



Linguistic and Linguistic Review of National-Cultural Characteristics in Zulfiya Mominova's Poetry

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Abstract: Lingupoetic research of Zulfiya Mominova's poems shows that the poetess skillfully used linguistic tools in her poems and was able to create a unique, original, impressive style. This is particularly evident in the language of her poems, therefore it is important to know and evaluate Zulfiya Mominova as a poet who leaves a certain mark on the enrichment of the Uzbek literary language, including poetic speech.

Key words: poetry, literature, linguistics, grammar, Uzbek language, morphology, linguistics, style, linguopoetics.

Introduction. Category of number. In Uzbek language grammar, number is considered as one of the main categories of nouns. Uzbek language does not have an affix indicating unity. Among the plural suffixes [-k], [-z], [-(i)sh], [-lar], [-lar] is the most used. In addition, the plural meaning is also expressed using lexical and syntactic means¹.

For example,

“Klubga kelganmish Botir Zokirov...”

Men chopdim, men bilan bolalar chopdi.

Chopdi jajji kovush, jajji ko‘ylaklar.

Go‘dak nafasidan sarmast yo‘laklar,

Paxtazor, bug‘doyazor, tonggi tilaklar,

Go‘yoki changlar-u, dalalar chopdi...(from the poem “Botir Zokirov”)

Literature Review. The poet often uses the suffix [-s] among the means of expressing the plural. The affix [-s], along with its main function - to express the plural, also has an emotional-expressive meaning in the text. In other words, it goes beyond the meaning of the plural in such cases. It is added to word groups such as adjective, number, pronoun, adverb, verb, and creates non-typical situations. This feature expands the scope of use of [-s] in the grammatical direction. For example,

Qabristonga qatnaydi har chog‘

Yelkalari bukilib qolgan.

Yoriq tovonidan qizgaldoq

Adirlarga to‘kilib qolgan.

O‘sha yoriq tovonni giryon

Xayollarim bosh urib o‘par.

¹ Кўнғиров Р., Бегматов Э., Тожиёв Ё. Нутқ маданияти ва услубият асослари. –Т: Ўқитувчи, 1992.

O'sha dashti yobonga tomon
Sog'inchlarim go'dakdek chopar.

"Shoulders (Yelkalar)" in the poem have a double meaning; [-s] in the words "(xayollarim)my dreams" and "(sog'inchlarim)my longings" express the meanings of generalization and exaggeration.

You are out of surgery.

Wipe your sweat and smile.

Mother survived, death retreated. (From the poem "To Mukimtach Rahimova")

In the poet's text, we also observe that [-s] is added to other word groups. For example, adjectives with a narrow meaning:

It's obvious to the fans, it's obvious to the tent

Leeches smell of dried raisins. (from the poem "Uzbekistan")

This day in the hands of the innocent

The smell of apples broke the siege. (From the poem "Apples under siege")

Plural suffixes added to the verb serve to reveal the author's relationship to the subject and are used in the II and III person forms: The original name of this is sabr... However, the verb or its form expressed by the affix [-s], first of all, expresses the joint performance of the action and somewhat clarifies the meaning.

The form of pronouns expressed with the affix [-s] also expresses various meanings:

He asked why the tooth of time is red blood,

Time ate what the old woman saw.

He asked for the khazan that was taken by death

What did he say to the cold eyes of autumn. (from the poem "Korakhat")

Research methodology and empirical analysis: The creator made extensive use of the stylistic possibilities of the plural affix [-s] and was able to give the following semantic-stylistic meanings:

1. The meaning of treating with respect:

Father, your palms are so soft...

2. To convey the meaning of disrespect:

Those at the station,

I will receive a report from you today.

You stop!

Yes, you.

A woman lives a lifetime,

He didn't give a bunch of flowers...

I read poetry to my opponents, My opponents did not know Pushkin by heart. (From the poem "The Duel Continues")

3. To express the meanings of enthusiasm, emphasis, to give an amplified idea that is separated and emphasized:

I say keep your black eyebrows

Don't let them be called names.

Forty hairs are your forty hairs

Do not indulge in slander. (From the poem "Fazolatga")

4. In order to express things or events, the moment of evaluation more vividly:

I have short arms

Very short.

They can't be fooled.

Touching your eyelashes

They can't even wink at a young man...

5. Represents the meanings of vagueness and abstraction:

Have you read a poem by Pushkin and shivered?

Have you cried at night? (From the poem "The Duel Continues")

6. It serves to express a depressed state of mind.

dear springs left me,

I ran after him with tears in my eyes.

Dear rains, snows,

No, I didn't scream and hit my head. (from the poem "You")

The analysis shows that using the possibilities of [-s] in the word structure, the creator was able to express different stylistic shades.

Comparative degree form. Comparative and accusative degrees of quality are combined morphologically, lexically, and in some cases phonetically⁴⁵.

