

THE ROLE OF THE LEXEMA OF MOON AND ITS SYNONYMOUS LINE IN THE FORMATION OF LITERAL TEXT IN THE POETRY OF MATNAZAR ABDULHAKIM

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Abstract. *This article provides information on the role of the circle of the lexemes meaning the moon used in the poetry of Matnazar Abdulhakim as a situational poetry, their usage with poetic load in the text.*

Keywords: *Moon lexeme, poetism, circle of the moon lexeme, cosmonyms, intertextuality, Hilol, Moh, Qamar, Badr, adherent connotation, inherent connotation, metaphor, basis of analogy.*

INTRODUCTION

In poetic works, figurative expressions and meanings are the means of ensuring the richness of thought and image. Artistic speech, especially poetic speech, cannot be imagined without words of figurative meaning.

One of the distinguishing features of poetic speech from other types of speech is that it hides a different meaning behind the words, not the meaning that the word means. If we look at the lexicon of poetic texts, imagining to what extent irrationality arises from the words found in lyrical texts in their original sense, the incomparable role of figurative expressions and figurative words in the speech process becomes clear. In particular, cosmonyms also perform various functions in poetic texts: figurative expression and figurative sense.

MATERIALS AND METHODS

Opinions on the art of cosmonyms used in literary texts can be traced in the works of linguists B. Umurkulov [13], A. Primov [17], Z. Khamidov [20]. Especially noteworthy are the views of Azamat Primov in his articles “Oy leksemasi va qurshovining leksik-stilistik xususiyatlari to‘g‘risida (On lexical and Stylistic Features of the Moon Lexeme and its Circle)” [19] and “Ogahiy she‘riyatidagi oy kosmonimining uslubiy qirralari (Methodological Aspects of the Cosmonyms in the Poetry of Agahi)” [18]. In the article “Saddi Iskandariy” leksikasida samoviy timsollar (Sky Symbols in the Lexicon of ‘Saddi Iskandariy’), Z. Khamidov drew his attention to the word *Oy (Moon)*, along with the cosmonyms *Qora qush, Gunash, Kun, Hilol, Quyosh*, observed in Navoi language, and paid special attention to its use in the general and figurative sense [20].

As in the works of other poets, in the poems of Matnazar Abdulhakim, cosmonyms take an active part in the creation of literary texts. In the literary texts of the poet, the words *Kahkashon, Somon yo‘li, Quyosh, Mehr, Kun, Oftob, Oy, Moh, Hilol, Mohtob, Cho‘lpon, Zuhro, Mirrix, Mars, Tarozu, Qutb yulduzi, Saraton, Asad* are used effectively and they poetically actualized and played an important role in the integrity of the literary text. These words are written in small letters in the composition of the poems. The spelling of such words

in uppercase and lowercase letters is a controversial issue in anonymity, and we have not tried to dwell on it in the case, as it is not a matter related to our subject.

In the works of the representatives of our classical literature, the cosmonym *Moon* is the main lexeme, the units of semantic and hierarchical series such as *Mohi anvar*, *Moh*, *Mohtob*, *Mohi tobon*, *Hilol*, *Badr*, *Qamar*, the artificial and compound words included in these lines, includes lexemes that approach the content as well as extremely pure speech synonyms, complemented by different semantic subtleties based on the context in which they are used in the context. Thus, the cosmonym *Moon* is the main lexeme, the units of semantic and hierarchical series, such as *Moh*, *Mohtob*, *Mohi tobon*, *Oymoma*, *Hilol*, *Badr*, *Qamar*, the artificial and compound words included in these series, and includes extremely pure verbal synonyms. In the 15th century, the circle of of the cosmonym *Moon* (*Moh*, *Mohtob*, *Mohi tobon*, *Hilol*, *Badr*) was much wider, but now it is a bit narrower. Summarizing the information about the name of the moon, we see that in modern Uzbek the names of the Moon is more, its Persian (*Moh*) and Arabic (*Qamar*, *Hilol*) synonyms are less used [17.96].

RESULT AND DISCUSSION

As with all word artists, Matnazar Abdulhakim's works use the cosmonyms "oy (moon)" and "quyosh (sun)" the most:

*Shu kuni quyoshni bulutlar to'sdi,
Shu oqshom mutlaqo ko'rinmadi oy* [3.327].

