

The use of archaisms in the works of Omon Matjon

Ihombayeva Mahliyo Umidjon kizi

Student of Uzbek philology department of UrSU

mahliyoilhombayeva@gmail.com

Key words: linguopoetics, obsolete words, archaisms, historicisms, poetic language.

Abstract: In this article, archaic words and combinations of obsolete words used in Amon Matjon's poems are studied. The specific characteristics of archaisms are discussed and the realities of the period are highlighted.

When a text is examined from the point of view of linguistics, it is studied from the point of view of the regular use of categories of a literary language - lexical, phonetic, morphological and syntactic units. Therefore, in this article, we will talk about archaisms, which occupy a special place in the lexical units of the language of Omon Matjon's poetry.

Archaism is a Greek word, *archaios* meaning ancient. Some things disappear with the passage of time and changing circumstances. And at the same time, the words that express them will also fall out of use. As a result, some words become obsolete. Sometimes things get a new name when they are in circulation. Such unused words are considered obsolete. Accordingly, the obsolescence of words in the language is of two types: archaism and historicism.

Archaisms - in which there are objects expressed by words, but those objects are not represented by their previous names, but by new words, i.e., their equivalents.

We know that when describing the lexical layer of any literary work, it also takes into account the period in which it was written. That is, it is not possible to use new words (neologisms) in works on historical topics, and it is considered a methodological mistake to use outdated words in works on modern topics. For example, the words used in “Mulaqot” written in response to Omon Matjon's warning gazal were chosen correctly from the point of view of the period.

“Hey old man, I said, remember your poems today Khorezm...”

“Listen, he said, let him find a solution to my problem,

Come on, die in love, let the dust of the era darken your eyes,

The beauty of the Kyrgyz spectacle figure together,



Even if you don't see it, you are a flower on a candlestick!”¹

If we pay attention to the word ashor in verses, ashor is an Arabic word and is the plural form of the word poem. If the word “poetry” was used instead of the word in this verse, it would have been stylistically absurd. Because we know that there is a certain limit between the period when lived and the time when the word poem was used.

Archaisms are used in artistic works to give the spirit of the period. In the next song called “Don't be like Miri”, he skillfully used such a word:

*Hey, I'm the first one
Oh, the fangs,
You are the only one
I am interested in this world,
You became a stain on it,
I have a stain on it².*

If we pay attention to the word pearl in the second line of the poem, pearl is given as a pearl in explanatory dictionaries. In this poem, this word is used with the word pearl to increase the emotionality.

The writer uses archaism along with its current alternative in order to avoid repetition, increase effectiveness, and ensure vividness of meaning. We can see such a view in the excerpt from Amon Matjon's “Discussion” on Ogohi's gazal:

*“Prosperous times, equality, I said, life is beautiful, the heart is like a
bird...”*

*“Boy”, said he, “take a wide look at this trembling hunger,
Know if you have not measured your height with the world,
How many years will your body die in the end of the world?*

Walk like Suleiman, if your throne is dry!³

The word “achun” used in the poem is an archaism, and today this word is completely out of use, and the words “dunya” and “world” are used in its place. However, since the word “time” is used in the verse before it, he uses the word “achun” to avoid repetition and to increase the artistic coloring.

The phenomenon of archaization occurs in the grammatical units of the language, in particular, affixal morphemes and grammatical forms formed with the

¹ O. Matjon. Turkish literary masterpieces. Uzbekistan. - T.: 2022.

² O. Matjon. Turkish literary masterpieces. Uzbekistan. - T.: 2022.

³ O. Matjon. I mean. Literature. - T.: 2021.



participation of these morphemes. For example, units used in the structure of verbs can be used with their archaic form to express such meanings as emphasis and strengthening in the text. We can see the proof of our words from the following verses:

*I don't care about you, he will not kill our dreams!
His Majesty said to Lutfim: “Don't let my pain die,
The grief that I like on my head will be one in a thousand stones
If Gardun rains a thousand besutuns, Farhad is on top!”⁴*

Stylistic relations between synonyms play an important role in the occurrence of lexical archaisms. Activation of one leads to passivation and archaicization of the other. This is not the case with historicism.

The loss of reality causes the word (lexeme) that is the name of this reality to completely disappear from the dictionary.

Some archaisms have the feature of expressing the meaning more strongly than their modern counterparts. For example, if we pay attention to the archaic and modern pair of words poor - poor, the meaning of “having nothing” is much more in the lexeme of poor than in the lexeme of poor, because these words. If we compare the words “no” which can be understood in the historical-etymological analysis, it is felt that the same word is at zero level in the first one. Archaic words are also used as a linguopoetic tool to express the written style of a certain period or to give the character's speech characteristics. In poetry, it is used to give the speech a cheerful spirit.

In the work of Amon Matjon, the archaisms Sayyid and Sayyid are often used.

*If you are a tourist
It's okay if it happens.*

Sayyad means “hunting”, “hunting”, “hunting” in Arabic. In the old Uzbek language, *sayd aylamak* means “to hunt”, “to hunt”; Sayid means “to hunt”.

In general, a number of lexical tools that are considered archaic from the point of view of the literary language found in the language of Amon Matjon's poetry are language units poetically activated by the creator for the purposes of reflecting the spirit of the time, providing elation, grandeur, as well as expressing the current concepts.

⁴ H. Jamalkhanov. Modern Uzbek literary language. Interpretation. - T.: 2005.