

# Lexical-Semantic Features Of Muqimi's Works

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**Annotation.** One of the separate areas is the study of the text of classical works of art in World linguistics from an etymological, statistical point of view, including the perfect study of their lexical-semantic properties in diachron and synchronous aspect. When determining the place of lexemes used in classical sources, it is important to divide these units into lexical-semantic groups, show the historical progress of vocabulary units, study methodological features.

**Keywords:** vocabulary unit, linguistic feature, lexical-semantic feature, lyric work, classical text.

## Introduction

An onomasiological approach to linguistic units with a form and content essence in World linguistics, dividing them into semantic groups, highlighting functional and methodological aspects, studying the functional features inherent in the vocabulary units used in the work of a particular poet, setting the foundations for their separation into different semantic groups, an excellent study of the features of the manifestation of lexemes belonging to

During the years of independence, as a result of increased attention to the issue of bringing to the general public the linguistic, educational and artistic features of classical literary sources in our country, the subject range of research is expanding even more. In particular, large-scale work is being carried out on the study of literary and artistic and linguistic features of classical texts, which are considered an integral part of our spirituality. At the same time,

"... it is necessary that we achieve a radical improvement in the quality of Personnel Training, increasing the effectiveness of scientific research related to the peculiarities, dialects, historical development of the Uzbek language, its prospects." Accordingly, a thorough study of the heritage of our ancestors, a deep understanding of the linguistic features of historical sources, an analysis

of artistic capabilities and national-cultural aspects and its transmission to today's generation were put on the agenda as an important issue. In this regard, a major representative of the Kokand literary environment, Muhammad Aminhoja Mirzakhoja Oglu Muqimi lyrics, comic works, a contribution to the development of literature and language of the Enlightenment period, research of the artistic heritage of the creator on a linguopoietic basis, opening lexical-semantic, as well as functional-methodological features characteristic of the poet's works, are also relevant.

The methodological basis of the article is philosophical views, concepts about the theory of cognition, reflecting the fact that society is in constant progress. In the coverage of the research topic, methods of classification, description, contradiction, comparison, component and contextual analysis, semantic-stylistic and statistical analysis were used.

It was noted that the study of the life and work of Muqimi, the son of Muhammad Aminhoja Mirzakhoja, a representative of the Kokand literary environment, dates back to the time he lived. The study of creative works can be divided into two areas:

1. The study of the poet's work by foreign scientists.

2. The study of muqimi's creativity by scientists from Uzbekistan.

The study of creative works in our country can again be networked as follows:

- a) study from the point of view of literary studies;
- b) learning from the point of view of linguistics;
- c) study based on textual characteristics;
- g) study from a methodological point of view.

A preliminary study on the linguistic features of muqimi's works was conducted in the 50s of the last century by J.Hamdamov, the dissertation analyzes the lexical layer of the poet's works, focusing mainly on Russian-International words.

In a study on the language of Muqimi satires created by A.Shomaqsudov, the scientist notes that the language of the poet's satires is very rich: "we see various lexical categories that are colorful in terms of their content, words related to crafts, farming, cattle breeding, trade, which are associated with the social activities of people, words that serve to get an idea in everyday

A.Shamakhsudov, as the object of his research, receives more satires of Muqimi's comic works. It is known that in the pre-Independence period, a number of his contemporaries, such as Furqat, Ziyati, studied the work of Muqimi only on the basis of his poems of social content. The poet's lyrical works, including poems of romantic, religious-mystical content, are not sufficiently covered.

When twenty of Muqimi's ghazals were selected in the work and studied genealogically, it was found that the largest share (37 %) was made up of his own layer words. Among the assimilations used in these ghazals, Persian-Tajik words made up 35%, while Arabic assimilations made up 28%. Arabic language assimilations have the property of expressing more abstract and religious concepts in terms of meaning. The Persian language during this period served as an

intermediary in the assimilation of the words of Oriental languages into the Uzbek literary language, representing administrative, legal, commercial, scientific, religious concepts. This situation is also clearly observed in the works of the poet.

