

## SEMANTIC FEATURES OF THE LEXICON OF SIROJIDDIN SAYYID'S POEMS

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DOI – <https://doi.org/10.37547/builders-05>

**ABSTRACT:** In this article, Sirojiddin Sayyid's lyrics are analyzed lexically and semantically. It has also been linguistically and poetically analyzed that the poet used homonyms, synonyms and antonyms effectively and skillfully in his poems and expressed unique subtle meanings.

**KEYWORDS:** Synonyms, antonyms, homonyms, shades of meaning, stylistic dye, semema, synonym series, lexical antonyms, phraseological antonyms, complementary antonyms.

### INTRODUCTION

Some words in our language are similar or contradictory in terms of form and meaning. Accordingly, they are divided into groups such as form, meaning, and opposite meaning. we consider the synonyms and their usage cases, the semantic aspects of synonyms, the use and methodological features of antonyms, the feature of homonyms in the poet's work.

# BUILDERS OF THE FUTURE

Lexemes that are different in shape but represent the same concept in different colors and shades are called synonyms. A synonym is a relationship between a lexeme [5.70-p]

## THE MAIN FINDINGS AND RESULTS

Synonyms are usually words with the same meaning, words with similar meanings, words with similar or similar meanings, but words with different levels of application of stylistic dyes [7.262-p] described as It is clear from the definitions that the boundaries of synonyms are not very clear in science.

To understand the meaning of synonyms, we need to distinguish between two phenomena:

1. Concepts and words, their relationship;

2. The word and its meanings, the meanings of each word. [pp. 2.67-68] The semantic expressions of lexemes in the semantic series are different, some of which are:

1. Positive or negative evaluation or attitude semaphore;

2. Semantics of lexemes: “obsolete”, “new”, “Very new”, “archaic”.

3. The semaphores that indicate the scope of use of lexemes: “dialectal”, “conversational”, “biblical”, “exalted”, etc. [p. 3.83]

Sirojiddin Sayyid used synonyms effectively and skillfully in his poems. In order to make his poems colorful and expressive, the poet often used meaningful words in the language.

*Bahorim - umidim,*

*Zori jonimsan,*

*Sen – mening dildorim,*

*Yori jonimsan. [4.222-p].*

My spring is my hope,

You are the pain of my soul,

You are my love,

You are my light, you are my soul.

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A number of synonymous words in this line, such as spring, hope, sorrow, love, and sorrow, came together in order to reinforce the meaning and to make the poem more attractive.

It is obvious that S.Sayyid used synonyms so appropriately that each synonym differs in its semantic aspects and gives a special charm and charm to the lines in his work.

*Boqsam yillaringning sardaftariga*

*Siz mudom kamtaru xoksor turgansiz [4.134-p].*

I look at the history of my years

You have always been humble

In the above verse, the words **humble** are synonymous. Synonymous series are based on their grammatical and lexical meanings. For example, the grammatical meanings of words in a synonymous series are the same and consist of language units belonging to the same word group. These synonyms belong to the category of adjectives, and the words humble form a synonymous line with the words “humble, timid, meek”. Although words are synonymous with their close meanings, they differ in the subtlety of their meanings. It is a humble Persian-Tajik word meaning “unwilling to boast, inferior, arrogant”; and the humble mean “which does not require honor and luxury,” and the humble means “very obedient,” with a high degree of growth over its contemporaries. [8.306- p]

When we analyze the linguistic features of Sayyid’s work, we see that the relationship of form and meaning of the word found in his poems is quite beautiful and unique. It is noteworthy that the charming examples of synonyms and their places of use, the skillful use of different forms of synonyms.

*Oru- nomusdan yaralgan xalqmiz,*

*O’ldirolur bizni or, yolg’on emas.*

*Qayg’u kelsa - g’am chekmang,*

*baxtga – suyunmangiz .[4.144-p]*

Our people are made of honor,

It kills us, it’s not a lie.

