



LINGUOPOYETIC CHARACTERISTICS OF HOMONIMS (BASED ON THE POEMS OF A.OBIDJAN)

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Abstract

Not all linguistic units of the Uzbek language have been perfectly researched from the linguopoetic point of view as an aesthetic phenomenon. In order to implement the aesthetic function of the language, the creator uses various expressive possibilities of the language according to his artistic intention. Such possibilities exist in all phonetic, lexical, morphological, syntactic and other level units of the language. Homonyms, homographs and omoforms in the language were subjected to linguopoetic analysis on the example of the poems of the skilled artist Anvar Obidjon, which was taken as the research object of this work. Expression of emotional-expressiveness of these lexical units in the language in the artistic text was interpreted as a linguopoetic phenomenon. Research subject: linguopoetic features of lexical units in the text of an artistic work. Research method: system-structural analysis of language level units. As a result of the research, the lexical units related to homonyms, homographs and homoforms in the artistic work were analyzed linguistically in context. The role of homonyms, homographs and omoforms in artistic expression and their meaning and form were analyzed.

Keywords: homonym, homograph, omoform, tajnisi tom, tajnisi naqis, linguopoetics, lexical poetics, similar words, tuyuq.

Introduction

As a result of the linguopoetic approach to the literary text and the study of its problems, ideas are put forward that each level unit performs an artistic-aesthetic task in linguistics. Despite the fact that a lot of research has been conducted in Uzbek linguistics, not all language units have been thoroughly researched as an aesthetic phenomenon. Not all of these units have been studied even in the works on linguopoetics, which is a linguistic field that studies the language of a work of art as a unique aesthetic phenomenon.





The Main Part

In order to implement the aesthetic function of the language, the creator uses various expressive possibilities of the language according to his artistic intention. Such possibilities exist in all phonetic, lexical, morphological, syntactic and other level units of the language.

Linguistic scientist A.Nurmonov lingvopoetics "...is a shortened form of linguistic poetics, which studies the artistic-aesthetic functions of linguistic units (phonetic, morphemic, lexical, etc.) used in artistic works, the connotative function of language. In other words, linguopoetics is a branch of linguistics that studies artistic speech" and emphasizes that it covers the artistic-aesthetic function of all satx units [1.163]

In poetic lexicology, analyzing issues such as synonyms, homonyms or limited lexicon (dialectisms, historicisms, archaisms, etc.) in the language of artistic works, the participation of own and borrowed words, it is divided into antonyms, synonyms, homonyms and own We believe that it is necessary to analyze and research into sections such as linguopoetics of cognate words, neologisms, archaisms, euphemisms and other lexical units.

In fiction, especially in poetry, effective use of the opportunities of the lively folk language expands the possibility of expressing ideas in simple, concise expressions, and increases the artistic and aesthetic value of poetry. In this case, the lexical-semantic features of special lexical tools serve to make the expression clear and fluent, to reveal various nuances of meaning, and to increase emotional impact.

"In the process of linguistic analysis of the literary text, it is required to identify the lexical units that show the writer's skill in using the language, the emotional-expressive expression schemes are realized in a bubble, and to reflect on the extent to which they served the artistic-aesthetic purpose of the writer" [2.32].

As the object of this work, the samples of Anvar Obidjon's comic poems in the work "Bezgakshamol - Gulmat Shoshi's wild divan" where the category of expressiveness is evident were taken.

Gulmat Shoshiy is the lyrical hero of the comic poems written in the form of ghazals in this work, in the poet's own words, "actually more like a finger", that is, a finger is a comic poem. the statement is expressed in his language.

As noted in S. Ahmad's foreword to the work "Bezgakshamol" by the skilled humorist, writer, poet and dramatist Anvar Obidjon, published in the "Mushtum" library series in 1985, the main character of the work - who lived in the last century Master Gulmat is a poet. In the work, the author "...found his own language and poetic style. It seems that master Gulmat's image can be seen from every stanza, words and even rhymes of ghazals. Anwar used his hero very skillfully. Although he seems to be saying





everything seriously with a humorous language, in fact he mocks such vices as selfishness, stupid philosophising, foolish religiosity, selfishness, evil provocation, indifference, conceit, materialism, drunkenness, drug addiction, and hypocrisy.

[3.3] The indicated speech acts occur in the hero's speech.

In order to clearly form the character of the hero of the work, to strengthen the idea of the work, the author uses archaism, historicism, dialectism, vulgarism, slang and slang words, professionalism, euphemism, cacophemism (dysphemism), terms, clericalisms, barbarisms, effectively used almost all lexical units of the Uzbek language, such as synonyms, homonyms and antonyms. In addition, in the language of the work, one can find a lot of neologisms, occasionalisms, proverbs, fixed expressions, syntactic figures and tropes that are unique to the author's speech.

On the basis of this small analysis, it was aimed to focus on the linguopoetic analysis of homonyms in the author's poetry collection "Yovvoyi Devan" by A. Obidjon and other poems.

