paronimlarning bir fonema bilan farqlanishi she'riy matnning badiiy mohiyatiga teranlik bag'ishlaydi, unga jarangdorlik, ritmik joziba yuklaydi.

*Qoshi yosidin kirpik o'qi erkanmudur tilg'ali,
Zulfimudur ushshoqning bo'yini uza chotilg'ali,
Yo sabzayi sunbulmudur attor aro sotilg'ali (46/2).*

“Devon”dagi paronimlarning aksariyati ona tilimizning agglyutinativ xarakteridan kelib chiqishi natijasida yuzaga kelganligini anglash qiyin emas. Bu belgi so'zning *undosh-unli-undosh* qolipidagi o'zaklari asosida har bir fonemaning o'zgarishi so'z ma'nosining o'zgartirishiga olib kelgan. Bu esa nazmiy nutqning jarangdorligini oshirish uchun muhim vosita bo'lgan. Diqqat qilinsa, leksik birliklardagi fonemalar o'zining asosiy vazifasi so'z ma'nolarini farqlash bilan birga yana ikki: uslubiy ta'sirchanlik va apellyativ vazifani bajaradi²³.

Uchinchi bobning **ikkinchi** bo'limiga Mirzo “Devon”i asari leksikasining *funksional-semantik xususiyatlari*” deb nom berilgan va bir necha mavzuviy-semantik guruhlariga bo'lib tasnif etilgan.

Antroponimlar til lug'at tizimining eng chekka qurshovidan o'rin oladi va badiiy asar, nazmiy matn lug'at tarkibining ajralmas bir qismini tashkil qiladi. Bunday nominativ birliklarga badiiy asarda obraz yaratuvchi, uning ta'sirchanligini kuchaytiruvchi shakliy, mazmuniy va uslubiy zaruriy komponent sifatida qaralmog'i lozim²⁴.

“Devon”dagi antroponimlar o'z qo'llanishiga ko'ra, asosan, ikki vazifani bajaradi: 1) nominativlik; 2) uslubiy-espressivlik.

Chunonchi, **Navoiy** antroponimi “Devon”da 5 marta qo'llangan va ularning aksariyati yo Mirzo g'azallarining maqtasida, yoki Navoiy g'azallariga bag'ishlangan muxammaslar tarkibida o'z aksini topgan. Masalan:

*Bu yanglig' kecha, Mirzo, vasl ila kimga nasib o'lsa,
Navoiydek yotar to subhi mahshar tarki xob aylab (6/2).*

Harbiy atamalar. Adabiy an'anaga sodiq qolgan holda Mirzo o'z bayozida *asir, ag'yor, dushman, raqib, tig', lashkar, qalqon, o'q, yov, jallod, hujum, choh, sipoh, kamon, aduv, qatl, xanjar, suvori, zindon, qotil, qasd, arz, qurbon, muxolif* singari harbiy leksikaga oid so'zlarni qo'llagan.

Harbiy atamalar, odatda, urush, jang-u jadal uchun zarur bo'lgan sema tashuvchi atamalarni tashkil etadi va bunday leksik birliklar nasriy hamda ayni mavzuga oid asarlar uchun xos so'zlardan iborat bo'ladi. “Devon” esa lirik asarlar

²² Дадахўжаев Э. Ўзбек тилида паронимия (Лексика, стилистика ва нутқ маданияти масалалари). – Тошкент ДПИ, 1980. – С. 36-41; Маъруфов А. Паронимлар луғати. – Тошкент, 1974. – 108 с.

²³ Бегматов Э. Ономастик сўз яшаш масалаларига доир // Ўзбек тили ва адабиёти, 1965, 3-сон. – Б. 54-57; Бектимиров Х. Номларнинг ўрганилиши тарихидан // Ўзбек тили ва адабиёти, 1969. 2-сон. – Б. 37-44.

²⁴ Бегматов Э. Ўзбек исмлари. – Тошкент, 1991. – 284 б.; Бегматов Э. Номшунослигимизнинг тадқиқ йўллари // Тил ва адабиёт таълими, 1992. 2-сон. – Б. 3-5.

jamlanmasi bo'lgani bois unda qo'llangan harbiy atamalarning barchasi ko'chma ma'noda – *yor ~ ag'yor* munosabatini yorqinlashtirish uchun ishlatilgan. Demak, bu mavzudagi so'zlar badiiylik nuqtayi nazaridan bayoz baytlaridan o'rin olgan. Aniqrog'i, nazm tildan erkin foydalangan holda kishining ichki dunyosini, ruhiy holatini, ko'zlangan maqsadini keng tasavvur eta oladigan majoziy tasvir yuzaga chiqqan. Chunonchi:

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

baytidagi “dushman”ning majoziy – lirik raqib ekanligi ayon bo'lmoqda. Harbiy atamalarga tegishli so'zlarning qo'llanilishining ikkinchi sababi emotsional-ekspressivlikni oshirishda ulardan sinonim so'zlar sifatida foydalanilganligidadir. Bu leksemalar takrordan qochish maqsadida keltirilar ekan, tarixiy etimologik qatlam munosabati ham shu maqsad natijasi barobarida o'zligini namoyon etgan. Masalan: *ag'yor ~ dushman ~ raqib ~ aduv ~ yov* sinonimik qatorini kelib chiqish manbayiga ko'ra bir necha tiplarga ajratish mumkin:

a) arabcha so'zlar: *aduv – muxolif*;

b) fors-tojikcha so'zlar: *ag'yor – dushman – raqib*;

c) turkiy so'zlar: *yov* sinonimiya zanjiridagi leksik birliklar nazm tilining rang-baranglashuvi, uning natijasida badiiylik yukining yorqinlashuvi uchun asos bo'lib xizmat etgan.

Bu bob tarkibidagi “*Mirzo “Devon”i asari leksikasining funksional-uslubiy belgilari*” nomi berilgan uchinchi bo'limida ma'shuqa sifatlarining bayoni uchun uslubiy vositalar – ko'chimlar, metaforalardan foydalanish va bu birliklar orqali madaniy mazmun lisoniy mazmunga “ko'chish” imkoniyatini reallashtirilganligi borasida bahs yuritiladi.

Mirzo nazmida qo'llangan so'zlarning ko'chma ma'nolari shoir she'riyatining lingvopoetik mohiyatini muayyanlashtirishda muhim ahamiyat kasb etadi. U ayrim mifik obrazlar orqali, avvalo, ikkilamchi mohiyat kasb etuvchi badiiy san'atlar yuzaga keltirishni nazarda tutsa, ikkinchidan, matn yaxlitligini, uning izchil mantiqiyiligini, majoziyiligini belgilashda muhim vazifa bajaradi. Buni shoirning quyidagi misralarida o'z tasdig'ini topadi:

*Har qachon chiqsang niqobing yuzdin olib, ey **pari**,
Abr aro pinhon o'lur ko'rgach yuzingni oftob (6/1).*

Ko'rinadiki, baytlarda pari lug'aviy birligi ikkilamchi mohiyatni o'zida mujassam etib, “ayol go'zalligi” sememasi mifologik obraz orqali voqelantirilgan.

Mirzo bayozida metaforalar sifatida *xurshid yuz, jallod ko'z, rangin suxan, shirin so'z, zanjir zulf, mehr yuz, xanjar mija, kofir ko'z, mehrob qosh, lola rux, oraz quyosh, ohu nigoh, labshakar, sarv qad* kabi sintaktik lug'aviy birliklar qo'llanilgan.

Demak, bayozda iste'molda bo'lgan metaforalarning formal strukturasi so'z birikmasiga teng.

*Xurshid yuz, jallod ko‘z yori gulandomim kelur,
Nozuk badan, rangin suxan shohi naku noming kelur.*

*Maygun lab, shirin so‘z, zanjir zulf, quyosh yuz,
Xanjar mija, kofir ko‘zu bequyosh xudkoming kelur (12/2).*

Baytlarda somatik ko‘chimlarning mavqeyi ham o‘z aksini topgan. Misralarda inson yuzining quyoshga “*xurshid yuz*”, ko‘zining o‘ldiruvchi – jon oluvchi “*jallod ko‘z*”, kipriklarining o‘ldiruvchilik sememasi bilan urush quroliga “*xanjar mija*”, berahmlilik, beshafqatlik xususiyati “*kofir ko‘z*”ga qiyoslanib, kishi a‘zolarining salbiy bo‘yoqdorlik ma’nolari kuchaytirilmoqda. Odatda, neytral sememaga ega bo‘lgan somatizmlar “*xurshid*”, “*jallod*”, “*xanjar*”, “*kofir*” otlari orqali ularning majoziy-salbiy belgilari bo‘rttirilgan. Bunda sintaktik omil so‘z birikmasi sememasidagi semik modifikatsiya vositasi bo‘lib xizmat qilgan. Qo‘llangan lisoniy asosli metaforalarni kuzatish, metaforik ma‘no hosil bo‘lishi va uning voqelanishida tilning yaxlit sistemaviylik qonuniyati yuzaga chiqqanligini namoyon qiladi, ya‘ni ko‘chma ma‘noni voqelantirishda tilning deyarli barcha sathlari hamkorligi asosiy mavqega ega bo‘lgan, deyish mumkin.

