

## THE USE OF ARABIC AND PERSIAN DERIVED WORDS IN LITERARY WORKS

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**Annotation.** The article examines stylistic, semantic, and derivational functions of Arabic and Persian derivatives in Uzbek literary discourse. It highlights the interaction of the Turkic core with the Eastern layer and the productivity of -iy/-iyat, -noma, -goh, -shunos, -kor. Theoretical grounds draw on Haugen, Weinreich, Vinogradov, and Uzbek scholarship.

**Keywords:** Arabic–Persian layer, derived word, stylistic stratum, derivation, -iyat, -noma, -shunos, -kor.

"Arabic and Persian derived words in Uzbek literary discourse embody historical-cultural heritage, stylistic elegance, and semantic nuances. Through this layer, the author evokes an 'Oriental' rhetorical context, diversifies character expression, and strengthens the transitions between genre and style. In our view, the relevance of this topic is manifested in two aspects: a) gaining a profound understanding of the creative potential of derivational models (e.g., -iy/-iyat, -noma, -goh, -shunos, -kor) in contemporary literary texts; b) demonstrating the mechanisms by which these units become direct stylistic signals in the reader's consciousness.

**Theoretical Criteria.** In comparative linguistics, the interaction between non-cognate layers is explained by Haugen's famous rule: 'borrowing involves both importation and substitution'—meaning that acquisition occurs simultaneously through introduction and adaptation [1]. According to our approach, these two stages—the integration of form and meaning—become a structural-rhetorical function within the author's style: alongside phonetic-orthographic adaptation (e.g., adabiyot, ma'naviyat, rasman/rasmiy), semantic direction is provided through textual factors such as genre, character speech, and chronotope. While Weinreich explains exchanges in bilingual environments through 'contact laws,' he emphasizes that loanwords gain value in competition with alternative variants within the text [2]. In the literary stratum, this represents a dense dynamic between Turkic 'purity' and Oriental 'luster'."

**Literary Discourse and Stylistic Systematicity.** Vinogradov wrote that "in literary discourse, the word exists within a unique system of stylistic relations" [3]. We expand upon this idea as follows: Arabic-Persian derivations often activate an elevated register, emphasizing the spiritual-abstract dimensions of an object (e.g., ma'rifat – enlightenment, haqiqat –

truth, shukuh – grandeur, nazokat – grace) or defining the historical-spatial background (names like guliston, bog‘bonlik, dorilfunun). While parameters like -iyat and -iy enhance academicism, formality, and terminological structure, Persian patterns such as -noma, -goh, and -shunos provide genre cues (e.g., risola, xotirnoma, sayohatnoma) and designate spaces of activity or professional specialization (kitobxonlik – kitobshunos). Thus, derivational architecture transforms into stylistic semiotics.

The Historical Layer and the Uzbek Literary Language. The role of the "Oriental" stratum in the formation of the Uzbek literary language is twofold: on one hand, it is an organic continuation of classical traditions; on the other, it serves as a semantic resource for modern genres. Research on the history of the national literary language indicates that Arabic and Persian elements merged into the Uzbek literary norm based on the Chagatai linguistic tradition [6]. In our view, this "assimilation" occurred not only lexically but also at the level of derivational models. Patterns such as iy (milliy,ilmiy), iyat (adabiyot,ma’naviyat), noma (sayohatnoma), goh (istirohatgoh), and -shunos/-kor (tilshunos, mehnatkash) became normalized and assumed the role of stylistic signals in literary texts.

Derivation and Meaning. The integration process described by Haugen brings about a series of semantic differentiations in Uzbek texts. For instance, in the series sevgi—muhabbat—ishq, the choice of form and style defines the semiotics of the image; in the series ilm—ma’rifat—ma’lumot, the levels of abstraction are distinguished [1; 2]. In our approach, these series are categorized by textual function: character speech (colloquial), authorial speech (neutral or elevated), and descriptive parts (metaphorical-symbolic). As Vinogradov noted, "the stylistic role of a single word is determined by the imagery system of the entire context" [3]. Therefore, Arabic-Persian derivations are not merely particular "ornaments" but essential elements of compositional structure.

Lexicological Basis and Formalization. In Uzbek lexicology, Arabic and Persian borrowings, particularly those formed through affixation, are categorized as a distinct layer. Explanations such as "the suffix -iyat conveys abstraction and collective professional meanings; the relational suffix -iy expands the qualitative-attributive layer" possess significant structural value [5]. In our view, it is precisely this formalization that allows for the management of homonym-synonym parallels and the rapid expression of semantic nuances in literary texts: the artistic "toning" between spiritual contemplation (ma’naviy tafakkur) and the inner world (ruhiy olam) is adjusted to the required register through such affixation.

Harmony with the Turkic Basis. While emphasizing the core role of the general Turkic stratum, Baskakov proposes the criteria of "phonetic-morphological adaptation and frequency of use" to determine when borrowings become integrated [4]. In a literary text, these criteria are enriched by another dimension—intertextual cues: a skilled author combines the simplicity and dynamics of the Turkic layer with the solemnity of Oriental derivations to register a character's personality or the spirit of the era. We believe that this strategy of organizing a "dialogue of layers" extends the semantic trace of the reader's reception.

The Perspective of Textual Studies. In international contact theory, Weinreich links the aesthetic choice of a bilingual subject to communicative conditions: the idea that "contact shapes the speaker's repertoire and choice" harmonizes with the parameters of genre and audience in a literary environment [2]. Accordingly, the proportion of Arabic-Persian derivations is higher in historical novels (due to chronotope and stylization requirements), while in short stories and novellas, they are provided in controlled doses, primarily as befits the character's speech. As Vinogradov noted, "the voice of the noun is the voice of the style" [3]; thus, the semantics of an affix is part of the stylistic vitality.

### **Conclusion.**

In summary, when Arabic and Persian derived words are used alongside the Turkic basis through thoughtful selection in literary works, they construct a stylistic vertical: derivational patterns such as -iy/-iyat, -noma, -goh, -shunos, and -kor serve the genre, chronotope, and character psychology. Furthermore, the theory of interlinguistic contact (importation–substitution) explains the integration of form and meaning. We believe that three criteria are decisive for successful literary practice: a) semantic precision and register harmony; b) the function of the derivational model within the text's composition; c) a system of intertextual cues that considers the reader's reception. In this way, the Oriental stratum expands the stylistic resources of the modern Uzbek literary language and enhances its aesthetic impact.

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