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Annotation:In this article, Erkin Vahidov's ability to use neutral words, obsolete words and expressions in the light of his style is analyzed.

Key words:neutral word, style, archaism, synonym, lexical means, neologism.

Poet of Uzbekistan Erkin Vohidov, deeply inspired by the traditions of classical literature, has left an indelible mark on the history of Uzbek literature as a thinker with profound clarity. His poems such as "G'uncha" (The Bud), "Azganush", and "Beside the Statue of Fuzuli" were among his earliest steps in this realm. The diversity in genre, style, and themes in his works reveals his broad understanding of the world. Poetry collections imbued with philosophical depth, such as "Living Planets" (1978) and "The Eastern Shore" (1981), have been widely celebrated. His later collections, "Letter to the Future" (1983) and "Bitter Truth is Better" (1992), champion the ideals of striving for greatness, purity, and liberation for humanity.

His poetic dramas, such as "The Golden Wall" and "The Tragedy of Istanbul", are the results of immense creative labor. In 2010, his poetry collection titled "A World of Dreams" was also published. In our article, we aim to linguistically analyze the poems included in this collection. The epigraph of the collection declares, "The Sweet Sorrow of Freedom". This poignant expression underscores his profound dedication to celebrating the independence and freedom of our homeland.

Lexical devices inevitably emerge through words, which serve as the fundamental tools of artistic expression. Words and phrases are the key elements that shape the literary essence of a text. This phenomenon is vividly evident in the poetry of Erkin Vohidov. All words used in a literary text function as expressive tools, enabling poets and writers to convey the content and ideas of their works to readers while evoking a personal connection to the depicted events or phenomena.

The tools that constitute a literary text can be categorized into two types:

1.Lexical devices 2.Expressive-stylistic devices

Lexical devices, which belong to the domain of vocabulary, play an active role in creating artistic texts. These include neutral words, archaisms, neologisms, dialectal terms, and vulgarisms, among others. These layers of vocabulary collectively contribute to the richness and diversity of artistic expression.

Erkin Vahidov used a lot of neutral words in the collection "Dream World" (2010). Neutral words are words that are used in the same way both historically and in modern Uzbek language. In most cases, the neutrality of such words is realized in the text. For example, in the poems included in this collection by Erkin Vahidov, the word breast is "ko'ks", "siyna", "bag'r", "og'ush", "quchoq", "qo'yin" are relatively neutral. Because the following words are characteristic of poetic speech:

Qarchig'ay kiftida tutash qo'shaloq

Qanotin falakda qoqqani kabi,
Zaminda uchrashib oftob bilan suv
Zamin ko'ksiga gul taqqani kabi (51).

If "ko'ksida" is used instead of "ko'kragida" in the poem, the content of the verse will turn into a dry statement, regardless of the violation of syllables and pauses. If the words "Siyna, og'ush, quchoq, qo'yin" are replaced, the poetic statement is preserved.

The neutrality of the words yurak, sevgi, gulzor, gul, kuy is noticeable. But:

Bu kun ikki yurak – ikki kabutar
Bir sevgi navosin chalmoqda xassos.
Ikki chamanzorning ikki chechagi
Bir yangi gulshanga solmoqda asos. (51).

If we use one of the above words yurak, gulzor, gul instead of the words chamanzor, gulshan, navo, chechak or the word gulzor instead of the word chaman, it is self-evident that poetic imagery disappears.

So there are neutral words in poetry. But they are used when it is necessary to express an understanding about something specific. The artistic value of the poem does not increase through them. In order to increase the artistic power and value of the poem, its variants expressing poetic color are used more often. Erkin Vahidov's poetry is also no exception.

Of course, there are archaic words in our language. Of course, archaisms can be used in the works of every artist who wrote down the events of the past period or traveled to the past. We encountered such a situation in Erkin Vahidov's poems included in the "Dream World" collection:

Hamisha sen o'zingsan
Boisi ash'oru dostonim,
G'ururim, nomusim, shodlik, g'amim,
Obod-u payhonim,
Boshingda shisha yanglig'
Osmon bo'lsa ajab ermas,
Qadim turkiy maqol bor:
Bol qolar, beklay ketar, derlar,
Umidli bu jahonda
El qolar, beklar ketar, derlar (15).

Here bek, ash'or, payhon are archaic words, all three belong to the historical type of archaism. This historical word bek is considered an antonym because there are words with opposite meanings, and these gave rise to the art of contrast in verse.

The word ash'or is used in Erkin Vahidov's poem. This word is considered an obsolete word from the point of view of the Uzbek literary language. So, the poet used the lexeme ash'or, although it turned into an archaism, correctly and appropriately, and by means of it he was able to create a poetic effect. In this collection of poems written by the poet, sarhad, tug' archaisms are used in one place. These words are used figuratively in the poem. Sarhad means "border" and "tug'" means "flag". However, it is commendable that the words "vatan, chegara, yalov, bayroq" are used in the poet's poem as synonyms. So, in the imagination of the poet, the people of our country are a big Motherland, which has built a ladder on the path of life for the great goals set before it in its independent life, and the hero is leading them on this path.

