

**PRAGMASEMANTIC STUDY OF
POETRIC TEXT**

(on the example of Erkin Vahidov's poetry)

**Pragmatics**

Keywords: pragmatic, semantic, verse, paradigmatic relations, lexical units, occasional meaning, semantic connection, associative field, lingvopoetics, lingvopragmatics.

Kushmurodova Dilshodakhon

Teacher of Djizakh State Pedagogical Institute. City Djizakh, Uzbekistan.

Abstract

In this article, the units expressing the pragmatic and poetic features used in the works of Erkin Vahidov are studied as the object of study on the example of the poet's poems. Also, potential semantics formed an analysis of the poetic text through lines that revealed pragmatic meaning. The semantics expressed by polysemantic lexemes in creative poetry are analyzed in the direction of pragmatics.

Of course, the process of knowing the world is not without classification and description. It is especially important for today's linguistics to pay attention to the specific semantic aspects of the lexical meaning of the word in poetic texts. An in-depth analysis of the linguistic and artistic properties of words is possible by analyzing the associative units in a poetic text by attaching them to small and large areas. Units expressing pragmatic and poetic features used in the works of Erkin Vahidov: synonyms, antonyms, figurative words, polysemantic words, language units representing illocutive, locutive, perlocutive speech acts, conclusions and interpretations of their research are necessary for linguopragmatics, linguistics serves as a scientific source. It also serves as a guide to work on text in native language classes and to learn to analyze poems from literature classes.

Paradigmatic connections hold language units such as phonemes, morphemes, lexemes, and constructions in a "chain" in human memory. As a result, the memory of one of them reminds the other units associated with it, thus ensuring that the language units are organized into the first subsystems in memory. Erkin Vahidov skillfully used associative units in the poem "Man" to express the characteristics of man, to describe him. The nature, mood, and lifestyle of the protagonists change the form of the stable compounds in order to create an occult meaning that describes them. In the text of a poem, lexemes that are semantically connected to a human word form an associative space. If the associative units in the text of the qasida form a macro field, and the units in each verse of the qasida form a micro field, the human word forms the core of these fields. For example,

*Sobit-u sayyorada, inson o'zing, inson o'zing,
Mulki olam ichra bir xoqon o'zing, sulton o'zing.*

in these verses, the lexemes of constant, planet, property, universe, king, sultan, which are associatively connected with the human lexeme, form a small associative field. Fixed, planetary lexemes vividly express human qualities on the basis of antonyms such as "mustahkam", "barqaror" and "harakatchan", "beqaror", and according to the semaphore "property" is

associatively associated with the words universe, king, sultan . In the next paragraph, the fixed, planetary lexemes are semantically enriched, that is, the semantic “person” is represented along with the signifying semantics.

*Sobit o'z ma'vosida, sayyor fazo dunyosida,
Koinot sahrosida karvon o'zing, sarbon o'zing.*

The fixed, planetary lexemes in the associative field of the micro text formed on the basis of these verses connect the previous clause to the next by the semantic "person." The sema "person" serves as a chain between the content of the verses in the poem and the formation of the macrofield. Classes such as “*harakatsiz*”, “*muqim*”, “*yer*”, formed by the combination of words in a fixed verse, contradict such classics as “*harakatchan*”, “*kezib yuruvchi*”, “*osmon*” in the planetary space, and the shortcomings of the motionless man, the achievements of the mobile man are impressively, figuratively described by means of fixed, space, planetary, spatial lexemes, and the classics formed by them. The planetary lexeme is semantically associated with the lexeme “planet” and through this lexeme to the lexeme of the universe. Syntactically linking the word universe to the word desert creates caravan, sarbon associations. Constant, planetary, space, universe, desert, caravan, sarbon associations form a microfield around the human word. The pairs of fixed-caravan and caravan-sarbon in the Egyptians created the art of artistic contrast. It is based on the semantics of lexemes, which have opposite and similar meanings. While the first and second verses of the poem are connected on the basis of the potential semantic “person” characteristic of fixed, planetary lexemes, the second and third verses are connected on the basis of the word shams and the repeated use of the planetary lexeme. For example:

*Shams — dil taftingdadur, sayyoralar kaftingdadur,
Keng jahon zabtingdadur, bog'bon o'zing, posbon o'zing.*

In these verses, the word man is associated with the associations of the candle, the planet, the wider world, the gardener, the guardian. The lexemes of shams, planets, and the wider world are not semantically related to the lexemes of gardener and guard. However, the gardener forms an associative link in terms of features such as care and protection, which are specific to the lexemes of the gardener. Enriches the content of the text. The word world, which is semantically related to the word broad world, is the basis for the formation of a number of associations through artistic comparisons and analogies in the next paragraph. For example:

*Bu yorug' dunyo nadur? koshonadur, vayronadur,
Senga mehmonxonadur, mehmon o'zing, mezbon o'zing.*

The poet likens this bright world to a ruin. He emphasizes that it is a hotel for a person, and both the guest and the host are human. In the verses, the words world, home, ruin, hotel, guest, and host combine around the word human to form an associative space. Differential signs in these

lexemes are analyzed on the basis of antonym semantics. Home-ruined, guest-host pairs serve to enrich ideas about man and the world based on antonymous semaphores. In the next paragraph, the antonymous semantic lexemes brighten up the artistic picture. On the basis of the art of contrast, human characteristics are expressed. For example,

*Bunda oq birla qaro, zulmat, ziyo, shoh-u gado,
Jang qilurlar doimo ul yon o'zing, bul yon o'zing.*

The associative field specific to this clause consists of antonyms. For example: *oq, qaro; zulmat, ziyo; shoh-u gado; ul yon, bul yon*. A similar associative field is formed in the following paragraphs. In particular, the use of metaphorical movements serves to expand the content of the text, to enrich the artistic image. For example:

*Xormisan yo gulmisan, tojdormisan yo qulmisan,
Cho 'g'zmisan, bulbulmisan, nodon o'zing, xushxon o'zing.*

Each verse in this clause consists of antonym pairs. The poet skillfully used antonyms and antonyms. The chorus in the verses, the flower; we can see that he also mastered the use of antonyms through the lexemes of nightingale and nightingale. These contextual antonyms are polysemous and contradict specific semantics in the figurative sense. Such semantic contradictions are also observed in the following paragraphs. For example:

*Bu hayot o'rmon ekan, jon borki, qasdi jon ekan,
Bunda qatl oson ekan, sirtlon o'zing, jayron o'zing.*

An example of this is the use of the words *sirtlon, jayron* in these verses. These words are combined into an associative space in the subject of "Man", which is composed of linguistic and extra linguistic units. One of the means of illuminating the content of the text and the purpose of the author are lexical units. They provide a semantic connection between parts of the text. It is known that the text is formed on the basis of lexical-grammatical units, formed on the basis of linguistic laws, expressing subjective attitudes, and sentences that have become habitual in speech. Particular attention is paid to form and meaning when creating text. They are used as figurative expressions to decorate the text. In particular, synonyms, antonyms, homonyms are used effectively. These units are the main tools that enrich the text in terms of content. In particular, the analysis of antonymous semantics within associative units provides an opportunity to enrich knowledge in such disciplines as linguistics, cognitology, psychology, literature, folklore. For example, in Erkin Vahidov's poem "Man" we can see that knowledge of various disciplines is expressed on the basis of antonyms.

*"Bu yorug' dunyo nadur, koshonadur, vayronadur,
Senga mehmonxonadur, mehmon o'zing, mezbbon o'zing".*

This section lists the world, *dunyo*, *koshona*, *vayrona*, *mehmonxona*, *mehmon*, *mezbon* associations, and provides information on cognition, literature, and culture. We can observe that semantically ruined, national-cultural characters form antonymous semantics of guest words. They are the basic units that make up the content of a text. Although literary texts are formed on the basis of linguistic units, they are analyzed extensively as a product of thinking. Associations are the main tool in such analyzes. D.E. Lutfullaeva distinguishes between linguistic and extralinguistic types in terms of the formation of lexical associations [4, p. 39]. Therefore, it can be said that the content of the text is enriched mainly by lexical associations: in Erkin Vahidov's poem "Man":

*Bunda oq birla qora, zulmat, ziyo shoh-u gado,
Jang qilurlar doimo, ul yon o'zing, bul yon o'zing.*

Black with white on the band; darkness, light; shoh-u gado; ul yon, bul yon lexical associations are combined in relation to the human lexeme. In these verses, the black-and-white, dark-light lexemes were antonyms in a figurative sense. Such contradictions speak of good and evil, good and ignorance, and these units, as semantics, form a pragmatic meaning in these side-by-side contradictions. This means that while some people serve the good, others try to sow the seeds of evil. Such contradictions within semantics and semantics are studied in the work of F. Jumayeva as semantic antonyms [3, p. 18]. In the next paragraph of the poem:

*“Sen balo, ham muhtalo, xayr ila kin, rost-u riyo,
Fitnagar olam aro fatton o'zing, qurbon o'zing”.*