At the comparative level of the quality formed with the help of morphological and lexical means, the signs of scarcity or plurality in its main meaning are expressed. The affix [-roq], which serves to express the excess or deficiency of a sign in things and events, is productively used in Zulfiya Mominova's poetry compared to other lexical tools. For example,

Hold your child

You just need to press harder.

give hope

Hang the lights. (From the poem "The Woman Who Raised a Child")

When Nasriddin walks around the minaret,

A rich man asked if it was yours.

Efendi stretched his neck higher,

"It's mine," he said. (From Efendi's poem "Sold the Minor")

The affix [-roq] was used to express more or less of a character in units such as thicker, tighter, higher, used in the poet's poems.

Participial and non-participial forms of the verb. Each verb expresses a participative or non-participial action. The participle form of the verb does not have a special affix. The undivided form is formed by special grammatical means⁴⁶.

In the analysis of some examples taken from the poems of Zulfiya Mominova, we will focus on the stylistic possibilities of the infinitive form [-ma] in the verb. To express the meaning of indivisibility, the poet uses the affix [-ma], the imperfect verb not, auxiliary words such as na, no. Among them, the affix [-ma] stands out. The main function of the affix [-ma] is to indicate the non-fulfilment of the action, but in some cases in the text this affix can also express the meaning of confirmation.

a) negative meaning:

"The snow did not tremble at the sight of the blood", "He will not return. From the bad news: The scythe rusted overnight", "He could not perform surgery on his memory", "...he went to the water and became a nurse who never came back", "Don't leave trust, the scars are suspicious", "Patching an unhealed wound, Unable to write a poem How many days have I left", "Mom who has not even seen Tashkent", etc.

b) the meaning of confirmation:

I can't miss your messages...

Forms of subjective assessment. This method of expressing subjective evaluation is quite productive in the Uzbek language. Although affixes that serve to express this relationship are added

⁴⁶ Sayfullayeva R., Mengliyev B., Boqiyeva G., Qurbonova M., Yunusova Z., Abuzalova M. Hozirgi o'zbek adabiy tili. Darslik. – T.: Fan va texnologiya, 2010.

to word groups such as quality and number, they are mainly considered to be characteristic of nouns. We will consider some of them below.

[-cha] as formative affix:

a) represents the meaning of reduction. For example,

I listened and cried in a corner,

A tiny girl in a tiny dress. (From the poem "Batir Zakirov")

b) expresses the meaning of shrinking: Wipe off the sweat you've wiped all day long - Carry a handkerchief and return home. (from the poem "Cancer")

d) reveals the meaning of caressing:

my brother

A little worn boot on your feet,

Bread, tea, nuts, mug,

In your hand is a skirt that has forgotten its color,

You are going to pick cotton. (from the poem "Cotton")

"Enajon, Unsunoy, keldi, enajon", "White-haired mother, you stay" are also found in the artist's poems.

In Zulfia Mominova's poems, there are affixes such as [-boy], [-beka], [-toy], [-oy], [-khan] added to personal nouns and expressing certain stylistic patterns.

The poetess was able to appropriately use the above-mentioned forms of subjective assessment in her poems.

Category of case. The Uzbek language has special affixes such as [-im], [-imiz], [-ingiz], [-inglar], [-i] that express the meaning of ownership.

Poets and writers, referring to certain stylistic goals, use affixes belonging to one person instead of another. We observe such a situation in Zulfia Mominova's work. The poet uses the suffix of the second person singular in the sense of the first person singular. This gives a neutral attitude of the lyrical hero to the happening reality. At the same time, a special emphasis of the given opinion is achieved.

For example,

Hay, hay o'lan, yaxshilaring o'lmasin,

Hay, hay o'lan, kunlar tunde qarodur.

Jangga ketgan baxshilaring o'lmasin,

Baxshilaring o'ylab jonim adodir. (From the poem "For Front")

It is worth noting that the creator uses the suffix [-(i)m] in the first person singular more than other possessive suffixes:

"My dear mother, you scattered grain in the threshing floor", "Don't look at the pain in my eyes", "He trembles in disbelief: "Is it my dream?", "He is my dead, he is my pain" etc.

The poet expresses the meaning of tenderness and caress by using the suffix [-(i)m] in the 1st person singular:

Shu Vatanni sevaman jondan,

Sevdim –yana dilbar bo'ldi u.

Oq kaptarlar – opam, singlim-u

Jayronlari jigar bo'ldi u.

Shu Vatanni sevaman jondan,

Sevdim – baxti bekam bo'ldi u.

Bo'richalar emishganlarim,

Qoplolari akam bo'ldi u. ("Vatan" she'ridan)

The affix [-i)m] used in the address not only increases the listener's attention to the object of the image, but also means the attitude of the speaker to the object: "my country is my country", "my dear country", "my dear" , "my soul"...

It is also characteristic that, in some cases, the poet can convey the meaning of ownership with the help of other means in the sentence, without using possessive adverbs. For example,

a) the possessive personal pronoun serves to express belonging to one or another person: I am on the side of the heart;

b) is expressed using the possessive participle: I am on the side of the happy nightingale who sang Uzbekistan;

c) possession is given with the accusative: Our grandfathers came crying...