XULOSA

1. Mirzo “Devon”ining lug‘at boyligi katta emas, u 3555 leksemani tashkil etadi. Bundan 32 foiz (1198) leksema turkiy o‘zakli so‘zlardir. Turkiy so‘zlar miqdorining bunday kam qo‘llanishining asosiy sababi asar nazmda va ishq-muhabbat mavzusiga bag‘ishlangan g‘azallardan iborat ekanligidadir. Turkiy leksemalarning qo‘llanish adadi qariyb Bobur va Navoiy asarlari til leksikasiga nisbatan baravar miqdor hisoblanadi. Alisher Navoiy asarlari leksikasining taxminan 50-60 foizi hozirgi kitobxon uchun notanish bo‘lsa, “Devon” leksikasida 981 so‘z, umumiy leksemalarning atigi 28 foizi adabiy tilimizda ishlatilmaydi. Bu muallif o‘z asari tilining jonli so‘zlashuv, o‘zbek shevalariga yaqin bo‘lishiga intilganligini ko‘rsatadi.

2. Mirzo “Devon”i tilida turkiy leksemalar miqdori Alisher Navoiy asarlariga nisbatan kam (“Devon”da 19 foiz, “Lison ut-tayr”da 24 foiz). Bu holat Mirzo eski o‘zbek tili an‘analarini davom ettirib, o‘sha davr ruhiga mos ravishda ko‘plab ko‘tarinki va badiiy ruh beradigan nazmiy ibora va so‘zlardan, fors-tojikcha hamda arabcha nazmiy leksikadan keng foydalanganligini ko‘rsatadi. Shunga qaramasdan, sinonimik qatorlar, lug‘aviy ma‘no guruhlari turkiy so‘zlar atrofida qurshovni baribir turkiy so‘zlar tashkil etadi. Bu shoirning turkiy til boyligidan keng foydalanganligi, o‘zlashma so‘zlar unga ko‘pincha turli ma‘no nozikliklarini yuklash, ko‘tarinkilik ruhini berish uchun zarur bo‘lganligini namoyon qiladi.

3. Muhammadrasul Mirzo “Devon”ida Xorazmning o‘g‘uz va qipchoq guruhlariga mansub bo‘lgan shevalarning ta‘siri juda kam, biroq mavjud. Chunki faqat Xorazm shevasiga xos xususiyat sifatida *dog‘i, nachuk, netak, o‘rgamchi, orzi (arzi), osra- (asra), otlan, oy- (ayt), oyiril-, te-, tongla, tufrog /tufroq, vo‘tlug‘, yaqo, yaro-* kabi so‘zlarni olish mumkin, xolos. Qolgan shevalarga xos so‘zlar eski o‘zbek tilida keng qo‘llangan va o‘zbek tilining boshqa shevalarida ham iste‘molda bo‘lgan. Bu

esa Mirzo o‘z davrining yetuk ijodkori sifatida an’anaviy adabiy til hisoblangan qarluq tilining dono bilimdoni bo‘lgan. Shuning uchun ham u o‘z badiiyatini qarluq tilining imkoniyatlaridan foydalangan holda namoyish qila olgan.

4. Bayozda qo‘llangan ko‘chimlar asosida ikki narsa yoki tushuncha qiyoslanadi, ya’ni ikki narsa yoki tushuncha o‘rtasidagi muayyan munosabat (o‘xshashlik, umumiylik, aloqadorlik kabi) asosidagi tasviriylik, ifodalilik, aniqlikni kuchaytirish maqsadi bilan ulardan birining nomi ikkinchisiga ko‘chirilgan. Shuning uchun ham ko‘chimlar o‘ziga xos tasviriy vositalar sifatida nutqning ifodaliligini, she’rning emotsional-ekspressiv bo‘yoqdorligini ta’minlashda alohida o‘rin tutadi.

5. “Devon”da bo‘y ko‘rsatgan toponimlarning hech birida toponim sememasi o‘z apellyativ aksini topmagan, balki ular, manba badiiy-nazmiy shaklda bo‘lganligi tufayli, ko‘chimlar o‘xshatish semalarini o‘zida mujassam etgan, ya’ni bu o‘rinda lisoniylashgan va hosilaviylashgan ma’no ustunlik qilgan.

6. Harbiy atamalar, odatda, urush, jang-u jadal uchun zarur bo‘lgan sema tashuvchi atamalarni tashkil etadi va bunday leksik birliklar nasriy hamda ayni mavzuga oid asarlar uchun xos so‘zlarni tashkil etadi. “Devon” esa lirik asarlar jamlanmasi bo‘lgani bois, unda qo‘llangan harbiy atamalarning barchasi ko‘chma ma’noda – *yor ~ ag‘yor* munosabatini yorqinlashtirish uchun ishlatiladi, demak, bu mavzudagi so‘zlar badiiylik nuqtayi nazaridan bayoz baytlaridan o‘rin olgan.

7. Zoonimlar, odatda, yovvoyi va uy hayvonlari, qushlar, baliqlar va boshqa jonzotlarning nomlarini ataydi. Mirzo “Devon”ida qo‘llangan *qumri, to‘ti, bulbul, hayvon, o‘rgamchi, it, sor, parvona, ohu, qush, andalib, maymun* singari atamalarning qo‘llanishi esa zoonimlar tushunchasini toraytirgan, ular “zoosemizmlar”ning majoziy ma’nosini anglatish uchun ishlatilgan, insonni xarakterlash maqsadida keltirilgan. Bu birliklar, asosan, ko‘chma ma’no ifodasi uchun nazm tilida ishtirok etgan, shoir ifoda uslubining yangi qirralarini namoyon qilgan, ya’ni emotsional-ekspressiv bo‘yoqdorlikning o‘zgacha ifodasi bo‘lganligi bilan xarakterlanadi.

8. “Devon” leksik-semantik va funksional-uslubiy xususiyatlarini tadqiq etish tilshunoslikda mumtoz o‘zbek tili va hozirgi o‘zbek adabiy tiliga xos umumiy va farqli jihatlarni ochishga, til taraqqiyotidagi muhim o‘zgarishlarni aniqlashga xizmat qiladi.

9. Dunyoni bilish va anglashda o‘xshatishlar, umuman, qiyos favqulodda muhim o‘rin tutgani bois dunyoni har qanday bilish aksiologiyadan, ya’ni bilingan narsani biron-bir tarzda baholashdan xoli bo‘lishi mumkin emas. “Devon” muallifi ham ifoda uslubining musiqiy atamalar yordamida voqelantirib, badiiylikning yuksak cho‘qqisini zabt etish imkoniyatiga ega bo‘lgan.

10. Belgini faqat tavsiflash emas, balki tasvirlab ham ko‘rsatish mumkin, ammo belgining ma’nosi aniq chegaralarga ega bo‘lmaydi. Regulyativ (preskriptiv) funksiya va shu tufayli to‘g‘ri murojaat qilishning yo‘qligi “Devon” metaforalarini belgi bilan yaqinlashtirgan, belgi hamda signallar orasida farqlarni muayyanlashtirgan.

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KARSHI STATE UNIVERSITY

JUMAEVA KAMOLA TURSUNALIYEVNA

**LEXICAL-SEMANTIC CHARACTERISTICS OF “DEVON”
BY MUKHAMEDRASUL MIRZO**

10.00.01 – Uzbek language

ABSTRACT
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philological sciences

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The dissertation abstract in three languages (Uzbek, English, Russian (resume)) has been placed on the web-site (www.qarshidu.uz) and on the website “ZiyoNet” information and educational portal (www.ziynet.uz).

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Introduction (abstract of the Doctor of Philosophy (PhD) dissertation)

Relevance and necessity of the topic: In world linguistics, the study of the text of classic literary works embodying the historical status of a certain language from the etymological, methodological and statistical point of view, as well as the perfect study of their lexical-semantic, functional-methodical features in diachronic and synchronic aspect, creates an opportunity to solve some problems existing in modern languages. In determining the position of the lexemes used in historically classical sources, it is important to divide these units into lexical-semantic groups, separate them into historical etymological layers, show the historical development of lexical units, and study their methodological features.

In world linguistics, to approach the lexical units of historical texts in terms of form and content from the onomasiological aspect, to divide them into semantic and thematic groups, to illuminate their functional and stylistic aspects, to study the functional characteristics of the lexical units used in the work of a certain poet, to determine their semantic groups, the lexicon belonging to each semantic group. A detailed study of the properties of units during their use is considered one of the necessary issues for today's linguistics.

Today, as in all fields of science, in Uzbek linguistics, deep and profoundly based researches are taking place in all aspects. The history of the Uzbek language, which is an integral part of our national spirituality, and the study of the linguistic aspects of the works created in this language are also being conducted. It is characteristic that some scientific and artistic works of historical importance for our people are being studied to this day¹. One of such works is "Devon", which belongs to the works of Mukhamedrasulboy Mirzobashi Mutakhallis Mirza ibn Pahlavanniyoz Mirzobashi Mutakhallis Kamil, who lived in Khorezm in the 19th century, has not been translated yet, and has not been fully studied either from the point of view of literature or linguistics. In the following years, in our country, special attention is being paid to scientific research aimed at revealing many layers of our national cultural heritage in the fields of textual studies, literary source studies, linguistics, philosophy, and cultural history.

