

## Semantics Of Lexical Means In Olqor Damin's Lyrics

*Ashurova Zulkhumor Shodievna*

*Teacher of the Samarkand Institute of Economics and Service  
Uzbekistan*

*Email: [zulxumorashurova87@gmail.com](mailto:zulxumorashurova87@gmail.com)*

**Annotation:** This article discusses the lexical tools (smile/analogy) in the work of the talented children's poet Olqor Damin. The specificity of the analogy in the poetic works, the multiplicity of the edges of the essence (meaning) in it, as well as the differences in the way the suffixes '-day', '-dek' (like, as) reinforce the opinion were discussed. In particular, in children's poems by Olkar Damin, the motivation of the child's imagination, lingvopoetic, lingvodidactic principles aimed at the development of thinking is an important factor in determining the diversity of interpretation.

**Keywords:** word, lexeme, phrase, field, stylistics, method, metaphor, situation, condition, quality, degree

Commonly, characterization of lexical-semantic principle plays an important role in the nature of lyricism. For instance, the semantics of units simulated at the center of poetic production convey the philosophy of cause and effect of the expected outcome. The work of the talented children's poet Olqor Damin, who is famous for his several poems, deserves recognition for its vitality and reality. Thus, lyricism is a multi-layered, observable, instantaneous experience, as well as a modern genre that shapes the student's worldview and develops speaking skills. The works of the poet, such as "Wise Old Man", "Scented Thoughts", "I Embrace the Spring", "Hello Navruz", "Forty Hadiths for Children", "My Legendary City" are intended for pupils, especially children. The mentioned set of poetry has become an important innovation in our literary life. It is true that developing the child's imagination is not an easy task; however, the didactic provision of the text is bound to serve to further enhance the child's outlook.

Even though the lexical and stylistic layers of the modern Uzbek literary language have been studied in our linguistics<sup>1</sup>, its study in the form of linguopoetic features of modern children's literature (O. Damin, A. Obidjon, D. Rajab) is not sufficiently considered. It would not be exaggeration to say that this is the novelty in our research work, as well as one of the important factors in determining the lingvodidactic, lingvopoetic aspects of the development of the spiritual world of children.

<sup>1</sup> 1 Begmatov E.B. Lexical layers of modern Uzbek literary language. T.: Fan 1985. – 199 pages; Lexicology of the Uzbek language. - T.: Fan, 1981. - 312 pages; Goyipov S. Stylistic layers of Uzbek language lexicon // Uzbek language lexicology. - T.: Fan, 1981. -158-198- pages and others.

The well-known linguist G.Jumanazarova notes that: "... it would be appropriate to divide the words in the stylistic layers of the language into two groups in terms of the subjective emotional attitude of the epic hero to the object of speech (to certain events): lexical units representing positive and negative attitudes. In addition to the nominative (naming/calling) function, the words in both groups also serve to highlight the subjective assessment of the epic hero (character) in relation to the concept they represent. This feature is evident only when compared to words that are completely neutral in terms of emotional-expressive coloring"<sup>2</sup>. Indeed, lexical units (divided into two specific groups) denoting a positive and negative relations opens a wide way for animation as the naming of words (comparison, contrasting, argument). For example, in the 23rd hadith of Olqor Damin's poem "Forty Hadiths for Children" this can be seen:

"Approach the good (person), avoid the bad (person),  
Sprinkle perfumes on the world like spring,  
No, gold is not gold, Goodness is gold,  
Sow the seeds of goodness, brothers,  
Swallow sisters, falcon brothers!"<sup>3</sup>

The method of antithesis is widely used in this poem, the distinction between "good" and "bad", that the value of "gold" is in its purity, the metaphor of "good work is gold" encourages the reader to contemplate deeply. As a result, "**sisters**" are considered (compared) like "**swallows**" and "**brothers**" like "**falcons**". In this case, evil is the construction of analogy, and evil is the basis of analogy. In the method of antithesis, the syntactic meaning of the word was further expanded, which led to the emergence of the child character in the image of a bird, the nominative component of goodness in the image of gold.

