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LINGUOPOETICS OF LEXICAL UNITS IN THE POETRY OF THE POET ERKIN SAMANDAR

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Summary. This article discusses some of the lexical units used in the poetry of the poet Erkin Samandar. As a result of the fact that the lexical units used in the verses of the poet's poems differ from each other by the level of meaning, it is said that the artistic speech is expressed in a concise and educated way.

Keywords: Erkin Samandar; lyric; lexical units; linguoepoetics; level of meaning; synonyms.

The main criterion of a writer's skill is measured by the use of words in a work of art and their effective use of semantic features. Indeed, “in the language of literary works, lexical units can demonstrate their wide range” [1, p. 29]. One of these is synonyms.

Linguoepoetics of synonyms. The writer is a jeweler of words. Therefore, he must fully master the wealth of his national language and be able to use that wealth effectively. The Uzbek language has the richest and most perfect lexical resources among Turkic languages, which includes a variety of synonyms.

“One of the most tried and tested ways to avoid word repetition in the text is to use the meaning coincidence of words wisely and skillfully” [2, p. 149].

Synonymous expressions in our language have different properties and characteristics. That is, “words in a synonymous series can express the sign of a concept to varying degrees” [3, p. 4].

From this point of view, synonymous expressions are divided into several types.

Synonyms occur in both lexical units and grammatical units. Lexical synonyms are divided into lexical, phraseological and lexico-phraseological types according to their characteristics.

Lexical synonyms are more common in Erkin Samandar's work.

Consider the following quartet:

Men chin **zahmat** haqda o'yladim,

Rag'bat, **g'ayrat** haqda o'yladim,

Og'ir **mehnat** haqda o'yladim,

Baxt haqida o'ylashdan avval [4, p. 14].

The poet used three synonyms in order to enhance the art of poetry. As a result, the artistic speech was presented in a concise and educated manner. The creator aimed to express the idea that the basis of happiness is in work, and he achieved this goal. But it is understood that the three synonyms also have unique semantic aspects. Among these words labor is actively used. **Labor** (mehnat) is the force used for a purpose. **Difficulty** (zahmat) means hard work whereas **zeal** (g'ayrat) means hard (courageous) work. Forms of the concept of labor, such as work, service, pain, are also used in the poet's work:

Insonga qaragam **yumush** bilan band. (Bu bog'ni qaysi..., – P. 33).

Xizmating aylarga belbog', bellari mahkam emish.

(Bu bog'ni qaysi..., – P. 53).

Yoqay o'tga deding **zahmat** va ranj chekding, yetar, bas qil.

(Bu bog'ni qaysi..., – P. 55).

The examples in these verses differ from each other in the degree of meaning: yumush – assignment work; xizmat – ancillary work; ranj – painful labor.

If we take the word labor used in poems as dominant, other synonyms fill it with different semantic aspects. The Creator applies them in verses with the requirement of text. Because every word has its place. For example, even though the words “yumush, xizmat” and “ranj” in the above verses mean to work in general, the use of the dominant word in their place causes confusion. The word work also means labor activity. We use the form “ishxona (enterprise)” in communication, but the term “mehnatxona (labor room)” is not used here.

The poet has a wide range of vocabulary and effectively uses the past resources of the language, neologisms, assimilations and poetics.

In his poems, various and distinctive expressions of the “king” dominance were used.

Ko'p aylandi bu charxi davvor,

Xonu xoqon, ahli **hukmdor** –

O'yladimi yurt haqda bir bor,

Taxt haqida o'ylashdan avval (Bu bog'ni qaysi..., – P. 14).

The terms “tojdor, shoh, sulton” with the meaning of king are also found in the poems of the poet.

Berdi toj davron quyunlar boshiga,

Mindi **tojdorlar** zabunlar boshiga... (Bu bog'ni qaysi..., – P. 78).

Shoh zamin – zamoni titratib, oxir –

Begona yurtlarda bo'ldi musofir.

Shafqatsiz orolda taslim etib jon,

Bekafan yotibdi dovrugli **sulton** [5, p. 43].

The word “podshoh (king)” is actively used in the poem:

Podshohlarning amri vojib, gumon yo'q,

Bo'ysunmagan kimsalarga omon yo'q. (BU bog'ni qaysi..., – P. 10).

“Podshoh (king)” is probably one of the oldest words; its original form is found in Avesto as “patihshayati” and means “enlightened being”. Initially, the name was applied to Ahura Mazda [6, p. 121].

If we look at the names above, the meaning of the ruler is understood in all of them. In turn, they also differ from each other. “Khan” is the title of ruler of the Mongol and Turkic peoples; the term “khaqan” is quite ancient (it is found in the Orkhun-Enasay inscriptions in the form of qaon) and is the highest title of the heads of large states.

The poet generalizes the notion of ruler through the combination of “khan” and “khaqan” and points out that they have always been throne-worshiper.

The term “tojdor” refers to a ruler who wears a crown on his head. The creator chose this name in the text to mean oppressor. The word “shoh” is related to the word “podshoh”. It also has the form “shahanshah (supreme king)”. “Sulton” means the supreme ruler and is equivalent to the word “shoh (king)”. In the poem, the terms “shoh” and “sulton” are used in the sense of high titles and it is pointed to a great mistake of Khorezmshah and it is emphasized that he died in humiliation in exile. Consequently, in all the words expressed within the dominion of “podshoh (king-ruler)”, there are both commonalities and differences.

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