The phenomenon of homonymy, along with making the speech pleasant and impressive, encourages the reader to observe and search for the original meaning of this word and its related meanings, based on the requirements of the context. Homonyms are widely used in folklore, especially in Askiya, as a word game and a means of taunting.

Emotions, which have beautiful examples in classic literature, are also expressed through homonymous words. It is known that tuyuks, which are common in the classical poetry of Uzbek and other Turkic peoples, are created in the weight of aruz "ramali musaddasi maqsur" and rhymed in the style of a-a-b-a. [4.282] In it, the poet demonstrates his ability to use homonymy or "word play". Expression patterns are implicitly stated in speech acts.

"Tajnis (ar. - same-sex) is a poetic art in classical literature, where words with the same form (homonym) or close to each other (homograph, homophone, homoform) are cited in different places of the stanza. expressing a separate meaning in each place.

[4. 302] A separate meaning is formed in the context.

Ilmi bade', i.e., in the science of artistic arts, when repeated words are exactly the same in writing and pronunciation, expressing different meanings - tajnisi tom (full tajnis); if there are minor differences in their spelling or pronunciation - it is called defective tajnis (defective tajnis). In our opinion, the task of sharing a high emotional-aesthetic pleasure with the reader, creating new and occasional words and phrases, and thereby increasing the aesthetic value of the language, is being successfully accomplished by the use of imperfect tajnis in modern poetry.



For example, A. Obidjon's mastery of words, the effective use of subtle meanings and forms of words (homonyms, homographs and homophones) can be seen in the example of his unique expressions in the comic poetic work "Bezgakshamol". It should be noted that since the work is an imitation of the "divans" of our classic literature, it is actually a comic-satirical poetic work, so it is wrong to analyze its meaning in terms of the rules of aruz weight and the rules of the composition of the divan. In addition, it is necessary to understand the names of the tusks department as "Wild tusks" and "Tuyuk-suyuq". If all the works of the author in the collection are subjected to a detailed linguopoetic analysis, in our opinion, the size and scale of the work is quite significant, and the result will be surprising. For now, we will limit ourselves to the linguopoetic analysis of homonyms, homographs, and homophones in the sentences of this poetic collection.

It is impossible to analyze the similar words in the sentences by separating them from the text of the poem. The reason is that in the context they are completely combined with the meaning of the verse of the poem and the ideological meaning of the stanza. Nevertheless, considering that it is impossible to ignore any of the only 20 holes in the collection, both in terms of artistry and in terms of the participation of similar words, an attempt was made to summarize the analysis of similar words as much as possible.

1. Complete homonyms - "more than one word with the same pronunciation and spelling" [5.75] used phrases:

"Qolsun desang agar mandin yaxshi ot,

Yotni so'kma, jahl chiqsa nosni ot.

Eshaklikka salom bergil birinchi,

O'zing minib olg'on esang hamki ot." [3.69] In this thread, the word *amonim* used 3 meanings. (name, smoke and animal name). In this poem, the noun *ot* is also used in the sense of "to smoke", which is rarely used in poetry, especially in classical poetry.

The author has created various and unique *tajniz* using homonyms that are widely used in our language in his comics: For example: *kech* (noun), *kech* (verb (forget it)), *kech* (verb (late mud)); *o't* (o't - grass, o't - fire, verb); *sog'in* (verb – to wish), *sog'in* (verb – to miss), *sog'in* (adjective - to be milked).

2. Complete homographs - "more than one word with different pronunciation and the same spelling" [5.75] are used:

"Ko'p javrama, xotin, o'chir uningni,

Ash'or bitay, san xamir qil uningni.

Bunda ilhom qiynar, unda –xotnim,

Ol, Xudoyim, buningni yo uningni!" [3.69] The words *un-ing* (flour), *un-ing* (your voice), and *u-ning* (personal pronoun 3rd person singular), which have the same



pronunciation, are homographs. The suffix "ing" (possessive, 2nd person singular) in words, when it is added to a pronoun, the sound "n" is added.

According to the rules of rhyming, the tuyuq genre rhymes in the style of "a-a-b-a", and instead of rhymes, 3 homonyms are used. The formative word that is also present in the 3rd stanza of this tuyuk has an artistic value as it gives harmony and expressiveness to the tuyuk, even if it does not rhyme (there), it has a root and melody.

3. Complete omofoms - "homonymous forms; in certain forms, words that share the same sound" [5.75] are used. Homofoms are more common than homonyms. They give the poem strong artistry.

*“Umarvoyni tuqqan kim **u mard ona?***

*Hammom sari boshladi **u mardona.***

Borg'och vale ko'knor ezib bir chetda,

*Satranj o'ynab suurdik man, **Umar dona**”.* [3.69] The homophones used by the author in this poem are the brave mother (personal pronoun-adjective-noun), he is brave (personal pronoun - adverb), Umar dona (famous noun-synonymous noun (cheshamt grain)) the author's own wisdom and words along with showing its mastery, it serves to enrich our language with such unique words and phrases.