The years of 2019 of the President of the Republic of Uzbekistan №5850 dated October 21, 2019 "On measures to fundamentally increase the prestige and position of the Uzbek language as a state language", №PF-6084 dated October 20, 2020 "On measures to further develop the Uzbek language and improve language policy in our country" decrees, №PQ-4479 of October 4, 2019 "On the wide celebration of the thirtieth anniversary of the adoption of the Law of the Republic of Uzbekistan "On the State Language", №989 of the Cabinet of Ministers of December 12, 2019 "On approval of the regulation on the Department of State Language Development". This thesis serves to a certain extent in the implementation of the task defined in regulatory legal documents, such as the

¹ Ўзбекистон Республикаси Президентининг 2017 йил 24 майдаги ПҚ-2995-сон "Қадимий ёзма манбаларни сақлаш, тадқиқ ва тарғиб қилиш тизимини янада такомиллаштириш чора-тадбирлари тўғрисида"ги Қарори.

decisions of January 29, 2020 No.40 “On measures to organize the activities of the Terminology Commission under the Cabinet of Ministers of the Republic of Uzbekistan”.

Dependence of the research on the priority directions of development of science and technology of the republic: The research was carried out in accordance with the priority direction of the republic’s science and technology and innovative development “Symbol of a system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of the information society and the democratic State and methods of their implementation”.

The level of study of the problem: The language of works of art is an important field that is widely studied both in the world and in Uzbek linguistics. The full potential of the language is manifested in the speech, that is, in the context, therefore, the text of the literary works written in different genres is examined in different aspects. The language features of the work are analyzed by researchers in different perspectives according to different methodological and methodical bases. Linguistic features of works of art are widely studied in world and Uzbek linguistics², language levels are thorough researched from the linguostylistic³ and linguopoetic⁴ point of view, however, the form of Mukhamedrasul Mirzo’s work, which he made throughout his life, has not yet been studied in linguistics. In the field of literary studies, only some of the poet’s works were the object of research⁵. Accordingly, our research is devoted to the statistical, lexical-semantic and stylistic-functional analysis of the lexical features of the Mirzo’s work language.

² Юлдашев Б. Язык и стиль произведений Саида Ахмада: автореф. дисс...канд. филол. наук. – Ташкент, 1979; Новиков Л.А. Художественный текст и его анализ. – М.: Русский язык, 1988; Назарова О. О языке произведений Хамзы Хакимзаде Ниязи: автореф. дисс...канд. филол. наук. – Ташкент, 1944; Рахматуллаева М. К вопросу изучения синонимов в языке Алишер Навои: автореф. дисс...канд. филол. наук. – Ташкент, 1965; Рустамов А. Алишер Навоий асарлари тилининг фонетик ва морфологик хусусиятлари: филол. фан. докт. ...дисс. – Тошкент, 1969; Самадов К. Некоторые вопросы языкового мастерства Айбека: автореф. дисс...канд. филол. наук. – Ташкент, 1967; Бафоев Б. Сложные существительные в лирике Алишера Навои: автореф. дисс...канд. филол. наук. – Ташкент, 1968; Шомаксудов А. Муқимий сатираларининг тили. – Тошкент, 1970; Чарыев Б. Некоторые вопросы лексики поэзии Г.Гуляма: автореф. дисс...канд. филол. наук. – Тошкент, 1972; Каримов А. Лексико-семантические и стилистические особенности языка поэмы «Фархад и Ширин»: автореф. дисс...канд. филол. наук. – Ташкент, 1973; Ярыев Б. Язык поэзии Максуда Шайхзаде: автореф. дисс...канд. филол. наук. – Ташкент, 1979; Каримов С. Язык и стиль произведений Зулфии: автореф. дисс...канд. филол. наук. – Ташкент, 1983; Абулхайров М. “Девони Мунис” тилининг лексик қатламлари: филол. фан. номз. ...дисс. автореф. – Тошкент, 1996; Йўлдошев М. Чўлпоннинг бадий тил маҳорати: филол. фан. номз. ...дисс. автореф. – Тошкент, 2000; Сайидов Ё. Фитрат бадий асарлари лексикаси: филол. фан. номз. ...дисс. автореф. – Тошкент, 2001 ва б.

³ Қўчқортгов И. Абдулла Қаҳҳорнинг фразеологик новаторлиги: филол. фан. номз. ... дисс. автореф. – Тошкент, 1975; Чориев Т. Садриддин Айний публицистик асарларининг тили ва услуби (лексика ва фразеология): филол. фан. номз. ... дисс. автореф. – Самарқанд, 2001; Боймирзаева С.У. Ойбек прозасининг лингвостилистик тадқиқи: филол. фан. номз. ... дисс. автореф. – Самарқанд, 2004. Чориева З. Абдулла Қодирийнинг “Ўткан кунлар” романидаги мактубларнинг луғавий-маъновий ва услубий хусусиятлари: филол. фан. номз. ... дисс. автореф. – Тошкент, 2006.

⁴ Махмудов Н. Абдулла Қаҳҳор хикояларининг лингвопоэтикасига доир // Ўзбек тили ва адабиёти, 1987. – № 4, – Б. 84-92; Муҳаммаджонова Г. 80-йиллар охири ва 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: филол. фан. номз. ... дисс. автореф. – Тошкент, 2004. Хамидов З. Лексико-семантическое и лингвопоэтическое исследование языка «Лисан ат-тайр». – Тошкент, 1982. – 24 б.

⁵ Файзуллаева Р.А. Муҳаммад Расул Мирзо ва унинг адабий мероси: филол. фан. бўйича фалс. докт. (PhD) дисс. – Қарши, 2020. – 138 б.

The connection of the research topic with the research plans of the higher education institution where the dissertation was completed: The dissertation was completed within the framework of the project “Functional pragmatic and semantic-methodological analysis of units of the Uzbek language (synchronic and diachronic aspect)” of the research plan of Karshi State University.

The purpose of the dissertation. It consists in researching the statistical, structural-semantic and functional-methodical features of the vocabulary units used in Mukhamedrasul Mirzo’s Devan.

Tasks of research: It consists of studying the lexical features of the work “Devoni Mirzo” in comparison with the current Uzbek literary language. In this regard, it was considered necessary to solve the following issues in order to realize the intended goal.

giving a statistical description of the lexicon of “Devon” by Mukhamedrasul Mirzo;

comparing the evidence recorded in “Devon” with the current literary language and judging the relationship of both cases based on today’s language.

to determine the genetic composition of lexemes in the poet’s works and their semantic correlation with the original;

separation of vocabulary units used in Mirzo’s verse into semantic groups;

to reveal the functional-methodical features of the lexemes in Mukhamedrasul Mirza’s Bayoz;

identifying the movements used in the poet's verse, clarifying their linguopoetic nature

the task of compiling a complete comparative-lexical index of the words in the works, which is of great importance for future lexicological works, is also set before the dissertation.

The object of the research is the numbered copy 911\I-order belonging to the pen of Mukhamedrasul Mirza, written in a nastalig letter by Mukhamedya’qub Mukhamedyusuf in the years 1323 Hijri – 1905-1906 AD, on Russian factory paper. The size is 18x27.5 cm. 66 pages (1-b – 66-b) of Mirza’s poems were taken

The subject of research. The lexical units used in “Devoni Mirzo” work.

Methods of research: In the work, description, comparison, and mathematical-quantitative analysis methods were used in part in lexicological research. Restoring the phonological system of the researched work was based on the method of determining the phonetic features of the language of monuments based on the possibilities of the Arabic script.

Scientific novelty of the research: The amount of borrowings used in “Devon” is superior to Turkish words, this opportunity was formed as a result of following the traditions of the representatives of Uzbek classical literature, and this process is also a layer of words used by the poet. It is revealed that their formal-spiritual relations, methodological-emotional characteristics are the basis for ensuring perfection;

The fact that Turkish words in Bayoz are the most basic concepts, they combine Arabic-Persian synonyms around them, although they are less than native words, they have the possibility of dominance, and therefore their stylistic and functional influence is Arabic and Persian. proved beyond words;

Anthroponyms, toponyms, military terms, zoonyms, theonyms, musical terms, and cosmonyms in the “Devon” lexicon have functional-semantic properties, and as they withdraw from their connotative meaning, they perform the function of visual representational tools. proven;

the functional and stylistic features of the lexicon of the work fulfilled the task of clarifying the semantic possibilities of the words, that is, their linguopoetic essence, as a result, it was determined that the subtle semantic possibilities of the old Uzbek language can be used to create figurative similes in the modern Uzbek language.

The practical results of the research are as follows:

the lexical layer of the current Uzbek literary language was formed in that period based on the information about the signs of the Uzbek language lexicon, which was in effect in the second half of the 19th century;

in the process of creating orthographic, explanatory and etymological dictionaries, it is considered an important source in specifying the relationship of words to the historical etymological layer and their semantic structure;

to develop our native language at the level of modern requirements, to increase its prestige at the level of the status of the state language, that historical texts also gain incomparable practical importance and serve as an important creative tool.

Scientific and practical significance of research results. The scientific-theoretical conclusions of the dissertation serve to find a solution to the problematic aspects of the historical phonetics and lexical levels of Uzbek linguistics.

As a practical value of the dissertation. The scientific-theoretical conclusions of the research serve to find solutions to the problematic aspects of Uzbek linguistics at the historical phonetics and lexical levels.

The collected materials and scientific conclusions as practical significance of the research results are textbooks, training manuals, “Etymological dictionary of the Uzbek language”, “Annotated dictionary of the Uzbek language”, creation of spelling dictionaries, synchronous and diachronic linguistics can serve as an important resource for special courses in undergraduate and graduate studies.

