

Lexical and Semantic Features of Tashpolot Ahmad's Poetry

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Abstract. *To ensure poetic individuality in the language of a work of art, the creators try to make maximum use of linguistic units. In particular, synonyms, antonyms, phraseological units, vulgar, barbaric words are the main means in the full disclosure of creative intent. In this article, the skill of the poet Tashpolat Ahmad in using words, the Creator's ability to skillfully use linguistic units are revealed by illustrative examples. Each theoretical idea is proved by examples taken from the poet's poems.*

Key words: *synonym, contextual synonym, synonymic series, main (dominant) word, antonym, contextual antonym, lexical antonymy, phraseological antonymy, lexico-phraseological antonymy, phraseological units, vulgar, barbaric words, borrowings.*

In the process of linguistic and stylistic analysis of a literary text, it is important to identify lexical units that demonstrate the Creator's ability to use language, the semes of emotional and expressive expression of which are manifested without bubbles, and reflect on the extent to which they served the artistic and aesthetic purpose of the Creator. For this purpose, words with meanings, forms, opposite meanings, polysemous words, historical and archaic words, local, vulgar, etc. are used in the language of an artistic work words are analyzed and it is explained for what purposes they are used. Here we will try to analyze the lexical and poetic features of the poetry of the talented poet Tashpolat Ahmad, which formed the basis of our research.

In order for our speech to be fluent, it is important that words are not reused. To do this, the speaker must be able to effectively use the synonym-the synonym of the word, without resorting to the word over and over again.

In linguistics, the phenomenon of synonymy has a distant past and is one of the most widely analyzed phenomena. Synonymy is an object of study not only in linguistics, but also in cultural studies, psychology, and literary studies. Synonym (from Greek. "one name") means spelling, words with different pronunciation but a single meaning. Research of synonyms initially". It is usually defined as "words with the same meaning", "words with similar meaning", "words with close or unambiguous meaning", "words differing in stylistic coloring, levels of application" [2,3]. In general, synonyms are how a person, thing, character, trait, event, and action are pronounced under several names. A.I. Based on Efimov's opinion, the synonymy of speech means is the most important central issue of stylistics. Where there is a choice, a selection, stylistics begins [10, 252].

Below we will look at the methodology of Tashpolat Ahmad's poetry based on synonyms.: **nomus ~ or.** *Gul-u gulzorim o'zing, Nomus-u orim o'zing/ Bo'ynimdagi tumorim, Shirin guftorim o'zing.* ("Gul-u gulzorim o'zing") *Deydilar: har yurakning bog'i-bahori bo'lsin/ Hayotga shaydolik-u nomusi-ori bo'lsin* ("Bo'lsin").

oshno ~ o'rtoq. *Qancha urug'-aymog'ing bor – manimdur, Qancha oshno-o'rtog'ing bor – manimdur/ Mayog'ing bor, bayrog'ing bor – manimdur, O'zbekiston – tanda oqqan qonimsan* (“Gul-u gulzorim o'zing”). The word comrade is interpreted in the dictionary as equal or close in age and interacting with peers (in relation to each other); grew up together; peer, friend.

g'am ~ kulfat. *Solmasin aslo soya g'am-u kulfat devoir/ Suyanmoqqa qulamas o'g'li – chinori bo'lsin* (“Bo'lsin”).

In the explanatory dictionary of synonyms of the Uzbek language, the words *g'am, tashvish, qayg'u, kulfat, musibat, alam, anduh, mung, dog'* (sadness, anxiety, sadness, trouble, trouble, pain, muteness, silence, spot) are presented in one synonymous line, which explains the mental suffering caused by misfortune, loss. Of these, sadness and anxiety are often used. Disaster, disaster express a strong meaning [2, 263].

haqgo'y ~ rostgo'y. *Yassaviydan uchgan ushoq – uchqun bo'lg'il, E'tiqodga, tariqatga tutqun bo'lg'il/ Boshga qilich tushganda ham Haqni degil, Ahmadiyning haqgo'y, rostgo'y o'g'li bo'lg'il!* (“Elning o'tar ko'prigi bo'l...”)