Although there are no traditional poetics in the quoted microtext, emotional, figurative thought is expressed. The figurative idea is characterized by the integrated and poetic use of the words "oy", "quyosh", "bulut (cloud)", "oqshom (evening)", the depressing mood of the lyrical "men (I)", the colorlessness of the inner world in the example of a day without light. So, the moon and the sun are the traditional metaphor here, meaning the mistress, and thus the meaning of the lover's life.

The words "oy", "moh", "hilol" are widely used in the poems of the poet. As a result of our observations, it was found that the moon and its synonyms were used in about forty creative poems. They often took on a poetic load. Usually these words come as a basis or metaphor for the allegory. In traditional poetry, a woman's beautiful face is likened to the moon or the sun, creating the art of metaphor: *Bahor o'xshar, quyosh o'xshar, chaman o'xshar jamolingga* [1.274]; *Oy yuzli nigor lahza tinim bilma, kamol top* [4.23].

The Explanatory Dictionary of the Uzbek Language shows four meanings of the word "moon", in general, two of them are different in the figurative sense [6.526]. In the laboratory of the poet's artistic creation, more than twenty meanings have been distinguished, from his traditional application to his poetic individuality. The word "moon" is often used by the author as contextual poetry. Linguist M. Yuldashev distinguishes two forms of connotation in literary texts. "A connotation that is part of the semantic structure of a word (as in the word *fox*) is interpreted as inherent, and a connotation that is not part of this structure, but appears only in the verbal context, is interpreted as an adherent connotation" [14.184]. As an inherent connotation, the "moon" is actively used in our national poetry in the sense of *beloved*, *face*, *beautiful*:

*Sen yonimga tushding tong payti, ey oy,
Sen yonimga kelding saharda mohim* [1.64].

Here we see that the author used the same word as his predecessors. In our classical literature, especially in the works of Navoi, there are many references to a beautiful lover in the form of "ul oy", "ey oy":

*Navoiy ohidin ul oyni yashurung zinhor,
Ki xo'blar tarafi mayl aylar aksar dud* [12.57].

In the works of creators with a wide range of creative potential, the use of the word “moon” in different ways is observed. Navoi also draws attention to the aspect that we have observed but not noticed, emphasizing that the status of the moon increases with the fall of the sun, in fact it is black, and thus arouses a negative mood in the reader:

*Mohjabinlardan siyohdillik, ne tongkim, oyning
Botinin ko'rsang qarodur, gar ko'rinur zahir oq ["Qaro ko'zim"dan].*

In Uzbek poetry, the moon often comes in the form of positive semantics. The situation is similar in Uzbek linguoculture. “For Uzbeks, the moon, which is a symbol of beauty, is more of a symbol of indifference, negligence, ineffectiveness and coldness for Russians”. According to the comment of our famous poet Shavkat Rahmon, the translator of Federico Garcia Lorca's poems, “In Lorca's work, the moon is a sign of death itself or of the imminence of death [8.113]. In the above passage from Navoi, the word moon is also used in a negative semantics.

In the poem written by Pushkin, in accordance with the traditions of Western poetry, there are places that *moon* is reflected in the meaning of “beyond the world”:

*O, agar bu rost bo'lsa, tunda
— Bitganida odamning umri,
Qabrlarning toshiga shunda
Yalt-yalt tushsa ko'kdan oy nuri [10.81],*

In Lorca's work, the moon is considered as the location of the dead or the deceased, for example, let's pay attention to the poem “Song sung by Amargo's granny”. In this romance, too, the moon enters the cave of the blacksmith in order to take the child away and in ancient legends the blacksmith appears as the ruler or servant of the underworld of the dead, and the child dies in the icy place:

*O'h, qaysi bir og'och yoqdan
dodlayverar boyqush g'arib.
Oy bolaning qo'lchasidan
ushlab ketar osmon sari [15. 201].*

In modern Uzbek poetry, a colorful approach to the object of the moon is observed, creatively mastering the traditions of the West and the East. So, in our national poetry, it can be said that the semantic scope of the word “moon” has expanded considerably on the basis of the experiences of Western poetry.