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Don't worry if you get anxious,

Do not rejoice when happiness comes [page 4.144]

For the Uzbek people, honor and dignity have long been national values. If we pay attention to the content of the poem, we can see that the trampling of honor, not a strong lie, can kill us. In this poem, the author uses the words shame, honor and grief as synonyms. Honor is an Arabic word meaning conscience, religion, prestige, chastity, virginity [8. Vol. III, p. 56]. The lexeme Or is also derived from Arabic and combines feelings of shame, embarrassment, and honor. [8. III tom.131-p]. The word "honor" is also structurally a pair of words because of its close meaning. The meaning of the poem is also enhanced by contrasting the lexemes of sorrow and grief with the word happiness.

In this verse, too, the poet achieved his poetic goal by using synonyms such as faith, honesty, and religion. It is based on a certain certainty that semantics, which are close to each other, are considered synonymous:

*Har ko'ngilga bir yangi kuy, qo'shiq bersin,  
Imon, insof, diyonatni qo'shib bersin [4.95-p].*

Let each heart have a new melody, a song,  
Add faith, honesty, and piety [p. 4.95].

Now, we come to the part where we talk about the middle ground. As you know, words that have the same shape but different meanings are common words. The following homonymous units are used in Sayyid's poetry:

*Inson toki bino bo'lmish, bino qurmish,  
Binosining binosiga vafosi yo'q [4.37-p].*

When man appeared, he built a building,  
He has no faith in the building [p. 4.37].

The word building, which is part of the compound words in the first paragraph, such as building, constructs a phenomenon of homonymy between these words. The word building is Arabic and means a big house, a building. [8. I tom 212-p].

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The word “building” means “to appear, to appear, to be born,” and to build a building means “to build, to build, to erect.” In fact, these sentences are based on multiple meanings, both of which are connected by the meaning of “creation”. But the closeness between some polysemous words disappears over time, and my life becomes a word. It is believed that the above two words are formed in the same way. He also uses the phrase “building to building” in the second paragraph. Here, too, the author refers to the meaning of the above words, pointing out that the human race is the creation of the Almighty. The poet is not just saying that “man is not faithful to man”, he is expressing it figuratively. Here’s another case in point:

*Tong saharning yellaridan sen sahar tur, ma’ni ol*

*Ne uchun tong chog‘ ham shomda shafaqlar rangi ol? [4.398-p]*

Get up early in the morning and get the meaning

Why do you get the color of dawn in the morning and in the evening? [Page 4,398]

The word *al* in the verses is used in two different categories. The word *al* in the first verse belongs to the group of verbs and means “to breathe.” The second word, *al*, belongs to the category of adjectives, meaning “red, crimson,” which gives rise to the phenomenon of formation.

The grouping of language units based on their meanings is called **antonymy**. The antonym is a Greek word that means anti; means onyma-name. Antonymy is based on the relationship between two language units. One is an antonym for the other, and the two together forms an antonym pair. [6.120-p]

Antonyms are two words that have opposite meanings. Sometimes there is more than one pair of antonyms on either side of the logical center:

*Azaldan yomonga yomondir zamon,*

*Zamon yaxshi erur – yaxshi bo‘lsangiz [4.53-bet].*

From time immemorial, evil is bad for man

Time is good - if you are good [p. 4.53].

|            |      |
|------------|------|
| Bad people | good |
| It’s bad   | good |

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In such cases, words that are equidistant from the logical center form a pair of antonyms. [1.170-176]

The logical basis of antonyms is two types of opposition:  
a) Contralateral contrast;  
b) Complementary opposite. [3.83-p]

(graduonymic) series. In complementary antonyms, the contradiction is the third, without intermediate link: true - false, cheap - expensive, easy - difficult. There is no intermediate third lexeme between these lexemes.

In terms of meaning, antonyms are interrelated: when you say one, the opposite is obvious, and the meaning of one is clearly embodied in its antonym; it's as if the antonyms are pushing each other. Contextual antonymy is the introduction of non-contradictory lexemes into an antonymic relationship by the speaker or author within a particular context. This is often the case in poetry.