The creator not only uses ready-made synonyms that already exist in the language, but also applies words that are not synonymous in accordance with the need for artistic representation, with such skill that the contextual synonymy created creates the reader's impression of members of the synonymous series. For example: **otashga esh ~ o'tparast.** *Hazrat Narshaxiydan qolgan naql bor: Bu el otashga esh, ya'ni o'tparast/ Ishq o'ti, mehr o'ti senga bo'lsin yor – “Buxoro qubbat-ul islomi din ast”.* (“Tymon qal'asi”) Although the meanings of these words remain close to each other, they differ from each other in the subtleties of meaning. Fire is a Persian word meaning fire, fire. On the other hand, the Fire God means the worship of fire, the Fire God. We think that there is a flame rising under the flame, a flame.

bedarvoza ~ ochiq bo'lmoq. *Birovlarga Balchiq bo'lding, Shirin emas, achchiq bo'lding/ Bedarvoza – ochiq bo'lding – Bulg'oriya, Bulg'oriya!* (“Bulg'oriya, Bulg'oriya!”)

The word “darvoza(gate)” comes from Persian, which means a large gate with two tiers, and in the explanatory dictionary they include *shahar, qo'rg'on, qal'a, hovli* (a city, citadel, fortress, courtyard) and the entrance is a large double-layered door with an annotation on the lid. We think Tashpulat Ahmad said that being homeless and also being open are similar meanings. There is a hidden meaning of insecurity in both words. In conclusion, the poet skillfully uses each synonymous word, treats the language and the word in his own way.

The presence of antonymic words in the language is one of the convenient means of ensuring expressiveness, expressiveness, expressiveness of artistic speech [6,178]. In the works of the poet Tashpulat Ahmad, we trace some antonyms.: **ochiq ~ berk.** *Garchi yo'llar ochiq, yo'llar berk edi, Garchi qo'llar ochiq, qo'llar berk edi/ Va lekin xayolda orzu – Erk edi, Shitob so'rab keldik, Sizdan, bobojon.* (“Yassaviy qabri qoshida”)

Baxil ~ saxiy. *Birin-birin baxil ketar, saxiy ketar/ Xayr-u saxovat ketmasin.* (“Ketmasin”)

Quruq ~ ho'l. *Rasulilloh demishlarkim: fisq-fasodning/ Qurug'i-yu ho'li yog'sa, sabr qilg'il.* (“Sabr qilg'il”)

Tosh ~ muloyim. *Qanoatda qoyim bo'l, ibodatga soyim bo'l/ Tosh emas, muloyim bo'l, bir kun javobi bordur.* (“Bir kun javobi bordur”)

The writer not only uses ready-made antonyms that already exist in the language, but also skillfully uses words that are not antonyms in the opposite sense, in accordance with the need for artistic representation.

Antonyms are found mainly in adjectives and adverbial categories of words. We have seen this in the examples above. Tashpulat Ahmad contrasted words that did not represent a sign with each other, creating antonyms within other categories of words. Including: *yer-ko'k* (“Bo'lsin”), *do'zax-jannat*, *o'g'rilik-to'g'rilik* (“Hadisi sharif – ko'ngil javhari”), *tun-tong* (“Yassaviy qabri qoshida”), *savob-gunoh, javob-savol* (“Elning o'tar ko'prigi bo'l...”), *nur-zulmat* (“Insof bergil”), *osmon-zamin*

("Sadolar"), *otlig'-yayov* ("Marvarid qatralar"), *mehr-qahr* ("Ne deysiz?"), *baxillik-saxiylik* ("Assalom")

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Alvido ~ assalom. *Senga shukronamiz, sengadir tamom, Axir sen begona emassan mutloq/ Alvido, tuproqqa aylangan otam. Assalom, otamga aylangan tuproq!..* ("Otam qabridagi yozuv ") The seed of "umidsizlik (vitality)" is hidden in the word "Assalom," which the poet uses, while "yashovchanlik (despair)" is manifested in the word "Assalom." Saying goodbye to the man whom the poet lost at his father's grave, he sincerely longs for intimacy with this breed.

Xorij ~ yurt. *Xorijda "hamshahrim" uchratsam bir kun, Dedi: "Ko'r ekanman, chun holim zabun, Essiz, yurtim!" deya yig'ladi xun-xun/ Axir O'zbekiston boshqachadir, Bu guliston boshqacha.* ("O'zbekiston boshqacha") In the passage, the alien, after tasting the bread and salt of a foreign land, tells the poet about the value of his land. In this place, for comparison, the creator contrasted the words foreign and domestic.

