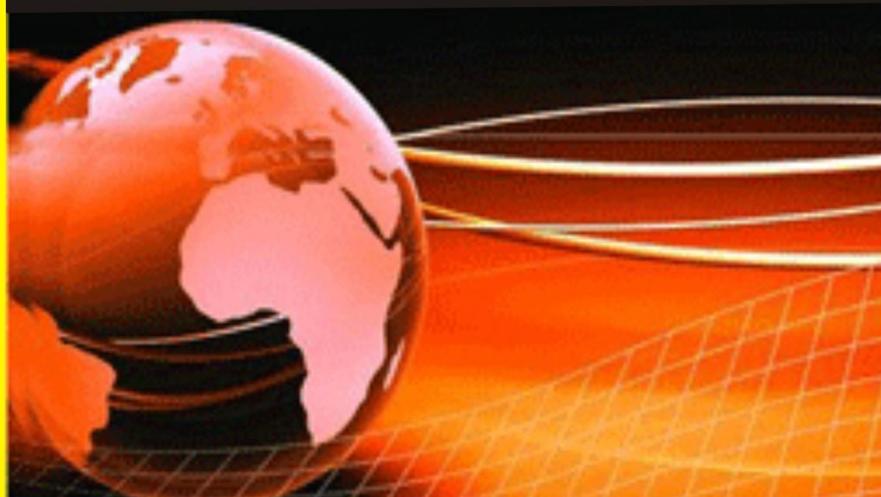


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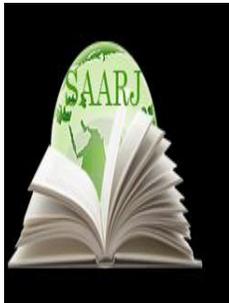
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**INTERPRETATION OF LEXICAL AND SEMANTIC FEATURES OF
 UZBEK-TAJIK WORDS IN JAMAL KAMAL'S POEM "UZBEK
 LANGUAGE"**

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ABSTRACT

The following article deals with the lexical and semantic features of Uzbek-Tajik words on the example of the analysis of the Uzbek language by Jamal Kamal. The work of Jamal Kamal and his role in Uzbek literature are presented as well.

KEYWORDS: *Jamal Kamal, "Uzbek Language", Uzbek-Tajik, Lexico-Semantic Features.*

INTRODUCTION

As we get acquainted with the works of JamolKamol, who has a special place in the Uzbek literary environment with his unique poetry, excellent translated works, marvelous lines in Uzbek literature, his unique images, the best and most charming words of Persian-Tajik language in his poetry. We can see there have been cultural and social ties between peoples for centuries, so there are interlingua communication and assimilation between languages as well.

The lexemes learned from Tajik to Uzbek are also interconnected as a result of centuries of coexistence of the two peoples, long-standing socio-political, cultural, literary and linguistic relations, which help to express some subtle semantics depending on the speech situation.

The book "Lexicology of the Uzbek language" created in collaboration with several scholars. The section "Vocabulary of the Uzbek language according to the scope of consumption" written by G. Muhammadjanova also contains the following views in this regard:

“... some words from the Tajik language have been acquired as a result of socio-political, literary, cultural and linguistic relations, and they are widely used, mainly in the unlimited

lexical layer of the Uzbek language. For example, Tajik words such as river, tree, iron, bread, flower, city, friend, lamp, and brick are among them. As a result, during the course of historical development, even some Persian-Tajik words (iron, bread, city, flower, below) ousted ancient Turkic words (utyuk, ekmak, kala, agach, chechak, tubanda) from the general or neutral lexicon, and some of them in modern Uzbek only stylistically limited vocabulary is included. [6, 9 p]

It seems that linguistic laws, like social laws, are manifested in a peculiar way. From this point of view, general and specific laws can be observed in the development of language. General laws refer to linguistic phenomena, processes that are specific to all languages.

