

“THE STYLISTIC FUNCTION OF QUALITY-DENOTING LEXEMES IN THE POETRY OF Usmon Azim”

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Abstract: This article discusses the stylistic functions of the denotative lexemes used in the poetry of Usman Azim. It also comments on the scientific analysis of denotative words by foreign and Uzbek scholars. It also comments on the division of denotative words into different semantic groups by scholars. In addition, it discusses the need to analyze the stylistic functions of denotative words in poetry. It is emphasized that analyzing their stylistic role provides an opportunity to understand the semantic aspects of lexemes.

Keywords: connotative meaning, denotative meaning, qualitative semantics, realization, context, style, lexeme, function, feature, attribute, meaning, expression, unity, negative, positive, content, sign, essence, type, color, lexical-semantic.

Adjectives are independent words that express qualities and are distinguished from other parts of speech by their stylistic function. Words denoting qualities serve to clarify the characteristics and meanings of nouns and substantivized words. In scientific literature, it is emphasized that the adjective as a part of speech plays an important role as a poetic device in literary works [1.120]

Words expressing qualities have been studied both by foreign scholars and Uzbek linguists. They have been described differently in scientific literature. For example, the linguist A.N. Kononov analyzed the stylistic function of color-denoting

words among quality-expressing words used in Turkic languages [2.83–85; 3.158–163].

In Russian linguistics, G. Muhammadimin studied quality-denoting lexemes [9.40]. The scholar mainly investigated the denotative and connotative meanings of taste-related adjectives in the Russian language. The lexical-semantic features of color-denoting lexemes used in Russian were analyzed by A.E. Ivakhnitskaya [12.60].

Among Uzbek linguists, M. Sodiqova, Z. Mamarajabova, A. Hoshimov, N.Z. Pardayev and others analyzed quality-denoting lexemes [5.14].

M. Sodiqova classified quality-denoting words into nine groups and particularly emphasized the broad stylistic function of color-denoting words [13.38].

A. Hoshimov mainly analyzed the semantic features of state-denoting lexemes [8.62]. Linguist M. Mamadaliyeva studied the connotative meanings of color-denoting words within the group of quality-denoting lexemes [7.29].

H. Tojimatov highlighted the role of context in the realization of adjective sememes [4.70]. N.Z. Pardayev, in turn, investigated the semantic-stylistic features of adjectives in the Uzbek language [6.65].

Furthermore, the comparative analysis of quality-denoting words used in Uzbek and Russian languages was studied by E.D. Polivanov, A.A. Azizov, I.A. Kissen, and A.S. Safayev [5.19].

As one of the recent studies, it is possible to mention N. Amanlikova's monograph entitled "Issues of Linguocultural Research of Adjective-Related Lexemes in the Uzbek Language" [5.19]. This monographic research is devoted to the linguocultural aspects of quality-denoting words. In this work, the linguocultural features of quality-denoting words used in Russian and Uzbek were studied on the basis of comparative analysis.

As we know, adjectives are widely used in the language of literary works and often form epithets. Poets and writers use them as stylistic devices because the phenomenon of synonymy also exists among quality-denoting words. In particular, color-denoting words are used more frequently. Such words are widely applied to express both positive and negative connotations. In this article, we discuss the stylistic functions of quality-denoting lexemes used in the poetry of Usmon Azim.

In Uzbek poetry, many examples can be found where quality-denoting words are used to convey positive and negative connotations [11.197]. For instance, in the poet's poem "Grafika," the stylistic functions of the lexemes *white* and *black* are appropriately employed:

Ko'zing qaro sening, qoshlaring qaro,
Yuzlaring oq sening, kulishlaring oq.
Qo'lingdagi ta'na toshlaring qaro,
Menga g'amgin boqib turishlaring oq.
Unutishing – qaro, hijroning qaro,
Sog'inching oppoqdir, xatlaring – oppoq.
Qarodir yurganing o'ch-mehr aro,
Menga tashlab ketgan dardlaring – oppoq.
Shommi, yo saharmi – vaqtimdir qaro,
Sen deb to'kayotgan yoshlarim oppoq.
Sening ham, mening ham baxtimdir qaro,
O'ttiz to'rt yoshingda sochlaring oppoq.
Ishon, yurak oqdir, qarodir taqdir,
Oq-qaro bo'yoqlar bizning bog'larda...
Men milyon bo'yoqni bilardim, axir,
Ikkimiz baxtiyor bo'lgan chog'larda. ...[10]