Dardmand ~ dardi yo'q. *Bolari bol emsa, bog' yig'larmidi, Cho'qqini qor bossa, tog' yig'larmidi/ Dardmandga dardi yo'q dil bog'larmidi, Dunyoda sir ko'pdir, sinoat ko'pdir* ("Dunyoda sir ko'pdir"). A person with complications of the disease is contrasted with a person without pain.

To'rt kunlik ~mangu. *Amaldorlik mansabini etma havas, To'rt kunlikdir davr-u davron, mangu emas/ Soxta obro', shon-u shavkat – bari abas, Quv amaldor xalqqa qo'rg'on solg'oni yo'q* ("Yuragingni yolqin etgin").

To the word eternal, which contradicts the word fleeting, the poet prefers to use "to'rt kunlik (a four-day)". Such an antonymy is always an event in speech itself, disappears outside of speech, and this circumstance is often inherent in a separate speech [11,125]. In short, the poet skillfully uses antonyms to reveal his artistic purpose, to express his feelings, Tashpolat Ahmad used them in their place.

The appropriate use of phraseological units turns out to be more complicated than simple words, in fact. The use of phraseological units by writers and poets is considered one of the most important means of demonstrating the artistic skill of the Creator. It is known that a number of studies have been conducted in Uzbek linguistics on the theoretical aspects of phraseological units. Also, the availability of an explanatory dictionary of phraseological units can determine the extent of the work done on this phenomenon [9]. Today, the scope of work devoted to the linguistic and cultural study of phraseological units is also expanding [5]. In a literary text, expressions are always poetically relevant, representing peculiar figurative expressions of conclusions drawn by the people on the basis of understanding various phenomena of our way of life, evaluating various actions, generalizing large and small experiences [13,36]. There are quite a lot of phraseological units in the poet's poetry. We are observing some:

O'tmishingni ko'rding-ku, ey sen –

G'ofil banda, ochgil ko'zingni.

Uzr so'ra, yolvor, yalingin,

Tavof ayla ular izini. ("Uyqum keldi")

Translation:

You have seen your past, O

Inattentive slave, and your eyes are clear.

Sorry for all, ask, implore,

Get around their trail.

In this passage, the phrase " *ko'zingni och* (open your eyes)" is used as a visual aid. Here, the role and influence of the logical environment is high, and, in addition, the form of expression in the opposite case of this expression also increases the effectiveness of the meaning.

In the poet's work, expressions related to the word "*ko'z* (eye)" are used, such as *ko'z tikmoq*, *ko'z tutmoq*, *ko'zdan uyqu qochmoq*, *ko'zi to'rt bo'lmoq*, *ko'z ostidan qaramoq* ("eye", "vigilance", "sleep avoidance", "eyes at four", "look under the eyes").

We can see examples: *Pirpiragan yulduzlarga men/ Ko'zim tikib suqlanaman jim/ Yarqiragan yulduzlarga men/ Qalbm ochgum misli munajjim*. ("Yulduzlar nidosi") *Ko'kka ko'z tutmasang mayliga, lekin/ Muqaddas yeringda yorug' yulduz bo'l!* ("Yulduzlar nidosi") *El ko'zidan qochirib uyqu/ Vang'ur-vung'ur qilgani-qilgan*. ("Bosh egarkan shohlar ham") *Ota-ona mo'rt bo'ladi, qadrini bil/ Seni deb ko'zi to'rt bo'ladi, qadrini bil*. ("Bog'boningdur") *Ishq sharobin icholmay qolganmisiz armonda/ Yer chizib, ko'z ostidan qaroshingiz muloyim*. ("Muloyim") *Ne ajab, avlodning aqlida bugun/ Yuz ochsa, ko'z ochsa muammo, tugun*. ("Buxoronoma") In a poem called "Sirli so'z (the mysterious word)," the poet forms the art of diagnosis by maintaining the unity of "ko'z ochmoq (opening eyes)" in accordance with the opening of colors in gulshan. We are watching: *Ana, oftob chiqdi – nur sharorasi/ Soyalar chekindi, gulshan ochdi ko'z*.

Another example:

Ne bo'ldi-yu, kal boshga taqdir

Qo'ndirgandek baxtning qushin.

Bu badbaxt ham yugurib, oxir

Tutdi chog'roq mansab boshini. ("U yoshlikdan")

Translation:

What happened, the fate of the bald head

The bird of happiness seemed to have landed.

After all, this poor guy is running too.

He kept his head at an earlier stage of his career.

