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THE ROLE OF WORDS AND LINGUOCULTURAL UNITS IN THE CREATION OF FARYDA AFROZ

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ABSTRACT

In this article, the linguopoetics, linguo-folkloristics, linguo-cultural studies, language and culture issues in the work of the poetess Farida Afro'z, the place of linguo-cultural words and units, their scope of use today, etymology, ancient mythology, dialect words, analysis of the level of use of new words in the poet's interpretation, phraseology and methodological functions of lexical units are discussed. The article refers to the work of Farida Afro'z and gives a free observation of her lyrical feelings, that a poetic image is created through the concept and words in her poems, where each word is a tool that invites to feel self-sacrifice that serves the poetic activation of other words. It is noted that the Afroz interpretation of the timeless theme has been given.

KEYWORDS

Farida Afroz, lexical unit, dry tree, dialect words, go to the dragon and break it, khaili dun, achun, swallow without yamming, get blue.

INTRODUCTION

A nation can't develop in its own shell, but it rises by adopting and developing the achievements and experiences of other nations, the aspects specific to its mentality. In recent years, in our republic, attention has literally been paid to our language, which is one of the main sources of our national spirituality and identity, and to our scientific research linguistics, and this process continues consistently in the language of creators. We will see this in the work of Farida Afroz. We can see that there is dignity in her words and essence, it is not an empty dignity, but a dignity that elevates a person from the earth to the sky, towards creation. For example,

Sendan shafqat

Kutgandan ko'ra

Qurigan daraxtga yig'layman

Etagim olmaga to'ldirar,

the poetess says in her poem, that is, tears that give life to a withered tree, crying that appears as an apple, is not the appearance of needing mercy, but the understanding and feeling of the presence of more important feelings. She expresses a poetic image through words skillfully. Each word used by the poet serves to activate the next word. Her words are not just empty words, but words that evoke a sense of selflessness. [M. Yoldoshev. 2023.]

Sendan mehr kutgandan ko'ra

Ajdahoga borib bo'zlayman

Bag'rimda bolamday uxlaydi

In these verses, each word seems to give up its meaning to embody the shape and form of despair and glorious hope.

Sendan vafo kutgandan ko'ra

Ko'ksimga xanjarlar ekaman,

Ko'karar, gullaydi.

This is the real original idea, the first and literary problem of the word, the dark secret, the greatest of all secrets is to destroy the window of death, not to be destroyed, but to be the beginning of a new pure life in the artistic interpretation of Afrozona. [M. Yoldoshev. 2023.]

In particular, it is very important to analyze the lexical units in the literary language and to fully study their etymology. That is why linguistic units and linguistic cultural units in the Uzbek literary language are theoretically studied and analyzed based on terms such as lexeme and etymology. Such an analysis provides an opportunity to learn additional stylistic meanings of words in addition to their own meaning, which is useful to the student when studying the works of creators. Because our vocabulary is constantly changing. The development and formation of our language is a phenomenon inextricably linked with time. A.Nurmonov's "Linguocultural direction in Uzbek", D.Khudoyberganova's "Anthropocentric study of the text", N.Saidrahimova's "Some comments on the scientific basis of linguistics" and professor M.Yoldoshev's "Farida Afro'z" the article "drawings to creativity", the poetry of Farida Afro'z was studied as a source. In these works, the essence, subject and object of the science of linguo-cultural studies have been studied. The development of our language causes words to enter the dictionary in a

certain sense, and some words to disappear. As a result, the stage of language development, namely the lexical layer, is enriched with new words. The words that entered our literary language are used in the vernacular for a certain time. Some words are widely and long used in the language of the people. Some are used for a certain period of time and then fall off. Some are used only in the dialect. The longevity, oldness and newness of words depends on their use in the vernacular. We study and analyze the lexicon of the Uzbek literary language divided into layers such as words with a limited scope of use and words with an unlimited scope of use. For Uzbek scientists and artists who have taken a purposeful step into the 21st century, the issues of linguistic and cultural studies, language and culture are becoming urgent issues. In the development of this field, the activities of creators and the sources of their creation are also important.

In this article, we will discuss the stylistic functions of some lexical units used in Farida Afro'z's poem "Dunyoda hech narsa bejiz bo'lmagay" and their current state of use, change in meaning, or preserved lexical meanings.

Bejizga sendan ham qolmagan ko'nglim.

Yo'llarning oxiri tugangan misol,

Tugab bitdi,

axir,

daryoday mehrim.

In these verses, the Afro-Zona style is clearly visible, it is not for nothing that she is disappointed, that the end of the roads has ended, even the example of the river emphasizes that love has ended and is not left.

Sababsiz sabablar sodir bo'lmaydi,

Axir besababmas, ayriliq, hijron.

Bir tomchi yosh kelmas, ko'zlaringga nam,

Kuning bitmasa

gar,

uzilmaydi jon.

Any parting is not without a reason, even in a broken heart, not a single drop of tear came to the eye, even if there is no moisture in the eye, it continues to live. expresses this observation philosophically.

Sharaflar, olqishlar, unvon, mukofot,

Kimlardir sen uchun bo'lgandir fido.

Har qilmish sababi, o'zingsan, o'zing,

Kimsan, bugun

sen,

shohmisan, gado?

In the works of Farida Afro'z, simple and understandable words, words that suddenly give an uplifting mood; honors, applause, title, award, or rhetorical interrogative address "shohmisan, gado?" the verses mentioned above can emphasize that she used words with opposite meanings appropriately, and that the poet has a strong skill in choosing words. The skill of the creator is clearly visible in the use of meaningful words. The artist doesn't just say words, but instead uses a series of meaningful words that call a person to think.

Boshing ko'kka yetsa, sababchisi bor,

O'zaging, ildizing, tomiring, beshik.