Implementation of research results. Dissertation materials: “Current Uzbek literary language”, “History of the Uzbek literary language”, “Historical grammar of the Uzbek language”, “Dialectology of the Uzbek language”, “Comparative-historical grammar of Turkish languages” at the undergraduate level of the Faculty of Uzbek Philology of Karshi State University, and “Uzbek” at the Master’s level synchronous and diachronic study of language levels” is used to conduct lectures and practical training.

Also, the materials on determining the methodological basis of researching the linguistic structure of the Uzbek language were used in the preparation of the scenarios for the program “So‘zlar Javohiri” of the Kashkadarya region TV and radio company and the broadcast of the regional radio “Voha sadosi” (Reference No. 09-02-460 of the Kashkadarya region TV and radio company of 2022).

The dictionary of Mukhamedrasul Mirza’s “Devon” based on clearly indicating the correct and authentic dictionary meanings of words and defining the criteria for eliminating the mistakes made in the compilation of explanatory dictionaries, indicator is compiled. As a result, the use of the Uzbek language in the second half of the 19th century was active, inactive, and it was possible to determine the scope of usage of obsolete words for this period.

Approval of research results: The results of this research were discussed at 2 international and 2 national scientific-practical conferences

Publication of research results. 15 scientific works were published on the topic of the dissertation, 8 articles were published in the publications of the main scientific results of the dissertations of the High Attestation Commission of the Republic of Uzbekistan, including 7 in the republic, 1 in foreign journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, a list of used literature, conditional abbreviations and appendices, and is 137 pages long.

THE MAIN CONTENT OF THE DISSERTATION

The introduction is based on the relevance and necessity of the topic, the relationship of the research to the priority directions of the development of republican science and technology, the goals and objectives are given, the object and subject are described, the scientific novelty and practical results are described, the scientific and practical significance of the results is revealed, introduction, approval, publication information on the work done and the structure of the dissertation is presented.

The first chapter of the dissertation is called “**General characteristics of the work of “Devoni Mirzo”**”. The first part of the chapter called “*Research of the history of the Uzbek language lexicon*” is written by Russian and Uzbek scientists A.K.Borovkov⁶, M.T.Ziyoeva⁷, Q.Makhmudov⁸, H.G.Nematov⁹, N.A.Rasulova¹⁰, Sh.Fayzullaeva¹¹, etc. are closely related to scientific works. Linguistic features of

⁶ Боровков А.К. Лексикологическая традиция в словарях чегатайского языка // Лексикологический сб. вып. I. К. – М., 1960. – С. 151-162; Боровков А.К. Лексика среднеазиатского тefsира XVII-XVIII вв. – М.: Изд. вост. лит., 1963. – 367 с.

⁷ Зияева М.Т. Исследование памятника XIV века «Китаб-ат-тухфат уз-Закиййа фил-лугат-ит туркиййа»: дисс. канд. филол. наук. – Ташкент, 1972. – 158 с.

⁸ Махмудов Қ. Аҳмад Югнакийнинг “Ҳибатул-ҳақойиқ” асари ҳақида. – Тошкент: Фан, 1972. – 300 б.

⁹ Неъматов Ҳ.Ф. Ўзбек тили тарихий фонетикаси. – Тошкент, 1992. – Б. 96.

¹⁰ Расулова Н.А. “Китоб ал-идрок” ва унинг муаллифи ҳақида // Ўзбек тили ва адабиёти. – № 4. – Б. 43-44.

¹¹ Файзуллаева Ш. “Китобу булғат ал муштоқ фи луғат ат-турк ва-л-қифчоқ”нинг лексикаси ҳақида // Ўзбек тили ва адабиёти, 1968, – № 3. – Б. 71-74.

the old Turkish language are widely reflected in the scientific works of Western Turkic scholars K.Brockelman¹², A.Gaben¹³, K.Grunbach¹⁴, A.Radlov¹⁵.

In the study of Uzbek linguistics from a historical perspective, F.Abdullaev, G.Abdurakhmonov, S.Mutallibov, A.Rustamov, E.Fozilov, Q.Makhmudov, Sh.Shukurov, H.Nematov, N.Abdurakhmanov, Sh.Rakhmatullaev, B.Bafoev, Scientists like S.Ashirboev, B.Tuychiboev, H.Dadaboev made great contributions. They did significant work in historical research of the Uzbek language, in creating the scientific and theoretical foundations of historical linguistics.

When we look at the study of the language of the old Uzbek written monuments, we can see that the linguistic features of the sources created in the 19th century are somewhat less studied than in other periods. as scientific research carried out in this regard. It is possible to enumerate the works of F.Is'hakov and A.Matgoziev, T.Jumaev, R.Juraeva¹⁶. It is known that the linguistic features of the work "Devoni Mirzo" have not been a source of special research in our linguistics. In this regard, it is possible to mention the dissertation of R.A.Fayzullaeva¹⁷ in the field of literary studies.

Therefore, in order to fill this gap, in our work, we have set the goal of studying the partially phonetic and mainly lexical features of Mukhamedrasul Mirzo "Devon", one of the writers who lived and created in Khorezm during this period.

The second part of the first chapter is called "*General aspects of the work of Devoni Mirza*" and it contains information about the life path and creative activity of Mirza, the son of Mukhamedrasul Niyazmukhamed, as well as the copies of "Devon", which are the source of research. The copy whose lexical features have been studied is a huge verse poem composed of 2,698 verses or 5,396 lines, copied by Mukhammedyaqub Mukhamedyusuf in a nastaliq letter in 1323 – 1905-1906 AD. The number of word forms used in these 8912 lines is more than 35133, which make up 3555 lexemes.

The internal structure of "Devoni Mirzo" bayoz is as follows: 1. g'azal –195; 2. Mustazod – 1; 3. Muxammas – 21; 4. Musaddas – 1; 5. Qasida – 2; 6. Ruboiy – 26; 7. Ta'rix – 6; 8. Masnaviy – 3; 9. Soqiynoma – 1 (the author indicated "Fuzuliy as a soqiynoma in the Persian word"), 10. Munozara – 15.

The third section of the first chapter is called "*Comparative interpretation of the phonetics of Devoni Mirzo*" Mukhamedrasul Mirza was a poet who lived in Khiva, so he is a representative of the Uguz dialect, although his works were written in the Karluk dialect, he did not shy away from using the symbols of his native language, this is natural.

¹²Brokelmann C, Mittelturkische Grammatik Wortshatze von Machmud Kashgari / – Leipzig, 1928. – 234 p.

¹³ Gaben von A. Alturkische Grammatik. – Leipzig, 1950. – S. 88-89.

¹⁴ Gronbach K. Der turkische Sprachbau. – opengagen, 1936. – 56 s.

¹⁵ Radloff W. Das Qutaju bilig I–II. –Sankt-Peterburg. 1886. – 76 s.

¹⁶ Жўраева Р.А. Муқимий асарларининг лексик-семантик хусусиятлари: филол. фан. бўйича фалсафа доктори (PhD) дисс. автореф. – Қўқон, 2022. – 41 б.

¹⁷ Файзуллаева Р.А. Муҳаммад Расул Мирзо ва унинг адабий мероси: филол. фан. бўйича фалс. докт. (PhD) дисс. – Қарши, 2020. – Б. 3-45.

The relation of the language of the work to ethnicity is seen primarily in phonetics. In a society where the norms of the literary language have not yet been established, it is true that, in addition to following the literary tradition, the remnants of the spoken dialect of the creator can be found in the written text. The representatives of Uzbek classical literature, regardless of which dialect they represent, along with the Karluk dialect, which has been a literary language since the 15th century, have also left centuries-old remnants of their native language in their creations.

For this reason, the study of the historical phonetics of Turkish languages has always caused many complications and disputes. Of course, the scientists who enter into the discussion always have evidence. These arguments, on the one hand, show their truth, and on the other hand, they also have counterfactuals such disputes remain unresolved until now.

It was derived from the methodical use of Arabic letters in defining the phonetic features of “Devon” and, as in the current Uzbek language. It showed that the relationship $o \sim a$ did not acquire phonological value even then. A clear example of this is that 17 of the 160 words beginning with the letter *a* used in the language of the work are *oyir-*, *oyla-*, *oylan-*, *oyril-*, *oyru*, *oyt-*, *olda-*, *ongla-*, *ondoq*, *oncha*, *orzi-*, *orz*, *orit-*, words such as *osra-*, *oto*, and *ochchig'* still start with *a* and still with *o*. For example:

*Soqiyo o'lgum g'anim oyturg'a yorimi topmayin,
Bersangiz birjo' mucha bizg'a bo'lg'ay alloh yoringiz (16;2).*

In addition, it is clear that synharmonism is withdrawn from the level of legality and is used as a literary tradition.

*Bandini ko'nglumg'a fazling shoyadidin bazmlig',
Ne nadomat ashkidin ko'zgu afshondur manga (1;2).*

Therefore, the study of the “Devon” lexicon is a phenomenon related to its phonetics, the study of these two levels could cause incompleteness and uncertainty.