These verses are quoted, and in the first verse the lexemes balo and muhtalo form an associative connection. In the vernacular, the phrase "afflicted" is used. The poet managed to use the associations of balo and muhtalo in opposite ways and increased the artistic value of the work. When someone is in trouble, someone is in trouble. The poet's use of such units is due to the breadth of the world of associative thinking. The same meaning is expressed in the fourth verse, the fatton (conspirator) and the victim lexemes. In these verses, the image of the oppressor and the oppressed is created. Such occasional contradictions were studied by F. Jumayeva as pragmatic antonyms, and in the analysis of semantics as antonyms potential semantics [3, p. 20]. Semantic analysis is the most important tool in understanding the meaning of literary texts. Including,

*Goh adolat bog'ida, piri adovat gohida,
O'z diling dargohida shayton o'zing g'ilmon o'zing.*

Contradictions in his verses require both semantic and associative analysis. The lexemes Satan and Gilman are contrasted according to the semantics of "hell" and "heaven." Gilman's lexeme is "a young, handsome young man serving in heaven" [5, p. 446]. In this paragraph, the lexeme of justice is given as an associative sign to the lexeme of Gilmon, and the lexeme of

enmity is given as an associative sign to the lexeme of Satan, which are also antonyms. These associations and antonyms have been an important visual tool in expressing human characteristics and have served to unite the verses in a paragraph under one theme. It also provides information on religious beliefs. Contradictions of sign associations are also expressed through figurative lexemes. For example, in the next verse of the poem "Man":

*Xormisan yo gulmisan, tojdormisan yo qulmisan,
Chug'zmisan, bulbulmisan nodon o'zing, xushxon o'zing.*

Verses, in which the contrast of the chorus-flower, the nightingale-nightingale associations, brought to the ignorant and wise lexemes, creates the image of man, the spiritual world. It is well known that figurative images are often given in the form of animals. Because such images are the most important visual means of revealing human characteristics. For example, consider the following verse:

*Bu hayot o'rmon ekan, jon borki, qasdi jon ekan,
Bunda qatl oson ekan, sirtlon o'zing, jayron o'zing.*

Of course, everyone has different interpretations of life. Someone likens it to a barn, someone to a woman, and so on. In these verses, the poet likens it to a forest. He divides people into hybrids and gazelles. In these verses, too, the oppressive and oppressed semaphores are reflected and contrasted in the lexemes of hyenas and gazelles. Such metaphors and exaggerated ideas add to the brightness and impact of the image. In the next verse, the poet mentions a series of associations, reminiscent of the Sarson-Sargardon association, which is widely used in the vernacular.

*Bu hayot ummon ekan, ummon abad gardon ekan,
Qatradek sarson ekan, sarson o'zing, gardon o'zing.*

In this passage from the poem "Kohinur", the creator uses the word liver in the sense of "my relatives" and provides the reader with wonderful analogies in polysemantics. This is also the basis for the method of semantic analysis. The meaning of the word consists of denotative, connotative, potential semantics. It is possible to understand the position on the basis of denotative semantics. Connotative semantics mainly serve modality. It serves to express a subjective attitude. Potential semaphores are pragmatic. Serves to create speech-specific illocutive, perlocutive speech acts. It also helps to understand the presupposition inherent in a poetic text.

Proverbs, sayings, phrases, aphorisms, etc. are stable compounds according to their semantic-syntactic structure. The artist skillfully uses stable combinations to create locutive, illocutive, and perlocutive speech acts. In this way, folk proverbs and sayings are refined in form and content, and saturated with new subtleties of meaning. For example, these verses by Erkin Vahidov reflect the poetic expression of the Uzbek folk proverb:

*Do'st qidir, do'st top jahonda,
Do'st yuz ming bo'lsa oz,
Ko'p erur bisyor dushman
Bo'lsa u bir dona ham.*

It is through such verses that the art of parables is created in classical poetry. There is a saying in the vernacular: "Even if a friend is a thousand - a little, even if the enemy is one - a lot." The poet uses a hundred thousand words instead of the hundred words of the proverb. The purpose of this, say, is to adapt the proverb to the style of the poem, and the content is to reinforce the act of speech. We understand that in some verses of the poet the lexical-semantic changes in the structure of the proverb serve not to increase the image, but to reduce it.

*Umrini oshiq hamisha,
O'tkazur orzu bilan,
Oyning o'n beshi qorong'u,
O'n beshi **yog'du** bilan.*

In fact, the Uzbek proverb was "If the moon is fifteen dark, it is fifteen bright." Erkin Vahidov skillfully not only adapted the proverb to the style of the poem, but also skillfully described the fact that after any difficulties, gradually everything would be fine by moving the lexeme of light to the lexeme of light. If we pay attention to the fact that in the explanatory dictionary of the Uzbek language the word *yagdu* means light radiating from a source of light, we can see that after any difficulty there is a gradual improvement of life. one of the tools is lexical units. They provide a semantic connection between the parts of the text.