Also in this chapter, the genetic composition of the vocabulary units in the poet's poems is drawn to the analysis, and the correspondence is also given by comparisons of words with original cases. The proportionality of these units to the original, the changes that occurred in the semantic structure in the process of assimilation, with what meaning they manifest in the works of the poet were also studied separately.

In the poems of muqimi, the semantic composition of dozens of lexemes with onomastic units, individual and related names, names related to nature, seminal "space" and "time", "quantity" and "sign" are revealed. In particular, a number of vocabulary units belonging to the meaning slot of lexemes associated with the name of the animal are analyzed. In particular, Muqimi effectively uses the Persian-Tajik variant of zoonyms, which represents the general meaning of animals:

Kajdumu ofiyu biy, o'tlasa  
charrandalari,

Bir gala mo'ru malax, bo'riyu  
darrandalari,

O'ldurur chaqsa mabodo  
kana, gazandalari,

Turfa qishloq, jin urgan oni  
parrandalari,

Tovug'i – ignachiyu, o'rdagu  
g'ozi – kapalak.

("On the village of Hapalak")

In the passage, together with the lexemes of the Wolf belonging to the insect nest, Gajdum(Scorpion), biy(Karakurt), mukur and malakh(Ant and Locust), kana, wild animal nest, charran (cattle), Darran (wild beast), gazanda (slug), poultry (bird) masterfully apply the common naming vocabulary units of zoonyms.

Names related to the profession of persons are nonpaz, Butcher, gardener, architect, translator, merchant, machinist, Hafiz, chayfurush, traders,

Navozanda, sazanda, Dyer, callapaz, Capricorn, robber, plasterer, blacksmith, executioner (merchant), shopkeeper, buyer, hikmatdon, sotquchi, Attor lexemes belonging to the lexical-semantic group were used appropriately in the works of the poet.

Qassob yetdi o'zni go'sht  
o'rniga tilurg'a,  
Solgan quloqlarini el gap  
nedur bilurg'a,  
Bozor ahli, hayron savdo-  
sotiq qilurg'a,  
So'yi samoga yig'lab kosib  
fig'oni chiqdi. ("Veksil")

The passage talks about the problem of bills, which aggravated the material lifestyle of the common people during the period when the poet lived. The people remain in such a difficult situation that the butchers, unable to find a livelihood for slaughter, claim that they went to beg themselves. Through this exaggerated image, the poet expresses in tune about the injustices of the Russian conquest to the common people.

In the works of muqimi, the names of clothes are also used in their own way. In particular, dastore is derived from the Persian-Tajik language and Means "turban", "towel" (O'TIL, I, 573). Dastore is mostly a men's headdress and is cited in Muqimi's works as a headdress for both men and women:

Kiygan liboslaringiz,  
dastoringiz chiroylik,  
Toza matolaringiz,  
bozoringiz chiroylik.  
("Your permission is beauty")

It is also noted that dastore is "murassa", that is, "embellished", "decorated", through which we can emphasize that dastore is a headdress that has become much more popular among women. In the Explanatory Dictionary of the language of the works of OTIL, Alisher Navoi, M.In asomiddinova's dictionary, we also did not find that the headdress was given the ratio of women. Sh.In norbaeva's study, we met the dictionary Unit "Head O'rov", which represents a meaning close to the handle: Head O'rov (northern districts) is also a kind of headdress. To do this, a skullcap or cap is put on the head and wrapped around it, turning shawls like a turban. Hence, dastore was also used

as a headdress of women around Kokand in the second half of the 19th century:

Eram tovuslari, yurg'ilki,  
raftoringdin o'rgulsun,  
Boshida ham murassa' toji  
dastoringdin o'rgulsun.