The semantics of lexical means is widely emphasized in each poem to show the spiritual essence in a more attractive way, in the works of Olqor Damin. This is because most of the observations in children's poetry are solved by analogy. In the paradigm of reality, which is likened to the bodies of nature, the world of the poet-priest, who deeply understands the child's heart, has acquired a peculiarity:

"The Sun is a lamp for  
The house of the universe.

<sup>2</sup> Jumanazarova G. Linguopoetics of the language of epics of Fozil Yuldosh ugli. T: Publishing House of the National Library of Uzbekistan named after Alisher Navoi. Monograph. 2012. 152 pages.

<sup>3</sup> Olqor Damin. Forty Hadiths for Children. Samarkand. Zarafshon. 2005. p. 19.

She is too kind, gentle,  
like a mother.

The Mother is a lamp for  
The house of a Man.  
We go around  
the two Suns”<sup>4</sup>.

In the cited piece of poetry, the analogy is distinguished by the fact that the blessing of nature is directed to the sun, and the sun is a more sacred being in the image of the mother, which reflects the most generosity and kindness of the Creator. In the image of the Mother, the Sun is compared to a grateful and generous mother, it spreads rays like a mother. This is attractive because it is aimed at creating a great love in the child’s imagination.

In the context of the poetry created by the epoch, there are subtle features that honor people, develop children’s speech, give them aesthetic pleasure in/of the world. In particular, if children read more poetry at the ages of 5-10, they will be able to learn more about life events. This will help them for a careful study, obtain knowledge, develop resourcefulness and intelligence. Lexical units play a significant role in expressing the meaning in poetic verses. The types of analogy in lyrics are many and complex. In it, the means (basis) that the analogy is used to, and the the means (basis) that the analogy taken from are of a complementary nature. As in the set of linguopoetic elements, to a certain extent, the sum of the component like “antonym”, “synonym”, “paronym” words is aimed at defining the real circumstance: - analogies such as ‘day’, ‘dek’ (like as) offer a wide range of opportunities to understand:

“I wish I were as good as water,  
I wish I could laugh as a flower!  
To my people as sweet as water  
I wish I could serve without quitting!

The water makes rumbling sound,  
Water sings and kisses the Earth”<sup>5</sup>.

In this poem, with the addition of the analogy ‘-day’, the call to “be as sweet as water” and “be like a flower” in the language of a child compared to water. This gives an inner need to love the Motherland, to preserve the gift of nature. Hence,

<sup>4</sup> Olqor Damir. Forty Hadiths for Children. Samarkand. Zarafshon. 2005. p. 19.

<sup>5</sup> The same literature. p.22.

the place and role of lexical layers, such as analogy in a poetic work, is important, as they allow the emergence of imaginary existence.

The various forms of simile are also measured by the existence/application of one meaning in each poem. In particular, when simile is used against the wonders of nature: trees, waters, rivers, lakes, seas, gardens, the meaning focuses on the individualization of the character of the lyrical hero. For example:

“We are the ones who decorate the tree  
We are the Leaves, the Leaves.  
We are the Comrades, Comrades  
To the Man on Earth.

It's nice to hear  
Our singing, singing.  
If you gain weight  
Fresh is our air, our air”<sup>6</sup>.

Obviously, there are many points in Olqor Damir's work aimed at discovering new aspects of meaning in the use of the above method of analogy. The analogy of “leaves” is manifested in two ways - friendly and airy. The first line encourages to a friend to a person, and it is worth noting that from this a lexical field has emerged that emphasizes the importance of consuming purity. The main purpose of using lexical layers is the lexical field. It sharpens the imagination of the student or child. It increases the ability to think logically. It opens the way to a deeper understanding of life events. At the same time, it serves as an important life-giving tool in the development of independent thinking skills. This is crucial because an intelligently taught knowledge is very useful in the pure development of the child's imagination. Indeed, it is true that in the work of Olqor Damir, in addition to a certain method of molding, the semantics of lexical units is manifested in the form of the most significant component that creates emotional-expressive coloring.

### *References:*

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<sup>6</sup> Olqor Damir. I Enbrace the Spring. –T.: Uzbekistan. 2010. p.48.

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