In the dictionary of phrases Bird of Happiness, we do not find the expression landing 43. While in our vocabulary ("O'zbek tilining izohli lug'ati (explanatory dictionary of the Uzbek language)") there are dozens of expressions related to the word "happiness", such as "happiness to laugh", "happiness to open up", "happiness to give", "happiness to blacken", "happiness against", "happiness to connect", "happiness falls on a moth" [14,179]. We can say that the phrase "early career" given above in the analyzed poetic passage is made by analogy. The phrase "catch a head" in this example is formed by analogy with the phrase "catch a head job", which is often used in live speech. This phrase was used as an allusion to the ironic expression of the spiritual world of the hero of the poem, sitting on a nondescript career chair.

In general, it has been established that the weight of phraseological units in the poet's poetry is high. The analysis and classification of phraseological units in the poet's work leads to the following conclusions:

a) it is appropriate to use the ambiguous possibilities of phraseological units: *Pirpiragan yulduzlarga men/ Ko'zim tikib suqlanaman jim/ Yarqiragan yulduzlarga men/ Qalbm ochgum misli munajjim – Ko'kka ko'z tutmasang mayliga, lekin/ Muqaddas yeringda yorug' yulduz bo'l!*

b) the phrases were used interchangeably.: *Saharda simirdim gullar hidini/ Maydan mast bo'lganday kayfiyatim chog' – Ustozlar ko'nglini etolganman chog'.*

d) the antonymy of phrases is respected: *Bugun qo'ling uzun sen uni zinhor, O'z qadr-u bastingga qarab bo'ylama – Dur termoqqa qodirsan, ammo qo'ling kaltadir.*

e) there are reworked versions of phraseological units.: *Shunda jism-u joniga birdan/ Yugurgandek go 'yo toza qon; Ko 'ngil darvozasi ochiq Buxoro!*

f) there are phrases of the author's speech: *Peshonang tuproqqa tekkur; chala bir so 'qir.*

g) the inversion state of phrases is observed: *ochgil ko 'zingni* ("Uyqum keldi"), *Tirnog 'ing ostidan qidirmayman kir* ("Vo ajab, bu dunyo qanaqa o'zi"), *ko 'nglini etolganman chog'* ("Ustoz").

Thus, Tashpolat Ahmad used phraseological units in his work in accordance with the requirements of poetry, both in form and content, and also formulated some of them as the poet's goal.

Tashpolat Ahmad also turns to proverbs throughout his career. Considering that, like phraseological units, a proverb can serve to ensure the maturity of the content of a work, this phenomenon also requires special observation. The "*maqol*" (proverb) is borrowed from Arabic and in its original sense expresses something like "*kichik asar, so 'z, nutq* (a small work, a word, a speech)." In dictionaries, this word is interpreted as "a concise, imaginative, complete wise expression, a statement created by the people on the basis of life experience, usually having a pundane content" [14, 569]. Examples of proverbs in the works of Tashpolat Ahmad can be traced

Yeb to 'ymagan yalab to 'ymas/ Deganicha bor ekan. ("Yovuz xon va O'g'uzxon") *To hanuzkim avlodlarini erk deb kurashar, Bo 'linganni bo 'ri yer deb tutaqib yashar/ Bir kun bu yurt yaxlit bo 'lar deya ishonar, Buxoroning ona qizi – aziz singiljon.* ("Mahmud Torobiyning singlisiga") *Tuproq olsa, gavhar bo 'lib, Aylanarkan oltinga tosh/ Xizmatidan porlab-kulib, Yonar ekan ko 'kda quyosh.* ("Miri Kulol va shogird haqida ballada") *Hayotda bexato yashamoq qiyin, Faqat olloh emish qusurdan xoli/ To 'g'ri yo 'l bo 'lsa-da adashmoq tayin, Xom sut emgan axir odamzod xayli...* ("Sakkizlik") *Dong chiqarmas yakka ot/ Odam odamga qanot.* ("Gul bo 'lgali kelganman")

The proverbs in the poet's poems were applied harmoniously to the content of the work. Of course, there is no artificiality in the use of the proverb. The first proverb (*yeb to 'ymagan yalab to 'ymas*) is based on the content of the text of the poem on the basis of dialogue, the relationship between the historical figure – the hero of the Fatherland Oguz Khan and the invader - the evil Khan. At the same time, the invading khan asks our compatriot Oguz Khan first about his horse under him, and then about his beloved wife. Oguz Khan, who was thinking about peace in the country, was forced to make concessions. The Khan, whose goal has been achieved, returns to Oguz Khan. "*Falon yerni ma 'qul ko 'rdim, Uni in 'om et menga*", sets the condition that. Yurtparvar, but elparvar Oguz Khan does not agree and says: – *Ajdodlarim yotgan xokni/ Bermagayman hech qachon!*

