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Research Article

THE ART OF LEXICAL UNITS IN E. SHUKUR'S POEMS

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ABSTRACT

In this article, the creation of art forms of lexical units of homonyms, antonyms and homonyms in the poems of E. Shukur is revealed based on examples taken from the poet's poems. In particular, it is proved that the lexemes in the relation of kinship form the art of proportion, the lexemes of antonyms create the art of contrast, and the lexemes of the homonym form the art of tajnis and ensure the artistry of the text.

KEYWORDS

Homonymous words, antonyms, homonymous lexemes, correlation, contrast art, tajnis art, artistry, lexical units, homonymous relationship.

INTRODUCTION

The artistic text depicts the world in colorful lines, expresses the thought effectively, affects the psyche of the reader, awakens aesthetic pleasure in it, enriches human imagination, it is fundamentally different from other styles of texts in that it teaches to look at the world with a keen eye. Expression of artistry in a literary text is a very important and necessary criterion. In order to ensure the artistic quality, there are colorful words in the language, connotative expressive units, figurative words, phrases, similes, etc. language units play a big role. Such language tools

serve to put the reader in different emotional states through the artistic text, enrich his imagination, and help him perceive reality through colorful images. In simple words, the artistic text takes a person to the poetic world and creates beautiful feelings in him. In this respect, no artistic text can be imagined without poetically significant language units.

THE MAIN FINDINGS AND RESULTS

In linguistics, attention has always been paid to the study of linguistic units, in particular, lexical units, which perform a poetic function in an artistic text, and to determine their function in the creation of art. Of course, not only lexical units, morphological and syntactic units of the language level have wide possibilities in performing artistic aesthetic tasks. It depends on the linguistic skills of the writer to assign a poetic task to language units based on their capabilities. As M. Yoldoshev rightly stated, “The artist is never limited to the aesthetic possibilities of a certain level. Already, it is clear that the artistic text, which is limited to only one way of expression, cannot claim artistic-aesthetic perfection. The diversity, originality and uniqueness of the possibilities and methods of expression in the artistic text are also evaluated as positive and acceptable qualities of such a text. In the artistic text, not only modern, but also historical elements of the language are at the service of the aesthetic task” [1.102]. Nevertheless, in our opinion, the possibilities of lexical units in expressing creativity are relatively high among language level units. This is facilitated by the fact that many lexical units in the Uzbek language can be used in figurative meanings, as a result of which they have an artistic color, as well as the presence of connotative meanings in a number of lexical units.

Poetic properties of lexical units are often manifested in connection with their stylistic possibilities. For this reason, in the stylistic aspects of Uzbek linguistics in the last century, much attention was paid to studying the characteristics of lexical units characteristic of artistic style. In these works, the poetic features of lexical units were studied in connection with the features of artistic style [2]. But in the works carried out in the following years, the study of the linguopoetic features of language units that perform a poetic function and are used in an artistic work has become

widespread. In the research works on lingvopoetics, lexical poetonyms were approached as units that provide artistry in the text. However, it should be recognized that “... the experiences and theoretical conclusions gathered in scientific works in this linguostylistic direction naturally led to the emergence of linguopoetic studies in Uzbek linguistics in the following decades” [3.24].

It is known that any lexical poetonyms used in an artistic work give expressiveness to artistic speech and increase its artistic value. In this regard, studying the linguopoetic features of such language units helps to imagine the artistic text as an art of words, to understand the power of words in artistic speech.

The poetic function of lexical units is manifested in their use, especially in the creation of artistic works. In particular, in the artistic text, lexical units acquire new meanings as a result of their figurative use in connection with the author's communicative intention. Or it is used to create artistic works and perform a poetic task.

In the poems of E. Shukur, the use of lexical units in the creation of artistic works is often observed. By assigning such a task to lexical units, the poet creates artistry in his poems and increases its impact. Below, we will highlight the poet's skill in creating artistic works from homonyms, antonyms and homonyms in his poems.

It is known that the lexical units in the artistic text bring out the art of proportion based on the relation of kinship and create a figurative image. Through the art of proportion, the creation of imagery and poetic landscape in the poetic text is clearly visible in E. Shukur's poems.

Lexical units such as star-sky-moon, moon-day-star, tongue-palate-mouth, shroud-grave, sky-earth, which are closely related concepts in the poet's poems, perform a poetic function and express serves to increase acidity. For example, in the following poems, the art of proportion is created through the lexical units of star, sky, moon, day (in the meaning of the sun) and an artistic poetic landscape is created:

Yulduzlar titrar, hayron,

Osmonning holiga voy.