In general, in modern Uzbek poetry, the moon is not a symbol of death, but a mysterious and sad mood, and in this sense, we can see in the poems of Omon Matjon in the sense of “loneliness”, “helplessness”, “deficiency”:

*Bir hafta bezovta yurdi andak oy,
Kemtikligin o'ylab yuragi dog'li [9.8].*

In the work of Matnazar Abdulhakim, the word “moon” is skillfully used to express the suffering of a similar lyrical “I”, to express the revolt in the inner world of the lover:

*Qaylargadir o'rtanib botdi,
Falaklarga yosh sachratib oy [3.250].*

At this point, the set of the moon with spreading tears served to further exaggerate the loneliness of the lover. On the other hand, in this poem, the senses of temporary world, eternal separation is revealed through the semantics of “sinking”, “disappearing”, and “leaving”. This proves that the poet is also a writer familiar with the experiences of world poetry.

Nevertheless, in our national poetry, as a rule, in the structure of poetic texts, the word “moon” is active, surrounded by positive semantics – a symbol of beauty, goodness. In the texts, this beauty is actualized within the framework of sacred desire, unattainable hope, and unreachable beauty:

*Sen oy kabi olislardasan,
Sen oy kabi yaqinsan ko 'zga [3.77].*

The moon is an untouched area, it is impossible not to be fascinated by it. The moon is a symbol of a solitary angel doomed to love. There is an internal contradiction in the sense understood from the text. It is close to the eye, but far away. This contradiction is exacerbated by the words “you are far away” and “you are close to the eye”.

So, through the moon, a lover who is doomed to be cold and indifferent, mysterious, cynical, untouchable, eternally charming is embodied before our eyes. In the poems of the author, in our opinion, the word “moon” in some places seems to be used in a special way, meaning “Allah”, in any case, it is not difficult to understand the lover, who is all martyrs from the verses. To be so charming is only worthy of creation:

*Rasvosi erurman senga shaydolarning,
Ayt, qani, oy, kim senga shaydo bo 'lmas [3.287].*

There is a saying among our people: “If you intend to the sun, you will reach the moon”. The phrase “intend to the moon” is also used. So the word “moon” is metaphorically used in the proverb to mean a high degree, a great goal:

*Qorni to 'ygan kun qashshoq bir odam,
Nogoh ko 'zlab qoldi yulduzni, oyni [11.145].*

The harmony in the meaning of the “word moon” in the above poem of A. Aripov – the teacher for Matnazar Abdulhakim, can be seen in the following passage:

*Sizga qaytdim, aziz daraxtlar,
Osmondagi oy, senga qaytdim [1,4].*

Interestingly, the word “moon” is sometimes used in negative sense in the meaning of an unavoidable imaginary dream, and is uttered in conjunction with the above texts by means of utopian dream semantics:

*Bo 'ldi, yetar, termulmang oyga,
ha, bilaman, oy juda go 'zal –*

To 'yib bo 'lmas bunday chiroyga (from the poem of Kh. Davron “Bo 'ldi, yetar, termulmang oyga ... (Enough, stop looking at the Moon)”).

There are the meanings “finish”, “eating enough”, “creating a goal”, “achieving a goal” in the word “to'ymoq (to be full)” used in this microtext. The latter are brought to the fore in the text, and in the verse “Such an insatiable beauty”, it is said that the inability to achieve a goal, that the goal is futile and glorious, and the expression of public opinion is achieved. In short, the moon in this text is a symbol of the false promises of the Soviet regime. Matnazar Abdulhakim’s famous poem “Vatanni sotaman (I am selling my homeland)” has caused a lot of controversy. Based on the above idea, the verse “Quyosh – tillo tanga, Oy - chaqa (The sun is a gold coin, the moon is a coin)” is interpreted as a “false and empty promise”, and false promises and empty ideas are worthless for the author.

