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Sohibjamol Habibullayeva

Fergana state university

Level 2 Master

Fergana, Uzbekistan

LEXICAL-SEMANTIC FEATURES OF ISAJON SULTAN'S STORIES

Abstract: The article analyzes the lexical-semantic nature of the stories of the famous writer Isajon Sultan, the importance of lexical means in prose, and the role of lexopoetics in linguopoetics in general.

Key words: archaism, vulgarism, individual words, dialectics, lexical dialectism, ethnographic dialectism, phonetic dialectism.

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Introduction

As society grows, some concepts of socio-economic, cultural and spiritual life become obsolete and out of practice. When a work of art depicts the events of a certain period, it is impossible not to refer to the old notions of that period. In linguistics, words that express such concepts are generalized under the names "archaisms" and "historisms". For the modern age of language, a language unit that has an old-fashioned color is called archaism. "Archaism coexists with the lexical unit that represents the reality it calls." The spirit of the period is emphasized when used words such as *o'rd-u-qo'shin*, *handasa-geometriya*, *tilmoch-tarjimon*, *mirza-kotib*, *sadrrais*, *lak-yuz ming*. Some archaic words have a stronger sense of meaning than their modern counterparts. For example, if we pay attention to the archaic words *yo'qsil – kambag'al*, the meaning of "having nothing" is much higher in the lexeme *yo'qsil* than in the lexeme *kambag'al*, because the content of these words is a historical-etymological analysis. In the first case, it is felt that the same sign is at the "zero" level. Archaic words are also used as a methodological tool to characterize speech. In poetry, it is used to inspire speech:

The main part

Only historical things or events that do not occur today.

The words that make up the name are called historicism. The difference between historicism and archaism is that today that historical event itself has no other lexical unit to express it, so historicism is the only name for the phenomenon it represents. For example; When used in a literary text, such as *amir*, *pristav*, *minboshi*, *noyib*, *ellikboshi*, *ponsad* the reader imagines a historical reality related to the system of social governance. Historical words are also used in fiction to describe the realities of the past.

O't yoqishni bilmasam, odamlar kabi uy-joyim bo'lmasa... qurigan og'ochlar-u butazorlar orasida kezaman, xolos. ("Oziqchi") the *og'och* lexeme used in the passage is an archaic form of the *yog'och* lexeme in modern literary language, providing expressiveness in the writer's story.

Eti borib ustixoniga yopishib ketgan sakkiz yashar bolakay jizg'inagi chiqib ketgan tuproq ustida zo'rg'a sudralib qayoqqadir holsiz-holsiz intilmoqda edi.

("Yigirma birinchi asrning sakkiz yashar bolasi") The eight-year-old, who writes in the archaic form of the word bone, describes an eight-year-old boy in two different countries, one born in the same corner of the world, under different conditions. the comparison of two children of the same century from the ground up was used to exaggerate the fact that the African child was extremely thin, in order to ensure sensitivity.

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In linguistics, vulgarisms include a number of semantic expressions, such as extreme negativity, discrimination, contempt, and insults. Such words live in speech not in their nominative sense, but in their connotative sense. Insults are often used in fiction to describe the speech of heroes. As for vulgarisms, M. Yuldashev said, "In other words, such words live in speech not in terms of nominative meanings, but in terms of connotative meanings."

In general, it is difficult to find the words barbarism and vulgarism in the stories of Isajon Sultan, but in some places he used them to increase the effectiveness of the story, to exaggerate the expression.

In his stories, Isajon Sultan used vulgarisms in some places as a lexical means to reveal the flaws in the character of his heroes, the poverty of their spiritual and moral level, as well as their mental state, for methodological purposes.

It should be noted that in Uzbek speech, negative attitudes are expressed as "strong" or "weak". It is known that the words "strong" include vulgarisms of insults and curses. In Uzbek, as in other languages, there are many "stereotypes" along with words related to curses. In the following passage, the author uses the historical form of such a unit: *Lagerda Vilgelm Todd degan bir mal'un zobit bor ekan. U, urushga qadar askarlar o'rtasida uzoq masofaga yugurish bo'yicha ustozlik qilgan,...* ("Todd") **mal'un** - God has cursed Satan as a lesson to all "cursed" beings. They call Satan cursed. "**Mal'un**" means "ugly", "ugly", "faceless". In the figurative sense, the animal is a black creature inside and out. At this point, the author reveals the whole fate of Todd in the story in a single cursed word.

Cursing is a negative expression of a person, that is, it reflects the negative qualities of the person who uses it (inability to see, hate, ignore, etc.). Cursing expresses a variety of powerful emotional and expressive artistic meanings.

