

FUNCTIONAL-SEMANTIC FEATURES OF THE LEXICON OF THE WORK "TAZKIRAYI QAYYUMIY"

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Annotation:

In the poems included in this article, the words that express concepts related to the terms religion and mysticism are lexemes such as may, maichona, wine, kaba, Saki, jomu jam, Muslim, Paradise, hell, repentance, Ghul, rind, porso, hermit, Messiah, dinpaymo, tarso, sanam, butchona kafir, zunnor. It also refers to the functional-semantic properties of similar words.

Keywords: mysticism, exotic lexicon of texts, may, maichona, wine, kaba, Saki, jomu jam, Muslim, Paradise, hell, repentance, Ghul, rind, porso, hermit, Messiah, dinpaymo, tarso, sanam, butchona kafir, zunnor.

The religious lexicon used in a poetic, generally artistic work is considered to be related to the author's religious beliefs, views. In the poetic ASAS, which were part of the tazkira "Tazkirayi Qayyumiyy", words related to Islam, other religions, mysticism are all there is.

After independence, religious texts, as well as religious-mystical units, began to be studied lexically- semantically separately. In this regard, Ulukov's monographic work on exotic lexicon of religious texts, Sh.Yusupova's dissertation on the pragmatics of religious texts, Sh.Amonturdieva's research on the function-methodological aspects of religious texts can be cited as an example. Chunonchi, N.Ulukov's research work focuses on the study of exoticism in Uzbek religious texts, the scientific and critical assessment of it, the differentiation of exotic words from a number of other vocabulary units in the vocabulary layer of the Uzbek language.

The poems included in Tazkira include lexemes such as may, maichona, wine, Kabah, Saki, jomu jam, Muslim, Paradise, hell, repentance, Ghul, rind, porso, hermit, Messiah, dinpaymo, tarso, sanam, butchona kafir, zunnor.

In particular, let's pay attention to the following poem by a poet who created under the pseudonym Nodim, was considered a contemporary of Muqimi, was Namangan, whose real name was Eshonjan:

O dilbari nozanini Ra'no
Ruxsori Sun, labi masiho
Neither Zali falak nor dinpayma
No tarso inside bottles
One did not see my date as san
Or
Kel O soqiyo tut mayi ghamzudo

Payopay mango to ba Rozi punishment (337).

In their verses, words such as Christ, dinpaymo, butchona, tarso, sanam, Saki, may can be entered into the order of religious and mystical lexicons.

Religious lexicon can also be found in the work of the poet, who created Tajalli under the pseudonym in the work "The Guardian of Tazkirai:

Mastona nawo birla qoqay Kaba sari sari face

Kim en route mani mugbachai rohzan istar (340) < BR >

We can see that mysticism terms are also used in phasian poems:

Enter the lighthouse hummorliq istarmen, O Saki

Ki sendin want a breath of tenderness, O Saki

Hirad alashiridin bullying istarmen, O Saki

You want a label with Vanity, Oh, sorry

Qadah tutgil manga ul bodani AF'yun ILA yor et (Fazliy, 130).

In the poems of the creators, which are included in the tazkirai Qayyum" tazkirai", lexemes representing the names of all natural phenomena on the basis of the SEMAS" phenomenon of nature " merge into a certain paradigm. In Uzbek linguistics, paradigms that make up the names of natural phenomena are referred to by the name of anemonyms . And the horses attached to this enclosure were studied in the manner of "el-Yogin" horses . Researcher D. According to the degree of action of anemonyms, vokkosova categorizes into such a type as ordinary natural phenomena and names of natural disasters. We have found the anemonyms used in Tazkira to appear as follows:

typical natural phenomena: sheep, sabo, nasim, bodi sabo, rain, snow boron, barfu boron, barq (lightning):

Sabo sweet lip tegebion passed over the ground

The Naboth of the earth made Ney sugar for those who touched it (Devona II, 347).

Or

Maanida nasim bo safodur

Andin ochilan guli liqodur

Aflok case sentence jafador

Dunya chamaniki begaqodur

Azmi rahi go bad (Nodira, 351

Encore

Nahl kadding memorialized jonoki, making me cry

Do not leave the end, do not have mercy, do not go into the flood (Camius, 388).

In the work of the poet revealed, We also witness that natural phenomena are used to express the spiritual state of the poet:

Lightning in the light of fire

The candle of HUS is then lit.

Lof urma say to yourself that I am so

Nogoro qaqlil (revelation, 411), looking behind you.

The poet Gulkhani also expresses his artistic intention with reference to natural phenomena:

Ask if you did not find nechuk paridursen

I entered the sheep Valley and the biobones (Gulkhani, 141)

In the work of the poet Nodira, we also observe places related to natural phenomena:

To the beautiful yorim, O bodi sabo yerkur salami

Kim eltar sandin sing payomimni (Nodira, 153)

And in the work of the poet Uvaysi, natural phenomena are manifested as follows:

Aylaşam aykimni bundog sel boronı Khob

Let me keep my body if I do Asta yastanib

Tokızaymu eye kavkab, jamoli oftob

If you are a soul, do not make too much of Ayo qabizi shitob

In the dungeon of Hajr, the mirror of dil I died rust (Uvaysiy, 164)

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