Yerning ostidasan yoki osmonda,

Demak, fe'ling

sabab, niyating, beshak.

If a person's head reaches the sky, it will be the cause of your origin, your family tree, your ancestors, that is, this explanation is described by Farida Afro'z as "o'zaging, ildizing, tomiring beshik".

Bas, shunday, sababning sababin axtar,

O'yla, izla, top, qilgin, taffakkur.

Sababchiga sabab top, huzuriga chop,

Ta'zim qil,

ehtirom, ibodat, shukur.

In the work of Farida Afro'z, the words "o'yla, izla, top, ehtirom, ibodat, shukur" are expressed in a unique way. It can be seen from this that she finds a reason to run to the presence of the good ones and teach them to pay their respects by bowing. We know that Farida Afro'z was born in Ferghana, and when we read her poems, we come across linguistic and cultural units that are used in a poetic way, from simple vocabulary used in the environment where she lived. However, if we look at the etymology of lexical units in the lexicon of the author, we will also find lexical units and expressions specific to the dialect. For example, we can see that she skillfully expresses the phrases that are widely used in the folk language and oral speech, such as "boshing ko'kka yetdi, tugab bitdi, joni uzildi, taloto'p, yamlay yutar".

Yuragimning qayeridir kuyadi,

Simillaydi,

Charsillaydi,

Sanchar,

Go'yo ming yil yuraksiz yashab,

Bir qadoq og'riqqa kunim qolganday...

SENI SOG'INGANMA-A-A-A-A-N..

"Baribir yurakning qayeridir simillaydi, charsillaydi, sanchadi", the poet expresses this feeling of longing as if she has been without a heart for a thousand years, like a person who has only one more day to suffer pain.

Xushyor tortar ruhim-imtixon berar,

Qaltiraydi,

Dildiraydi,

Titrar

Go'yo ming yil ko'ngilsiz yashab,

Bir ahmoq aqlga kunim qolganday.

SENI SOG'INGANMA-A-A-A-A-N..!

In these verses, the delicate, incomprehensible mystery of the work of the heart is emphasized, as if she had lived without a heart for a thousand years, and now she felt longing for a fool like a day left for her mind.

Derazamni yopaman, etim uchadi,

Jondan o'tar,

Izg'irin,

Shamol,

Go'yo ming yil quyoshsiz yashab,

Bir nuqra xo'inga kunim qolganday,

SENI SOG'INGANMA-A-A-A-N..!

When she says "Derazamni yopaman", the poetess closes the window of her heart, when she says that "etim uchib, jondan o'tgan izg'irin shamolni ming yil quyoshsiz yashab, bir nuqra xoinga kuni qolgan insonday sog'inishini", that bitter soul does not give me peace, even if a point in her memories is treacherous, she seems to emphasize that she misses the sweet times.

Sizni sog'inaman, ox, nima qilay,

Nima qilay,

Axir, ayt,

nima?!

Go'yo ming yil seningsiz yashab,

Bit yutam hayotga kunim qolganday,...

SENI SOG'INGANMA-A-A-A-N..!

Before analyzing the lexical units given in the poem, we divide them into two groups: widely used lexical and phraseological lexical units. Expressions such as "Bir nuqra chog', bir tomchi iqrar, bir qadoq og'riq, bir axmoq aql, bir yutam hayot" are expressed as author's realities.

SENI SOG'INGANMA-A-A-A-N... fusion, that is, lengthening of the vowel, is observed. This strengthened the sphere of influence of the poem. She appropriately used simple lexicons such as "Yana

simillaydi, charsillar, jimirlar, qaltiraydi, dildiraydi, titrar, ufuradi, bug'lanar". Because we can say that such lexicon was widely used where the poetess lived.

As a result of the comments, it can be said that when we analyze the poetry of Farida Afroz, the words unfamiliar to us, such as maloik, sozolar talatop, khaily dun, ochun, kaddimu dol, dildiraydi are expressed in a unique way. In addition, it is possible to emphasize the etymology of phraseologism and author's words. Such an analysis of lexical units encourages students to read such works, increases their interest, and becomes a resource for us to learn the meanings of existing lexical units and realia given by the language of the creator. We can see that synonyms, opposite words, and repetitions are widely used in the work of the poetess. In the development of modern directions of Uzbek linguistics, the language and culture of Farida Afroz's creative examples are of great importance. In the art of Farida Afroz, special attention is paid to language and culture issues with the skill of using words. It is no exaggeration to say that Farida Afroz's work is a unique material from the point of view of linguopoetics, linguo-folkloristics, and linguocultural sciences. In her poems, there is a description of such feelings, in which thoughts become philosophical, awaken and expand human thinking, invite deep observation of the continuation of life, in some places we clearly feel the philosophical observation of Sufism.

For example, these thoughts of the poetess can be a vivid example of this.

Men yig'ladim

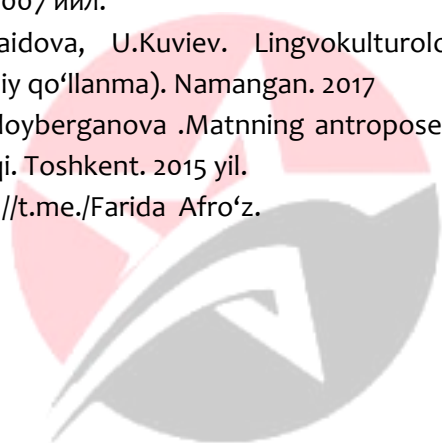
Qo'limdagi gul ham

Mung'aydi.

The feelings of the poetess are expressed by describing the mood, the fact that her crying affected even the flower child in her hand, her sadness, the words used by her in the verses express originality and diversity.

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