

## LEXICAL UNITS OF DIFFERENT LAYERS IN ERKIN VAHIDOV'S POEMS

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**Abstract.** In the article, the use of lexical units of the mastery layer used in Erkin Vahidov's poems, the poet's skill in using words are analyzed on the basis of examples. The use of lexemes acquired through Arabic, Persian, and Russian languages in the poem and their effectiveness has been scientifically researched based on examples

**Keywords.** Lexicology, lexical layer, own and assimilated layer, Arabic, Persian-Tajik, Russian.

If a certain topic through his poems attract all readers. The talented poet is one of the favorite writers who is widely respected among our people with his playful and fluent poetry, sprinkled with warm lyricism and life-giving romance, sharp journalistic articles, dramas, and deep scientific research of translated works. The main idea of Erkin Vahidov's poetry is patriotism, boundless love for the Uzbek people, independence, freedom, humanity, loyalty to the motherland, loyalty and other similar features. when we cry, unique allusions, lines mixed with gentle feelings begin to pass before our eyes. The following verses taken from his ode "Uzbeğim" (1968) show the patriotism, loyalty to the motherland, and the Uzbek nation characteristic of the poet's entire work:

When I say that the Motherland is a garden,

You are one flower in it.

If I call the Motherland an eye,

You are a single Uzbek.

Poet's verses on the subject of the Motherland and the Uzbek people remain our constant companions:<sup>1</sup>

This is my ode to you, my people.<sup>2</sup>

Respect for the mothers milk and food

I am an independent son, accept me

My Uzbek ,dear uzbek

We can continue the series of similar events with interest. Its educational significance is only if the visual means and specific features of the artistic work, which embody the ideological, moral, spiritual-educational, and sophisticated influence in the formation of the youth consciousness, are understandable to the student. 'secret power is fully revealed. For this purpose, it is difficult to

achieve the desired goal without linguistic analysis of the language of the artistic work. Conscious analysis of the language of a work of art allows one to deeply master the content of a certain work, its ideological essence, the writer's creative skills and ideological direction. Each text has a complex structure and content, and it is an example of oral and written creativity. Each text carries a certain content and conveys different information according to its characteristics. Texts are in the form of artistic text, journalistic text, scientific text, and official text, depending on how they convey different messages. Lexicology deals with all the words that exist in a language, that is, the vocabulary of that language. Linguistic research of lexical (own and borrowed) layers in the language is very important in determining the laws of lexical-semantic development. Lexicon is interconnected with history, culture, science and socio-economic development of the people, and without taking them into account in scientific analysis, it is difficult to determine the sources and reasons for the change of word meanings. From this point of view, it is necessary to divide the lexicon of the Uzbek language into its own layer and the assimilated layer. If we look at the stages of development of the Uzbek literary language, we can see that these words were adopted in different periods due to various social reasons. For example, the Persian-Tajik lexemes are the result of the Uzbek and Tajik peoples living side by side and having social and cultural relations with each other since ancient times, while the Arabic adaptations are mainly the book language and the Persian-Tajik language, as well as partially oral entered through speech. Borrowed words in the Uzbek literary language have the status of an object actively assimilated by the absorbing language.

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1 Erkin Vohidov. *Ishq savdosi*. –T.: Sharq, 2000. – B. 359.

1Lapasov J. *Badiiy matn va lisoniy tahlil*. –Toshkent: O'qituvchi, 1995. – B.3.

Lapasov J. *Badiiy matn va lisoniy tahlil*. – Toshkent: O'qituvchi, 1995. –B.5.

Most of the borrowings from the lexical system of the Uzbek language have changed their form on the basis of word formation, word change and form formation tools specific to the host language. Erkin Vahidov used many borrowed words in his poems, which helped to increase

the unique impact of the poet's poems. In particular, the poet widely used Arabic, Russian and Persian-Tajik words in his poetry. As an example, let's take the poet's poem "About Humility

Although he stands so proud,

The teapot bends over the cup.

So why the conceit,

What is the need for arrogance?

