



The Occurrence of Lexical–Semantic Relationships in Iskhak Khan Ibrat’s Works

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Abstract

The study investigates the semantic manifestation of homonymous and antonymous words in the prose, poetry, and journalistic works of an enlightened jadid writer Iskhak Khan Ibrat. The genetic basis and structure of homonymous lexemes utilized in the lexicon of literary works are examined here, as well as the methodical use of lexical and functional–semantic antonyms in the text of literary works.

Keywords: *Semantics; Sememe; Stylistic Meaning; Grammatical Meaning; Homonymy; Antonymy; Antithesis; Opposition; Expressiveness; Lexical–Semantic Antonyms; Functional–Semantic Antonyms; Contextual Antonyms*

Introduction

Lexical–semantic tools define the artistic and journalistic style possibilities of any language. When examining the language of a specific period, the lexical –semantic relationships of the literary language of that time period are also examined. Twenty to thirty years of the 20th century were crucial to developing the contemporary literary Uzbek language. In the text of Iskhak Khan Ibrat’s poetic, prose, and journalistic works, the realization of lexical–semantic relations, which is considered a special tool of language based on the sociopolitical and ideological goals of the author, was manifested in a way that was distinct from that of other modern writers of this period. Hence, proper use is made of inter–lexeme homonymy, synonymy, antonymy, graduonymy, and similes. This phenomenon is illustrated through the employment of homonyms and antonyms. It is well known that in colloquial speech, words have meanings that are either similar or opposing. Several words have the same form, spelling, and pronunciation yet have distinct meanings. Such clusters of words are known as homonyms in the general language system. Homonyms in each language are a historical phenomenon of lexicology; they are not an indicator of the language’s poverty, but of its lexical wealth and diversity [1;75]. Homonyms are crucial in producing the tuyuk genre, tajnis, and iyhom technics in literary literature. The usage of homonymic words in the works of Iskhak Khan Ibrat is not an exception, as seen by the following examples:

Ko ‘zum qarosi kuygayki, boshqaga qarasam,

Agar gapursam, tilimni tilim–tilim qilasiz [2;97].

If I look at another, my eyes start to burn,

If I speak, you'll sever my tongue. [2;97].

A homonym is realized when the lexeme is utilized in a certain context. The prefix *-im* in the homonym *tilim* (*my tongue*) employed in the preceding poem is itself a homonym. It appears that homonym was added to the base of homonym, and the author developed harmony and wordplay in addition to creative writing art.

Yoshlar bazmu taashshuq suhbatlari gul chehralari,

Birla doim ijtimohi qarilar ko'zida yosh (2;98).

Thanksgiving conversation party, flower faces of the young people,

In the meanwhile, tears in the eyes of the old people (2;98).

The homonym term *yosh* (*young*) is explained in the “Annotated dictionary of homonyms of the Uzbek language” as follows: *Yosh* I Noun. Life is calculated year by year. *He is two years older than me*; *Yosh* II Adjective. Life's time (year, month, day) account is relatively small. *He's a lot younger than me*; *Yosh* III Noun. When you weep, get aroused, or have a cold, fluid flows out of your eyes. *If he cries from his heart, he will shed tears from his blind eyes*. The word *age* denotes “a stage, time, life in human life” in the verse of the preceding verse, *yoshlar bazmu taashshuq suhbatlari gul chehralari*, and “in the sense of the fluid that comes out of the eyes when crying, when excited, when you catch a cold” in the verse of *birla doim ijtimohi qarilar ko'zida yosh*. Homonyms lines in the stanza added to the poem's impressiveness and creativity. It should be mentioned that there is no universal agreement on the presence of homonyms in the language, their genesis, evolution, definition, and grouping. This scenario emerges from the unique nature of language as a social phenomena, because homonyms have a universal linguistic definition. Given the length of time it takes for different meanings of the same word to evolve in human civilization, it is reasonable to acknowledge homonyms as a phenomena that has existed in the language from ancient times. Homonyms offer several opportunities for creating subtle word games, increasing word harmony, and completely realizing rhymes in fiction. They are an essential means of effective idea expression. To be able to use lexical units in their position, the author must have a thorough understanding of linguistics as well as creativity.