*Kuyida men tosh boshimni
Urmagan ostona yo'q
Elda bor shunday masal
Jon chekmasang jonona yo'q.*

In fact, the Uzbek folk proverb aims to impress the reader with a rhetorical question: In the poem, the proverb is used as a sentence. In fact, there is a rhetorical denial that if you don't act, if you don't work, you can't achieve anything. Erkin Vahidob poetically actualizes it and expresses it in the form of denial. But unlike the proverb, he took an occasional approach by expressing strong denial. Also, the phrase "hit the head" is updated with the stone lexeme to give a tolerant sema. In fact, there are many polysemantic lexemes given to the stone, and in the verses the poet tried to express the semantics of the stone used in the sense of endurance.

The poetic actualized units used by the creator are valuable because they are simple and natural, in harmony with the idea.

*Ming yil xira yulduz bo'lgandan,
Bir dam yoniq sham bo'lgan afzal.*

The poet summed up in the above lines how to spend one's life, not how much. A similar phrase is used in the poem "Time" by the academic poet Ghafur Ghulam as "Sometimes a breath is enough - a thousand stars are enough to die." The contradictions in these lines tried to create an associative space not only through stable compounds but also through compounds of dim stars and burning candles.

*O'ynashmagin arbob bilan,
Arbob garchi ming dilkash.
Bilki, bo'ri qo'zichoqqa
Sher ohuga hazilkash.*

The linguopoetic adaptation of the proverb in the poem is based on the relationship between the wolf in the line and the lamb and the lion and the owl. In fact, the proverb was, "Don't play with a man, a man hits a man." However, without using a part of the proverb, the author expressed the sentence to beware of various tricks of the man through several types of metaphors. The use of proverbs in poetry is a traditional phenomenon in our classical literature, which is called the art of parables. The most beautiful examples of this art can be found in the lyrics of Erkin Vahidov. According to the rules of parable art, folk proverbs are used in several ways: first, proverbs are used without change. Second, the content of the proverbs is absorbed into the layers and content of the poems. We can see this in the work of Erkin Vahidov.

*Sen-ku Zuhrosan falakda,
Intizoringman faqat,
Ne ajab, talpinsa ko'nglim,
Yo'q emish orzuda ayb*

This proverb is beautifully used in the vernacular to say, "**Orzuga ayb yo'q**".

*Yaxshidir achchiq haqiqat,
Lek shirin yolg'on yomon,
Ul shirin yolg'onga mendek
Aldanib qolg'on yomon .*

The content of these verses is imbued with the popular proverb "**to'g'ri-rost, haq gap achchiq bo'ladi**" or "**To'g'ri gap tuqqaningga yoqmaydi**" it is in this verse that the poet demonstrated his high skill, that is, he skillfully expressed his thoughts, along with the art of parables, using a number of art forms.

From the point of view of text linguistics, the study of poetic text is a complex structure that combines all the linguistic features. That is why it is considered to be a direction that needs to be studied again and again.

REFERENCES

1. Erkin Vohidov. Inson.O`qituvchi nashriyot-matbaa ijodiy uyi. – Toshkent, 2018.
2. Hojiahmedov A. She`riy san`atlar va mumtoz qofiya. Sharq nashriyot matbaa.– Toshkent, 1998.
3. Jumaeva F.U. Polisemem leksemalar doirasidagi sinonim va antonim semalar tadqiqi. Fil.fan....falsafa doktori diss. avtoreferati. – Farg`ona, 2018.
4. Lutfullaeva D.E. Assotsiativ tilshunoslik nazariyasi. Monografiya. – MERIYUS. – Toshkent – 2017.
5. O`zbek tilining izohli lug`ati. 5 jildli. – Toshkent: O`zbekiston milliy ensklopediyasi. 5-jild. – Toshkent, 2008.
6. O`zbek xalq maqollari. «Sharq» nashriyot-matbaa aksiyadorlik kompaniyasi Bosh tahririyati, 2005.
7. Yo`ldashev M. Badiiy matnning lingvopoetik tadqiqi: Filol.fan.dok... diss.avtoref. – Toshkent, 2009.
8. Yo`ldoshev B. Badiiy asar tili va uslubini o`rganish // O`zbek tili stilistikasi va nutq madaniyati masalalari (ilmiy maqolalar to`plami), – Samarqand, SamDU, 1980.