Let's look at all the antonyms in Sayyid's work. Observing the poet's work shows his mastery of words. The poet's skill in using antonyms that are different from other works, that is, the use of several antonyms in the same verse, further enhances the value of the poet's work.

*Sahar turib olamga boq:  
jilg'alari ravondir,  
Yaraqlagantog'larboshi  
shomga boribtumondir.[4. 72-p].*

Get up in the morning and look at the world:

Streams are smooth,  
The top of a cracked mountain  
It is foggy in the evening. [4. Page 72].

Or:

*Bunda ba'zan tonglar shomdir,  
Bunda ba'zan shomlar-tong [4.322-p].*

Sometimes it's morning, it's evening.

Sometimes it is evening / morning [p. 4.322].

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The morning and evening horses in the above clause are mutually lexical antonyms, creating a contrasting contrast. Contrast is the antonymization of the first member and the last member as a result of the difference in the series of contradictory-graded lexemes to the difference, the difference to the contradiction, that is, the contradiction [3.83-p.] For example, like morning-afternoon-evening. In this case, the morning and evening lexemes are the connecting link between the members of the two opposite rows of the degree series, which includes two antonymous member signs. We cannot compare the above dream lexeme with the words morning and evening, the contradiction between them will disappear. We can also observe a similar situation in the next verse. The lexeme of morning is synonymous with the word “morning” and is opposed to the word “evening”. Another noteworthy aspect of the verse is that in the first verse the mornings are evening, and in the second verse the evenings are morning. In doing so, the author skillfully used the art of tardi reflection, which increased the poetic value of the poem.

Since the world was created, labor and anxiety, happiness and unhappiness, light and shadow, good and evil, love and hate, black and white have always lived side by side, this is the unwritten law of the world. In the same way, human behavior is old in the world.

*Ko'ngli egri kaslardan  
To'g'ri zotlar chiqmagay,  
Qiyshiq mo'ridan hech vaqt  
Rost tutun chiqqan emas [4. 344-p].*

From crooked muscles  
Without the right people,  
Never from a crooked pipe  
True smoke does not come out [4. 344].

The art of adjectives is used very effectively and appropriately in this poem. Note that combinations such as “heart”, “crooked”, “true” are the poet’s artistic discoveries.

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The phrase “crooked heart” is used in the vernacular. If the pipe is crooked, the smoke will not come out well. The skill of the poet here is that he used the word “truth” as an art of *iyham*. That’s right

means, in fact. But there is an opinion in the poem that the right idea never comes from a crooked person. when taken out, these words do not create a contradiction. Here the lexeme *true* is a conditional antonym that has the opposite meaning of *time*.

*Yomonlik - yomonda,  
Mehr-do’stdadir.  
“Postda” gazetasi doim postdadir.  
Adolatning qo’li baland kelsa gar,  
Razolat doimo tuban, pastdadir [4.141-p]*

Evil is evil,

Mehr is a friend.

The Post is always in the post.

If the hand of justice is high,

Razolat is always low [p. 4.141]

In this paragraph, the words high and low, justice and depravity are used as antonyms. The word tall means “from bottom to top, tall, tall, slender, long” [Vol. I, p. 557]. Low “upper side size, stature, not very tall, height, relatively short height; pakana pastak” [8.IV vol. 577-p]. The word bottom means low. It is also used in a figurative sense to mean lowly and ugly, [8.III vol. 215]. Justice is an Arabic word that means to act justly and impartially, and vice versa means to face humiliation. These antonyms serve to make the poem effective and unique.

### CONCLUSION

While analyzing the lexical features of the work of the poet S. Sayyid, it is noteworthy that he skillfully used charming examples of synonyms, homonymous words and various forms of antonyms. Not only is the author’s poetry literary, but his work is rich in language, vocabulary, and vocabulary.

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