An antonym is a connection of contrast between lexemes, such as *katta* (*large*) – *kichik* (*small*), *yosh* (*young*) – *qari* (*old*), *mitti* (*dwarf*) – *ulkan* (*huge*), *oq* (*white*) – *qora* (*black*), and so on. There is an opposite theme to the common, unifying subject of antonym lexemes. For example, *katta* (*large*) and *kichik* (*small*) lexemes have the broad meanings “quality” and “scope”, as well as the opposite meanings “significantly more” (*large*) and “relatively not large” (*small*) [4;88]. One of the useful instruments for assuring expressiveness, expressiveness, and effectiveness of artistic speech is the presence of words with opposing meanings in the language. Since ancient times, this means of expression in the language has been commonly used in Eastern literature. This art is known as “antithesis” in European philological research. The phrases contradiction and opposition are employed in works devoted to the linguopoetic study of literary texts. By juxtaposing words with opposing meanings, concepts, signs, events, and images are contradicted [4;55].

The lexical–semantic reality of antonyms was also displayed uniquely in the works of Iskhak Khan Ibrat: *Murodxonni hukumati bir haftaga yetdi, olami foniydan ketdi, baqo mulkiga yetdi, rahmatullohi alayh! Muradkhan's government lasted for a week, his world passed away, and he arrived at his estate, thank God!* [2;124]. In this passage, *olami foniy* structure represents the “transitory world”, and the combination of the quality of survival, based on a specific transition, represents *boqiy dunyo* “eternal world”, i.e. *oxirat* “afterlife”, generating antonymy. Furthermore, the verbs “gone” and “got” have an antonymous relationship.

Gar to'g'ri so'z qilursan, ul fahm egri aylar,

Anga tushuntururga dardi dahon o'lursan [2;37].

Even if you use the appropriate words, he will comprehend what crooked implies;

And you are desperate to explain it to him. [2;37].

The following antonyms of the word *to'g'ri* “correct” are listed in the “Annotated dictionary of antonyms of the Uzbek language” [2;178]: *To'g'ri* 1. not bent anywhere – curved 1. crooked, bent in several places; *To'g'ri* 2. does not know dishonesty, lives honestly – Dishonesty 2. wrong, acts dishonestly, does not live honestly; *To'g'ri* 3. correct, not incorrect – Error, incorrect, not correct. In the above verse, the lexemes *to'g'ri* and *egri* are used in an antonymic relationship according to their 3rd meaning.

Ibrat olsunlar hama ishchi buning mazmunidin,

Ishlasang, qandingni ol, gar dangasa bo'lsang zahar [2;39].

May all workers understand the significance of this,

*If you labor, eat **sugar**; if you are lazy, take **poison** [2;39].*

In this stanza, the words *qand* (*sugar*) and *zahar* (*poison*) are antonyms. The word *sugar* has the connotation of “sweet”, and the word *poison* has the connotation of “bitter”. The words “sweet” and “bitter” are contradictory. In his own way, the author uses a pair of antonymous adjectives to illuminate the essence of the incident successfully.

Gazetdur jahon ahliga bir lison,

Muayyan erur anda yaxshiyu yomon [2;116].

The newspaper is a language for the people of the world,

***Good** and **bad** at certain moments [2;116].*

***Olish–berish** tijorati Xo'qand ilan bo'ludur... [2;111].*

Trading is with Khokand... [2;111].

If we attach importance, the positive and negative antonym adjectives that were employed in pairs to describe the event's excellent and terrible qualities contributed to highlight its significance. The metaphorical usage of the antonymic pairs of receiving and giving, which are presented in pairs, allows us to generalize the specified object and occurrence while also expressing the idea of communication.