Erkak bo'lmay o'l, top singlingni, qirilib ketgur! Bor, qayt izingga, topolmasang o'sha yoqlarda **o'lib ket!** ("Shamolli kecha") In Isajon Sultan's stories, he used such cursing expressions in order to give a vivid language to the characters' speech, to individualize the characters, and to accurately describe the mental state of the evaluator. In the story "Windy Night", the brother and sister, who lost their mother very early, were on their way to their grandmother's house on a windy night. out of fear of danger he now had to protect his sister Nozi as well, but when his brother, who had a childhood trait, walked quickly to his grandmother's house, his grandmother cursed him and cursed him back. Whether or not the child has the heart to overcome those horrors again, it is difficult to add the involuntary reader to the protagonist, because on a windy night, which even adults are afraid of, they look for their little sister in the same country roads, in all

sorts of horrors. The first side of the issue was that the other side was calling her sister "aka-aka" in the same way, and if her mother was alive, these children would be in a strong wind when it was late. they would not set out. The author reveals the mental state of the grandmother through the image of cursing her granddaughter, that is, the units of vulgarism. Unsure of what to do out of fear and helplessness, the old woman tries to overcome her excitement through cursing vulgarisms, if indeed the children did not come often (almost every day) when her grandmother always cursed and insulted her grandchildren. They would not go to their grandmother's house on a windy night.

Language is a product of society, a social phenomenon that has emerged in society. Language serves society, that is, the way people interact with each other, so it is a social phenomenon.

After gaining independence, the social functions of the Uzbek language expanded. Due to the vocabulary of the writers, the words in our language appear in new interpretations, the language possibilities and language resources are enriched and passed down from generation to generation. The individual words created by the writers are important here.

When it comes to a writer's ability to process language resources, it is also important to pay attention to the individual words created by the creator.

As we read Isajon Sultan's stories, we come across individual words created by the writer. For example, *Nihoyat, otamning ketar kuni keldi. Yerlarni qirov bosdi. Qo'ni-qo'shni, qarindosh-urug' yig'ildi. Yerqozonda ovqat pishirdik.* ("Otamga nimadur bo'ldi") Uzbek lexicon includes the lexeme *yero'choq* and *sema*, but there is no lexeme *yerqozon*. The individual lexeme "*yerqozon*" was created by the author in a compositional way, used in the child's language in the story, and the author created it with a childish imagination in relation to the cauldron hanging on the stove with childlike simplicity.

Gohida oynatosh yoki suv betida o'z aksini ko'rib, uni qo'liga tushgan narsa bilan urganini ham aytishadi. ("Alvasti") in this case, the writer uses the word "mirror" in place of the words in the compound word mirror. And that gives the story expressiveness.

Gulto'kar shamoli bot-bot shiddat urmoqda. *Rostini naytsam, kechalari shamol esganida haliyam tashqariga chiqib ketaman.* ("Yoqimli yomg'ir sadosi") "The movement of the wind over the earth's

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surface."¹ The lexeme "wind" is explained in the Uzbek dictionary. But the names of the winds are not given in dictionaries. The author calls the wind in a unique way, the flowering wind. This makes the meaning clearer, which means that the wind belongs to the spring season, as revealed by the name given to the wind by the author.

Arabning turkey o'rganishiga ne hojat? - hayron bo'ldi qabila oqsoqoli. -Qoldiki, boshqalar arabiy o'rgansinlar. Musulmonmisan? ("Qoraqush yulduzining siri") In the process of reading the stories of Isajon Sultan, we also come across specific introductory words. It is understandable that the tribal elder used Mahmud to bury him. From the above examples, it can be seen that Isajon Sultan made extensive use of the compositional method (i.e., creating new words by combining words) in the formation of individual words.

Writers use dialectal words that are as convincing and vivid as life itself, without separating their characters from the region and environment in which they live. Sheva's words, while clearly reflecting local color and regional affiliation, "perform a certain aesthetic function in artistic discourse. However, the aesthetic value of dialectics depends on their norm in artistic discourse, how they are used, and what dialectics are used at the same time." It can be observed that in the linguistic literature, dialect-specific units are classified as phonetic, lexical, and grammatical dialectisms. Phonetic dialectisms are mainly manifested in the form of changing sounds, increasing sounds, dropping sounds, and repeating sounds. For example: *Yasaga ko'ra taxtga xon o'g'li o'tiradur. Sen-u biz qorasuyak, ishingni qilavermaysanmi? U xon keladimi, bu xon keladimi, bariga keraksan, hunarli odamsiz saltanat yurarmidi?*

Ana bu gaping tuvri... ("Qoraqush yulduzining siri") in the dialect of the Rishtan district of Fergana, where the writer was born and raised lexeme "to'g'ri" is pronounced as "tuvri". Here, the author reflects the simplicity and simplicity of the speech of the ordinary artisans in the story through the simultaneous exchange of two sounds.