The uniqueness of the poet, as a unique creative career, can be said to be that he approaches the synonyms of the word “moon” as a unique tool. In one place he creates a menopausal gradation from synonyms, in another he uses words that seem to be synonymous with such skill that he creates a peculiar effect. The clever reader acknowledges the poet’s skillful use of the artistic word as a stylistic tool:

*1. Hilolimsan, oyim, mohimsan [3.98].
2. Jannatmakon ma 'vudir bo 'ston bog 'lari,
Yangi oyda tikka hiloldir mohlari [4.8].*

In the first example, the words have a poetic emphasis, the emotional relationship is intensified, and the sound “o” in each word is repeated, creating a musical charm, colorfulness. In parallel, a tender semantic load is placed on the basis of words. While it may seem that pleonasm is allowed in the verse at reading for the first time, in reality, it is not.

Hilolim (my slender), *oy* (beautiful – in this sense the word *oy* is widely used // *Dil oyna bo'lib yetdi yuzi oyingga* (3.285), comprehension as *mohimsan* (the light of my life) brings the reader closer to the author's aim and the repeated usage of grammatical forms (-im, -imsan) strengthened the emphasis. The difference between the semantics of the first and second words is greater than the difference in the level of emotionally expressive relationship between the “light of life”, where there is an ascending (menopausal) gradation is observed.

In the second example, words that seem synonymous in a reading are used without being synonymous, so these words should not be viewed as words with similar meanings. Working on the basis of semantic analysis of words brings the reader closer to the artistic aim of the author:

oy – the light of the sky; night; natural satellite; lunar calendar; fifteen light, fifteen dark; the unit of time (month) associated with the appearance of a visible, full, invisible phase;

hilol – sky light, night, natural satellite, appears on days 1, 2, 3 of the lunar calendar, three-day, slender visual graphic form;

moh – sky light, night, natural satellite, visible on the 1st and 15th days of the lunar calendar, a poetic traditional, old word.

The only last of the words “oy, hilol, moh” *moh* was used in the meaning sky light and the combination *yangi oyda* (in the new month) expresses metonymy, i.e. a time scale of 30, 31, 29 days, while *hilol* represents the three-day phase of a month. A semantic analysis of these words used in the text shows that the core semantics in the meaning of the word “oy” should be understood in the sense of “units of time” (months). In the of “hilol”, the meaning of “three days” is brought to the fore from the semaphores “skylight”, “three days”, “slender visual graphic shape”. There is another aspect in the text that needs to be emphasized. It has to do with a religious belief: Uzbeks have a myth that the stretched born moon is bad. If the moon is vertical (hilol), it is a sign of a lucky and blessed month. The poem is about Ellikkala district, and the vertical moon is intertextual, referring to the local myth that “*Yangi oyda tikka hiloldir mohlari* (In the new month, everything will be OK)” surrounded by fruitful and blessed meanings every month. Linguoculturologically, it also has many aspects of meaning, symbols.

The word “oy” and its synonym “hilol” come from the natural form in the author's poems and in some places, it is compared to eyebrows ((*Ikki qoshing esa – juft hilol* [1.109], *Qoshi hilol, chehralari mohlar ko'p* [2.103]), sometimes to nail (*Yuragim uyingda tirnoq olasan Osmonda sapchiydi yana o'n hilol*), and sometimes to ear (*Osmon ko'z-quloqdir senga. Yarim oy – Qulog'ing tinglaydi pichirlarimni*) or to the cradle (*Tozo do'g'g'on oyni beshik atsinla*).

The word “oy” is a beautiful means of simulation, poetically actualized in the works of the famous poet Omon Matjon and enlivens the imagination of the recipient. The visual shape of the moon rising after a rainy day like a boat takes the reader into a street of imaginary thought and brings this scene to life more vividly in his imagination:

Qayiqdek omonat chiqdi yarim oy,

Cho'kkan yulduzlarning axtarib izin...[9.112]

Abdulla Urozboev, one of M. Abdulhakim's apprentice, compares the natural shape of the moon to a fan and “holds” the moon in her hands to vividly depict the image of a beautiful moon:

Bulutlarga burkanib sassiz,

To'lin oyni yelpig'ich qilib,

Nigohingdan taratding nurlar,

Seni sog'inganimni bilib [16.8].