("Teachulsun")

The dastore-turban is worn today mainly by people who have knowledge of Religious Science. In muqimi's work, this headdress was also used as a benchmark representing the meanings of faith and knowledge:

Egnida oq jomayu dastorlar  
zohir vale,  
Qop-qaro botinlari degi  
cho'yan, Asrorqul. ("Asrarqul")

In the poet's work, the dastore lexeme was also used as a sign of interest in science in general, culturology:

«Rafqon»ni bozor joyi tang,  
Mullolari chaqqon, garang,  
Omilari ham mulla rang  
Ko'ylak kiyib, dastor ekan.  
("Travelogue")

Mainly darvesh, kuloh, who is the headdress of the Qalandars, is also figuratively used in such meanings as "not to anger the world", "to overcome lust". Alisher Navoi

Har gadokim bo'riyoyi faqr  
erur kisvat anga  
Saltanat zarbaftidin hojat  
emas xil'at anga,

it is also noted that the dress of the dervishes in Gaza, which begins as a sign of the werewolf Himmat.

In the works of muqimi, the lexeme kuloh was also used in these meanings:

Kulohi faqr tojam, shavkati  
Doro dihad tab'am.

("There are poems")

That is, "I am the crown of poverty in my head, and my nature has greater glory than the honor of Darius." It is known that the King of Iran, Darius, is one of the most ambitious rulers who is remembered in classical literature along with the name of Alexander. The main adornment of any king is also determined by his crown on his head. The poet admits that the cult of poverty is equal to the crown for darvesh, and his poverty is even

greater than the glory of himmati Darius. Hence, in mysticism it is emphasized that apparent beauty, external adornment should not matter, but the soul of a person, his inner world should be beautiful, rich.

"Living" semali local lexemes: village, katak, shahr, kulbai ihzon, Koy (Street), Homeland, Kingdom, estate, havli, cell, porch, Street gate, dehu village.

The author uses the cell lexeme in the sense of helplessness:

Reza-reza un kabi charx  
osiyosidan so'ngak,  
Tangu torik o'ldi olam ko'zga  
monandi katak. («Ayrilib...»)

"Feeling this template in the images, the poet adds a small element to IT ("cell") and achieves realism and expressiveness in the image, making the world look like a "narrow and dark cell"ka."

Landscape names: biobon, desert, steppe, Blue, Blue, River, five(Forest), sarhavz, Sangistan, loylak, Basin, Lake.

Muqimi uses the Persian-Tajik Sangistan variant instead of the Rocky lexeme:

Sayri sangiston, Muqimiy,  
Nodim ila aylagach,  
O'zlaridin qildi bizni norizo  
qiyg'irchilar. («Qiyg'irchilar»)

Units denoting the names of the Enterprise, Institution: market, Gazette, haystack, factory, uyozi (uezd).

The enterprise uses the names of the institution mainly in comic works, letters. In particular, in one of his letters to Furqat, a friend of Muqimi congratulates Furqat on the fact that he is a translator to the editorial office:

Xatingizda gazetxona ishig'a  
Bo'lubsiz, qutlug' o'lsun,  
tarjimonlar.  
(«Salom, ey mehribonlar»)

Vocabulary units give rise to a special micromaidan based on the meaning of "time". Semitic lexemes "time" in the works of the poet can be analyzed in the following types:

Time-representing moment narrations: fairy tale late, every hour, early, fast shab, laylu nahor, day and night.

The time-representing Time flows are significant in that they are used serially. The fact

that the lyrical hero does not want to lose the mistress, his feelings are emphasized with the help of "time" Semitic units:

Erta-yu kech har mahal oldingda  
bo'lsam subhu shom,  
Xizimatingda aylasam qasddan  
o'zimni chun g'ulom.  
(«Tanholig'ing»)

The passage presents a series of "time" Semitic units with a meaning close to each other: early-late, every mahal, subhu sham. The first two are the Uzbek and Persian-Tajik form of one meaning (early-late, subhu Sham), one is derived from Arabic continuity, representing continuity (every mahal). The poet described the rigor of the goal through readiness for difficulty(slavery), as well as "time" seminal units(early and late, every mahal, subhu sham).

