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THE USE OF LIMITED VOCABULARY IN THE LYRICS OF THE POET ERKIN SAMANDAR

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Аннотация: Мазкур мақолада ҳар бир шоир ижодининг ўзига хослигини белгилаб берувчи хусусиятлардан бири бўлган сўз танлаш маҳорати масалалари илк бора шоир Эркин Самандар лирикаси мисолида ёритиб берилди. Шоир лирикасидаги чегараланган лексик қатлам диалектизмлар, историзмлар, архаизмларнинг қўлланилиши, уларнинг қўлами ва шоир ижодининг ўзига хослигини таъминлашдаги роли масалаларига эътибор қаратилади.

Калит сўзлар: Эркин Самандар лирикаси, поэтик лексикология, лингвопоэтика, чегараланган лексика, диалектизм, историзм, архаизм.

Annotation: In this article, the issues of word choice, which is one of the defining features of each poet's work, are first covered in the examples of the poet Erkin Samandar's lyrics. The attention is focused on the limited lexical layer in the poet's lyrics, dialectisms, historisms, the application of archaisms, their scope and their role in ensuring the originality of the poet's work.

Key words: Erkin Samandar lyrics, poetic lexicology, lingvopoetics, limited vocabulary, dialectism, historism, archaism.

Introduction. The Uzbek people have an ancient and rich written literary heritage and are one of the nations with high spirituality and culture that have created world-renowned masters of the art of speech. All the vocabulary of our national language, its colorful edges are reflected in our works of art. Therefore, the study of the language of works of art from a linguistic point of view, the linguistic study of the poetic features of the text serves as the main criterion in illuminating the creative skills. This task is performed by lingvopoetics in science. Erkin Samandar is one of the elder creators of the Khorezm literary environment and presented about ten novels, more than ten dramas, many essays, journalistic works and collection of poems as “Mening yigit vaqtim” (1979), “Bu bog’ni qaysi bog’ derlar” (1982), “Bahor oqshomlari” (1984), “Yurakka yo’l” (1990), “Amu jilolari” (1966), “Vafo degan gavhar” (1975), “Dunyoning yoshligi” (1970), “Nazm nafasi” (2015) to readers.

Analysis of the relevant literature. In recent years, the principle of linguistic analysis of the literary text, the coverage of its emotional-expressive features in philological research has become more active. In particular, this can be clearly seen in G. Rikhsieva's “Reflections on the basics of linguopoetic research” [1.84-86], B. Fayzullaev's “Dialectisms and their role in fiction” [2.35-38] and other studies.



However, at the same time, the literary environment of Khorezm, its creators, in particular, the works of Erkin Samandar, are being studied for the first time in linguistic and poetic terms.

Research methodology. The methodology of our research is formed by the views of President Shavkat Mirziyoyev on the introduction of our national values to the world, the scientific study and application of the works of Uzbek literature.

Analysis and results. There is very little research on the works of Erkin Samandar, or rather it is just beginning. His lyrical works are widespread among readers, and the range of themes is colorful, artistically and aesthetically high, rich in deep ideology and philosophical observations. The study of their art on the basis of linguistic analysis, the elucidation of the linguistic features of the artistic style, the demonstration of the functional-semantic features of the poet's vocabulary, the discovery of the importance of stylistic figures in art represent the content of our work.

The results and conclusions of the research can be used in writing the history of literature, in the preparation of textbooks, manuals on the subject of Uzbek literature, teaching electives in higher education, lectures on linguopoetics, compiling an explanatory dictionary of terms in literature and linguistics.

Conclusions and suggestions. Lexical resources play a major role in linguopoetic analysis. In the poet's poetry, the principle of appealing to the limited lexicon of language is a priority. The poetically demanding examples of dialectisms, archaisms, and historisms in the verses of the poem contributed to the elevation of various aspects of art. In the poems of the writer, lexical units of Khorezm dialect such as “chaga, shig’ir, mutajana”, archaic words “aqcha, ganj, tillo”, “lashkar, sipoh, vazir, mufti” belonging to the historical lexicon were included in the text and fulfilled a certain poetic function. The poet's research in this area has brought the linguistic richness of the poems to a higher level. In turn, the artistic text brings to life the local color, the historical reality.

Erkin Samandar mastered his native language to a high degree and was able to feel its finest nuances in the verses of the poem, feeling them down to the finest points of the language. In this regard, the linguopoetic analysis of the poet's creative heritage can provide important theoretical information for modern literature.

