

# Pragmatic Properties Of Lexical Units In Lyrical Discourse

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**Abstract:** This article describes the concept of lexical unit and its essence. The use of lexical units in lyrical texts and the pragmatic features they represent are theoretically described. Pragmatic features of lexical units in Usman Azim's works are analyzed.

**Key words:** language, discourse, pragmatics, text, analysis, lexeme, homonym, synonym, phrase.

According to research, there are more than 3000 thousand languages in the world. According to the region, these languages are divided into world languages and regional languages. World languages are spoken by many peoples, and regional languages are spoken by people in a specific area. That is, speakers communicate using linguistic units of a given language.

It is clear that the message in any text is conveyed to the listener in a closed and open meaningful form based on the inner goal of the speaker. In this process, the speaker's communicative goal is reflected in the parts of the text. The hidden meaning, which is not fully disclosed and indicated by the speaker through the verbal expression of linguistic units, is considered as an object of linguistic pragmatics.

The functional approach to linguistic units promoted by the Prague School of Linguistics is associated, in particular, with the name of the great exponent of the school, William Matesius. It builds on the tradition of functional approach to linguistic units. The principles of the school of functional linguistics were inextricably linked with semantics. According to semantics, such meanings as mood, locative, objectivity and subjectivity are expressed in a systematic form. Pragmatically, linguistic units are taken into the object of analysis in connection with semiotics.

In fact, the formal structure of the lexeme does not affect the meaning it expresses. In systematic linguistics, attention is paid to the content of lexemes and the relationship between form and content is analyzed. We can see that this view is also presented in scientific literature, "the exact form of external speech is determined by the speech conditions and it does not affect the essence of the lexeme. The essence of a lexeme is determined by its internal side through the sememe and, accordingly, by the connection of the lexeme with other linguistic units.

Linguistic pragmatics, which is formed as a separate direction in linguistics, combines the fields of psycholinguistics, communicative linguistics, sociolinguistics, and stylistics.

According to linguists H. Nematov and R. Rasulov, the sememe is structurally divided into the semes of name, expression and task. Among them, the expression scheme is considered a research object for pragmatics. According to Muhammad Hakimov, "expression schemes are included among the schemes determined from the lexeme paradigm, and these are the fundamental basis of pragmatics. The stylistic color of this expression is generalized in the pragmatic field with the meanings of the attitude.

Lexemes with different subtleties of meaning are divided into neutral lexemes based on their pragmasemantic function, stylistic lexemes, and lexemes that perform a signal function related to the speech situation. According to the function of normal and abnormal relationship of lexemes in speech, they are generalized in the emotional and neutral pragmatic field. This process is especially evident in the lyrical discourse of the art. In the process of lyrical discourse, the creator effectively uses phonetic units as well as lexical units to openly express his intention and increase effectiveness. Synonyms, antonyms, phraseology, and some proverbs can be included among such units in text.

Synonymous units. In the creative style, words with different meanings are used to avoid unnecessary repetition, to create impact and unusualness, as well as to convey the idea effectively and expressively. Synonymous words increase the impact of lyrical discourse, create expressiveness and emotionality, and also allow to express the purpose of the writer in a colorful way. Synonymous words are very important to express common ideas and concepts more clearly. They provide melodiousness and at the same time accuracy in speech. In the speech of poets, synonyms are used very widely. This directly shows that the language of the creator is lexically rich. The use of lexical units and synonyms in lyrical discourse allows poets and artists to

fully demonstrate their skill in creating speech and vocabulary. The variety created by synonyms makes the lyrical discourse interesting and pleasant to the listener. The wide range of words that make up a synonymous line in the Uzbek language facilitates the process of using language opportunities for creators. Including: patience, endurance, endurance, tolerance; voice, sas, sado, un; people, homeland, land, country, space; pride, pride; separation, separation, emigration; alone, isolated, solitary.

It is clear from the above examples that the components that make up the synonymous series, i.e. the components, differ from each other in terms of their semantic scope and place of use. Each of them becomes clear only in a specific speech situation.

In fact, the speaker uses synonyms in speech for the following purposes:

- a) conveying the expressed opinion to the listener in a more effective, clear and emotional state;
- b) using a word that clearly reveals the content of the speech;
- c) ensure not to deviate from the requirements of speech style in the process of speech communication;
- d) avoiding inappropriate repetitions in the speech.

In the poetry of the poet Usman Azim, we can see that synonyms are used, first of all, to avoid inappropriate repetitions, and at the same time, to express pragmatic purposes such as attractiveness and impressiveness.

For example:

My love is a hurricane example,

My heart is filled with sunshine.

But the dream is fleeting

Only these ways are eternal. Opposite units. In the process of speech, the use of lexical units representing a state, action, and sign that are contradictory to each other is called antonymy or antonymy. In lyrical discourse, it expresses imagery and concreteness as a means of artistic representation. Although it is classified as a unit used in all styles of language in pragmalinguistics, it is a lexical unit that is common mainly in artistic speech, especially in poetry. For example: Meni seving,

hate me -

I will not allow another.

i love you

And I hate

I don't see petty feelings.

I write a poem - love,

I write poetry - hatred.

In this passage, the attitude of the lyrical hero to love and infatuation, his artistic vision is expressed by words with opposite meanings, such as love, hatred, love, hatred.

In the example of the following poem, we can be sure that the antonyms that create the art of contrast in fiction are an important tool in the effective expression of the scenes of the world, the phenomena of time and space, which are obvious to everyone in the lyrical discourse of Usman Azim's poetry: O'zimni ming marta qatl ayladim,

I gave myself a thousand times.

I was stone cold, I started singing...

Tell me, what else do I become a victim?

We can see that phraseological units, idioms, proverbs, and wise words are widely used in the process of expressing the creator's pragmatic goal, as well as in the process of creating imagery and conveying his thoughts to the audience, along with synonyms and antonyms.

Phraseological units. It serves to ensure figurativeness, emotionality and expressiveness of speech. The place of phraseologisms, which express figurative meaning, provide lively and attractive speech, is incomparable in the meaning of words and phrases. For example: to be born - to be born, to be sad - to eat; to escape - to take oneself.

In the lexicon of the Uzbek language, phrases are different in terms of construction and content. They are widely used to ensure expressiveness in the speech process. Also, phraseologisms in the artistic discourse of the works of poets and writers allow the listener to convey information in an unusual way, by means of figurative words and expressions. Wordsmiths use such tools of the language as synonyms for words and

show their plan of expression. Indeed, in the poetry of Usman Azim, we can see that phrases are used as a unit that ensures expressiveness and clarity of speech:

Apply ishwa to the body, face,  
Especially don't let the drunks out of your sight.

In conclusion, it can be said that not only Usman Azim, but also other creators do not always fully reveal the information intended in the text through linguistic units with verbal expression. This directly requires the listener to understand the hidden expression intended by the speaker by being aware of the content structure of the text and the speech situation, as well as the social concept, and for this, it requires knowing the nuances of meaning specific to this language.

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