

## Lexical-Semantic Features of the Image of Nature

Gafurova Sayyora Ortikovna

Teacher of the Uzbek language and literature department, Fergana Polytechnic Institute, Uzbekistan

### Abstract:

An important component of the artistic reality created in a literary work, the image of the open space through which events take place, is called landscape. Traditionally, a landscape is an image of nature. But this kind of understanding is a bit narrower. Because the landscape implies not only nature (if we understand the primary nature under this word), but also the image of things created by man with it. In this sense, for example, the image of an alley or city street is also a landscape, whereas they are not a picture of nature, but a picture of a place. The writer can describe the landscape in detail while stopping the flow of events (static landscape) or give details about it during the events (dynamic landscape).

**Keywords:** nature, landscape, literary work, Lexical-semantic features, image.

### Introduction

The primary function of a landscape performer in a play is to visualize the place and time of events. However, the functions of the landscape in the work are not limited to this, it has the property of polyfunctionality. In particular, landscape is widely used as a means of revealing the psyche of the protagonist. Such an image of the place ("colors" in it) can be in harmony with the character's psyche, as well as serve as a contrasting background; and the character transferred from the protagonist's psyche can be a means of depicting his present state (for example, the willow seen through the eyes of the driven Otabek in "Last Days").<sup>[1]</sup>

Speech type also selects language units. Landscape is a type of speech in which the *-gan adjective is* present, and it reflects the present tense or the general tense under the influence of the general semantic field of speech, not the past tense. This is because in the type of landscape speech, the present-future tense form, formed by the adjective with the affix *-a*, represents universality.

Landscapes, which are described in great detail in prose works, have a wide place. In poetry, however, the landscape is more detailed. However, they serve to develop and substantiate the plot of the poem, to give an idea of the time and place of the experiences, as they pass through the psyche of the lyrical protagonist and become a picture of the Osh mood or serve as a background to express it. That is, the functions of the image of nature in poetry are larger, only the scale of the image (with the exception of landscape lyrics) is narrower. It is known that a number of lexical units can be actualized in a landscape image. As a result, traditional symbols appear in poetic texts dedicated to the depiction of nature. These are tree, mountain, moon, wind, rain, tulip, butterfly and other horse lexemes.

### Materials and Methods

In the poetic image, the *tree* lexeme from the phytonymic units is interpreted as a symbol of society, the psyche of the nation, and patience, endurance, and devotion. In one of Shavkat Rahmon's poems ("A tree that teaches me to live without melting every spring") the lexeme of a tree is perceived as a coach, and in the poem "A Tree"

*Trees -*

*Fearless text from the wind,*

*Someone blushed before he could cut,*

*From the motherland of glorious heads*

*Raised as high as he could. (Sh.Rahmon)*

through the lexeme of the tree before our eyes are embodied the heads of the glorious sons of the mother-earth, whom some have despised.

The *mountain* lexeme is used in poetry as a symbol of glory and will (Sh. Rahmon's poem "Alone in the valley where the mountain sits").

As an anonymous unit, the lexeme of the *wind* refers to the fate of a lost woman in U.Azim's poem "The Lost Woman", and to H. Davron's poem "The Tale of the Girl and the Wind".

The *rain* lexeme, which is part of the *rain* paradigm of anonymous units, is also one of the most widely used symbols in landscape lyricism. Rain is embodied as a symbol of tears, suffering, strong experiences.

As a cosmonym, the lexeme of the *moon* means joy, but also the angel of salvation in the distance. In his poem "Tun gurkirab osar yobonda" Sh. Rahmon describes the moon as the creator of the night, the creator of the mood.

Modern poets also made effective use of traditional symbols and invented symbols that fit their experiences. Such emblems are associated with the name of plants. For example, lexemes such as *tulip*, *basil*, *mint* used in M. Yusuf's poetry are enriched with new meanings. Apostrophic references to these lexemes are found in the poems "Tulip", "Tulip", "Love is beautiful". Because of this type of animation, the expressive power of the text was fully manifested.

In poetry, the image of nature comes in handy to express the feelings of the lyrical protagonist. Experiences are combined with images of seasons, plants and animals, space and time. For example, we can see this in the example of the analysis of the poems of the poetess Zulfiya, created on the basis of a landscape image.