Ul Vatanga bayroq –insof,
Tug'i sarhad muhri –mehr,
Sarhad uzra soqhidek
Turmoqni istaydir ko'ngil (19).

In the poet's verses, lexemes such as sarhad, tug', muhr are used. These are lexemes, archaic words, and now the level of antiquity has weakened. After independence, such words continue to be used. The poet skillfully used such archaisms in his poem.

Tug'u sarhad muhri-mehr
Sarhad uzra soqhidek (19).

In fact, in the eyes of the poet, sarhad and muhr mean "border of the country, seal". Not only we, but also other readers will understand well that the poet used these archaisms of "sarhad, muhr" in order to bring out the artistry at the required level. So, it depends on the skill of the poet to be able to use each archaism word in his lyrics based on great intentions. In this poem, there are archaisms of birth and seal. In the history of our language, the lexeme tug means tug', muhr. In history, every tribe and clan had its own clan. They distinguished themselves from others based on their birth. Some researchers call it a totem lexeme. There were various symbols on the flag. For example, Genghis Khan had a horse's tail tied to the end of the handle. Others had different pictures.

Poet:

Ul Vatanga bayroq –insof,
Tug'u sarhad muhri – mehr (18).

reminds his family.

Tug' is a flag. The flag is now the state symbol of every independent country. So, based on the use of the poet's flag, our independent state existed in history. It seems that he wants to say that he once shook the world (in the 14th century). We have been the people of an independent country for a long time. We strived for independence and achieved it. In our opinion, he used the archaic lexeme of a tribe in the context of having our own tribe, which is a sign of independence. To put such a great content in one word, in short, you need to be Erkin Vahidov.

We want to remind you that the poet used another archaism, which he used very appropriately:

O'zbekman, inshoolloh, iymonim butun,

Tilim qisiq emas bashariyatdan.
 Kingadir tengdirman, kimdandir ustun,
 Juvalam qorilgan samimiyatdan (7).

In the poem, the poet is proudly Uzbek. I am proud of my Uzbek identity. My faith is complete. He wants to say that it has not been sold, it has not been lost. This is why I have nothing to say about humanity, I am no less than everyone else.

He is proud of her. That is why he used the word humanity, which is one of the oldest lexemes. According to the dictionary meaning, human being means a person, person, individual, and the affix iyat is a formative affix meaning a community, and it used humanity in the sense of a society of people.

With this, we Uzbeks represent a nation that has its roots since ancient times, that is, in the ancient times when society was called humanity. I was no less than anyone else. I am proud to be from this nation. So, it is no exaggeration to say that Uzbek pride was shown through archaism. Erkin Vahidov did not use every archaic word in his poems without purpose. He is a great Uzbek poet who can use them as a sign to signify a great goal.

Along with outdated, archaic words, new words, i.e. neologisms, were used in the artistic text to enhance the art. For example:

Kechagina yashardik shu xayollar bilan,
 Ishtibohu o‘ylari bilan, savollar bilan.
 Afsus, bunga yetolmadi qancha insonlar,
 Qancha-qancha aziz zotlar, jannati jonlar (5).

Ishtiboh in the given example was one of the obsolete words. It was almost never used in works. In connection with independence, it began to be used again in the speech of intellectuals and in the works of some poets. Due to repeated use, this lexeme can be considered a new word (neologism). The reason for saying this is that this lexeme is an Arabic word used to express one of the meanings of "doubt", "suspect" and not everyone understands what it means. The situation of use is also rare. The word independence is also used in Erkin Vahidov's poetry. This lexeme is also a lexeme related to the rise of independence in our country, and this word is also Arabic. It means "independence". There is a reason why we call this lexeme a neologism, of course. Because it is natural for intellectuals and scientists to understand the dictionary meaning of this lexeme. This means that not all farmers, herdsmen and other professions understand it. These words gave the poem an emotional character. Due to this, the power of the verse and the scope of its influence will expand.

In one of the stanzas of Erkin Vahidov's poem "Yaylov" included in the collection "Dreamy World", the word xalloq is also used. This term is actually Arabic and means "God". Not everyone knows that this term is synonymous with the word Allah. So, this lexeme is in fact directly related to the religious concept, and its use in the period of the Red Empire was one of the obsolete words, the term "halloq" was used with political demands. One of the blessings of independence is that such terms have become free to use. Therefore, the lexemes that can be included in neologisms due to the fact that khallaq is being used anew, and its meaning is not understood by all layers of our people:

Har zumda o‘limni kutib yashamoq
Uning o‘zidan ham dahshatliroq his.
Senda shunday yurak bermishdi Xalloq
Boqding ajalning ham ko‘ziga munis (25).

Erkin Vohidov, in his creative endeavors, sought to illuminate his thoughts and emotions in his native language, enriched with a national spirit and vibrant cultural colors. This approach allowed his works to resonate deeply with the collective consciousness of the people, ensuring their accessibility and relatability.

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