

LINGUOPOETIC STUDY OF TOG‘AY MUROD’S WORKS

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Annotatsiya: Maqolada Tog‘ay Murod asarlarining badiiy til xususiyatlari va badiiy til vositalarining ijodkor tomonidan mahorat bilan qo‘llanishi xususida so‘z yuritiladi.

Annotatsiya: В статье говорится об особенностях художественного языка произведений Тогая Мурада и умелом использовании художником средств художественного языка.

Annotatsiya: The article talks about the features of the artistic language of Togay Murad’s works and the artist’s skillful use of the means of artistic language.

Kalit so‘zlar: badiiy til xususiyatlari, lingvopoetika, tavsiflash, qiyoslash, funksional-semantik, lingvopoetik, tarixiy-tipologik va analitik metodlar, antonimlar.

Ключевые слова: особенности художественного языка, лингвопозтика, описание, сравнение, функционально-семантический, лингвопозтический, историко-типологический и аналитический методы, антонимы.

Key words: features of artistic language, linguopoetics, description, comparison, functional-semantic, linguopoetical, historical-typological and analytical methods, antonyms.

As you know, language is the spiritual property of the nation. It is not only a means of conversion, but also a treasury of culture, customs of the people, their way of life, history from ancestors to generations. Therefore, the development of our language requires us to be attentive, realizing that it serves the spirituality, culture, development, authority and development of the science of our people. First of all, in this area, our linguists should be guided by their respect for our sacred language in order to show our people the secrets of their native language through their sincere sincerity and subtle feelings. On the example of works created by Uzbek scientists, scientists, poets and writers, about the increasing status of the Uzbek language among the languages of the world, we should proudly sing and sing about the multifaceted possibilities of our language and that it is not inferior to the language of any nation.

The development and authority of the language directly serves the development of this people and its worthy position in the world community. In the rapidly developing age of science and development, world linguistics also pays special attention to the deep study of specific phenomena of the national and literary language. Social development posed new requirements for linguistics, as in all other disciplines. National languages and the phenomenon of their individuality are central to global problems. The multifaceted possibilities and authority of each language are comparable to the nature, spirituality, culture, customs, values and rich history of the people who speak this language directly. In recent years, the trend of displaying a national mentality in works of art has been increasing. Just as fiction and its language are unique sources that reflect the spirit of the times, it influences the creation of linguopoietic studies. The study of the syntactic features of the text of literary works related to our national literature in the context of world linguistics on the basis of descriptive, comparative, functional-semantic, linguopoietic, historical-typological and analytical methods actively used in world linguistics, their analysis and research from a linguopoietic point of view, the period of globalization of linguistics. " Since science today requires global solutions, a wide study of such issues as a deep scientific interpretation of the linguistic features of an artistic text, the disclosure of the

linguopoetic possibilities of the syntax of a work, becomes relevant in world linguistics every day.

Looking at the history of Uzbek linguistics, literature is a "decorated, decorated form of language"¹ special attention is paid to the possibilities and features of the artistic language, the writer's skill in choosing a style and related problems, the unsurpassed role of linguistic means in creating artistic art, the acceptable and unacceptable aspects used in the language of the artistic work, as well as the linguistic features of the artistic text based on deep examples from the language of the artistic work.

When analyzing an artistic text that studies the language of works of art, the formal and spiritual relationships of the words used by the writer play an important role. For the correct and aesthetically attractive disclosure of his goal, the writer demonstrates his talent and tries to reveal all the possibilities of the artistic language, skillfully applying not generally accepted, but subtle, meaningful, attractive, emotionally expressive beauty.

By reading Togay Murod's "The Fields My Father Left Behind," the writer was able to create fine art, often addressing repetition. With the repetitions used in the work from beginning to end, the Writer created a unique style. This style ensured the originality of the language of the work and aroused particular interest among readers. We see that the author used replays to describe events.

Our grandfather can't take away his ketmon. Grandfather ran back and back. He walks around remembering God. (Page 2.)

As the text shows, the writer used repeated words in almost every sentence. Skillfully applying repetitions, he could give the work an impressive, emotionally expressive character (more on repetitions in the following articles).

At the same time, in the text of the novel, he effectively used antonyms to convey artistic expression, thought, emotionality.

Antonymia. In ensuring the attractiveness and expressiveness of a work of art, an antonymic phenomenon plays a certain linguopoetic role. Literature produced by scholars of the East has made extensive use of this possibility of language expression since ancient times².

We know that opposite words are antonyms. The peculiarity of antonyms is that one of them is opposed to the other, and the content of one refutes the other, the meaning of the first is opposed to the other. In our language, not all words have antonyms. Antonyms are formed differently in speech. Antonyms greatly help to compare objects, phenomena and their signs in speech, to oppose each other and effectively express their thoughts and feelings. Antonyms are opposite language units. Antonyms are based on a contradictory law.