In the fourth section of this chapter, entitled “*Relation of the lexicon of the work “Devoni Mirzo” to the current “Uzbek literary language”*”, the “*Explanatory Dictionary of the Uzbek Language*” was used as a criterion for comparing the work language with the current Uzbek language 336 (10 percent) of 3555 lexemes reflected in the lexicon of Mukhamedrasul Mirzo “Devon” are not found. Of these, 62 lexemes (2 percent) belong to Turkish, 60 lexemes (2 percent) to Arabic, and 140 lexemes (4 percent) to Iranian layer. Therefore, the presence of 90 percent of the vocabulary of the monument to “*Explanatory Dictionary of the Uzbek Language*” is an important factor that indicates the renewal of the vocabulary of “Devon” written by Mirzo. Such mathematical indicators show that the “Devon” lexicon is very close to the current Uzbek language.

The second chapter is called “**Historicity and modernity in the lexicon of Devoni Mirzo**”, and the first section, which is called “*Results of comparative and*

statistical study of the lexicon of Devoni Mirzo”, discusses the lexical statistics of “Devon”, which is the source of research.

Lexical statistics, although, from the outside, it looks like mathematical units consisting of a collection of “dry” evidence, this method is an important task of determining the basis of the language of the period to which the source of research belongs, determining the author’s individual speech affiliation, and through this, the emergence of the current Uzbek literary language serves to pass.

It is known that the Uzbek literary language of the 10th-19th centuries is characterized by three historical etymological layers: 1) Turkish layer; 2) Arabic layer; 3) Persian layer 3555 lexical units used in Devan are historically and etymologically classified into historical etymological layers as follows.

1. Turkish words – 670 (19% of the total vocabulary).
2. Persian-Tajik words – 1059 (29 percent),
3. Arabic words – 1498 (42 percent),
4. Mixed words – 328 (10 percent).

Among them:

- a) Arabic-Persian-Tajik (words of Arabic origin, but formed with Persian-Tajik word-forming suffixes) – 198 (6 percent),
- b) Arabic-Turkish – 36 (1 percent),
- d) Iranian-Turkish – 78 (2.3 percent),
- e) Arabic-Iranian-Turkish – 28 (0.9 percent).

If we compare this indicator in “Devoni Mirzo” bayoz with Alisher Navoi’s “Lisonut-tayr” and Mukhamed Salih’s “Shayboniynoma” and “Shajarayi Turk” by Abulgozi Bakhadirkhan, which have a clear vocabulary

1-table.

Poems	Arabian words	Persian words	Turkish words	Mixed words
“Lisonut tayr”	40 %	26 %	24 %	10 %
“Shayboniynoma”	38,5%	25 %	32,5 %	4 %
“Shajarayi turk”	22,5%	11,5 %	28,5 %	35,5 %
“Devoni Mirzo”	42 %	29 %	19 %	10 %

The Turkish words used in “Devoni Mirzo” are a little more than in “Lisonut Tayr” and a little less than in “Shayboniynoma” epic. “Shajarayi Turk” is first of all a prose work, and then it is due to Abulgazi’s attempt to clearly show the possibilities of the Turkish language. As Mirzo’s “Devon” is a poetic poem, it has a strong idea of following tradition, i.e. continuing the tradition of poets who lived and created before him, especially Alisher Navoi. The number of words is much lower than the words in other layers. Using the possibilities of artistry, the poet was able to equalize this defect with the amount of Iranian layer words at the expense of mixed words.

2.2. Turkish historical-etymological layer. The occurrence of 2764 out of 3555 lexemes in the “Devon” lexicon in modern Uzbek literary language and modern Uzbek dialects confirms our above opinion. There are 670 Turkish words used by Mirza, which make up 19% of the total vocabulary.

The words belonging to the Turkish layer in “Devoni Mirzo” are extremely diverse in meaning and represent names of various fields. In the dissertation, they are classified into nouns, parts of a person, theonyms, words related to kinship, words denoting actions and states, words denoting relative signs, and other groups.

When comparing the lexical layers of the work “Devoni Mirzo” with the current Uzbek literary language, it can be seen that the words of the languages of all three periods have been used. That is, in the composition of Bayaz’s verses, obsolete for the modern Uzbek language – words related to the ancient Turkic language, that is, forgotten words (a), which embody the value of obsolescence characteristic of the old Turkic language, as well as words whose meaning has changed (b), and words whose form has changed and the current You can also see words that are actively used in the Uzbek language.

A. *asru, butrat, yovuq, tamug’, tegru, chotil-, ezid, qapu;*

B. *yangoq (yonoq), injilmoq (ranjimoq, qiynamoq), olon (o’g’lon).*

Asru is an idiomatic word according to the standards of today’s language, it is actively used in the verse of our classical literature, it is used 18 times in the language of “Devoni Mirzo”, so this word cannot be included in the list of inactive words. *Asru* “Devon”, which is a member of today’s synonym series, served to preserve the continuity of the old Uzbek language due to the fact that it was written in verse style. Example:

*G’am lashkaridin, ey qadi diljo’, topmoq mani ko’p osondur asru,
Chiqg’an og’izdan gardun uza bu ohim o’tidin bordur alomat (7/2).*

Words that have changed form. Such words appeared in “Devon” as a result of two reasons:

1. As a continuation of the traditions of our classical writers;
2. A mysterious remnant of the poet’s mother tongue (dialect) – as a seal:

*Har oshiqkim oning ma’shuqi guli ol yangoq o’lsa,
Qoshi yo, kirpiki o’q, ko’zi nargis, simsoq o’lsa. (38/2).*

Dialectisms. The dialectal words used in “Devoni Mirza” can be interpreted into two groups:

1. Words phonetically different from the literary-orthographic standard.
2. Lexical units that differ from the literary-orthographic norm both in terms of form and meaning.

It is known that Turkish languages differ from each other in terms of “a” and “o”. The dialects of the Uzbek language do not correspond to each other in this respect, even in different dialects of the same dialect, the same difference is characteristic. Mukhamedrasul Mirza, as a representative of the Uguz dialect, also created in a language prone to “a”. But sometimes, during his work in the Karluk

dialect, the poet tried to avoid “a” and incorporate “o” into his work. Probably for this reason, in some places, both in the Uguz dialect and in the Karluk dialect, in the places where it is customary to put “a” in places, the signs of putting “o” are used to a higher degree.

*Sen oningdek dilrabosen xo 'bliq bog 'i aro,
Orazing gul, qoshlaring yo, dishlaring durri samin (29/2).*

2. Lexical units that differ from the literary-orthographic standard both in terms of form and meaning make up a large number of words in “Devoni Mirzo”. Such units, which acquire the original Turkish essence, served to ensure that the writer, in addition to following the classical tradition, brought the work’s artistry to a great height. For example, the word *ayiqliq* is foreign to modern Uzbek, and there is no possibility of interpreting it according to the standards of the Uzbek literary language. But Alisher Navoi, the great “malik ul-kalom” grandfather, actively used the word *ayiqliq*:

*Tiyg 'ila boshimga keldingki, bu kun qatl ishida,
Xo 'blar ichra saromad sen o 'lubsan ayiqib (XM, IV. – B. 67)¹⁸.*

In “Annotated Dictionary of Alisher Navoi’s Works”, the word bear has three meanings: feed; waking up, and getting lost are given. It can be seen that Alisher Navoi used this word in the above verse in the sense of “to go astray”. Mirzo continues this creative tradition in his poetry and uses this word in the sense used by Alisher Navoi:

*Shab-ro 'z ayiqliqni dodin berur,
Ki bilman bu olam na olam erur?*

Therefore, the words related to the dialect preserved in Mirzo’s “Devon” have two purposes: a) continuation of the literary tradition; b) area served to realize the lexical possibility. For this reason, the poetic gems from “Devon” were able to show their artistic value.

2.3. Arabic historical-etymological layer. It is known that the number of Arabic acquisitions decreased compared to other layers in the period after Alisher Navoi’s work, which is definitely explained by the growing influence of Turkish words. In Mirzo’s “Devon” it is the opposite, that is, it can be seen that Arabic borrowings are used to a higher degree than other layers words.

In “Devon” the number of words belonging to the Arabic layer makes up 43% of the total lexical units (1504 lexemes).

Since this bayaz, which is a complete product of Mirza’s work, is written in the genre of verse, the Arabic lexemes used correspond to the literary style. It is worth noting that Arabic words are mainly considered a lexical possibility that forms the art, and it indicates that the poet followed the works of the poetry “sultans” who passed before him – Alisher Navoi, as well as his teachers – Munis, Ogahiy.

¹⁸ Алишер Навоий асарларининг изохли луғати. Тўрт томлик, I том. – Тошкент, 1983. – Б. 62.

Therefore, the reason for the superiority of words belonging to Arabic layer over other types of layer lexemes can be explained by the fact that work was written in the poetic genre and was a periodic successor of classical poetry.

2.4. Iranian historical-etymological layer. “Devon” contains 1054 (30 percent) Persian-Tajik words, of which 348 (10 percent) are not used in our mother tongue today. Among the words of mixed type, words with an Arabic root and a Persian-Tajik suffix made up the majority (200, 6 percent). Thus, a large number of Arabic layer words entered the Turkish language through classical Persian Alisher Navoi, one of the most original and authoritative languages (ML, p. 10) – the language of verse created and polished by artists of artistic words.

According to the grammatical affiliation, Iranian words are as follows: nouns, verbs, adjectives, pronouns, adverbs, adjectives, modal words, conjunctions, exclamations.

