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THE USE OF ARCHAISM IN THE WORKS OF FARIDA AFROZ

Abstract: The article discusses the use of archaisms in the poetic works of Farida Afroz. The degree of expressiveness of archaisms, their purpose and individual features of the author are analyzed.

Key words: Inactive words in speech, synonymous series, archaisms, old-fashioned paint, new-color paint, emotionally-expressive paint, derived words.

Language: English

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Introduction

Not all words are the same in scope. While many of them are widely and actively used in speech, some are rarely used. From the point of view of modern language, some words are called obsolete because they have an old color. Outdated words are also used inactive. Because they do not fully meet the current language standards.

The main part

The obsolescence of words, that is, the fact that they are obsolete from the point of view of today's literary language, can be due to various reasons. Words become obsolete in the active vocabulary of people, mainly due to the complete disappearance of the concepts they mean, or due to the compression of other words, "pressure", such words are historisms. is called. In the second case, when the word that is an expression of a certain concept is replaced by another word that is more convenient for the expression of that concept, the previous word automatically leaves the active dictionary. Such words are called archaisms.

Outdated words in a speech are used with a specific purpose and requirement of the speaker. While archaisms usually have a special stylistic weight in artistic discourse, historisms do not have such features. Historisms can be used in artistic speech as well as in other non-artistic forms of speech when talking about the realities of the distant past. Because there is no equivalent, no synonym for historisms in

the modern language. Historisms are often used in fiction and prose. They are used with the need to depict the historical period realistically. Archaisms are, of course, synonymous in the modern language and are quickly understood. That is why in an artistic speech in which archaism is involved, the word archaic, or the word of the modern language, is chosen for a specific stylistic purpose for a series of synonyms. In poetic speech, on the other hand, it serves another aesthetic function in addition to giving it a historical color. In particular, the use of archaisms in Farida Afroz's poetic works for a number of specific aesthetic purposes can be observed:

O'rtanma,
Qovushgan toshlarning *darzi* jiqqa qon,
Yusufning lolarang ko'ylagi misol.
Men seni hech qachon sevmayman, *inon*,
Qiynoqdan gapirma!

The meaning of the obsolete word used in the speech is also perceived in the listener's mind by comparing it with the neutral variant of the synonymous line.

Sen *osiysan*, men noshukur,
Ikkimizni chaqin urdi.
Qayon ketding, *manglayi* sho'r,
Bo'ron tindi, bo'ron tindi.

The word rebel used in the poem is understood to mean the word sinner, and the word manglay is

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understood to mean the word forehead. The expressive color of the obsolete word is also noticeable. The word apostate means more sinfulness. An outdated version of the word forehead in the phrase "salty forehead" is typical of artistic speech. Replacing a stylistically adapted word with a neutral version gives the word a resonant, artistic look. Because these words have a strong emotional-expressive color.

Otingni
ayt, menga,
kimsan, *netarsan*?

Ishq
bergan
balokash, isming *nimarsa*?!

The words *netarsan* (what you touch) and *nimarsa* (thing) [8, 39] used in the poem are archaic words. Although the word *netarsan* gives the sentence a spirit of glory in its historical form, the word *nimarsa* is not understood in its historical sense. It doesn't make sense, does it? or what? used in the sense of The meaning that is understood is not historical, but simplicity, a kind of "charm" that is used with a new color, and thus has an aesthetic effect on the listener.

Archaisms are one of the most widely used stylistic figures in the language of fiction. Lexical archaisms have different stylistic possibilities, which are introduced into the language of the work of art for a specific purpose of the author. The stylistic function of obsolete words can be clearly seen in the text in which they are present.

Another stylistic feature of obsolete words or additions is to give a delicate, soft spirit to the artistic speech, which is very common in poetic texts:

- a) Yaxshiki, xayol bor – oxirgi najot,
Kapalakday qochasan pilla uyingdan.
Qaqshagan hislarga *aylaysan imdod*,
Dunyo ham sel bo'lgay *sohir* kuyingdan.
- b) Ko'zim tushgach,
Ko'zingizga mehrim tushdi,
Bu *oftoblig'* yuzingizga mehrim tushdi,
Jon baxshida so'zingizga mehrim tushdi,
Shundan buyon dil bir *o'tlig'* navodadir,
Siz borsizki, ko'ngil uyi Ozodadir.
- d) Ey, siz yurak
Chorbog'imda *o'ltirganim*,
Kuzaklarda bahor isin keltirganim,
Ming biri kam dunyoyimni to'ldirganim.
- e) Bu savdolar bari bekor, osmon yaqin, yer ham yumshoq,
Ishqdan boshqa bari yolg'on, *huboblarga*
o'xshaydir.
- f) Zada qildi ozoringiz,
ozori yo'q,
qaydasiz,
Chopdi *xo'b*, bozoringiz, bozori yo'q, qaydasiz?
Bizni sahroga berib,
sarson etib
yobon aro,

Har chamandin gul uzar, gulzori yo'q, qaydasiz?
g) Ko'z o'ngimda kirtayib, cho'kar
Nur yog'ilgan jodu *qaboqlar*.
Ko'z o'ngimda kimsasiz qolar
Tilloga teng tillo saboqlar.