The main text of the article

Artistic creativity requires the effective use of all levels of the national language.

The thematic scope of the poet's poetry covers as wide a field as life. Therefore, in lyricism, all the richness of the lexicon (dialectisms, historisms, archaisms), which is limited by the need for images, is present in the layer of own and assimilated words. This direction is called poetic lexicology in the context of linguopoetic research [1. 84-86].

The creator does not allow randomness in the choice of words, whether in poetry or prose. Limited vocabulary uses lexical resources only for specific purposes.

Their use is an important factor in the realization of the poet's artistic intention. In Erkin Samandar's lyrics, special attention is paid to limited vocabulary and assimilation.



First we will focus on the elements of dialect in the poet's lyrics. In linguistics, this field is called dialectics. Linguist B. Fayzullaev, who studied this field, writes: "Words and phrases that are used in a literary language for some reason and for a specific purpose, reflecting the phonetic, morphological and syntactic features of a particular dialect and local dialects, are dialectisms" [2. 35-38].

Erkin Samandar is a child of Khorezm and was born in the Oghuz dialect. For this reason, in his poems there are lexical units related to this dialect:

Nahordek jilvagar sernoz,
Bahordek durmishi pardozi,
Vafodek nodiru mumtozi,
Amudek serjilo, lazgi ("Nazm nafasi (Breath of Poetry)", Page 167).

Since the poem discusses the Khorezm lazgi (Khorezmian dance), it is natural that the use of a beautiful word typical of the oasis in it adorns the verses and the text. For this reason, the poet mentions the name Amu to give his work a local color, while at the same time inserting the word "durmishi" into the verse. The word in Uzbek literary language means "standing". Of course, if an alternative in literary language is added to this verse, the metre will be broken. Moreover, the poetic tone in the poem will be completely extinguished. In this sense, the inclusion of this dialectal word in the poem justifies itself from an artistic point of view.

In the poetic drama "Ajodlar qilichi (Sword of ancestors)", there is a monologue of Jaloliddin's mother:

Men so'ylasam quloq solar na'ramga ellar,
Aks-sado berar notinch, o'tkinchi shamol.
Ohlarimni bir xas kabi uchirmoq bo'lib,

Duvalangga aylanadi sokin yel gohi ("Nazm nafasi (Breath of Poetry)", Page 256).

In Khorezm Oghuz dialect, the word "duvalang" means dust, strong wind, storm.

The poet wrote this drama on the basis of complex events in the history of Khorezm. The use of local dialect words in the process of depicting life events automatically places a responsibility on the writer. The poetic piece also has an artistic purpose related to metaphor. The poet aims to transfer the storm of nature to the mother's heart, to serve to express the mental state of the mother. Therefore, the use of "duvalang" instead of the word storm is very appropriate to the essence of the work, to express the feeling of the image.

The creator approaches the use of dialect words taking into account the essence of the text. The poem "Davdon Chiqirchi" tells the story of Isfandiyar, the khan of Khiva, who forcibly took Davdon's horse.

Birinchi bor yig'ladi Davdon,
O'z ko'zida yosh ko'rdi hunli,
Va ko'rdiki, saqanqur ekan,
Isfandiyor saroyda **ulli** ("Yurakka yo'l (The way to the heart)", Page 144).

The poem condemns Isfandiyar's violent actions.

Isfandiyar is known as the most oppressive khan among the rulers of Khiva. If you look at the poem, the poet calls it "saqanqur". "Saqanqur" means goat sucker.

There is also a metaphor in the meaning of this name. If the goat forces the animals to suck, the khan is concluded that he is a tyrant who sucks the blood of the people. Now, as for the dialect word “ulli” in the verse, this lexeme can be called great. But the poet does not want to call a disgusting person like Isfandiyor a khan, a great man. This is the purpose of including the word “ulli” in the poem.

It is difficult to find literary alternatives to some of the dialectical units used in the poet's poems. Here is an example:

Shamolga qo'l bergach Qoraqum

Chagalar suv kabi oqarlar (“Yurakka yo'l (The way to the heart)”, Page 101).

In the Uzbek literary language, the word “chaga (sand)” is used in two senses: the first is the fine particles of sand. The second is sand, desert in general.

In Khorezm Oghuz dialect, sand particles are called “chaga”. The sand is understood as a whole, a piece of “chaga”. In this sense, the poet correctly described the phenomenon of sand movement in the wind. Logically, it is not sand, but sand particles that flow like water.