It is appropriate to define the relationship of Iranian words to the current Uzbek language as follows:

- words that are not used in the current Uzbek literary language.
- word that have changed form.
- words with a narrow meaning in the modern Uzbek literary language.
- isophalic compounds.

1. The words in “Devon” that are not used in the modern Uzbek literary language are reflected as a continuation of the traditions of Alisher Navoi. As a result, Iranian words were used to express the spirit of artistry. This case serves to expand the scope of the dictionary of dictionaries compiled in the Uzbek language. This poetic text contains a large number of words that are unfamiliar to the current Uzbek literary language, so the level of consumption of this persian does not exist or is very low. These persian words can be entered, *biym*, *bolonishin*, *gitinamo*, *gireh*, *gisu*, *gudoz*, *guljabin*, *darun*, *dudam*, *dutojabin*, *jashn*, *jiyb*. For example:

*Qachon bo ‘lg‘usi ishq ila jam‘i siym,
Qilib tarki sim etmagil hech **biym** (66/1).*

In this verse, *biym* means “fear, fear” and rhymes with *siym* “wire”. The rendering of “Sim” in the style of “siym” was caused by the need to harmonize the long *ī* in “biym”, which does not exist in Uzbek. The poet used the extralinguistic method to complete the meaning of the verse from the Persian word “biym”.

2. As words with a changed form, we can mention such lexical units as *burron*, *dudam*, *tanur*, *xoshok*, *sho‘roba*.

In “Devoni Mirzo” you can find words that are apparently different from the current version in Uzbek. This situation, common to most historical texts, is present, though not numerous. It may be reasonable to say that they were in consumption because the work was, first of all, a poetic text; Example:

*Vasling ila shod ayla qutqarib hazinlikdin,
Shah duosin demakg‘a ham tilini **burron** qil (24/1)*

The equivalent of the word *burron* in the modern Uzbek literary language is *burro*, which means “clever, capable of anything”.

In the text of the Bayoz, *burrón* is used for the word *hazin* in the first verse with the requirement of rhyme, which is the basis of the poet's innovative use of the lexeme and his skill.

3. Isophalic compounds. In the work of "Devoni Mirzo" Persian compounds were used in a large amount, which, in addition to the conciseness of the expression, was a special linguistic opportunity to ensure a higher level of artistic load.

The Persian suffix is a compound formed from the combination of the determiner with the determiner or the object with the object, and entered the Uzbek language unchanged in that form. It is a syntactic unit with a fixed order, the components of which cannot be separated due to isopha, and at the same time, the order of placement of the word in the isopha cannot be changed. If the units are replaced, the level of artistry will be reduced to a certain extent, that is, the goal, the possibility of expression, which the creator has set, will not reach its climax. For example:

*Asirni qildi chun mazhari muyassarining vujudig'a,
Bu mir'ot ichra bo'ldi necha tarhi dilkusho paydo (2/1).*

It was also possible to use the parts of the used compound units: *mazhari muyassar - muyassar mazhari, tarxi dilkusho – dilkusho tarxi, ahli hidoyat – hidoyat ahli, xomayi sun' – sun'iy xomashyo, shomi hasrat - hasrat shomi*. However, it is not difficult to understand that such a structural process is somewhat far from the realization of the linguistic subtlety perceived by the poet. That's why both our classic writers and contemporary artists use Persian combinations as a means of depth and relevance in their works.

4. Mixed words. In "Devoni Mirzo", there are many units formed by combining elements of Turkish, Persian-Tajik and Arabic languages. Most of the compound words observed in Devon language are compound verbs. In this case, the root is mainly Arabic or Persian-Tajik words, and auxiliary verbs are *ayla-*, *ur-*, *tort-*, *al-*, *bil-*, *qil-*, *qol-*, *ber-*, *et-*, *tush-*, *tut-*, *sol -*, *top-* etc. were involved.

This process of historical-linguistic cooperation was continued on a large scale in "Devoni Mirzo" and served to strengthen the depth of the possibility of expression in speech. Examples:

*Vasli subhidin yuzi mehrin namoyon ayladi,
Topmayin qoldi yorug'lig' shomi hijronim hanuz (16/1).*

As in all written texts, the joint use of elements of two languages in this essay serves to form a participle for the completeness of the sentence. Therefore, it is difficult to limit the scope of its application. It can be concluded that the cooperation of Turkic languages, especially Uzbek, as brother and sister languages is eternal, and it is impossible to imagine them separately.

The third chapter of the dissertation is entitled "Relation of the lexicon of Devoni Mirzo to signs of externality and internality". The first part of this chapter is called "Description of external signs of Devoni Mirzo's lexicon", in which words are classified according to their external signs, divided into simple and compound words.

Simple words. It is known that the morphological structure of a word consists of components that participate in the formation of a word form. The morphological structure of a word consists of a form-forming component with a component that is the basis for forming a form. The part that forms the basis of a form is a compound word or a simple construction. In “Devoni Mirzo”, the words have a simple (one-syllabic) basic and artificial appearance, as in all artistic texts.

*Bergil sevunchi, ey ko ‘ngil, kulbang sari yoring kelur,
Ta ‘sir aylab ko ‘ngilig ‘a bu nolayi zoring kelur.*

Other words, the stem and the formative suffix were combined and simplified, so such words are understood as one stem in the modern Uzbek language.

Persian-Tajik fictitious words are easily divided into parts in the minds of Turkish speakers. The agglutinative character of Iranian word-forming affixes allows them to be easily separated into parts. A large number of such words cause word-forming suffixes and changes in word-formation patterns¹⁹. That’s why *Gulzor* (4/2), *Maygun* (4/2), *Guliston* (8/2), *Dardnok* (11/2), (76 (8), *Dastgir* (57/2), *g‘oratgar* (12/2 etc. understood as a fictitious word.

Compound words. Due to the complex nature of compound words, their use in historical texts is limited. A careful study of the text of “Devoni Mirzo” only managed to find Turkish compound words such as *mirzoboshi*, *yasovulboshi* (57/2), *qaroko ‘z* (51/1). For example:

*Ul yasovulboshi shohi izom,
Ishidur xayr elga subhu shom.*

The combined vocabulary of Arabic and Persian-Tajik words for the Turkish language is controversial²⁰. But in Mirzo’s “Devon” there are a lot of compound words. It can be said that there is a reason to imagine such lexical units as a compound word. That is, in the words *bihamdilloh* (10/2), *dorushshifo* (33/2), *jilvasoz* (10/2), *majnunshior* (18/1), *mehrobshakl* (53/2), *xayrulbashar* (37/1) is noticeable.

Persian-Tajik combined words *bahrayob* (37/2), *bodaoshom* (13/1), *bolonishin* (29/1), *bulbuligo ‘yo* (2/1), *gavharafshon* (2/2), *gulandom* (12/ 2) it is possible to introduce lexical units.

It is not clear arabian and persian words are compound words. It is appropriate to divide the words in “Devon” into two groups according to their form relations: a) omonyms; b) paronyms.

The unifying feature of omonyms (omophones, omographs, omofoms²¹) is their external-material similarity. Omonyms cannot form specific word groups. That is,

¹⁹ Холмуродов А. Креолизованные и некреолизованные словообразовательные модели в узбекском языке. – Ташкент, 1989. – 138 с.

²⁰ Абдурахмонов Ф., Рустамов А. Навоий тилининг грамматик хусусиятлари. – Тошкент, 1984. – Б. 29.

²¹ Қар. Худжаева Р.М. Инглиз ва ўзбек тилларидаги генетик боғланмаган лексик омонимларнинг самарадорлиги ва уларнинг лексикографик талқини: Филол. фан. бўйича фалсафа доктори (PhD) дисс. ... автореф. – Тошкент, 1917. – 42 б.; Миртожиев М. Ўзбек тилида лексик омонимларнинг вужудга келиши: Ном. дисс....автореф. – Тошкент, 1963; Усмонов С. Ҳозирги замон ўзбек тилида омонимлар ва синонимлар // Илмий асарлар. XII чикиши, – ТГПИ, 1959.

their paradigmatic and syntagmatic lines are different. For example, if we study the word *qon* “Devoni Mirza”, firstly, it is a noun belonging to the family of words blood, eyebrow, and act, and secondly, all three of these words represent an action. From the external material side, they are similar, but different according to their paradigmatic relationship: *qon* I is a “red liquid” and liquids belong to groups, *qon* II belongs to a completely different class of verb lexemes. So, the syntagmatic and paradigmatic lines of this word are different.

*Ko ‘zing, Mirzo, to ‘kar gar qon bu yanglig ‘,
Qilur fosh elga ishqingni bir onda.(3/2)*

*Mirzo, o ‘zingni xush tut ul ichib sanga ham,
Tutg ‘usidur damodam qong ‘uncha yor sharbat.(8/1)*

Paronyms²² acquire a special value for poetry. The difference of paronyms with one phoneme gives depth to the artistic essence of the poetic text, adds sonority and rhythmic charm to it.

*Qoshi yosidin kirpik o ‘qi erkanmudur tilg ‘ali,
Zulfimudur ushshoqning bo ‘yini uza chotilg ‘ali,
Yo sabzayi sunbulmudur attor aro sotilg ‘ali(46/2).*

It is not difficult to understand that most of the paronyms in “Devon” have arisen as a result of the agglutinative character of our mother tongue. This sign means that the change of each phoneme on the basis of the roots of the word in the form of consonant-vowel-consonant led to a change in the meaning of the word. This was an important tool for increasing the sonority of poetic speech. It should be noted that phonemes in lexical units perform two other functions: stylistic expressiveness and appellative function, in addition to distinguishing word meanings²³.

