

# The Linguopoetic Characteristics of Lexical Units in Hayratiy's Poetry

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**Abstract:** This research analyzes and interprets the linguopoetic characteristics of lexical units used in the poetry of poet Hayratiy.

**Keywords:** Text, word meaning, lexical unit, rhythm, poem, consonant, repetitions, masnavi, rubai, qit'a, bayt, izofa, rhyme, syllable, sound, tone, vowels, and consonants.



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## Introduction

It is well known that in literary texts, the author's core message is often hidden and conveyed through various signs, symbols, images, figurative language, and underlying meanings, all of which serve as linguopoetic tools. Deciphering the deeper meanings within sentences and words is a unique process. According to Dr. Qozoqboy Yo'ldoshev, "A reader's perception of a text, and their ability to uncover its hidden aspects, reflects the creative impact shown in the text" [Yo'ldoshev Q., Burning Word – Tashkent: Yangi asr avlodi, 2006, p. 455]. However, not everyone experiences the same emotional impact or impression from reading literary works. Literary and linguistic analyses provide readers with essential information, aiding in the growth of their aesthetic taste and understanding.

In his works, Hayratiy extensively and effectively utilizes the potential of the Uzbek language. The diverse vocabulary found in his poetry offers ease and richness for our analysis. By demonstrating the functional-semantic features of this lexical wealth, we gain insight into the poet's literary and aesthetic perspectives, highlighting his substantial attention to artistic devices.

## METHODS AND METHODOLOGY

The poet strives to amplify linguistic-poetic thought and expression through the use of anaphoric techniques in his ghazals. We know that anaphora, from the Greek anaphora, meaning "bringing forward" or "raising up," involves the repetition of a word or group of words at the beginning of a line, verse, or couplet, representing a specific form of repetition. Anaphora serves to emphasize a particular thought, emotion, or state, naturally enhancing the melodic quality of the poem.

The foundation of the poet's artistic skill lies in his ability to represent reality, human life, and inner experiences with uniqueness. Success is measured not by presenting a situation exactly as it is but by wrapping it in expressions that harmonize inner emotions, perceptions, and intended meanings into a coherent artistic thought. This entire process is reflected in language and words.

Fully understanding Umrzoq Hayratiy's works requires an appreciation of their linguopoetic aspects. Without this perspective, the essence of his works cannot be completely grasped. Whether it be ghazal, mukhammas, or rubai, Hayratiy's poetry does not remain within the boundaries of traditional expressions and imagery of classical literature.

## RESEARCH RESULTS

The poet achieved a unique mastery of expression, often underscoring his intended words and thoughts:

*Eshitg'on, o'qug'onga Hayratiydin armug'ondur bu,*

*Dilidin rozi ifshodin bayon ham tarjumondur bu,*

*Yozilgan safhai ko'nghimda ilhomi ilohiydin,*

*Ki bir nozik ado dildor vasfidin nishondur bu.*

In this verse, "*bu*" is a repeated word, indicating emphasis. In his divan "Tuhfai Hayratiy," Hayratiy uses these emphatic repetitions to serve as a compact commentary and explanation, as if introducing the content to the reader. He indicates that the work is a gift to be accepted sincerely, employing traditional rhyming methods. The repeated use of "*bu*" as a pronoun draws attention, adding a layer of beauty with a synonym for "gift," enhancing meaning. Readers would recognize his ghazals as something often shared aloud, sung, and passed among readers. His works are more than just products of thought—they express heartfelt declarations and romantic feelings, translated onto the pages with "divine inspiration" and a "delicate style" that conveys the essence of his beloved. Each word finds its place, with the emphasis on "*bu*" drawing attention to the resonance of the rhymed words. The term "translator" in the poetic context resonates as a unique linguistic feature of the verse, signaling that transferring emotions to poetry makes them understandable to others—a sentiment to be felt by future generations as well.

*Sabo, yetkur salomimni nigora gul'uzoring'a,*

*Tahiyyoti kalomimni paripaykar nigoring'a.*

*Sabo, arzim bayon aylab, necha eldin nihon aylab*

*Ravon ashkimni qon aylab, firoqi yori g'orimga.*

*Sabo, subhi malohatdin, ketur bo'yi latofatdin,*

In the ghazal above, the word "*sabo*" (the wind) is emphasized. It is repeated at the beginning of each couplet as an anaphora, functioning as a direct address to the breeze, to which the poet assigns specific tasks—asking it to deliver his greetings and words to his beloved. Importantly, the repetition of "*sabo*" and the use of rhymed words with the phrase "deliver" creates a sense of emotional intensity. Even in ghazals without formal refrains, the poet includes abundant poetic ornaments. The internal rhyme structure harmonizes seamlessly, indicating that each word choice is deliberate. Even without an explicit refrain, inner rhymes bring order, while the repetition of "*saba*" at the start of each line deepens the underlying meaning.

