

The use of Lexemas in Iqbal Mirzo's Poetry Based on the Relationship of Form and Meaning

Dilnavoz Kuldasheva Khatamovna, Komila Isroilova Tavakalovna

Researchers of Fergana State University

Abstract: This article examines the use of lexemes - synonyms, antonyms and homonyms in the poetry of the People's Poet of Uzbekistan Iqbol Mirzo, based on the relationship of form and meaning.

Key words: poetry, form and meaning, artistic speech, lexeme, synonym, antonym, homonym, poetic actualization

The extent to which the poet chooses and uses the word is concretized in its artistic sense. That is, “lexical means in a literary text are poetically actualized, and it should be noted that in determining their lingvopoetic features the place and importance of synonyms, homonyms, antonyms, polysemantics, historical words, new artificial words, dialect words, phraseologies is very great. The reason is that such word groups are prone to poetic actualization in artistic speech.”¹

One of the lexical units that increase the value of poetic speech is synonyms. Synonyms “kneeling with the spirit and tone characteristic of the style of the poem, draws the reader’s attention entirely to the story of this work in a musical way. Their sequential use serves to make the content expressed in the poem effective in different forms and in different subtleties of meaning..”²

Through the skillful use of synonymous words in the poems of I. Mirzo, the artistic level is effectively revealed. For example, in the poem “Yolg’iz” effectively uses a sequence of synonyms meaning “bir”:

*Million yilda meni yaratdi hayot,
Meni so’rab tog’lar boshiga cho’kdi tiz.
Nahot anglamaysan, bilmaysan, nahot,
Axir men bittaman, yagona, yolg’iz.*

The use of a single, singular, solitary synonymous line in a poem under one stroke shows that the poet is reinforcing and exaggerating the truth about himself. This reveals the author’s connotative purpose.

*Senda yo oy tiniq, yo ko’zim ravshan,
Senda dimog’im chog’ – rayhonday yovshan.
Ruxing gullab tursa, dashting ham gulshan,
Farg’onajon, Deyman, Farg’ona, Deyman.*

¹ Қўконова М. Ҳозирги Фарғона ёш шоирлари шеърларининг лингвопозитик хусусиятлари. маг.дисс.автореф. Фарғона, 2013.

² Дониёров Х., Йўлдошев Б. Адабий тил ва бадиий стил. -Тошкент: Фан, 1988.

The synonymous words quoted in the line are equated with the clarity of the eye and the clarity of the moon, preventing the erratic repetition of a word that expresses a meaning in artistic discourse.

Antonyms are also “one of the most convenient means of ensuring the expressiveness, expressiveness, expressiveness of artistic speech. By using words with opposite meanings side by side, concepts, characters, situations, images are contrasted. When linguistic and contextual or verbal antonyms contradict each other in a literary text, the same contradiction is emphasized, and at the same time both members of the antonymic pair have an artistic and aesthetic weight.³ The peculiar use of antonyms is the basis for new lyrical discoveries in the poems of I. Mirzo. For example:

Uzun tunlar bunchalar mahzun,

Mahzun kunlar bunchalar uzun.

Men ertaga yashashim uchun

Seni bugun ko'rmam bo'lmas.

While the long and mournful words in this passage from the poem “Seni bugun ko'rmam bo'lmas” depict the lyrical protagonist's painful mood, the use of antonyms night and day further perfects the subtlety of the poem's meaning.

The poet's poem “Kelur” is based on the words of good and bad antonyms:

Yahshi qizning sochin ko'zga surtging kelur,

Yomon qizning sochin burab urging kelur

In the poem, which begins as follows, the meaning of the words good and bad, which are most often used in the lyric, as in oral speech, is both harmonized and separated by the qualities peculiar to the girl. Throughout the poem, the lyrical protagonist says, "Hug the good girl's waist, lie on the street, throw sugar at her dog," and avoid the bad girl's behavior, throw stones at her house, and cripple her dog. He was able to reconcile the spiritual contradiction between the subsequent descriptions of the words good and bad, and the words good and bad here formed a mutual antonymy, poetically actualized in the literary text, and served to increase the effectiveness of the image.

Antonyms sometimes express a generalized meaning, which also increases the weight of poetic speech.

Xurmatim joyida, izzat joyida,

Ulug' ustozlarim so'zi - qoida.

Xalqinning boshida, poshsho poyida

Dadamni sog'inib yig'layman, do'stlar.

In this passage, taken from the poet's poem "Margilaniylar", he uses the failed and prosperous antonyms to express the artist's inner arrogance, bold appeal to the historical truth and his confession about the people of Margilan.

Шохдор шоҳлар ўтган доvon-қирлардан

Ўтдим сир олай деб кўҳна сирлардан.

Бир барбод, бир обод бўлган ерлардан

³ Юлдашев М. Бадий матнинг лингвопоэтик тадқиқи: фил.фан.док.дисс.автореф.-Тошкент, 2009.

*Болам, деб сас берди марғилонийлар.
Shoxdor shohlar o'gan dovon-qirlardan
O'tdim sir olay deb ko'hna sirlardan.
Bir barbod, bir obod bo'lgan yerlardan
Bolam, deb sas berdi marg'iloniylar.*

In the following passage from the poem “Abadiyat” the poet uses antonyms that correspond to the content of the poem and complement it:

*Ketsa, yig'lab ketar, mahsi-kovush ham,
Lekin bu muhabbat ... el hayron qoldi.
Bir kulib, bir yig'lab ketdi Kumush ham,
Marg'ilon ketmadi, Marg'ilon qo'ldi.*

At the same time, laughter, which expresses the sema of joy, and weeping, which expresses the sema of sadness, created a contradiction.

Homonyms are another lexical unit that provides expressiveness and expressiveness of poetic speech and enhances its artistic value. The melody that emerges on the basis of homonyms is used in the literary text as a separate means of poetic actualization. Words that have the same form but completely different meanings suddenly attract attention, expand spiritually. Homonyms also occur between different word groups, word combinations, and provide melody.

For example, in Iqbol Mirzo's poem “Telba hayol” we can see some examples of the phenomenon of homonymy:

*Devorlar oqlandi ko'zim o'ngida ...
Bir lahza o'zimni oqlagim keldi.*

At the same time, the words "justify", which means "to paint in white" and "to lighten the face", "to cleanse from guilt", created a mutual harmony and gave additional meaning and art to the poem. It is noteworthy that both words in the lines are used appropriately and consistently within their own scope of content.

It is well known that through expressive words the expressive power of artistic speech increases. The thought expressed through it stays in the mind of the reader for a long time.

*Muzlagan kurtaklar bagrim tiladi,
Ko'ngil bir gullagan fasl tiladi,
Ko'ngilni quvoshga bog'lagim keldi,
Oyog'ingni quchib yig'lagim keldi.*

The poet embellished the artistic speech with the word “wish”, which means “scratch” in the second line and “dream” in the third line, increased its emotionality and created a beautiful example of tajnis art in our classical poetry.

In poetry, the effective use of this analysis of homonymous words gives the poem more melody, increases its artistic value, and leads to the creation of works of art that reflect the art of tajnis.

In short, synonyms, antonyms and homonyms are used in Iqbal Mirzo's work.

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