The second part of the third chapter is named “Functional-semantic features of the lexicon of Devoni Mirzo” and is classified into several thematic-semantic 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 methodologically necessary component that creates an image in an artistic work and enhances its effectiveness²⁴.

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

*Bu yanglig ‘ kecha, Mirzo, vasl ila kimga nasib o ‘lsa,
Navoiydek yotar to subhi mahshar tarki xob aylab (6/2).*

²² Дадахўжаев Э. Ўзбек тилида паронимия (Лексика, стилистика ва нутқ маданияти масалалари). – Тошкент ДПИ, 1980. – С. 36-41; Маъруфов А. Паронимлар луғати. – Тошкент, 1974. – 108 с.

²³ Бегматов Э. Ономастик сўз яшаш масалаларига доир // Ўзбек тили ва адабиёти, 1965, 3-сон. – Б. 54-57; Бектимиров Х. Номларнинг ўрганилиши тарихидан // Ўзбек тили ва адабиёти, 1969, 2-сон. – Б. 37-44.

²⁴ Бегматов Э. Ўзбек исмлари. – Тошкент, 1991. – 284 б.; Бегматов Э. Номшунослигимизнинг тадқиқи йўллари // Тил ва адабиёт таълими, 1992. 2-сон. – Б. 3-5.

Military terms. Mirzo used a military term such as *asir, ag‘yor, dushman, raqib, tig‘, lashkar, qalqon, o‘q, yov, jallod, hujum, choh, sipoh, kamon, aduv, qatl, xanjar, suvori, zindon, qotil, qasd, arz, qurbon, muxolif*.

Military terms usually constitute the terms that convey the meaning necessary for war, fighting, and fighting, and such lexical units consist of specific words for prose and works on the same subject. Since “Devon” is a collection of lyrical works, all the military terms used in it were used in a figurative sense – *yor ~ ag‘yor* to highlight the relationship. 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.

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

It is clear that the “enemy” in the stanza 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: *ag‘yor ~ dushman ~ g‘anim ~ aduv ~ yov* synonym series can be divided into several types according to the source of origin:

- a) Arabic words: *aduv*;
- b) Persian-Tajik words: *ag‘yor – dushman*;
- c) Turkish words: 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.

In the third section of this chapter, named “Functional-stylistic signs of the lexicon of “Devoni Mirzo”, the use of stylistic tools – displacements, metaphors, and the possibility of “transferring” the cultural content to the linguistic content through these units is discussed.

The figurative meanings of the words used in Mirzo’s poetry are important in defining the linguopoetic nature of the poet’s poetry. Through some mythical images, first of all, it refers to the creation of artistic arts that acquire a secondary essence, and secondly, it plays an important role in defining the integrity of the text, its consistent logic, and figurativeness. This is confirmed in the following verses of the poet:

*Har qachon chiqsang niqobing yuzdin olib, ey pari,
Abr aro pinhon o‘lur ko‘rgach yuzingni oftob (6/1).*

It seems that in the Devon, the lexical unit *pari* embodies a secondary essence, and the concept of “female beauty” is embodied through a mythological image.

In Mirza’s Bayoz, metaphors such as *xurshid yuz, jallod ko‘z, rangin suxan, shirin so‘z, zanjir zulf, mehr yuz, xanjar mija, kofir ko‘z, mehrob qosh, lola rux, oraz quyosh, ohu nigoh, labshakar, sarv qad* are used.

Therefore, the formal structure of metaphors in common use is equivalent to a word combination.

*Xurshid yuz, jallod ko‘z yori gulandomim kelur,
Nozuk badan, rangin suxan shohi naku noming kelur.*

*Maygun lab, shirin so‘z, zanjir zulf, quyosh yuz,
Xanjar mija, kofir ko‘zu bequyosh xudkoming kelur (12/2).*

The status of somatic movements is also reflected in the stanzas. In the verses, the human face is compared to the sun as a “**xurshid yuz**”, the murderous – life-taking “**jallod ko‘z**”, the murderous symbol of the eyelashes to the weapon of war, “**xanjar mija**”, the merciless, ruthlessness is compared to the “**kofir ko‘z**”, the negative connotations of human parts are being strengthened. Usually, somatisms with a neutral sememe are exaggerated by the nouns “xurshid”, “jallod”, “xanjar”, “kofir”. In this case, the syntactic factor served as a means of semitic modification in the sememe of the phrase. Observing the used linguistically based metaphors shows that in the formation of metaphorical meaning and its realization, the law of the whole system of language has emerged, that is, the cooperation of almost all levels of the language has the main position in the realization of metaphorical meaning, it can be said.

CONCLUSION

1. The vocabulary of “Devoni Mirzo” is not large, it is 3555 lexemes. 32 percent (1198) of these lexemes are words with Turkish roots. The main reason for the low use of Turkish words is that the work consists of gazals on the subject of love and poetry. Taking into account the frequency of use of Turkish lexemes, it is shown that the total number of words used in the text is approximately 3.6 units. It is almost equal to the lexicon of the works of Babur and Navoi. About 50-60% of the lexicon of Alisher Navoi’s works is unfamiliar to the modern reader, while 981 words in the “Devoni Mirzo” lexicon, only 28% of the total lexemes are not used in our literary language. This shows that the author of “Devoni Mirzo” tried to make the language of his work close to the lively conversational Uzbek dialects.

2. It is clear that the amount of Turkish lexemes in the language of “Devoni Mirzo” is higher than in the works of Alisher Navoi (19 percent in “Devoni Mirzo”, 24 percent in “Lisonut tayr”). Based on this, Mirza, as a child of his time, continued the traditions of the old Uzbek language, widely used poetic phrases and words, Persian-Tajik and Arabic poetic lexicon, which gave a lot of lofty and artistic spirit in accordance with the spirit of that time. In the “Devoni Mirzo” lexicon, the main word (dominant) of any synonymous line or lexical meaning groups is not Turkish. Nevertheless, Turkish words still form a circle around Turkish words, synonymous lines, lexical meaning groups. This shows that the poet made extensive use of the wealth of the Turkish language, and that borrowed

words were often necessary to impose different subtleties of meaning on him, to give him a spirit of elation.

3. The influence of the dialects belonging to the Uguz and Kipchak groups of Khorezm in “Devon” by Mukhamedrasul Mirzo is very small, but it is present. Because *dogi, nachuk, netak, o‘rgamchi, orzi- (arzi), osra- (asra), otlan-, oy-- (ayt), oyril-, te-, tongla, tufrog‘* are only characteristic of the Khorezm dialect. You can get words like /*tufraq, o‘tlug‘, yaqo, yaro-*. The words specific to the remaining dialects were widely used in the old Uzbek language and were also used in other dialects of the Uzbek language. Therefore, Mirzo was a wise connoisseur of the Karluk language, which was considered a traditional literary language as a mature artist of his time. That’s why he was able to show his art using the opportunities of the Karluk language.

4. Two things or concepts are compared on the basis of the transfer used in Bayoz, that is, the name of one of them is transferred to the other with the purpose of increasing the image, expressiveness, accuracy based on a certain relationship between two things or concepts (such as similarity, commonality, connection). That’s why, as unique pictorial means, quotations have a special place in ensuring expressiveness of speech and emotional-expressive coloring of poetry.

5. None of the toponyms presented in Bayoz did not have the appellative expression, but because the source was in an artistic and poetic form, they incorporated the similes, that is, the linguistic and derivative meaning prevailed.

6. Military terms are usually the terms that carry the meaning necessary for war, battle, and rush, and such lexical units form specific words for prose and works on the same topic. And since “Devon” is a collection of lyrical works, all the military terms used in it are used in a figurative sense – *yor ~ ag‘yor* to highlight the relationship, so the words on this topic have a place in Bayaz’s verses from the point of view of artistry.

7. Zoonyms are usually the names of wild and domestic animals, birds, fish and other creatures called zoonyms. The use of terms such as parrot, nightingale, animal, spider, dog, sor, butterfly, owl, bird, monkey used in “Devoni Mirza” narrowed the concept of zoonyms, they were used to mean the figurative meaning of “zoosemisms”, characterizing a person presented for the purpose. These units are characterized by the fact that they participated in the language of verse for the expression of figurative meaning, showed new aspects of the poet’s expressive style, that is, were a special expression of emotional-expressive coloring.

8. Researching the lexical-semantic and functional-methodical features of “Devon” in linguistics serves to reveal the common and different aspects specific to the classical Uzbek language and the modern Uzbek literary language, and to identify important changes in the development of the language.

9. As a matter of fact, analogies, in general, comparison play an extremely important role in knowing and understanding the world, and any knowledge of the world cannot be free from axiology, that is, an assessment of what is known in

some way. The author of “Devon” also had the opportunity to achieve the highest peak of artistic expression by using musical terms.