Along with the aforementioned fundamental lexemes connected to the quality category, Ibrat's works also contain the lexical–semantic realization of artificial lexemes created on the basis of the contemporary Uzbek word formation model:

Asardurki lamg'a o'lg'ay nishon,

*Kishi beasardur ketar **benishon** [2;29].*

*Husn ichra **vaf**o yo'q emish, jon,*

*Ki san kibi **bevaf**o bo'lubdur [2;46].*

In these stanzas, the words *benishon* (*without trace*) and *bevafo* (*unfaithful*) made with the prefix *-be* to the root lexemes of *nishon* and *vafo* are contrasted and antonyms are created. There are also places where the antonymic pair is contradicted, both components of the conflict are made up words: *Ammo millat uchun ahamiyatlik yoki ahamiyatsizligi haqidagi tanqid va fikrlarni ilm va fan hurmatina ahli qalam, fan suygan odamlarning diqqatlariga topshiram* (*Nonetheless, I bring criticisms and thoughts about the importance or lack thereof for the nation to the attention of authors, poets, and science enthusiasts for the benefit of science*) [2;77]. In the cited passage, adjective lexemes formed by the affixes *-lik*, *-siz* to the noun-based word *ahamiyat* are contrasted with each other.

Among the lexical-semantic antonyms used in Iskhak Khan Ibrat's works, it was found that there are modal antonyms related to the place and direction of the action and indicating the amount of the action or sign: *Avval holimiz ul, emdi bul, olam yurishi shul. Binobarin, tajdidi ahvol va atvor ibrat bo'lur ekan* (*This is how the world operates; initially, we were like that. As a result, the circumstance and personality of the will serve as an example*) [2;75]. In the "Annotated dictionary of antonyms of the Uzbek language" the words *avval* (*first*) as antonyms, *keyin, so'ngra, badaz* are listed [6;20]. But in the above passage, the word *emdi* (*now*) used in the meaning of *hozir* (*now*) has become an antonym of the adverb *avval*. Such antonyms, which we analyzed above, are words with opposite meanings traditionally used in our language. Such lexical-semantic antonyms can be observed in almost all word groups. In particular, antonymic pairs such as *shoh* (*king*) – *gado* (*beggar*), *boy* (*rich*) – *kabag'al* (*poor*), *shom* (*evening*) – *nahor* (*morning*), *janub* (*south*) – *shimol* (*north*) used in the text of the works are noun antonyms representing the psychological state and character of people, abstract concepts and imagination, customs and directions:

Guldek yuzingni, dilbarim, ko'rgoni keldim sog'inib,

Sen shohi olam, men gado, ko'rgoni keldim sog'inib [2;86].

My love, I miss seeing your face like a flower,

I am a beggar and I have come to see you because I miss you even though you are the king of my land [2;86].

Ko'yingda, dilbar, zor-zor,

Shomu sabo, laylu nahor,

Yo'q emdi bizda ixtiyor,

Ko'rgoni keldim sog'inib [2;86]

I'm dreaming a lot of you, my love.

Twilight and dawn,

No, we are powerless at this point,

I missed it, so I came to see [2;86].

Boy ila kambag'al yo'q, yo'q zanlarini farqi,

Barcha libosi haftrang, bir nogahon bo'lubdur [2;71].

There is no difference between the rich and the poor;

Their clothes are all seven various colors, which is a surprise [2;71].

Chust shahri Namanganni(ng) g'arb tarafida, 136 chaqirim g'arbda bo'lub, oni qiblasi Pop qasabasiga, janubi daryoga muttasil bo'lub, shimoli Olmos va Chodak qasabasiga yopishadur. [2;126].

The city of Chust is located on the western side of Namangan, 136 miles west, its west side is connected to the town of Pop, south to the river, and north to the town of Olmos and Chodak [2;126].

Several terms in the language cannot be antonyms, either literally or figuratively, and therefore have contradicting meanings in speech. can be applied to no. Contextual antonyms are linguistic terminology that refer to words that are not antonyms in terms of lexical meaning but are employed in the opposite way in the context of a text [2;153]. To achieve emotive, concise, and cutting discourse, our publicists, authors, and poets employ the antithesis approach. This kind of paradox is just momentary. It only obtains antonymy within the context of the speech and loses its expression of opposite meaning outside of the context of the speech.