The communicative and expressive functions of language are due to the uneven development of language level the rapidly change lexical layer relative to other linguistic layers because of constant motion. (5, 54-p)

The main part. In linguistics, specific linguistic factors include the specific rules of each specific language. For example, each language (even in languages belonging to the same language family) has its own phonetic, lexical level, grammatical structure, and stylistic style. Hence, these two types (factors) require each other, including commonalities.

Words also acquire a different semaphore over time or, for some reason, condition, or situation, losing their semantic semantics.

In the example of Jamal Kamal's poem "Uzbek language" in the process of studying the lexical and semantic features of the language of his poems, it is observed that many Persian-Tajik lexemes in the Uzbek literary language are mastered, manifested in different semaphores, depending on the speech situation:

Dilbarimsanshujahonda,
dilrabo`zbektilim.
 Ham go`zalsan, ham asal,
 Ohanrabo`zbektilim.(1. 33)
 You are my heart in this world
 My charming Uzbek language
 You are both beautiful, and honey
 Marvelous Uzbek language.

“Dilbar”- is a Persian word that expresses the heart, attracts, attracts, pleases, fascinates, attracts. Out of the 5 semas mentioned in the annotated dictionary, the pleasant sema of the word “dilbar” prevails in the Uzbek language.

In the process of studying the word **charming** in linguistics, there is also a hierarchy of beautiful-beautiful-pleasant-charming-charming. As for the fact that the charming lexeme is at the top in this ranking, we see that the poet used the best, most weighty, burdensome lexeme in relation to the mother tongue.

In the dictionary "Farhangizabonitochiki" our word is interpreted as follows:

1. “Dilbar”- pleasant, charms someone;

2. “Yor” - beloved;

There are also “dilbarak, dilbari” expressions of the “dilbar” lexeme in the Tajik language, each of which has a spiritual connection, as well as a subtle semantic difference.

That is, in the lexeme of “dilbarak”, the meaning of the form is “dilbar”, and in the lexeme of “dilbari”, the meanings of “dilraboī, maftunsozi, zebo, khushroi, ranoī” are reflected in the main semantics. In the literature, the use of the charming lexeme in relation to beloved is common:

Goodbye, darling, I'm going to the heart ...

In mystical terms, the lexeme “dilbar” is also used to refer to the beloved that makes the language self-evident. The social situation in society has always been reflected in language. It is natural that the development, evolution, rise and decline of society are all reflected in linguistics, because language is a phenomenon of social consciousness. The only word that exists in our language expresses different semantics depending on the situation in the speech structure. Our subconscious views are expressed through a lexeme that accurately expresses our mental state.

If we pay attention to the psycho-linguistic state of the poet's lyrics, the language is the soul, the life-giving force, the life-giving ring that nourishes the soul. It has a charming melody and charm. The soul finds peace in its tone and brilliance. The Uzbek language has such power. The poet's use of the charming diagnosis in the verse in relation to the mother tongue is a fitting metaphor, as if he were looking at a ring.

After all, RasulKhamzatov's famous poem "Christ is my soul is my mother tongue" is used in the literature. Nothing can give life to my dead soul, and the very idea that my mother tongue is my resurrection means that my mother tongue is as precious to me as my soul. In Turkish poetry, the teacher Navai, who suffered and conquered the world of humanity with the power of words with only one pen, says the following:

The word is pure in the body of the dead,

The stain of the soul is the loss of words between the bodies. (A. Navai, “Hayratulabrór”)

Focusing on the analysis of a single charming lexeme in different linguistic layers in the Morphemic Dictionary of the Uzbek Language, edited by Rakhmatullaev, we observed that it is divided into components as a language “bar”. (7)

Heart.

1. Circulatory system, heart.
2. Inside, included between something
3. Inner, mind, spirit.
4. Thought, thought
5. Inclination, desire, passion
6. Sweetheart, friend, lover.
7. Courage, bravery, courage

If the “**bar**” is used in the sense of a pronoun, the two independent semas combine to form a joint lexeme in a syntactic (compositional) way. [2, 141 p.]