Hayratiy's poetic structure often includes remarkable double rhymes (emphasis mine) within a single poem. In a ten-line ghazal, each line's rhyme pattern builds like a musical crescendo: "*zora*" (perhaps), "*dildora*" (beloved), and finally, "*bora tobora*" (gradually more). The rhythmic progression blends with emotional impact, highlighting Hayratiy's ability to craft expressions full of passion. Each couplet also showcases syntactic gradation.

According to Alixon Halilbekov: "As mentioned in the closing of the ghazal, it is composed as a lover's heartfelt message or letter to the beloved through the breeze. He implores the breeze with hope and sadness to convey his feelings, state of mind, longing, and heartfelt confessions to the

beloved. The repetition of the word 'saba' at the start of each couplet and its direct address contribute to a cohesive theme and purpose" [Halilbekov, A. Namangan Literary Garden, Namangan, 2007, p. 147].

*Qilur devona Hayrat bu tariqa*

*Nasihah shahdu shakar bola birga.* (page 17)

In this context, we understand the dual nature of poetic text through both its objective semantic content (conceptual meaning) and its artistic, metaphorical content. Hayratiy unexpectedly layers additional and underlying meanings even onto a simple repeated word. For instance, in the opening couplet, the word "bola" means "youth," while in the closing couplet, it appears with "shahdu shakar" (honey and sugar), giving it a second, more expressive meaning—"with honey"—representing sweetness. A reader who does not grasp this nuance might interpret it as "a youth as sweet as honey," which is also naturally understandable. Such layered repetition, when well-employed, can enhance a poem's appeal and elevate its artistic expression. Forced repetition, on the other hand, risks dulling its clarity and impact, as Boqijon To'xliyev notes: "Well-placed repetition can often serve as a critical element of artistic impact and conceptual strength" [To'xliyev, B. Uzbek Literature, Tashkent: Teacher, 2000, p. 268].

*Kel, ey dil o'zni doim moyil etma mehri dunyoga,*

*Abas o'tkazma umringni tutib oluda roh banda.*

*O'zingni saqlag'il behuda ishlardin nihoyatda,*

*O'zingdin o'zga yo'q hargiz o'ziga xayrixoh banda.*

In these lines, the word "o'z" derived from the root word and modified with possessive and case suffixes, appears four times, appealing to the reader. The grammatical cohesion among the words contributes to the poem's structure. The philosophy expressed—living well and living as a true human—harmonizes with the content. Faith and the essence of human servitude are succinctly conveyed.

## Discussion

Linguist R. Qo'ng'urov's observation, "In poetic works, to attract the reader's attention to the intended aspect of the events or phenomena described, or to exaggerate certain aspects or enumerate things, some sounds or sound combinations, or specific phrases, are deliberately emphasized or repeated" [Qo'ng'urov R. The Stylistic Devices of the Uzbek Language. Tashkent: Fan, 1977, p. 127], is confirmed by examples found in the literary legacy of Umrzoq Hayratiy. In his ghazal "Ey parirux," the word xush (pleasant) is repeated five times within a single line. Gradually, its meaning deepens, evolving through multiple layers of interpretation, and the playful melody takes on an impactful tone:

*Xushdur jahonda xushlig' husni hamida birla,*

*Xushro'g'a xush tabiat xushtor, ey parirux. (30-bet)*

In Hayratiy's ghazal with the refrain "Uyqusi" (Sleep), the word noz (delicacy or coquetry) is used in three different places, beautifully aligning with the text's meaning and serving as an expressive poetic tool. Prior to that, a description of the morning landscape is created with a series of coordinated metaphors:

*Subhi vaqti g'unchalar xandon, gulshan jonfizo,*

*Bargi gulda donai shabnamnidur oz uyqusi.*

*Ahli noz ochmas ko'zini, noz ila boqmas qiyo,*

*To ko 'zidin ketmaguncha surmai noz uyqusi.(69-bet)*

Due to the poet's exceptional sharpness and intellect, he is rightly considered capable of artistic creation on the level of poetic discovery. This is what elevates his "O'lmasun" ghazal to a high level of appreciation. According to linguistics, he uses sound similarity (tavzi') and root similarity (ishtiyoq):

*Noz etib nozik adoyi nozaninlar noziki,*

*Oqibat hajrida onlarcha pushaymon o'lmasun. (62-bet)*

As you can see, the word noz (delicacy) is used at the beginning of the line, as an adjective and noun in the middle, and as an adjective again at the end, creating a seamless connection. The poet expertly employs both morphological and semantic similarity. "By integrating meaning and harmonizing these artistic devices, they not only enhance the depth of the content but also bring about melody, which gives the reader an unusual delight and high spirits"[Halilbekov, A. Hayrat. Namangan Truth, 2004, No. 8, p. 6].

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