In our opinion, the use of the word “yarim oy (half moon)” instead of the word “to’lin oy (full moon)” would increase the expressiveness. Because the half moon has a formal resemblance to a spreading fan. Nevertheless, the originality of the image and the skillful use of the word ensured the success of the text. In this case, “*To’lin oyni yelpig ‘ich qilib*” is not a means of protection from the heat, but a basic sense used to cover the face of the lover, to express her shame.

Matnazar Abdulhakim is also considered as one of the creators who have been able to show their skills in this regard many times, using the moon as a basis for simulation. In particular, the text formed as a result of the use of the words *oy* and *hilol* in the expression of the whole (face) and its part (eyebrow) from the words taken as synonyms is extremely important:

*Garchi gala-gala quzg ‘un, zog ‘lar ko ‘p,
Bir bulbuli bilan baxtli bog ‘lar ko ‘p.
Kulgichlari yuraklarda choh qazgan,
Qoshi hilol, chehralari mohlar ko ‘p [2.103].*

We have already talked about speech connotation, i.e. adherent connotation. Such connotations are evaluated separately by researchers. The curved shape of the *hilol* in one place is the basis for anti-Semitism in the text. The word “sarvqad” was used to form a pair here: “Sarv” is a tree that grows upright, its uprightness is opposed to the bending of the “hilol” Adherence is observed in the text, as the hilol-like resemblance of pain is not found in other authors.

A striking example of the poet’s uniqueness in the use of words can be seen in the fact that he uses the word “oy” in two different senses in one place:

*Ming o ‘lib tirildim men shu ming yilda,
Ming yil bir nuqtadan siljimadi oy [3.281].*

According to the first interpretation, the words year and month have been integrated to indicate a unit of time, in which case we observe the opposite effect, i.e., a month extended to a thousand years, in the tribe. This is where the hyperbole (exaggeration) occurs. The level of exaggeration in the second interpretation is stronger than in the first. The light of the sky did not move even a thousand years later. So a second stretched for a thousand years, as if time had stopped. The fact that a thousand words are repeated three times in the text reinforces the exaggeration. Missing, every second of waiting is equal to a thousand years for a lover. The poetic weight in the poem is created by four elements:

1. Iyhom (I The moon did not move – “time did not pass”. II. The moon did not move – “the light of the sky did not move”), 2. Metonymy. 3. Hyperboly. 4. Repetition.

The Persian-Tajik variant “moh” of the word “oy” is seen in poetics as traditional word poetism (13). This word is used productively in Uzbek poetry; it is out of common use, so in linguistics, this lexical unit is considered as an old word. In the literary texts of the author, this word is reflected in the semantics of dreams (*Tunda yilt etmadi bir yulduz, Garchi ming mohlar istarman* (from gazelles), in other words, harmonizes and creates musical harmony (*Goh gado, gohida shoh, yuragim, sen // Quyosh yuragim sen, moh, yuragim, sen [2,156]*).

The use of the newborn moon shape as a symbol of Islam is widespread. Although the moon is not a divine symbol according to Islamic belief, the “yarim oy” has become an Islamic symbol under Ottoman influence. The flag of the Ottoman Empire has an image of a half moon and a star.

Thus, the half moon is traditionally understood as a symbol of the religion and culture of Islam. Application in this sense is more active in Matnazar Abdulhakim than in other poets:

Balki shu giryaning izohlaridir,

*Yarim oy, but, sanam va xochlarimiz.
Balki bir kuy, barcha qo'shiqlar bilan
Shu yig'ining tilmochlarimiz [4.75].*

*Olooh bergan hayot Olamning naqshi,
Na yarim oy umid va yo na xochi... [2.150]*

It would be correct to consider the combination “yarim oy” in these places as an individual periphrasis by means of metonymy. These poems evoke a breath of tolerance and reflect the author’s life position. So the poet is an ardent supporter of the noble, promising ideas of all religions.

CONCLUSION

In short, the “oy” and its poetic forms “hilol, moh” were used in the poems of the poet, in some places at the level of image, in some places as a basis for simulation, and in metaphorical significance in various senses. These cosmonyms are used individually in literal texts to help to define the author’s style, to identify aspects that set them apart from other creators. The fact that the word “oy” in the author’s poems is sometimes surrounded by positive and sometimes negative semantics in context, depending on the artistic purpose, defines the character of today’s Uzbek poetry.

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