There are so many words in our language that they are borrowed from Persian-Tajik and Arabic (like school, taste, science, gardener, book). These words are actively used in modern language. However, not all words learned are used so actively. Many of them are archaic in terms of modern language. Such archaisms also have their own expressiveness and are used in artistic language to express loftiness and solemnity. They are more widely used in poetry as poetic expressions of certain concepts. If archaisms are replaced by synonyms in the modern language, their poeticity becomes apparent [2, 20].

- a) Turon tufro'g'ida *yovqur va yovar*,
Bugun bor, erta ham borsan muqarrar,
Men seni degayman *mahsharga qadar*,
Garchi g'arib, garchi beboksan, Vatan!
- b) Azal kayf-u safolar nodonlardan ortmagan,
El g'ami-la ishi yo'q, bedor tongi otmagan,
Biz yig'lasak hayronlar, o'zligidan ayrolar
Qaydan bilar holimiz, *sho'r-u g'avg'o*
totmagan.
- d) Sizdan qaynoq quchoqlar ochib,
Vafosiga vafolar tilar.
Huqqabozdek aldamas also,
Sizdan ortiq vafolar qilar.
- e) *Fusun* bilan qorilgan,
Qovurg'angdan tanasi.
Tunni tilib o'tguvchi,
Nurdan erur *lam'asi*.

All the historical words in the poems are in Persian (*yovqur* - fearless, *yovar* - helper, *bebok* - proud, *sho'r-u g'avg'o* - riot, anxiety; *huqqaboz* - trickster, *fusun* – magic [6]) and Arabic (*lam'a* – light [6, 388]) are words used by the speaker to accomplish the above purpose.

It is obvious that archaisms have a special aesthetic value, as they give a solemn, uplifting spirit to the language of the work of art. When they are used by the artist from the point of view of the same possibility, they give a special color and tone to the language of the poetic work. But this does not mean that solemnity and exaltation apply only to the retrieval of obsolete words. The fact is that most of the obsolete words are derived words. We all know that this is the effect of the social situation in the historical process. Not all of the following are obsolete words:

- a) *Yog'iy*, sening fursating yo'q urug' ekmoqqa,
O'tdi g'o'rlik, bitdi kuning, endi juda kech.
Bilib turib cho'g'lar bosdim,
Ishq *toqiga tug'*lar osdim,
O'z haddimdan o'zim oshdim,
KO'NGLIM, sening holing *nechuk*?
- b) O'n gulimdan o'n gulim ochildi, so'ldi,
Yaproqlarim *sorg'arib* sochildi, so'ldi,

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Ishq deganga kafanlar bichildi, so'ldi.
Esiz,
Sizsiz,

Hech kimman!
Bildim!

In addition, the use of (auxiliary) words, most of which do not have an independent lexical meaning of their own layer, also helps to ensure the solemnity, uplift, melody in the poetic works:

- a) Jonimni umringa
ulashib dog'man,
Ki fursat ortidan
yetib ham bo'lmas.
- b) Charchadim o'zim-la tillashaverib,
To'zimlar tiladim huda-behuda.
- d) Va bu mushkul, notinch yo'lda
Goh turtinib, surulib,
Adolatli to'lqin *birlan*
To'lib-to'lib oqyapman.
- e) Ko'rganman shundayin odamni;
Biror kim
Baxtidan so'yasa,
Yo o'zgalar dardi-la

Kuyunib yashasa,
Yo kitob o'qibon yig'lasa,
Lablarin u burib turganin...

f) Tilimning bolimi yoki yuzimning xolimi
yoxud,

Bu ikki hol *ila* boshim balolarga boylandilar.
Hamma istar bu ochunda, faqat bir yor, faqat bir yor,

Hamma "Yorman!" dedi, ammo, xatolarga boylandilar.

Conclusion

Apparently, all the obsolete words in poetic speech are not antiquated, not by the color of history itself, but by uplifting, melodic (related to the composition of the sounds in that word), simplicity, fluency, even can also be applied with novelty dyes (this is often the case when historicalisms are reiterated).

When obsolete words are introduced into the language of any work of art, the creator must first pay special attention to its meaning and then to the extent to which it is expressive-stylistic. Only then can archaisms be used appropriately, fulfilling their true aesthetic function.

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