From horse lexemes, seasonal names such as *spring*, *spring*, *autumn*, *winter*, and time names such as *morning* and *night* become the object of the image of nature. *The morning* lexeme is important among them. Early morning gives the creator a feeling of joy and light. As the poet begins to paint the image of the morning, he feels that the morning is enriched with a new sound:

*I'm still painting the morning,*

*Colors that do not reach the heart wave.*

*Nature is born on this day*

*New sounds everywhere every time. (Mushoira / Tong. 54 p.)*

What kind of communication does the poet want to convey through the combination of "new sound". Is it early in the morning? To find the owner of a new ring, we need to read the following verses:

*Oh my God!*

*Ball-by-ball ... What a miracle, a dream,*

*I felt a spring stream in the veins. (Mushoira / Tong. 54 p.)*

The new sound is "ball-ball". In the poet's eyes, it is like a dream, and this sound becomes a spring stream in her veins. This resonance is equivalent to the beginning of life. Even in these verses, the poetic puzzle is not solved. In the next verse, the owner of the ring - the poet's grandson - appears. The original image behind the morning image appears. In the imagination, the child is compared to a teddy bear, a polo pony, a chicken:

*I turn around:*

*Innocent Miracle:*

*This is my grandson!*

*Step started.*

*Like a teddy bear, polo pony, chicken -*

*A man at the beginning of a tumultuous journey. (Mushoira / Tong. P. 54)*

**Dawn and baby.** The poet begins to describe the movements of a child who is stepping on a leash with motherly affection. Image objects: feet, cheeks, mouth and eyes, ears. Feet falling into the clouds, hands turning into anchors, large openings of mouth and eyes, peach-colored fluffy cheeks - all these are the morning lines. For example:

*Lapanglab steps ... dare to exist,*

*Naq paga feet falling into the cloud.*

*A life, a power,*

*Morning peach, fluffy cheeks,*

*His mouth is wide open like his eyes,*

*My grandson steps! A young porter.*

*He anchored with both hands . (Mushoira / Tong. 55 p.)*

The analogy plays an important role in the morning image. In the poem "I did not love the night ..." the poet chooses a number of standards for "Elegant, bright morning like a peach blossom - transparent breath":

*This breath is the grass that wakes up like a baby,*

*This is wheat that has been drunk in the fall.*

*This is when the sun smiles slightly on the horizon,*

*A stream glistening in golden zamzam. (I didn't like Mushoira / Tunni ... p. 37)*

In the first verse, the morning is likened to grass , and grass to a baby . In the second verse, the morning is compared to drunken wheat in the fall, and the river glistening with golden zamzama is the next standard of comparison for the morning. All three comparisons will be the basis for creating an image of a lush green wheat field in the morning. The affirmative clauses in the analogy simple sentences form a counting and accent tone based on the repetition of this pronoun:

*( morning ) this is grass, ( morning ) this is wheat, ( morning ) this is stream.*

Their attributes, on the other hand , are high-quality rotations, awakened like a baby, swaying drunkenly in the fall, glistening in a golden hue , and are a benchmark in the simulation device. In the poet's imagination, the morning comes to life in the image of a wheat field. Time and space combine. Time is understood in the form of space.

The poetic line of the morning phase is unique in each season. In almost all of the poet's poems, morning contrasts with night. In the poem " Flower ", the autumn morning is replaced by the passion for life. This feeling, which takes the place of depression, causes a mental avalanche. An avalanche of emotions satisfies laziness. The cause of morning laziness is explained by "night insomnia" in many of the poet's poems. In the verses , semantic combinations such as the fall of life, the avalanche of being, the slippery laziness are manifested as the linguistic expression of the feelings in the poet's heart. For example:

*I went out into the yard in the morning,*

*The autumn of my life has disappeared ...*

*I felt an avalanche in my being,*

*Laziness slipped away. (Mushoira / Gulzor. P. 34)*

The high mood of the lyrical protagonist is influenced by the flowers of the autumn meadow - velvet-colored flower valley:

*Rare towel flowers are velvet*

*It's like a valley of flowers in spring . "*

**Dawn and flowers.** The poet does not even know how to name her experiences. This feeling sometimes seems to him to be greedy, and sometimes to be hungry to live. And this sense of time will be forgotten. The forgetfulness of time, on the other hand, neutralizes the pleasures of the morning relative to the seasons. Rainy autumn turns into a flower scent. Silence sings like a nightingale (?) There is a semantic contradiction in the sigh of silence, which is the line of autumn . However, this contradiction cannot prevent the accumulation of the lexemes of silence and mourning . On the contrary, it shows a contradiction in the feelings of the creator. Although the flower and nightingale lexemes in the last verses are the leading lexical component in the spring image, their application in the autumn image makes them relevant in the literary text. The mood of autumn depression creates a spring mood in the heart:

*Is it greed, hunger to live,*

*Forget the feeling of time in an instant.*

*It was a rainy autumn.*

*The nightingale sings in silence ... (Mushoira / Gulzor. P. 34)*

As the poetess Zulfiya draws the morning chart in her poems with the help of word paint, the brush of thought, the experiences move to the image of reality. Using artistic observation and linguistic units, the imagination creates an

image. The image of the morning is combined with the image of the portrait. In poetry, time is revived through the person and space, reality.

