
**A LOOK AT THE LINGVOCULTUROLOGICAL, LINGVOPOETIC STUDY OF LACUNA
USED IN THE POEMS WRITTEN BY MATNAZAR ABDULHAKIM IN OGHUZ DIALECT**

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ABSTARCT:

In this article, it is focused on the lingvoculturological, lingvopoetic analysis of some lexical lacunae of the Khorezm oasis used in the language of poems written by Matnazar Abdulhakim in Oghuz dialect.

KEYWORDS: lacuna, national-psychological lacunae, intra-language arial lacunae, dialect lacunae, lingvokulturema, lingvopetic analysis.

INTRODUCTION:

The well-known Khorezmian poet Matnazar Abdulhakim (1948-2010) who made a significant contribution to the development of Uzbek poetry, created a rich work though they were in a small number, in the Oghuz dialect. In the dialect of a author's work, synonyms, antonyms, homonyms, metaphors, metonymy, tagmanos, archaisms and historisms, as well as lacunae (fr. Lacune - a bridge in the process of communication of culture; depth; JPvine and J. Darbelén) referred to as an incomprehensible distinctive national element of the two parties made by a representative of the main culture [3. 224]. "The national-cultural identity of a dictionary can be manifested not only in the presence of a number of specific words, but also in the absence of words of denotation expressed in other languages. Like such concepts and the words that express them, they are called "lacuna" and are only felt when comparing languages. If we compare the languages and cultures of different peoples, we can distinguish elements that are compatible

and incompatible with each other. Language is, of course, an integral part of culture. Linguists say that the concept of non-equivalent vocabulary is very close to the concept of "lacuna" and is called the "problem of lacunarism" in intercultural communication" [4. 420-422]. In fact, there are differences dialects within a national language and a culture, and comparing them is one of the important tasks of linguistics. For this reason, it seems necessary to correct the definition of the term in the form of lacuna for words that do not have interlingual and intra-linguistic regional linguistic and cultural equivalents. Because, it cannot be denied that there are regional lacuna in the countries. For example, in the southern parts of our country, "oling-oling" and "qani-qani" are often used to invite guests to the table, but in the northern regions such as Khorezm and Karakalpakstan such services are not widely used or can be used only once. Therefore, it is necessary to pay attention to this aspect of lacuna as well.

METHODS:

In general, lacuna is of great practical importance anthropocentrically. There are not only lacunae in the form of word-concepts, but also national-psychological lacunae (national-cultural features of one linguocultural group are not specific to other linguocultural ones). For example, if it is customary for Koreans to say "Did you eat meal?" when greeting each other, it is unnatural for Uzbeks to communicate. Paralinguistic lacunae are

defined as the neutrality or other meaning of the content represented by the sign of one linguistic culture to other linguocultural representatives. For example, in Uzbeks, pointing with the index finger (come here) is used for a person, while in Korea and Japan, this paralinguistic tool is not used for a person.

Dimensions of distance, household items, words that mean different customs can become popular as lacunas. In short, they serve as the people's calling card.

RESULTS:

Matnazar Abdulhakim's poems also contain irreplaceable vocabulary and lacunae, which exist only in the Khorezm region, and at the same time reflect the customs and living conditions of the people as linguocultures representing the specific culture of the region. It also has lingvopoetic significance.

In the language of the poet's poetry, one of the ceremonies performed only at weddings of the Khorezm people used the word *toxotashash* (throw on the throne) is mentioned as a lacuna. The groom picks up the bride and throws her on the bed. This means that it is not only an expression of groom's strength, superiority, but also he is a protector in the newly built family. It is not observed in the culture of other regions of the Republic:

Chashma-buloqlori go'milmayan bir
Yoyilg'on-yozilg'on yerda yashosong.

Chakkasinnan o'pib savgan yoringni,
Bir qujoq gul adib toxo toshosong. [1.25].

An interesting fact for the Uzbek reader in the poem is the use of the ritual of "toxotoshosh", as well as the rhetorical rhyme of the word "yoshosong", which creates a pleasant mood.

The ceremonies before the wedding are also noteworthy. In Khorezm, if the people who came to ask for the bride's consent and her family agree, there is a custom of *qond*

sindirish (breaking the sugar) during the engagement process. *Kadhudo* women of the people perform the *aytim* and the *nawwat* (a type of dessert) is served. This beautiful habit is a sign that young people's lives are sweet:

Patiyr apgaldila, qond sindirdillo,
El-yurt choqirildo qotlomo qotlop. [1. 28].

The word *talak*, which serves as a warehouse that is not observed anywhere else in social life. This word is a linguistic unit that reflects the uniqueness of the Khorezm population in the field of homelessness.

It is a type of warehouse, "1. Balaxona. 2. Roof-built warehouse" [5. 249] (note: in Khorezm, *talaq* is not built on the roof) is built with an open space below the ceiling and is used to store various delicacies:

Indiki yil talak do'lib-doshsin dap,
Otizloro sapib chiqdim g'olloni.

O'n besh gun qorong'i, o'n besh gun yoxti,
Qizg'anch dap o'ylomo kambag'olloni. [1. 39].
In Khorezm, the clothes are also unique and the types of hats such as *cho'girma*, *lachak*, *mongloycho* are not found elsewhere. These words are linguocultures that reflect the specific culture of the region:

Yodimnon hech chiqmiyn, go'rmasam oylob,
Jig'mi patla atar adi gajaki.

Iyndi o'tiribdi mongloycho boylob
Angsamni qotiror dog'diyn lachaki. [2.202].

Significantly, the words *lachak* and *mongloycho* given in the paragraph reveal linguoculturologically interesting facts. The *lachak* is a hat that is tied tightly around the head by older women, and the woman sitting on the *lachak* with a *mongloycho* is reminiscent of the poet's youth and aspirations. These words in the text enlivened the meaning of a life spent in vain, the sufferings of a dreamy love. Special attention should also be paid to the customs that emerge through the objects. One of the ancient traditions of Khorezm is

connected with mutual relations. In other regions of the republic there are exchanges between close people, relatives, friends and acquaintances, and in Khorezm in this process a different item is used as a lacuna with a special name, which is not observed in other regions or in the language of other dialects. The tradition associated with the item named elgazar is typical of the oasis:

Qodiyim xudoy tolo atyannan nazar,
Alaka od varib qo'yib "elgazar".
Un aliyjak voxdo butun bir o'rom
O'ngishar adilar qo'ng'ishidon so'rop.
Hozir odomloni bilmiyn jon halak,
Boyiymon dap hamma el chakachondir.
Hozir har galiynda do'rt-beshdan alak,
Yo'q dayan uyingda ikkidan tondir [2.204].

The lacuna has its own arial peculiarity, in the text it comes into contact with the words tondir (tandir), alak (sieve) and expresses the symbol of mutual affection. For this reason, in this place, the literary text played an important linguopoetic role.

CONCLUSION:

Thus, lacunae can be observed not only among languages but also within the language arially. In this regard, the Uzbek language and lacunae, which have a special place in the poetry of Matnazar Abdulhakim, play an important role in showing the unique culture and language of the oasis, as well as in determining the author's ability to create literary texts.

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