In the second verse, the lexeme “dilrabo”, which is gradually evolving in relation to the Uzbek language, is also borrowed from the Persian-Tajik language and expresses the captivating, “diltortar”, charming semantics. “Dilrabo” melody can be combined with “dilrabo” landscape lexemes. In the poem, “dilrabo” is combined with a lexeme of language, dominated by metaphorically engaging, charming semantics.

It is said: Persian is like a sugar,

The Arabic-speaking word duhar (priceless)

You are sugar, you are pearl

Priceless Uzbek language.

The “durri” used in the byte is a “guhar” -isophalic compound, and we see the mutual harmony of both the Persian and Arabic linguistic layers:

“Dur” is a pearl, a pearl, a large type of pearl, the best in a figurative sense. In the portable poetic sense, valuable, meaningful, deeply meaningful words, light, light semaphores lead.

“Ore” –is a precious stone, pearl, carved diamond, ore. Used in a poetic layer in a rare, priceless sense.

As for Mazi, the old Uzbek literary language in the Navai period is also mentioned in the chapter "Word definition" of "Hayratul-abror".

So`z **guharig`a**erurangasharaf

Kim bo`laolmasangag**avharsadaf**

Tilbuchamanningvara qilolasi

So`z duridinbo`lubonjolasi

It's an honor to speak up

Who can't be a pearl?

The tongue is the leaf tulip

The word pearl is its estimation.

We see that in Jamal Kamal’s work there are references to the linguistic layer that gives the literary breath of the past. In Navai's "Khamsa", which proved the great power of the great Turkish language, the word is likened to the words “guhar” and “gavhar”.

The fact that the poet uses the terms Persian as sweet as sugar, Arabic as “dur”, as precious as a pearl, and the Uzbek language as sugar and “guharsan” in a meaningful way reveals the contextual meaning in linguistics.

After all, the poet himself describes such a union and unity as follows:

How many words did you get from Persian?

How much is Chun arabian,

Enough its Turkish agility

Marvelous, Uzbek language.

In the interpretation of the “**Serjilva**” **marvelous** lexeme, we know that the -ser suffix is plural in Persian, and in dark horses it is a quality-forming prefix denoting plurality, abundance. In the poetic layer, it serves to express the glittering, glittering, playful metaphorical semaphores.

We know that the definite material, formal nomenclature of the external is determined by the state of speech, by the origin and possibilities of the speaker (author of the speech). Nomema, i.e., external meaning, form speech condition, is determined by the situation and does not affect the essence of the lexeme. The essence of a lexeme is revealed through its inner side, that is, through the semema and, accordingly, the way in which the lexeme interacts with other language units. But nomema is of great importance in speech, especially in poetic speech. In poetic speech great attention is paid to the nomema and its occurrence. Because the meaning of a word occurs in a particular text and speech context, it is understood clearly and unambiguously. The meaning of the word does not have diversity, commonality, as a semema that exists only in the form of chance. In different texts and contexts, many words can have many meanings, hints of meaning, as the occurrence of a single lexeme. At the same time, these meaning paints are different speech-methodological manifestations of a semema, if it is realized through a semema. Semema can manifest several different events in speech. This, in turn, depends on which word it is linked to, and its position in the text.

Language is divine in the world,

The word is divine again,

Reflected in your words,

The God is beautiful, myUzbek language.

In any linguistic unit the relation to the concept to which semema is related in the sense of the word is preserved, but at the same time there is no abrupt change in the relation of nouns, expressions, and function semantics in semantics:

God - lord, ruler-master.

1. According to the religious concept, in particular, according to Islam, the supreme divine power that created and governs the whole being, the universe; the basis of belief of any religion (synonymous with the word “Allah” in Muslims).

2. The supreme ruler of some part of the universe in polytheism.

The semema of God is dominated by the nomema- Lord meaning, which represents a simple meaning. So, the words of the Uzbek language glorified by the poet reflect the beauty of God. Those words are so powerful. It glorifies the beauty that captures the human heart, the embodiment of true power.

