

# Semantic-Stylistic Analysis of Lexical Tools in The Poetry of Farida Afroz

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**Abstract:** In this article, the lexical tools in the poetry of Farida Afro'z are analyzed within the framework of linguistics, and their role in revealing the inner worldview, emotions and literary style characteristic of the lyrical heroes is studied from a scientific point of view. It should be noted that the lexical expressions used in the work of the poet are of great importance in the formation of the artist's artistic skills, poetic methodology, and the skills of revealing the meaning.

**Keywords:** Farida Afro'z, poetry, lexical units, semantic-stylistic analysis, research.

**Introduction:** Uzbek poetry is such a "realm" in which various creators, poets, and writers have found their place. It is a space that they have adorned with the beautiful poems blossoming from their gardens of creativity. Among such creators is Farida Afro'z, an author who holds a distinctive place and a unique voice in Uzbek literature. Farida Afro'z's work emerged as a voice characteristic of the independence era. The poetess's creative samples are relevant both from the perspective of time and from the perspective of artistry, remaining appropriate for every period and harmonious with every age. When you become acquainted with Farida Afro'z's works, you cannot help but admire her mastery: words chosen with delicate taste, lines strung together like pearls, and sincere sentences that reach the reader's heart all testify to the

rare talent of the poetess as a creator.

This article of ours is directly connected with Farida Afro'z's creativity and analyzes the semantic-stylistic features of the lexical expressions used in her poems as the subject of study.

At this point, it is reasonable to answer questions such as: what are the lexical devices used in poetic works, and what significance do they hold in works of art? The lexical devices employed by poets in lyrical works are artistic means that enrich the content of the poem, contribute to the emergence of its semantic harmony, and help to reveal its expressive qualities [3]. They give the poem imagery, artistry, musical tone, a reflection of emotions, and depth of meaning. Farida Afro'z's works are also rich in such lexical devices, among which we have decided to select the following for analysis.

Archaic words

Dialectical units

The lexical units mentioned above are studied in the field of linguistics, specifically in lexicology, and their application in literary works serves to reveal the linguistic and poetic features of the text. In the works

of Farida Afro'z, the use of archaic words is considered one of the important elements that enrich the language of poetry and enhance its expressive qualities. By employing such words, the poetess strives to more fully

reveal the ideas put forward in her creative works. One of the aims behind this is to disclose the historical context of the poem. The reason is that the use of historically obsolete words in poetry indicates the historical background and the culture of that era, ensuring the integration of national spirit—such as traditions and customs—into the poetic work.

In addition, the poetess sets herself the task of providing stylistic colorfulness in her works. This historical and spiritual style highlights the artistic essence unique to poetry. It can also be noted that the use of archaic words contributes to giving the poem a musical tone and rhythmic flow, reflecting the beautiful harmony of the poetess's creativity. At the same time, it should be emphasized that Farida Afro'z has been very careful in using archaic words, since their improper use could lead to the reader's misunderstanding of the text. When employing them, it is essential to consider the context of the work and ensure their consistency with the general meaning of the poem. This can be illustrated by analyzing the following passage taken from a poem dedicated by the poetess to her sister Saodatbonu.

Bilaman, qiz bola palaxmon toshi,  
Birga tug'ilsa-da, o'zga yo'ldoshi,  
Sog'indim, ne qilay, yondi bardoshim,  
Singlim, yo'llaringga qarab yashayman[1].

The lexical unit "palaxmon" used in the verse is considered an archaic word from a historical perspective, and the Wikipedia online dictionary defines it as follows:

"Palaxmon (Persian, Arabic — falloxun) — a stone-thrower, sling. In ancient and medieval times, it was a special weapon used to hurl stone projectiles toward the enemy. A smaller type of mangonel. The palaxmon was mainly used for destroying defensive structures, especially fortress walls. With the advent of incendiary weapons, including the cannon, the use of the palaxmon came to an end."

Thus, this device, which was used in ancient times, has lost its function today and is no longer in use. The poetess, however, employs this lexical means to compare a girl's life path to a stone launched from a palaxmon, thereby contributing to the elevated tone of the work's content. In addition, Farida Afro'z also sought to incorporate a sense of history into her works by using historical images.

For instance, the creative writer, who reflected the characters of Abdulla Qodiriy's novel "Bygone Days" — Kumush, Otabek, and Zaynab — in her poems, helps us to feel the spirit of the 20th century through her artistic interpretation.

Kumush, holim sendan yomonroq,  
Zahar tutib Zaynabim kelmas.

Oson o'lmoq, telbalik biroq  
Men sevgan yor Otabek emas[1].

The writer, who compares the fate of the main characters in the work to her own destiny, expresses her state through Kumush. The use of these historical images in the work testifies to the strength of the poetess's artistic mastery.

Another lexical means present in Farida Afro'z's works is dialectal units. The use of these elements within the text enriches the language of the poetic piece, endowing it with unique diversity and stylistic coloring. Through the dialect-specific words employed in the work, it is, to some extent, possible to partially identify the geographical background of the poem's author. Furthermore, the dialectal devices that appear in Farida Afro'z's creative samples are directly related to the cultural context. Here, the place and time of the poem's creation, as well as the poetess's cultural life, traditions, customs, and values, become vividly manifested from a culturological perspective.

We can illustrate the above-mentioned features in Farida Afro'z's poem "To Hazrat Jahon Otin Uvaysiy".

Ena, bu kun sitamning tilla qoshi mendadir,  
Kuraklarim liq to'la, ta'na toshi mendadir,  
Bir siz emas, meni ham ado qildi savdolar,  
Qirqqa kirmay qovjirab, jon taloshi mendadir[1].

The lexical unit "ena" used in the verse is a dialectal word, and its equivalent in the literary language is the word "ona" (mother). This word is mainly used actively in the Kipchak dialect. In addition, this lexeme has the peculiarity of expressing three different meanings depending on the generational context:

- I. Mother.
- II. Mother's mother, i.e., grandmother.
- III. Grandmother's mother, i.e., great-grandmother.

Which of the above meanings corresponds to the context depends on the geographical region the writer had in mind.

In one of the poetess's creative samples, in the poem beginning with "Turon zamin...", she also skillfully employs dialectal words.

Turon zamin momomning mahri,  
Tuprog'ingda hamon tong zahri,  
Bardoshlarning toshdi-ku nahri  
Mudroq elim, uyg'on, ko'zing och,  
Vatan sening mehringga muhtoj,

Istiqloling boshingga gultoj[1].

In the above lines, the dialectal unit “momo” is used, which is considered both a formal and semantic synonym of the word “ena.” However, the meaning of the lexeme “momo” is narrower compared to “ena.” In the Kipchak dialect, this word is actively used as a dialectal unit to refer specifically to the mother’s or father’s mother, i.e., grandmother.

### **Conclusion**

In conclusion, it can be said that the lexical means present in Farida Afro’z’s creative works not only demonstrate the poetess’s mastery, but also contribute to elevating the content of her works, ensuring stylistic richness, and fully conveying emotional and expressive qualities to the readers.

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