Time horses: summer and winter, chilla (in the sense of winter), Nawbahor, Khazan (autumn), zimistan(winter), tobistan(summer) dawn, evening, day, dusk, morning, Azan, darkness, Shabestan.

The horses of the time were used quantitatively in the poems of the poet, it can be observed that its Persian-Tajik, Arabic variants were widely used:

Orzular g'unchasi hargiz  
ochilmas, der edim,  
Chiqdi hijron chillasi, keldi  
bahorim xayriyat.  
(«Xayriyat»)

In verse hargiz, chilla, "moment" Semitic units such as spring were used, and the joy of the lyrical hero (the coming of the mistress) was manifested through temporal-meaning dictionary units using the noun of time (chilla, spring), ravish (hargiz), the verb with the SEMA "moment" (out-ended meaning, came). Word combinations and word(compound word) century time, Muharram month, Sunday.

In muqimi poems, word combinations with the meaning of time, compound words were also used appropriately:

Nigoro, asr vaqti Isfihon kel,  
Raqiblar ko'rmasun, ammo  
nihon kel. («Kel»)

The lyrical hero, calling the mistress, says that it is the time of the century that will come, and,

worried about the falling eyes of opponents, appoints the arrival of a secret, nihon. Time-related compounds have been used more frequently, mainly in domestic topics, letters, since the accuracy of time is considered essential in everyday communication.

M.Mirtozhiev argues that metaphors, which are a phenomenon of language, are divided into such manifestations as simple metaphor, personification and synesthesia. In his lyrical works, muqimi uses metaphors for the statement of the qualities of a mistress, and in his satirical works for the purpose of exaggerating the Hajj. In the course of the study, it was found that in the works of the poet three of the above types of metaphors were used. In muqimi's work, as simple metaphors, vocabulary units such as Arrow, grass, tukhm, tiyr, Zakat, price, flute, bond, Bud, bahrin were used.

In the lyrical works, satires of muqimi, one can find a number of manifestations of stylistic means that indicate that the poet used the wonderful masterpieces of our language with high skill.

Analogy as the most common type of means of artistic image has always been of interest to literary critics and linguists. According to the authors of the "Explanatory Dictionary of Uzbek language analogies", "analogies arise as a product of a specific figurative thinking style, therefore they always have an artistic-aesthetic value in speech, serve to ensure the emotionality, expressiveness, expressiveness, expressiveness of speech."

Based on the nature of the expression of national mentality of analogies, the work focuses on the national-cultural aspects of analogies used in Muqimi's work. "The specific analogies of each nation are explained by the diversity of this people's own mentality, religious and secular views, territory and conditions of residence."

In the literature, two types of analogies are distinguished: 1) individual-author analogies or free analogies, and 2) Universal or stable (permanent) analogies. In the lyric poems of muqimi, along with such universal or stable (permanent) analogies as hair – suman, lab – agiq, DAML, qad – alif, dol, individual-author analogies were used appropriately. Analogies like this are an analogy that arose as a product of the poet's artistic-

poetic interpretation, artistic taste, attracting a person with its originality, new interpretation.

Muqimi's skill in generating likeness is simple but unique. The poet was able to find the benchmarks of likeness from nature, from everyday life itself, which involuntarily amazes a person. In particular, in one of his gazelles, the state of the lover was likened to "a man bitten by a snake." It is known that when a snake bites, there is a strong pain in the entire body of a person. And the poet uses this analogy as an expression of his state of mind in love:

Ohkim sensiz qaroru, sabru  
oromim ketib,

Bir ilon chaqqan kishidek har taraf  
to'lg'onaman.