Be humble, even one step

Don't cross the threshold of pride

That's why the human always

Kiss the bowl on the forehead

Garchi is short form of the conjunction "agarchi".proud (a. lost his mind, deceived; built himself up, grown old; kept his dignity, pride; proud. 2 . One who is unreasonably or excessively proud, who behaves like that;<sup>3</sup> old-fashioned; conceited. 3. Mobile: posture, appearance dignified; bowl f. [wool phiale - a flat cup for drinking water] A container with a base, smaller than a cup, widening from the bottom to the top (mainly used for drinking tea. O'TIL, III, 256 p.; teapot [r. teapot - tea container] for drinking tea, a dish with a lid and a handle, a household tool. O'TIL, IV, 504 p.; kibr (kibr-u havo- self-esteem, conceit) a. pride, bigness, arrogance .OTIL, II, 364 p.; humble (humble) f. less, less, rarer; does not want to boast, considers himself inferior to others, is not proud; very humble and obedient. OTIL, II, 311 p.; step [a. sole, heel; foot, step] 1. Every step in the process of walking; person 2. Distance equal to each step interval, intermediate distance; 3. Mobile: advancement, progress in work, development, etc.; 4. Mobile: moving towards a place or direction; visit;

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<sup>3</sup> “O‘zbek tilining izohli lug‘ati”. -Toshkent, O‘zbekiston milliy ensiklopediyasi, 2006, 1-5 jildlar

5. Mobile: every behavior in business; action OTIL, V, pp. 202-203; pride [a. ignorance; raw (empty) imagination; conceit, pride; arrogance] 1. Knowing one's self-worth, the feeling of respecting it; honor 2. Feeling of pride, satisfaction; pride, honor. 3. Something, someone, etc. to be proud of.4. A sense of arrogance, pride, arrogance. OTIL, V, 461b.; threshold [f. entrance, threshold; eve; royal palace; shack] 1. A door, a cross-piece of wood under the frame of the gate; wood, planks, boards, etc. laid crosswise on the ground at the entrance to the building, yard, etc.; threshold. 2. Mobile: house, apartment, house. 3. Kochma: a place at the entrance to a village or city, a threshold. 4. Moving: the time that is close to the beginning of an event or event; eve 5. Geogr. A high place below a river, sometimes visible above the water, which accelerates the flow of water and makes it difficult for ships to navigate. OTIL, III, 150 p.; human [a. man]1. Man, human. 2. Every individual; man 3. A form of reference to someone (usually negative). OTIL, II, 213 p.; forehead [f. forehead, forehead] 1. Anat. The part of the face from the eyebrows to the hair, manglai. 2. Mobile: fate, destiny according to religious ideas. 3. Bisot, bud-u Shud, that's all. OTIL, III, 252 p.As can be seen from the analysis of the examples, the lexicon of E. Vahidov's works consists of a system of lexemes with different meanings, and is distinguished by the use of lexical units that reflect the concepts of almost all areas of life covered. Also, in the poet's poems, there are latif, kitob, sarhisob, ravon, past-u baland, rishta, misra, ibtido, intiho, iztirob, dil, she'r, gulob, naqqosh, sarlavha, Shu'la, koshona, parvona, qasd, sabo, parivash, hilol, qissa, qalb, sohibjamol, barkamol, visol, xushhol, gulshan, poymol, timsol, ahvol, zinhor, alhol, daf'atan, chor atrof, ma'yus, bemajol, alqissa, iqbol, sado, parishon, harorat, navbahor, g'oyibona, bahor, gul, dom, oshiq, hijron, po'lat, bomba, nuqra, muqaddas, mo'tabar, muborak, madh, fusunkor, girdob, alvon, mohir, mehr, mahorat, ilm, olim, amal, mashaqqat, Shuur, tafakkur, poyezd, meridian, pero, million, milliard, samolyot, traktor, teleskop, atom, orden, pochta, informbyuro, gospital, razvedka, granata, avtomat, polk, soldat, kvartal, eshelon, sirena, projektor, gorsovet, kabel, vokzal, front, tank, minut, grajdan, ZAGS, byuro and other similar words acquired through Arabic, Persian-Tajik and Russian language can be observed.Lexemes of the acquired layer can also be observed in the title of the poems: "Manzara", "Ekskavator", "Magnuntol", "Olimlar va shoirlar", "Surar", "Firoq haqida", "Kosmonavt va shoir", "Asablar". , "Inson va fursat" and others. The uniqueness of the language of the work is determined by its stylistic-semantic uniqueness. The artistic potential of the author, the skill of using words, the "in-depth" description of the events, the artistic expression of mental experiences, psychological states ensured the originality of the language of the work. He

illuminates the events with all their essence, his objective approach to reality ensured the naturalness of the language of the work and the methodological perfection of the text of the work. In conclusion, Erkin Vahidov does not limit himself to the use of lexemes related to the acquired layer in his poems, but uses them in their place according to the demand of the artistic text. This provides the poem with features such as playfulness and impressiveness.<sup>4</sup>

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<sup>4</sup> Dadaboyev H., Hamidov Z., Xolmanova Z. O'zbek adabiy tili leksikasi tarixi. – T.: Fan, 2007. – B. 29.

Tursunov U., O'rinboyev B., Aliyev A. O'zbek adabiy tili tarixi. – T.: O'qituvchi, 1995. –B. 42

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