Currently, two types of valence are distinguished - syntactic and semantic valence. Syntactic valence is the potential of a particular independent word to combine with another independent word<sup>[2]</sup>. Valence is based on the law of semantic compatibility of lexemes entering into a syntagmatic relationship. This regularity requires the presence of the same semantics in the semantic content of both lexemes entering into a syntagmatic relationship. The presence of the same repeated semantics in two semantically related lexemes allows them to enter into a syntagmatic relationship based on that semantics. That is, in order for a syntagmatic relationship to emerge based on the grammatical-semantic norms of a language, the members involved in such a relationship must have a class. Then there will be semantic compatibility between the connecting members. Syntagmatic relations of lexemes with semantic coherence form a normal connection, and vice versa, an unusual connection<sup>[3]</sup>. In the following poem, the poet uses a metaphor in the depiction of Spring. Spring is used as a form of application:

*Come on, spring. Like a revolution*

*Itqit from the souls of the winter shell.*

*Do not let it break the cracks,*

*One of the boldest colors in the weld. (Mushoira / Kel, bahor!, p. 41)*

The heart is thirsty for spring, deserted by the dryness of winter. As the saying goes, "Like a cracked desert, the heart is broken, a thousand and one cracks," the poet longs for spring so that it does not break, and invigorates it and encourages the listener to come sooner. This desire is manifested in the command expression of the sentences. As a result, the lexemes of *spring*, *shell*, *crack* as actants of the predicates *kel*, *itqit*, *koyma* become the subject and object of the image. Example to *put it cracked*, *broken* expression not act in the next sentence *bold colors (welding) welding* symbols *Welding* acts as a lekesemasi use. The content of the sentence also requires a predicate. *Due* to the use of the semantic noun *tense* in the text, the sentence can not be considered as a simple sentence with a command expression, nor as a separate explanatory part.

In the phrase "one of the *boldest colors in the chain*," the semantic connection in the syntactic relationship of *color* and *bold* words is understood through observation. Bold colors - red and green - are needed to weld and repair a cracked heart. These colors are the color of the weld. Red and green colors are visible in the sparks of the welding flame. Comparing spring colors to fire, the poet was able to express the concept of "spring *color*" in a *bold* combination of *colors*. To do this, he used an unusual combination of *bold* and *color* lexemes.

## Conclusion

In conclusion, it can be said that the inconsistency in the syntagmatic relationship of lexemes has a special significance as a methodological tool in the literary text. The study of the peculiarities of creative individual speech requires an in-depth study of the syntactic and semantic features of such units.

## References

1. Quronov D., Mamajonov Z., Sheralieva M. Dictionary of Literary Studies.-Tashkent: " Akademnashr ", 2010.221-p
2. Nurmonov A. Selected works. 1 vol. - Tashkent: " Akademnashr ", 2012. 303-p.
3. Oripova, G. (2019).UZBEK POETRY AND THE WORLD LITERATURE IN THE YEARS OF INDEPENDENCE. *Scientific Journal of Polonia University*, 32 (1), 116-120.
4. Oripova Gulnoza Murodilovna. (2019). THE PECULIARITIES OF VAZN METER IN UZBEK POETRY OF THE INDEPENDENCE PERIOD. *International Journal of Anglisticum. Literature, Linguistics and Interdisciplinary Studies*. Volume: 8 / Issue: 2 /. - Macedonia, 2019. -P.33-39.
5. Nurmonov A. Selected works. 3 vols. - Tashkent: " Akademnashr ", 2012. 156-p.
6. Murodilovna OG Melody and musicality in Lirycs // *ACADEMICIA: An International Multidisciplinary Research Journal*. - 2020. - T. 10. - №. 11. - C. 656-664.
7. Oripova GM, Tolibova MTQ Composition Of Modern Uzbek Stories // *The American Journal of Social Science and Education Innovations*. - 2021. - T. 3. - №. 03. - C. 245-249.
8. Oripova, G. (2020, December). RHYTHM AND MYTHING IN LYRICAL GENRE. In the *Conference*.
9. Oripova, G. (2019) "Traditions of folk ballads and distinctiveness of uzbek poetry of independence period," *Scientific journal of the Fergana State University*: Vol. 2, Article 12.
10. Qobul N., Olimjonov H. Spring has come again to question you. Tashkent, 2015. 111-p

11. Oripova G . Performance lyrics in the works of Usman Azim EPRA International Journal of Multidisciplinary Research (IJMR) - Peer Reviewed Journal. Volume: 7 | Issue: 5 | May 2021 || Journal DOI: 10.36713 / - R. 575-578.