In the poet's poem "Grafika," the words *white* and *black* are based on connotative meanings. For instance, in the first line, the blackness of the eyes and eyebrows is used with a positive connotation, symbolizing beauty and attractiveness. Likewise, the word *white* used in the second line also serves a positive meaning. However, in the third line, the "blackness" of the reproachful words and accusations carries a negative connotation. Here, the poet uses the notion of blackness to express the emotional pain caused by the beloved's hurtful reproaches.

Continuing his idea, the poet compares the beloved's sorrowful and hopeful glances seeking salvation to *white* (in the sense of emotional aspiration and purity of feelings), while comparing the act of making promises and forgetting them to *black*. In this case, the lexemes *white* and *black* function as antonyms.

In the following lines, the lyrical hero compares the beloved's longing and the letters written to him to whiteness, whereas the beloved's attempts to take revenge (as perceived by the lover) are associated with blackness.

Further in the poem, the poet describes the pain left by the beloved as *pure white*—meaning the recollection and remembrance of the sweet moments spent together. At the same time, he compares the suffering endured for the beloved, his yearning, longing, and the lost time to blackness, symbolizing the torment and emotional pain caused by past love. Nevertheless, the poet interprets both his suffering and his tears positively, saying: “The tears I shed for you are pure white.” The sufferings of love could not make either the lover or the beloved happy. Therefore, the poet says: “Both your happiness and mine are black.” Yet, in the following lines, there is an implication that by the age of thirty-four his hair had turned white because of her.

Continuing the sequence of lines, the lyrical hero recalls that during the happy days spent with his beloved he knew “a million colors,” because happiness gave positive meaning to all colors at that time. There was whiteness then, while blackness did not exist; and even if it did, it still carried a positive meaning. However, the poet reminds the reader that in their garden only black and white colors remained, emphasizing that these were the colors of fate destined for them. Fate separated them, yet living in the embrace of sweet memories of the past is *white* for the poet, whereas burning in the pain of separation is *black* for the beloved.

Life and human existence, as the poet suggests, are always composed of black and white colors. In this poem, the color-denoting lexemes *white* and *black* are stylistically employed on the basis of positive and negative connotations. Here, the concepts of whiteness and blackness are expressed in close connection with the emotional state of the lyrical hero.

Shoir bir she'rida shunday yozadi:

– Pensiya kerakmas! So‘zimdan qaytdim,
Qizlarda tartib yo‘q. O‘rnimda qoldir!
Kingadir g‘azabnok so‘zlarni aytib,
Liftdan chiqib kelar oqsoch qirol Lir. ...[10]

Here, the lexeme *white-haired* is appropriately used to express the meaning of an elderly and wise person. Every individual creates their own philosophy regarding society, people, and attitudes toward them. However, in the poet's philosophy, the issue of human relationships is interpreted somewhat differently. It is not easy for admirers of poetry to see the world and people through the poet's eyes. Nevertheless, in order to grasp the poet's intended message, the reader or poetry enthusiast does not necessarily have to be a poet; sincere reading and rereading are enough. Through this process, it becomes possible to analyze the chain of ideas the poet seeks to convey.

And once again, we turn to the poet's poems. We search within them for something meaningful. And the poet continues to write:

Yolg'izlikning ulkan zalvori
Bosar – qalbim tortadi mayda.
Endi qaro tunga yolvorib,
Shivirlayman: – Qaydasan, qayda? ...[10.]

You become immersed in thought: whom is the poet searching for in the embrace of the dark night? You reread the poem and prepare yourself to find whatever it is the poet is seeking. However, you see nothing within the darkness of the night. In the poem, the phrase *dark night* is stylistically employed to evoke the poet's sorrowful memories and emotional state.

The use of the variant *qaro* instead of *qora* is frequently encountered both in poetry and in literary works. Scientific sources emphasize that the lexemes *qora/qaro* can express both positive and negative connotations [2.83–85].