Words and additions of different word groups, even archaisms that are rarely used, all the feelings that have become tajnis have their value and place in giving emotional-expressiveness to the reader of humorous feelings. For example: *Qo'ng'irotdan* (proper noun - original case affix), *qo'ng'ir ot-dan* (adjective - noun - original case affix), *qo'n G'irotdan* (verb - noun - original case affix) ;

loyiha (noun), *loy-i, ha* (noun – possessive affix – affirmative particle) , *Loy, iha!* (noun – sound imitation word (donkey);

bir-la-gan-da (number - verb formative suffix - adjective formative suffix - place-tense case affix), *bir lagan-da* (number – noun - place-tense case affix), *birla ganda* (adverb - noun).

4. Homonyms and omofoms are used together:

*“Ko'zlarindan tama sezdim, so'zlarindan ham **tamaki,***

*Bo'g'ildim men buni payqab, chekib tinmay **tamaki.***

Asli buzgan tarbiyangni bo'yindan yetg'on chog'dayoq –

*Gahi pinhon berib hadya bizneschi **T.amaki.**”* [3.122] *Tamaki* (noun), *tamaki* (adjective), *T. amaki* (abbreviatura - noun).

Similar examples:

O'yin (noun - (devil game), *o'yin* (noun – (don't play - a toy), *o'y in* (verb – noun (from my tongue to you – nest);



Tort-ib (verb – participle formed affix (weighing on a scale), *tort-ib* (verb – participle formed affix (smoking), *tor tib* (adjective - noun (medicine – tor);

Olma (noun), *ol-ma* (verb), *ol, ma* (verb, exclamation word) and others.

5. Homofoms and homographs are mixed:

“*Tun sayliga chiqdi Moshgul, yaxshi qizdir,*

G’azal ayt-u, gapni, Gulmat, yaxshi qizdir.

O’lmag’aysan, yelkasiga choponing yop,

Titramoqda ko’ylagida yaxshi qiz dir.” [3.69] In this place to homographs *qiz-dir* (noun – 3rd person predicate) and *qizdir* (accusative verb) omoform *qiz dir* (to tremble) is rhyming. The author created an imperfect tag by adding 2 types of morphemes and a word that imitates one sound to the word *qizl*.

“*Soz bo’lurdi, yor, gapimni bo’lmasang,*

Buncha ovsar, buncha qaysar bo’lmasang?

Manga do’stim uzatg’on gul bo’lgin-u,

Raqibim - Tosh kal qo’lida bo’lma sang.” [3.69] In this tuyuq, the tajnis with the omoform of the homographs *bolmansang* (don't interrupt me, don't be stubborn) and *bolma sang* (don't be a stone), creating the art of tajnis, is the charm of our imperfect language and by showing its wealth, it serves to increase the artistic and musicality of the poem.

“*G’ofil esang, tanlamaydi uyqu yosh,*

Tunda bedor yor quch, to’ksun uyqu yosh.

Quyosh nurin sochsa uyda she’r to’qi,

O’lib ketsang, nasib etmas uy, quyosh.” [3.70] In this thread, the author created the occasional phrase "sleep does not choose age" similar to the phrase "sleep does not choose a place" in our language. Using the artistic means of animation, a funny and figurative image of sleep, such as shedding tears, was successfully produced. serves to define the idea of a comic poem.

“*O’lgidek men yaxshi ko’rdim, ammo u-chi?*

Hatto tutqich bermagay yor sochin uchi.

Elligimda charchadim, quvdim o’ttiz yil,

Uvol ketdi hayotimning beshdan uchi.” [3.123] *U-chi* (personal pronoun - interrogative particle), *uch-i* (noun – possessive suffix), *uch-i* (number – possessive suffix).

There are many such homophones and homographs in the collection, each of which contains several occasional cognate words, phrases, and phrases. For example: *o’tinch-im* (noun – possessive suffix), *o’tin-chi-m* (noun – word-forming suffix – possessive suffix), *o’tin chim* (noun - noun);



yog'in-i (noun - possessive suffix), *yog'-i-ni* (noun – possessive suffix, accusative suffix), *yog', ini* (noun - noun) ;

kunda (noun (o'tin), *kun-da* (noun- locative suffix), *kun...Da!* (noun – Russian affirmative word).

The reflection of root words, similar words and word combinations in poetry ensures the melodiousness and musicality of the speech and is easily fixed in the reader's memory. In addition, the poems in A. Obidjo's work "Bezgakshamol" called "Wild hooves" by the author remind people's stories and anecdotes based on the game of similar words. The author's mastery of Uzbek words and his ingenuity are manifested in his appropriate and effective use of similar words.

Conclusion

In short, homonyms are one of the important factors of poetry, and they are reflected in the comic poems of A. Abidjon in a new interpretation. The artist made good use of the meaning and melodiousness of homonyms. In particular, homonymous verses composed of historical words and words within the framework of consumption gave the poem historicity, imagery, and melodiousness.

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