(«Aqlu xush»)

An individual-author analogy was formed at the expense of a creative approach to stable analogy by the poet as if he were bitten by a snake. "The poet likens his condition to a man bitten by a snake, while describing the experiences of a lover who is unstable without a mistress, mosuvu from sabru's decision. This folk thirst has a special value as a unique find of the creator, while reviving the spiritual world of the lyrical hero before our eyes." In the dictionary, this analogy is given in the form of a "snake bite" and is explained through the semis of "hard shudder", "suddenly get scared", "unexpectedly move sharply", in which the semis of "unexpected danger" seems to be exaggerated. And in the likeness of a snake as a bitten person, it is described that through the physical and mental state of a person affected by a snake, a lover is filled in all directions, suffering and suffering. In this place, it is customary to resemble a snake bite, but it is free to resemble a person bitten by a snake.

The reason for the fame of the creative works within el is the simple expression of the language of his works, the wealth of his style, the wealth of the fugitives. During the analysis, a number of phraseological phrases and proverbs were encountered in the language of the poet's works. In particular, the poet uses the eye-flying phrase, which is used in the sense of "hearing news, good news", in order to express the Gospel of the mistress's coming to visit:

Bu kun nogah munavvar shomimi  
aylarga ey ahbob,

Ko'zim uchgay magar mehmon  
kelur mastona-mastona.

(«Jonon kelur»)

Muqimi also applies variants of some phrasebooks. For example, the meaning of the phrase to bite a finger is "to regret, to say attang", "to be admired, to be surprised, to think, to fantasize" (OTIL, II, 455), which is expressed in the way of biting frazema angushti (Angusht means Persian-Tajik finger:

Oy chiqar sen ham niqob och bu  
kecha ko'rsat yuzung,

Tishlasun angushti hayrat el  
qilolmay imtiyoz.

(«Ey sarvinoz»)

The poet's famous "who is desun?" in the Gazelle of radifli, proverbs were skillfully used in order to express the experiences of a lover who was yelling at yor's nonsense, inattention:

O'z ko'mochig'a masalkim  
tortadur kul har kishi,

Bas kuyub ishqida chekkan  
iztirobim kim desun?

(«Kim desun?»)

The proverb "everyone draws ashes to his support" is applied in the sense of "to work for his own benefit; to grieve for himself." "Support" ("support") is a type of bread that is "cooked by burying it in hot ash" (herb, V, 455). Naturally, the better the heat of the ash on the dough, the better it will cook. And when cooked in groups, everyone collects more ash on top to make their support cook faster, better. The proverb was formed from this circumstance. In the verse, the proverb was applied in order to express one's own smoking anguish in the lover's soul.

The use of phraseologisms, proverbs in the works of muqimi made it possible to convey thought in a simple, concise, touching way, served to increase emotionality-expressiveness, helped to fully understand the author's artistic purpose.

## CONCLUSION

Muqimi's work, which until the years of independence was a major representative of the Kokand literary environment, was not widely covered in research, focusing only on comic works, poems of social content, and lyrical poems of romantic, religious-mystical content, in which his

social thoughts were expressed. Of particular importance in the semantic formation of the language of the poet's works is the genealogical coloration of his lexicon. The comparison of mastering lexemes with the original, together with the identification of semantic changes, opens the way to the definition of the skill of the word artist. Through the research of the semantic features of the vocabulary units used in the works of muqimi, it shows that they served to acquire a new meaning in the structure of the text, to strengthen the image. Muqimi made reasonable use of toponym, anthroponyms, on the need to describe Real events related to his life, which caused a vivid and convincing output of the image in the work. The analysis of the names of clothes used in muqimi's works into semantic groups testifies to the colorfulness of the poet's lexicon, and can also be an important tool in describing the social life of the time when the poet lived. The study of such seminal vocabulary units as zoonyms, "space", "time" used in Creative Works also provides valuable information for the vocabulary of the Uzbek language. One of the means by which the creator brought his poems closer to the folk language is phraseologisms. The reason why his works found fame within el is determined by the simple style of his works, the folk expression, the richness of his writings. The study of lexical-semantic and functional-methodological features of muqimi's Works serves to reveal common and different aspects characteristic of the classical Uzbek language and the current Uzbek literary language in linguistics, to identify significant changes in the development of the language.

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