Likewise, the linguist H. Tojimatov analyzed, through various examples, the emotionally expressive meanings of the word *black* among quality-denoting words, demonstrating its ability to convey both positive and negative connotations.[4.70.].

Shoir yana bir she'rida shunday yozadi:
Panjalaring boshingga changal,
Sochlaringga tushib borar oq...
Ammo mantiq charx urar mujmal:
– Yashayversa bo'ladi shundoq. ...[10.]

In the poet's philosophy, the "whiteness appearing in his hair" symbolizes growing older, maturing, and advancing toward old age. In this poem, the lexeme *white* is used with a positive connotation. However, the word *white* may also carry a negative shade of meaning; for example, the expression *to disown* (*oq qilmoq*) conveys the meaning of rejection or curse. Nevertheless, the poet uses the lexeme *white* positively, expressing his awareness that he has gradually passed through the paths of life—sometimes falling, sometimes stumbling—and that gray hair has begun to appear, showing that he has considerably matured with age.

Shoir "Teatr" she'rida shunday yozadi:

Bunda o'z bo'yini o'lchaydi zamon –

Orqaga qaytdimmi, ketdimmi olg'a?

Oq chorloq qoniga belanar hamon,

Olchazor oralab taqillar bolta. ...[10.]

The lexeme *white* symbolizes purity and whiteness, while *red blood* symbolizes redness; however, in the poet's philosophy these two images are presented side by side. Expressing the lines of fate through two colors is easy for the poet, yet difficult for the reader to fully comprehend. Nevertheless, the desire to understand the philosophy conveyed by the poet remains strong.

The word *chorloq* is not included in the "Explanatory Dictionary of the Uzbek Language." However, internet sources explain it as a white bird associated with water that feeds on fish and insects. Therefore, the phrase *white chorloq* used in this line denotes the name of a bird. The mention of blood describes the condition of the bird. Such figurative expression and imagery in the poem are also closely connected with the poet's emotional and spiritual state.

Shoir shunday yozadi:

...gul-u yaproqlikka

yo'q edi ra'yim.

Botdim qaro yerga,

Qorong'u toshga,

Ildizlik qismatin,

Buyurdi qayyum...[10.]

In our opinion, through the phrases *dark earth* and *dark stone* presented in the poet's philosophy, there is an attempt to reveal the inner world of the human soul. The lyrical hero is exhausted by the sufferings of this world, both known and unknown to us. Therefore, in his spiritual state, the lexeme *dark/black* serves to express a negative connotation.

At the same time, through the phrase "*Qayyum commanded*", the poet implies that the darkness of the lines of fate has been ordained by Allah. As we know, *Qayyum* is one of the attributes of Allah Almighty. Numerous examples from the poetry of Usmon Azim may be cited to illustrate this idea. The poet skillfully uses quality-denoting words to convey both positive and negative connotations.

As the poet emphasizes in his poem "Grafika" with the line "*After all, I knew a million colors,*" it is not difficult to understand from his other poems as well that there is an abundance of colors in the gardens of his poetic world:

Olcha – shafaqrang. O'rik –
Sariq, qizil...Xudoyim!
Bu kuz bunchalar tiniq,
Bu kun buncha muloyim!...

In the poet's spiritual world there is upliftment, yellow, red, and various other colors. He observes the world in a positive emotional state. This perception is reflected in the lines of the poem in close connection with the emotional condition of the lyrical hero. The poet expresses his inner spiritual world through poetry. To truly feel and understand this requires skill and sensitivity from the reader. We believe that the admirers of Usmon Azim are capable of achieving this and fully understanding the poet's intention.

In conclusion, it can be said that words possessing qualitative meaning acquire different stylistic shades within poetic texts. This is because quality-denoting lexemes perform various stylistic functions depending on the poet's emotional state. In poetry, such words express both positive and negative connotations arising from the inner world of the lyrical hero. Understanding the semantic nuances of quality-denoting words used with different stylistic functions in poetry makes it possible to comprehend the poem more fully and deeply. Therefore, while reading and analyzing

poetry, it is important to take into account the emotional state of the lyrical hero and correctly perceive the meaning. Poetry is a world of emotions and spirituality, and it should be read with deep feeling and sensitivity. Only then can the reader clearly understand the idea the poet intends to convey.

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