Qora kenglikdan kechib,

Qiz ko'ksiga qo'ndi oy... ("The oldest song")

Or:

El enasi – Oysihat momo,

Chopon tikib bering menga shafaqdan,

Kiftiga Oy, Kundan qo'shtumor taqing.

Zarrin chiroziga yulduzlar qadang... ("One day")

In the following poetic passage, the lexemes of tongue, palate, and mouth entered into a nesting relationship and served to reveal the poet's artistic intention. The linguistic features of these nested words are combined with the poetic function of the artistic text.

... Tilimni kuydirdi bulbulning suti,

Tanglayimni yoqdi gul ichirgan qon.

Men ikki dunyoni bir hatlab o'tib,

Og'zimga solganim bor-yo'g'i tolqon... ("Hamal porch")

In his poems, the poet created the art of proportion through the lexical units of shroud - grave, sky - earth:

Bir beshikka siqqan dunyoga sig'mas,

Bir yo'rgakdan chiqqan sig'mas osmonga.

Bir kafan, bir qabr so'ng ulushi bas,

Shunda ham osmon tor, yer tor insonga. ("Hoity-toity")

The lexemes of sky and earth used in this poetic passage seem to enter into an antonymic relationship. But if you pay attention, the concepts expressed by these units are not opposed to each other, but serve to form the content of the poetic text as concepts close to each other. In the poems of E. Shukur, antonym lexemes are actively used to create the art of contrast. The poet assigned this task to lexemes in antonymic relationship and created beautiful and colorful examples of contrast art.

It is known that when antonymous lexemes are used in a poetic text, the object, sign, action-state understood through them are contrasted with each other. As a result, the object of the image and its features are more vividly displayed in the poetic text. E. Shukur made good use of this characteristic of antonyms and created unique examples of artistic art based on semantic opposition in his poems.

The following lexical antonyms are found in the poet's poems:

friend - enemy, day - night, night - morning, big - small, black - white, right - left, sky - earth, increase - decrease.

It can be said that such antonymous lexemes are semantically closely connected to each other to such an extent that when one of them is spoken, the other is involuntarily restored in memory. The antonyms

used in the poet's poems are so closely connected that using them separately from each other does not serve the art. For example:

Yillar o'tib ketdi. O'z o'tmishim bor –

Kechganim goh dushman, goho do'st bilan...
("Olapar")

Yonib-yonib o'tar kun...

Sajdagohga kelar tun. ("A day of love")

Qaro ko'zingizda oppoq bir gunoh,

Boshingiz ustida bo'layin panoh. ("Hamal porch")

Daryo mening o'ng qo'limdadir,

Sahro mening so'l qo'limdadir!" ... ("River and desert")

U Misrdan kattaroq mamlakat edi...

Osmondan kichikroq bir osmon. ("River and desert")

... Yurak kattalashar sendan, sukunat,

Tobora kichrayib boraman o'zim... ("R. P.")

In these poetic verses, person, time, sign, action are contrasted with each other through antonym lexemes. Through this method, the poet managed to describe the object of the image in opposite angles and created an artistic poetic landscape.

In some of his poems, the poet created the art of contrast by setting the lexeme against its opposite based on its figurative meaning. For example, in the following poetic passage, lexemes of life and death are contrasted. In this contradiction, the lexeme of life is used in the figurative sense of "life":

Ey, sen, o'z-o'zini etolmagan jam,

Hayot osmonda-yu, o'lim yerdadur. ("Love conversations")

It seems that E. Shukur tried to express his thoughts more effectively by using antonyms in his poems, and at the same time created the art of contrast by contrasting words with opposite meanings.

In some of E. Shukur's poems, it is observed that tajnis art is formed through homonymous lexemes. For example, in the following poem by the poet, tajnis art was created using the homonym of ko'k, which means ko'k - color, ko'k - sky.:

Tegrangda shamollar tizilar.

Havoda suzadi ko'k tobut,

Ko'm-ko'k kuy ko'klardan uzilar. ("Island")

In this poetic passage, the poet used the words ko'm-ko'k, kuy ko'k, which start with the sound k, and created alliteration based on the harmony of consonants. As a result, a unique musical tone was created in this verse.

CONCLUSION

Thus, E. Shukur skillfully used similar words, antonyms, and homonyms in the creation of the arts of analogy, contrast, and tajnis and created a unique artistic poetic landscape. The poet's use of poetry, which is widely used in the science of Eastern art, in his poetic works shows that he has deeply mastered this science and has a deep sense of art.

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