The word “shig'ir” is used in the Khorezm colloquial language:

O'tib borar arava asta,

Shig'irlarni ortda qoldirib (“Yurakka yo'l (The way to the heart)”, Page 150).

In the local dialect, the trail left by the cart on the road is called “shig'ir”. In fact, the poet had a different purpose than to mention the word “shig'ir”. This passage is taken from a poetic drama dedicated to the life of the poet Avaz.

Another poetic meaning of the word “shig'ir” is also inserted throughout the poem:

Ingrar inson **xud** yer singari,

Manglayida ajinlar **shig'ir** -

G'amzalari qayg'u izlari,

The poet notes that during the reign of Isfandiyar, poets were expelled from the palace, ordinary people suffered, and the marks on their foreheads multiplied like the trails of a cart. The word “xud” is also used in the verses. This dialect word is an abbreviated form of word “xuddi (the same)” in literary language.

Erkin Samandar was able to use dialect words in various ways in his works.

In this poetic drama we are talking about, a lot of dialect words were used. This situation is evident in Avaz's monologues:

Mayliga siz yuring gulshanda...

Mayli, men o'rtanay kishanda,

Ig'voni na ichon-deshonda

Ko'rmoqqa ko'zim yo'q, Tabibiy (“Yurakka yo'l (The way to the heart)”, Page 137).

The word “ichon-deshon” in the poem means inside-outside in literary language. Here the poet Avaz refers to the Ichan-kala and Deshan-kala of Khiva city. Because at that time, there were a lot of gossipers of Avaz in the palace and beyond.

Erkin Samandar also proved that it is possible to write playful poems using dialect words:

Yoringmi go'zal, so'z qotdi sabo, **hova** dedim men,

Yuzing na sariq, boqmasmi qiyo, **hova** dedim men.



Sen singari har taraf yugurmasmi Samandar,
Ul aytdi senga ishqmi balo, **hova** dedim men (“Nazm nafasi (Breath of Poetry”,
Page 140).

Everyone knows that in Khorezm the word “hova” is used in the sense of “yes”. That is why the poet was able to create beautiful verses that are playful and humorous, adding this word to the composition of the radif (poetic art).

In the poem “Amudaryo qo’shig’I (Song of the Amu Darya)”, the poet skillfully uses this word and gives the work a local spirit:

-To’lqinlarim, bolalarim, bedormisiz?

-Hovva, Hovva

-Harsanglardan, bo’g’otlardan bezormisiz?

- Hovva, Hovva (“Nazm nafasi (Breath of Poetry)”, Page 183).

The poet always seeks the idea of revealing a purpose in a poem. The conversation with the waves of the Amu Darya ends with his bitter groan:

-Orol sari sizni boshlab borolmasman, Bilarmisiz bunga toqat qilolmasman.

-Hovva, hovva!

The main goal of the creator is to shed light on the tragedy of the drying up of the Aral Sea.

The poet sometimes gives the dialect words together with the alternative in the literary language. As a result, the meaning of the text expands and intensifies:

Jo’ji keladi deb bo’ji kelar deb,

Taqa-taq yopib bor eshik-**qopuni**, (“Nazm nafasi (Breath of Poetry)”, Page 269).

This situation can also be observed in the following passage:

Noumidlik qa’rida na **haz**-huzur,

Bor umidning bag’rida har lahza nur. (“Bu bog’ni qaysi bog’ derlar (Which garden is this)”), Page 76).

The word “sas” is not actively used in the Uzbek literary language. But in Khorezm, this word is often used in oral speech. That is why the poet used it with a synonymous pair:

Men so’zingman, ovozing, sasing,

Qushga do’nib havolandim men.

Uchdim qoya, cho’qqilar osha,

Zamin ishq bilan yondim men (“Bu bog’ni qaysi bog’ derlar (Which garden is this)”), Page 4).

The word “do’nib”, which is characteristic of the dialect, is also used in the four passages, which corresponds to the word “turn into” in the literary language. The inclusion of this dialectal word in the verse raised the poetic spirit to a certain extent. Its meaning within the text can be easily understood by the reader.

In Erkin Samandar's poetry, dialectal words are used more actively. Each of them was used for a poetic purpose, to increase the meaning of the poem, to increase its poetic relevance, to highlight the national color.

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