Certain antonyms in Iskhak Khan Ibrat's prose and poetry have acquired contextual meaning. Contextual or functional-semantic antonyms broaden the semantic possibilities of the lexeme and reflect the author's linguistic abilities: *A new language, a new term, a new letter, like a cultural memory, is in use, while all the old things, religious works, fragments, are still intact. They remained and then moved away... It is obvious that there is something in your house now... for example: the lamp is gone – the lamfa is appeared, the lightning is gone – the match is appeared... the teapot is gone – the kettle is appeared, the kumgon is gone – the samovar is appeared, etc. Many new things have become current. [2; 82].* In the referenced text, the *eski (old)* word is used to mean *withdrawn from use, canceled*, whilst the *yangi (new)* word is used to mean *newly introduced into use, introduced*, resulting in a contradiction. Also, there is a contextual antonymy in this passage, which helps to ensure the text's fluidity and expressiveness. The verb *qolmoq*, in particular, has generated a contradiction with the lexemes *yurib ketmoq* and *chiqmoq*. That example, the verb *qolmoq* refers to the *to end of the time*, whereas the verbs *chiqmoq* and *yurib ketmoq* refer to *introducing into use*. Outside of the text, these words do not contradict one other. Only in this case was the author able to use these terms as antonyms and create a distinct melody and brevity.

There are archaic or aesthetic forms of such speech antonyms relating to the quality category in Ibrat's works:

Ko'hna omochu mola odamdin erdi meros,

Emdi usuli yangi ish boshlagay traktur [2;102].

The old plough was a man's inheritance.

The procedure now begins a new tractor [2;102].

Hech vaqti teng kelurmu husnida ham quvvati,

Ham bahorda kim qilur har yerda qari birla yosh [2;108].

Could there ever be an equal in terms of beauty and force;

Who will do it in the spring, elderly and young alike? [2;108].

In the "Annotated dictionary of antonyms of the Uzbek language" the *eski (old)* lexeme is given as the antonym of the *yangi (new)* word and it is noted that it has the meaning "long in use, used for a long time" [6; 201]. However, the author created a speech antonymy by contrasting the *ko'hna (old)* lexeme with the *yangi (new)* word in order to ensure the attractiveness and melodiousness of the thought in the stanza. In the second example, the word *keksa (old)*, which is an antonym of the word *yong (young)* in literary language, is not used, but its colloquial variant, the lexeme *qari (old)*, is used.

As previously stated, contextual antonymy is the speaker or author's introduction of lexemes that do not express mutually contradictory meanings into an antonymic relationship in a specific context. There is no antonymy phenomena in numbers and pronouns within independent word groups. Nonetheless, it could be a transitory antonym in the text. For example, in the following example, the pronouns *ul* and *bul* are used by the author in a contextual conflict: *Avval holimiz ul, emdi bul, olam yurishi shul. Binobarin, tajdidi ahvol va atvor ibrat bo'lar ekan (This is how the world operates; initially, we were like that. As a result, the circumstance and personality of the will serve as an example.)* (TA, 75). In this case, the author contrasted the pronouns to describe the past and present situation.

In general, Iskhak Khan Ibrat used textual, i.e. contextual antonyms, which were used only in the opposite sense of the text, based on the need to prove the events and messages described in his works, convincingly and vividly describe them, without using lexical–semantic antonyms, which usually have contradictory meanings, and without being antonyms in terms of lexical meanings. The usage of antonyms in literary works demonstrates the significance of the level of lexical, stylistic, and grammatical representation of terms with opposite meanings in the text.

To summarize, Iskhak Khan Ibrat's works exhibit the system of lexemes that reflect the concepts of the socio–political context of the late nineteenth and early twentieth centuries, the people's lifestyle, worldview, and spirituality. The semantic paradigm in the lexicon of literary works, despite the form, is the same, but communicating distinct notions–homonyms; kinds such as antonyms, which serve to boost effectiveness in the opposite sense, are accomplished in a unique lexical –semantic method.

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