Qishloqning Do'smat degan tish do'xtiri insofsiz kishi edi. ("Mesh") Here we see that the three phonemes have changed. It is an element of dialect that is found in almost all regions of the Fergana Valley. In this way, the author brings a colorful, clear and moving meaning to the story.

The most common type of dialectics is lexical dialectics. It is easy to see that Isajon Sultan was a child of the Fergana Valley from the valley dialects used in his stories. For example, *Tomga tirab qo'yilgan eski shoti ham seni so'rasa, men nima*

qilay? ("Yoqimli yomg'ir sadosi") It's even more amazing that people talk about trees, animals. *Sut to'la paqirni tepib ag'dargan sigirni xuddi odamday koyigan, shivalab ezib yoqqan yomg'irlarga, jaziramalarga so'zlagan kishilar bo'lar edi. ("Yoqimli yomg'ir sadosi")* Let's pay attention to the lexical dialectics from the above story "Sweet rain", in many villages of our country the word "stairs" (*shoti*) in the literary language is *narvon*, the lexeme *chelak* (bucket) is called *paqir* is not new, the writer simply avoids artistic painting creates an image of the countryside through, emphasizes national colors, helps the reader to involuntarily imagine those landscapes.

Siz kelsangiz, yerimiz mo'l-ko'l hosil beradi, ularni qoplab bosib qo'yamiz. Sigirimiz olamjahon sut-qaymoq beradi. Uy ham qaddini ko'taradi, ko'kragini kerib savlat to'kib turadi. ("Otamga nimadur bo'ldi") and here the writer is the universe ("1. The whole being, being, universe, world; 2. The whole world, the world, the earth and the people and peoples in it") and the world ("1. The whole earth and all that is in it"; The world is the world; 2. All the peoples of the world, all humanity") by adding synonymous words, that is, by the compositional method, completely losing the original meaning of both words, creating a dialectal word, in the story this dialectic, spoken in the language of a child, corresponds to the lexemes "too much, abundant" (*when we talk to the villagers*) in almost all the villages of Rishtan district. *"Voy jonim bolajonim, ochqab ketdingmi?" deb o'zicha mehribonchilik ko'rsatganida, akasi uni mashara qilib kular edi. ("Shamolli kecha")* This dialectic, which is actively used in the Kokand region, mainly in the villages, is the result of a mispronunciation of the auxiliary verb "to starve". In oral speech, we always strive for brevity, and in the above passage, through the element of dialect used in the language of the girl, the writer brings to the story a childlike simplicity and innocence. This, in turn, gives the reader an aesthetic pleasure and leads to the world of involuntary children.

The dialectal words used in Isajon Sultan's stories are used as a kind of emotional-expressive and aesthetic means, and it is especially important to study the semantic and stylistic features of this method on the basis of the linguistic material of the author's works.

Ethnographic dialectisms are the names of the customs that are unique to the people living in a particular dialect. These words make the image real: *Yana bir necha kun o'tgach, "qozon oshi" bo'ldi. Kuyov tomondan uch kishi aravada ikkita qo'y, bitta nimta, yog' ikki qop un, guruch va sabzavotlargacha*

¹ Ma'rufov Z. M. O'zbek tilining izohli lug'ati. - Moskva: Rus tili, 1981. - B.-395

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opkelishdi. (“*Onaizorim*”) This ethnographic dialectic, which occurs in the dialect of the Kokand and Rishtan districts of the Fergana Valley, corresponds to the Fatiha wedding in the Uzbek literary language.

These dialectics appear in the works of the writer as one of the important means of describing national traditions and events. Such words provide image realism and give the text a special local color. However, such tools are rarely used in the stories of Isajon Sultan.

Conclusion

Isajon Sultan is distinguished by his ability to skillfully use the formal and semantic types of lexical

units, dialectics, barbarism and vulgarism, phraseology.

In the author's works, barbarism is used to express the writer's artistic and aesthetic goals. is used to highlight the positive or negative impact of foreign words on the lifestyle and culture of Uzbeks.

Through the use of pure lexical, ethnographic, semantic dialectics, the writer gives them qualitatively different poetic meanings, and on this basis creates the internal content of nationality.

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