We note that giving the meaning of ownership by means of the accusative is somewhat traditional in Uzbek literature. We can see this in the work of Zulfia Mominova: our heart, our longing, your beauty and so on.

Agreement category. The agreement category, which is one of the main grammatical categories, serves to form syntactic relations between words. It applies to nouns, that is, nouns, adjectives, numbers, pronouns, nouns of actions, adjectives, imitations, sometimes added to exclamations. For such word groups, the addition of agreement suffixes is not considered a necessary and permanent feature: the addition of agreement forms to them is related to a certain syntactic task.

RESULTS. It is known that all agreements except the main agreement have grammatical indicators. For example, demonstrative agreement [-ning], accusative agreement [-ni], departure agreement [-ga], place-time agreement [-da] and output agreement [-dan] are expressed by affixes. Their use varies depending on the situation.

But in some cases, the meanings of the agreement can be understood even without using them in speech. In Uzbek linguistics, such a phenomenon is called unmarked use of agreement affixes. The use or omission of conjugational affixes is a phenomenon related to the speech process. On the other hand, their non-use is also related to the law of striving for brevity in speech.

As a forming factor of syntactic relations, agreement suffixes are active in the pen of creators. We can see this in the example of Zulfia Mominova's poetry.

The use of the affix [-i)n] instead of the accusative case [-in] is considered one of the characteristic features of poetry. Therefore, this form is often used together with [-ning] in artistic works. The use of the indicative agreement in the shortened case does not perform a special expressive function. It can only be related to poetic demand. For example, they did not pass by the door.

Qo'shni xotin eski devordan boqib,

Ovsini tomonga uzatib sirin.

Qo'lin belga qo'yib, qattiq tutaqib,

Yomonlar tepsa ham tebranmas erin. (from the poem "Sog'inch")

Conclusion and discussion.

1. It is not correct to include linguopoetics among the linguistic sciences, nor to include it among the literary sciences; linguopoetics is a philological science that applies the achievements in linguistics, literary studies and linguistics to text analysis and ensures the integrity of philology. After all, the fact that extensive research is being conducted on linguopoetic analysis is a sign of the rapid development of this direction.

2. In language, each element has its own function, scope of meaning, laws of connection with other elements and units. A creator who is fully aware of these laws and has a high artistic taste, sense of words and skills can create unique images, unexpected, beautiful artistic scenes, flashes of words, so that the reader is not only an idea of the writer, but also a beautiful one. becomes a

prisoner of his language. Zulfiya Mominova is one of the mature representatives of the 21st century Uzbek poetry who has achieved such a high level of skill.

3. In the poems of the poetess, the inner excitement, happiness, sadness, approval, surprise, begging, admiration, sarcasm, pity, carelessness, applause, questioning, emphasis, dissatisfaction, dissatisfaction, in the psyche of the lyrical heroes able to effectively use phonographic tools (alliteration (repetition of consonants), assonance (repetition of vowels), gemination (layering of consonants), etc.) to express wishes and support.

4. Zulfiya Mominova follows the traditions and criteria of Uzbek poetry that have been formed and improved over time in using linguopoetic tools. The linguopoetic tools and unexpected figurative expressions discovered by Zulfiya Mominova will amaze the reader, their unique artistic thinking, logical conclusions that complement each other, created on the basis of the poet's deep observation of life, give the text a poetic color, gives impressiveness. That's why the concepts used by him and turned into an artistic image depending on the text, as they move from poem to poem, each time they reveal their new subtle aspects to the reader and are distinguished by the characteristic of poetic impressiveness. stands

5. In every verse of poetess Zulfiya Mominova's poems, a strong love for the motherland and the humble people of this country shines. The lyrical hero of the poet "Motherland, I love you!" does not shout; He doesn't say arrogant words. But he considers his motherland as "the Motherland of my eyes", "the Motherland of my heart", "the Motherland of my blood", he sees his destiny in its perfection and prosperity.

The artist's ability to use language is fully demonstrated by lexical tools (synonymous, nested, gradable, antonymous, polysemous words, new creations, as well as phrases, idioms, folk proverbs, etc.) received

6. In Zulfiya Mominova's poems, she was able to raise morphological units to the level of elements performing an aesthetic function. Also, he was able to skillfully use syntactic tools to ensure the individuality of the artistic style. Syntactic parallelism, emotional sentence, rhetorical interrogative sentence, inversion, ellipsis, gradation, antithesis, simile are among them. The listed syntactic tools served to enrich the effectiveness of the poetic speech, to strengthen the meaning, to express the idea in detail, to expand the fund of information related to the object of the image.

7. In the author's poems, the poetic aesthetic possibilities of both lexical forms and syntactic forms are effectively used in order to provide a quick and convenient perception of the content of the work and to ensure a unique attractive melody in the poem.

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