Sen**jahondan**bahramand,

Sendin**jahon**bahramand

Bahramandlikqomating

Etdiraso ,o`zbektilim.

You enjoy the **world**,

Enjoy your **world**,

Enjoying made you beautiful,

My Uzbek language.

“Jahon” – world, universe, the earth and all that is in it, globe. In the poetic layer, it means all the peoples of the world, all humanity.

“Bahramand” -lucky; partner; beneficiary; enjoyable.

The exclusion of some semantics, which differ in certain semantic subtleties in the semantic structure of the word, and, conversely, the reinforcement of some, the difference between the semantically connected concept and the semantically connected concept, is called the semantic mobile event. The figurative meaning of a word is also referred to in linguistics by terms such as figurative meaning, occasional usage, and metaphorical usage.

The figurative meaning of the word is formed mainly by the partial exclusion of noun semantics in the semantics due to the requirements of the situation, and by strengthening the satellite and expression semantics for a specific purpose. The more the lexical meaning, that is, the semantics of the noun, is removed, the more the semantic and semantic semantics of the word are strengthened. In particular, in the above byte, in the lexeme of enjoyment, the semaphore of benefit is excluded, and the sema of enjoyment is preferred. You are liked by the whole world. All is enjoyed; this pleasure is enhanced by the sema that has made your body upright. In speech terms, noun semantics can also be called dominant semantics, and occurs in speech. Such a linguistic phenomenon occurs in H. Nematov, R. Rasulov's book "Fundamentals of Uzbek systemic lexicology" and speech is interpreted as **transferred meanings**. In linguistics, this type of figurative meaning in words is called a metaphor - a figurative meaning formed on the basis of analogy. Artistic style, as the most common method of creating such a portable meaning, is one of the most basic factors in the art of speech. The formation of a portable meaning in speech on the basis of the semantics contained in the semantics is inherent in almost all words that do not have an unambiguous nature of a term.

You are our honor,

Fountain of life,

If you wouldn't exist

We wouldn't be happy

My Uzbek language.

Happiness is destiny; share, contribution:

1. A spiritual and moral concept that manifests itself as a person's complete satisfaction with the results of his activities, achievements in life, satisfaction with the way of life, the achievement of a certain goal, the realization of dreams and hopes.
2. A state of complete satisfaction and helplessness in life.

In many cases, the word unfortunate has a metaphorical meaning with its black quality.

1. Dark is the darkest of all things; cauldron, coal-colored; opposite white.

2. Dark, without light, without light. Contrast light.

Portable is generally a negative sign, meaning bad.

Apparently, semema arises through verbal and figurative (metaphorical) meanings and occurs as a specific meaning of a word in a particular context.

As the scope of the use of verbal metaphorical meaning expands, the metaphorical meaning may move away from the semantics, and the metaphorical meaning may have its own specific noun semantics. At the same time, the figurative meaning can be detached from the semema, which is the basis and source for itself, and develop towards an independent semema in the lexeme. Such a development can be a source of study of semantic development in lexemes taken separately from historical (diachronic) linguistics, rather than systemic lexicology. [8] This process cannot be explained or explained on the basis of system analysis. For example, in the explanatory dictionary of the Uzbek language [3] 12 types of meanings of the black lexeme are noted. All of these types of meanings have a common meaning. The use of the word happiness in our poem is taken for analysis and helps to understand which sema of it is brighter, that is, consistent with its meaning without light, without light.

As a simple black color, the negative side grows as a result of the acquisition of figurativeness towards the semantics of lightlessness. In turn, the black lexeme exaggerates the meaning of verse-specific negativity:

CONCLUSION

In conclusion, it can be said that JamolKamol's poetry, which is characterized by its simplicity has a unique style, that is, the rhythm of Uzbek-Tajik words harmonization and the expressive beauty of the two languages as well.

It follows that the fact that in the language of the poet's work each sema acquires a dyed style shows the richness of the lexical layer of the language and the richness of its essence.

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