10. A sign can be shown not only by description, but also by illustration, but the meaning of the sign will not have clear boundaries. The regulative (prescriptive) function and the lack of proper reference due to this brought the “Devon” metaphors closer to the sign and specified the differences between the sign and the signals.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2021.Fil.70.01. ПО
ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
КАРШИНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

КАРШИНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ЖУМАЕВА КАМОЛА ТУРСУНАЛИЕВНА

**ЛЕКСИКО-СЕМАНТИЧЕСКИЕ ОСОБЕННОСТИ
“ДЕВОН”А МУҲАММАДРАСУЛА МИРЗО**

10.00.01 – Узбекский язык

АВТОРЕФЕРАТ
докторской (PhD) диссертации доктора философии
по филологическим наукам

Карши – 2023

Тема диссертации доктора философии (PhD) зарегистрирована в Высший аттестационной комиссии при Кабинете Республика Узбекистан за В2022.4.PhD/Fil2820.

Диссертация выполнена в Каршинском государственном университете
Автореферат диссертации на трёх языках (узбекский, английский, русский (резюме)) размещен на веб-странице Каршинского государственного университета (www.qarshidu.uz) и на информационно-образовательном портале «ziyonet» (www.ziyonet.uz).

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Защита диссертации состоится « ____ » _____ 2023 года в ____ часов на заседании Научного совета DSc.03/30.12.2021.Fil.70.01 при Каршинском государственном университете (Адрес: 180103, г. Карши, ул. Кучабога, дом 17. Тел.: (0375) 225-34-13; факс: (075) 221-00-56, e-mail: qarshidu@mail.uz). Каршинский государственный университет, 2-корпус (аудитория № 202).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Каршинского государственного университета (зарегистрирована за № ____). (Адрес: 180103, г. Карши, ул. Кучабога, дом 17. Тел.: (0375) 225-34-13; факс: (075) 221-00-56, e-mail: qarshidu@mail.uz).

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в уточнении статистических, структурно-семантических и функционально-методических особенностей лексических единиц, используемых в «Байозе» Мухаммадрасула Мирзы.

Задачи исследования:

определить статистическое описание лексикона «Девон»;

сопоставить факты, зафиксированные в «Девоне», с современным узбекским литературным языком и на этой основе определить родство обоих случаев;

определить принадлежность лексем байоза к историческому этимологическому слою и их семантическую соотнесенность с оригиналом;

разделение лексических единиц, используемых в поэзии Мирзы, на смысловые группы;

выявить функционально-методические особенности лексем байоза;

выявить используемые в стихах поэта движения, уточнить их лингвопоэтическую природу;

задача создания полного сравнительно-лексического указателя «девонских» слов, что важно для создаваемых лексикографических произведений.

Объект исследования. Номерной экземпляр № 911\I, принадлежащий перу Мухаммадрасул Мирзы, представляет собой сборник-деван, переписанный Мухаммадьякубом Мухаммадусуфом насталигским письмом на русской фабричной бумаге в 1323 г. хиджры – 1905-1906 гг.

Предмет исследования является применяемый лексические и семантические единицы в «Девон»е Мухаммадрасул Мирзы.

Методы исследования: В диссертации частично использовались методы описания, сравнения и математико-количественного анализа в лексикологическом исследовании. Восстановление фонологического строя исследуемого произведения было основано на методе определения фонетических особенностей языка памятников, основанном на возможностях арабской графики.

Научная новизна исследования состоит из следующих:

определено, что количество заимствований, используемых в «Девоне», превосходит тюркские слова, эта возможность образовалась в результате следования традициям представителей узбекской классической литературы, этот процесс также является пластом слов, используемых поэтом в формально-духовных отношениях, в качестве основы для обеспечения совершенства методолого-эмоциональных характеристик;

доказано, что тюркские слова в байозе наряду с наименованием самых основных понятий, объединяют вокруг себя арабо-персидские синонимы, хотя их меньше, чем заимствованные слова, они имеют возможность доминирования, и поэтому их стилистический и функциональный статус выше, чем арабский и персидский;

обосновано, что антропонимы, топонимы, военные термины, зоонимы, теонимы, музыкальные термины и космонимы в лексиконе «Девон» обладают

функционально-смысловыми свойствами, выходят из своего коннотативного значения, а также выполняют функцию наглядно-репрезентативных средств.

определено, что функционально-стилистические особенности лексики произведения выполнили задачу выяснения семантических возможностей слов, то есть их лингвопоэтической сущности, в результате было определено, что тонкие семантические возможности староузбекского языка могут быть использованы при создании образных сравнений в современном узбекском языке.

Внедрение результатов исследования. По результатам изучения лексико-семантических особенностей слова «девон»:

количество заимствований, используемых в «Девоне», превосходит турецкие слова, и эта возможность образовалась в результате следования традициям представителей узбекской классической литературы, этот процесс также представляет собой словесный пласт, используемый поэтом были применены при подготовке раздела учебника «Узбекский язык» под названием «Лексика, лексико-семантический уровень, лексикология и лексикография» направления бакалавриата 5120100 – Филология и преподавание языков (узбекский язык). (Свидетельство № 04/1-3506 от 20.12.2022 г. Зарегистрировано на основании № 274-312 в соответствии с приказом Министра высшего и среднего специального образования Республики Узбекистан № 274 от 27 марта 2018 г.). В результате был сделан вывод, что использование лексических пластов классических текстов является важным источником для обогащения лексических пластов современного узбекского языка;

Функционально-стилистические особенности лексики произведения выполнили задачу выяснения семантических возможностей слов, т.е. их лингвопоэтической сущности, в результате чего было определено, что тонкие семантические возможности староузбекского языка могут быть использованы для создания образных сравнений в современном узбекском языке, которые использованы при подготовке сценариев программы «So‘zlar javohiri» и передачи областного радио «Voħa sadosi» (обращение №17-05-337 от 21 декабря 2022 г. Кашкадарьинской областной телерадиокомпании). В результате содержание материалов, подготовленных для данной радиопередачи, было усовершенствовано и обеспечено богатым научным обоснованием;

Обоснования материалов о тюркских словах в байозе наряду с наименованием самых основных понятий, объединяют вокруг себя арабо-персидские синонимы, хотя их меньше, чем заимствованные слова, они имеют возможность доминирования, и поэтому их стилистический и функциональный статус выше, чем арабский и персидский применены в рамках Государственной научно-технической программы, осуществленной в практическом грантовом проекте «Создание электронной площадки, развивающей устную и письменную речевую компетенцию у обучающихся» в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои под номером ПЗ-202004165 (выпуск 04/1-4/7

Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 27 февраля 2023 года).

В результате материалы проекта обогатились новыми научными сведениями об особенностях нового словообразования и их представлениями в общем и толковом словарях.

Составлен словарь Мухаммадрасула Мирзы «Девон» на основе четкого указания правильных и достоверных словарных значений слов и определения критериев устранения ошибок, допущенных при составлении толковых словарей. В результате удалось определить сферу употребления узбекского языка во второй половине XIX века, действующих, бездействующих и устаревших для этого периода слов.

ЭЪЛОН ҚИЛИНГАН ИШЛАР РЎЙХАТИ
LIST OF PUBLISHED WORKS
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I bo‘lim (I part; I часть)

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2. Жумаева К. Мирзо “Девон”и асарида қўлланган архаик лексик бирликларнинг лексик-семантик таҳлили. О‘zbekiston Milliy universiteti xabarлари, 2022, [1/9/1]. – Б. 201-205. (10.00.00; №15)

3. Жумаева К.Т. Мирзо “Девон”и асарининг айрим фонетик хусусиятлари хақида // ҚарДУ хабарлари. 2022 3/2(53). – Қарши, 2021. – Б. 140-144. (10.00.00. ОАК Раёсатининг 2021 йил 31 мартдаги 295/6-сон қарори)

4. Жумаева К.Т. Мирзо “Девон”и асарида қўлланган лексик бирликларнинг идеографик таснифи // ҚарДУ хабарлари. 2022 3/2(53). – Қарши, 2021. – Б. 169-172. (10.00.00)

5. Жумаева К. Мирзо шеъриятида қўлланган сўзларнинг лексик-семантик муносабатлари тавсифи (синонимия ходисаси мисолида). ҚарДУ хабарлари. 2022 3/2(53). – Қарши, 2021. – Б. 177-182. (10.00.00)

6. Жумаева К.Т. Мирзо “Девон”и асари лексикасининг функционал-семантик хусусиятлари. ҚарДУ хабарлари. 2022 5/2(5). – Қарши, 2021. – Б. 152-158. (10.00.00).

7. Жумаева К.Т. Мирзо “Девон”и да қўлланган синонимларнинг услубий хусусиятлари // ҚарДУ хабарлари. 2020, 5/44. – Қарши, 2020. – Б. 177-182.

8. Жумаева К.Т. Мирзо “Девон”и лексикасининг ҳозирги ўзбек адабий тилига муносабати // ҚарДУ хабарлари. 2022, 6/2. – Қарши, 2022. – Б. 147-150.

9. Жумаева К. Мирзо “Девон”и асарида эроний сўзлар қатламининг қўлланиши // ҚарДУ хабарлари. 2018, 3/37. – Қарши, 2018. – Б. 104-108.

II bo‘lim (II part; II часть)

11. “Muhammadrasul Mirzo “Devon”i lug‘ati. – Qarshi: “INTELLEKT” nashriyoti, 2023, – 112 b. (ISBN 978-9943-9311-9-1).

12. Джумаева К.Т. Отношение Мирзо “Девон”и к современному узбекскому литературном языку. Научный журнал: Интернаука. – № 22 (198). Июнь. – М., 2021 г. Часть 5. – С. 19-22.

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