In a later poem by the poet, entitled "to Mahmoud Torobi's sister," the Uzbek proverb "*bo 'linganni bo 'ri yer*" was used. It is known that Mahmud Torobi is considered one of the folk heroes who fought against the Mongol invaders. He called for unity, and as a leader, he sought to expel the enemy from the Holy Land, considering it his duty to the Motherland, the people, and his destiny. From this point of view, the use of the proverb about the forked wolf land in the poem is justified and appropriate.

In general, we see two cases in the application of proverbs in the works of Tashpolat Ahmad. Firstly, the poet uses folk proverbs (without modifications), and secondly, he slightly changes the form, creatively approaching the proverb. Both cases were useful to the writer for the full disclosure of his artistic purpose.

Foreign words and phrases introduced into a literary text for a specific artistic purpose also play a role in providing imagery [13,34]. Barbaric words are units of language that have not been assimilated into the literary language. Such foreign-language words, which are not part of the vocabulary of the language, but exist only in oral speech, are used in artistic speech both in imagining the character of the hero, his nationality and inner world, and in order to make the event emphatically foreign.

Offensive words, called vulgarisms in linguistics, clearly show a number of such semantics of expression as extremely negative attitude, humiliation, neglect, insult. Such words are more often introduced into the text according to the same characteristic [13,34]. Similar words are mostly used in the hero's language. Offensive and offensive words also vary greatly depending on whose speech they are used in.

Tashpolat Ahmad also believes that as an artistic idea he needs elements of a foreign language (a barbaric Word) and profanity (a vulgar word) that have not been mastered by the literary language. The following barbaric words are found in the writer's work: *Uyqum keldi, yumdim mijjamni/ Elitdi-ku xob belanchagi*. ("Uyqum keldi")

In this case, the word *xob* is a word typical of the Persian-Tajik language..

In the poet's poem "*Men, o'g'lim va ajnabiy sayyohlar* (Me, my son and foreign tourists)" we find a vivid example of barbaric words.: *Burni puchug bittasi, Duch kelganga "bonjur" der/ Bo'yi pachaq bittasi "Buxoro – okey – zo'r" der*.

Tashpulat Ahmad sometimes cannot hide his feelings for those who could not get out of the whirlpool of vices, shows hatred. Q Cuts them off, sometimes hard, sometimes easy. For example, in one poem that begins with the verses "*Uyoshlikdan ko'zoynak taqib* (he wore glasses from his youth,)" a selfish, stone-faced man with glasses condemns someone, stating that harming people is his favorite activity. He insults her, saying that she is "*chala so'qir* (weak-sighted)." The poet finds it difficult to call such people children of humanity and writes: *Ushbu hunari-la Muovin/ Yolin quchdi bu so'qir miya/ Oqibat nom oldi "Boshliqning/ Sadoqatli to'rt ko'zi" deya*. In these stanzas, vulgar words such as *so'qir miya, to'rt ko'z* (blind brain and four eyes) are used in the style of negative adjectives. In relation to the punishments, the poet pours out mental suffering and uses words with negative meanings in relation to them, such as *Bedin, Beimon, beor*. Consider an example: *Ammo ayanch ekan bedin, beimon Kimsa maqtab qolsa suyanchig'ini/ ...Ammo azob ekan baxil, beordan Eshitsang ta'rifin suyanchig'ini*.

In one of the poems, the poet points to the bad guys from Bukhara, the Sheriff, as the reason why the storks fly away. Treats storks as messengers of good, wishes they would return. Condemns those who caused the disappearance of storks: *Qo'ying, izlamang o'zga manzil-u makonlarni/ O'zi jazosin berdi uybuzar, yomonlarni*. ("Laylaklar")

It seems that Tashpulat Ahmad skillfully used words in his poems, creating very beautiful, touching, readable poems. In general, the semantic meaning of the word Types of relations occupies an important place in the lexical layer. And the fact that they were introduced into poetry by a wise man testifies to the poet's talent, his deep understanding of the magic of the word.

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