1. Morphological antonymia. When directly describing the wide, unpromising possibilities of the Uzbek language, the writer in the text of the work, among the linguistic units, used contrasting spirituality between additions.

*For example: "There will be a **hair seed**, there will be a **hairless seed**." Hairless seeds are "fine." Hairless seeds are dense. A hairless seed gets innocent, a hairless seed gets innocent. " For my fields came this hairless seed. (Page 49 "Fields left by my father")*

The example provides information about the types of seeds, their qualities and properties based on mutual contradictions. The writer could use the words "**with and without hair**." However, the writer shows that "in the Uzbek language there are effective and economical ways to create antonyms." The difference between seeds is expressed in opposite additions. Of course, it is not a mistake to say that the antonyms contained in the proposal were used in their place and contributed to the increased influence of the proposal. As a result of the use of these contradictory additions, the writer achieved a clear, clear speech and expressiveness of expression, contrasting two contradictory concepts.

¹Fitrat A. Selected works. volume IV - 132 b.

² Yodashev M. Filol. science. Professor.... diss. - Tashkent, 2000. - B. 43

2. Lexical antonymia. It is known that in the formation of antonyms, quality is productive due to conflicting spirituality.

In Togay Murad's novel "Fields Left by My Father," the contradictory meaning of vocabulary occurs in a number of words: verb, name and quality.

a) The word "quality" includes: *"Oh, it was girls, oh, it was girls"! They went **white** as cotton. " He had **black** eyebrows. They had red lips like cotton. Guilt... have become naked girls!*

In fact, antonyms are found in our language in the form of a pair of words that are more contrasting. Author Togay Murad attempts to uncover the features of things, objects, and events by using them in pairs and separate forms. In this example, the writer, describing the beauty and beauty of girls participating in Moscow beauty contests, emphasized that their color is white, like cotton, and their eyebrows are black. For example, the writer cited black and white antonyms that contradict the black and white qualities of these girls, who have no equal in beauty, and in describing the nations of the most beautiful and beautiful girls in competitions in the halls. If these words are pronounced in pairs or separately, then they cause antonymia. Simple, comparative and exaggerated qualities of the writer and antonyms in the Uzbek language were useful to the heroes in speech. This contributed to the creation and disclosure of realities and characters.

A number of linguists note that one of the conditions under which words create mutual antonymicity is that they must consist of a pair of words³.

Linguistic scientists A. Khodzhiev and A. Akhmedov in Uzbek Lexicology describe the phenomenon of antonymia as follows.... antonymy means that words have the opposite meaning. Words with this meaning are called antonyms"⁴.

Writer Togay Murod uses antonyms from a number of words to describe events and reveal the character of the characters.

b) In a row of words: A poor man walks across a field in one wheel and at home in one wheel. The poor man wears one shirt a day and one a night. In fields and houses, on days and at night, the words "ravish" are opposite words meaning "place" and "moment." The meaning of the words day and night are the names for the light and dark parts of the day. Poor, hardworking Uzbek women work day and night in the field, and women who day and night see nothing but one dress, day after day "He puts on boots, and at night puts on a shirt. Thus, he used antonyms to graphically describe what difficult times Uzbek women had to go through at that time. However, the context noted that Uzbek women walk with anxiety.

d) within the verb: "Let me go or not." (*Togay Murad. Page 85*) "I don't look at hungry women." I live by the vines. " (*Togay Murad. page 86*)

I couldn't help but rejoice. (*Togay Murad. p. 87*)

I didn't know the smell of butifos. I couldn't smell butyphos. (*Togay Murad. p. 88*)

The above examples can be cited in hundreds of cases. These examples contain a contradiction between verb and verb lexemes, whether I consider it or not. These words contradict the meaning both in the text and outside the text. In this place, the writer, all his life running around the field, *not seeing* the sun on his shoulders, *not turning pale* in a blessed country, describes the image of the Uzbek people, characteristic of a series of verbs, to reveal the fate of the hero of the work Dehkonkul used a couple. Analyzing this work, we see that the writer is well aware of the

³Mirzaev M., Usmanov S., Rasulov I., Uzbek language. - 32 b.; Kalinin A.V. Vocabulary of Russian writing. - C 60; Rakhmanova A.I. Antonimy. - S. 31; Dudnikov A.V. Lecture and phraseology of Russian writing. - S.21; Zavyalova V.M. Antonimy. - M.: Higher School, 1969. - S. 6.

⁴A. Khodzhiev, A. Akhmedov "Lexicology of the Uzbek language" 1981. -B. 251.

oddities and inexhaustible source of his native language. When we look at the work of Dag Murad, he not only perfectly mastered the language of speech, colorful dialects, subtle phrases of the Surkhandarya people, but also words and phrases expressing their feelings. We feel that our ancestors are well aware of the cultural and spiritual heritage, values.

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1. Fitrat A. Selected works. volume IV Art. 132
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4. Mirzaev M., Usmanov S., Rasulov I., Uzbek language. - 32 b.