

MORPHOLOGICAL UNITS IN THE WORKS OF HALIMA KHUDOYBERDIYEVA

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Annotation

In this article, the morphological units of Halima Khudoyberdiyeva's creative efforts, productions and works, mainly in her poems, are explained, to which factors these units belong, and what qualities are classified in the word device.

Keywords: poetess, loyalty, homeland, poetry, morphological units, lexical form builders.

She entered the Uzbek poetry as a poetess who glorifies sincere human feelings and virtues - love and loyalty, kindness and thoughtfulness, and a singer of the dreams and aspirations of Uzbek women. She tried to define the uniqueness of women in her works from his poetic poetry collections, to make them full and active members of the social society, and to shine the beauty of this society. The woman in her image is the future of any nation and country - a miraculous force that delivers healthy and well-rounded young people. Halima vividly describes the thoughts and inner experiences of Uzbek women from this point of view, and strives to cultivate feelings of respect and love for women in her contemporaries. Khudoyberdiyeva's poems have been translated into many foreign languages. Tofon Minnullin's play "Alla" is performed on the stage of the Uzbek National Academic Drama Theater in the authorized translation of Halima Khudoyberdiyeva. Famous poetess Halima Khudoyberdiyeva died on August 17, 2018. She was The Laureate of the State Prize of Uzbekistan named after Hamza. Khudoyberdiyeva's first poems were published in the Yangiyer district newspaper during her school years (1964).¹

After that, her „Ilk muhabbat“ ("First Love") (1968), „Oq olmalar“ ("White Apples") (1973), „Chaman“ ("Flower garden") (1974), „Suyanch tog'larim“ ("My Leaning Mountains") (1976), „Bobo quyosh“ ("Grandfather Sun") (1977), „Issiq qor“ ("Hot Snow")(1979), „Sadoqat“ ("Loyalty") (1983), „Muqaddas ayol“ ("Sacred

¹ Abdugafur Rasulov. Halima Khudoyberdiyeva. Book: Laureates of the Youth Award of Uzbekistan. Tashkent, "Young Guard", 1977, pp. 140-146.

woman”)(1987), “To’marisning aytgani” (“Tomaris's Saying”) (1996) and other poetry books were published. She said about her childhood: “When I remember my childhood years, I see the cobweb of my bed stretched long in front of the porch of our private yard. My mother tied the rope of the spider, (usually the rope is tied by the kayvanis, the masters of their work) we used to run its type (cobweb threads). I used to sit on the loom and start knitting, and every time my mother struck a sword and crossed a path, I would watch with envy how the flowers of my quilt would open, grow and fill, and I would play basma basma with my mother. . (The cobwebs of my blanket stretched on the ground are woven sitting on both sides) You know, there were times when I did not go to school yet. My mother and I used to sit side by side and weave cobwebs, we used to sew the cobwebs of Iraqi hats. I remember these quatrains from my mother's whispers at those times, while she was weaving a web or sewing a hat:

Make me brave,

Burn me bravely.

God, God, please hear me,

Drag me to the brave. ²

Analyzing the poems of the poetess from the point of view of literature and language, we must first pay attention to the history of the writing of the poems. From the morphological point of view, each unit used in her poems has its own place.

"My mother's voice was sweet and her singing was beautiful. Although I do not fully understand the meaning of these lines, I remember sitting together with that person as if it were yesterday.

Morphological units in each of Halima's poems have a logical unity.

The aesthetic function of morphological units is understood as "the expression of expressiveness - emotionality by means of special word forms, as well as by special use of word forms with a certain grammatical meaning and function. Expressiveness is clearly visible in words that have a positive and negative meaning edge. When the literary text is checked linguistically, it is necessary to separate the units that have such meaning edges and pay attention to which category they belong to, in whose speech, for what purpose, in relation to whom, and in what situation they were used. Usually, the words that express such meanings as caress - love, respect - veneration, elation, grandeur, solemnity are words with a positive meaning edge. Words with a negative connotation include words expressing subjective attitudes such as disgust, arrogance, disdain, arrogance, mockery, hatred, anger, sarcasm, and rudeness. The basis of linguistic analysis is the identification and evaluation of the factors that create such meanings. In Uzbek, diminutive form with suffixes -cha, -chak, -chak; The caressing form is formed using the affixes -jan, -khan, -oy, - (a)loq. Meanings such as respect, contempt, irony, generalization, classification are formed with the affixes. -gina suffix

² Rahimjonov N., Hamidova M., Lyrics of Halima Khudoyberdiyeva, T., 2004.

border, caress, closeness reveals its meaning. In the process of analysis, not all the morphological units used in the text are discussed, but the morphological features whose aesthetic purpose is clearly visible and the writer's artistic intention are expressed. For example, one of the most used artistic image tools is repetition. The purpose of using morphological parallelism, a methodological tool that arises from the repetition of morphological units, can be studied linguistically. Morphological parallelism is "a method of reuse of words and grammatical tools that do not have an independent lexical meaning in a speech fragment³. In this case, it is meant the exact repetition of auxiliary words and form-forming adverbs used in parallel within one syntactic device. It is often observed that morphological units are used in parallel with a special aesthetic purpose in poetic speech.

In prose text, morphological (syntactic) parallelism is often observed at the beginning of fairy tales. It will not be enough to note or emphasize the presence of morphological parallelism or any figurative-expressive device used in the work of art. The main goal should be to determine how fluently, conveniently, attractively or artistically these visual tools or artistic arts served to express the idea that the writer wanted to express. Otherwise, it will become a dull and boring activity. The tools of artistic representation are the tools that serve the art by their name. They are not a must-see or a primary goal for us.

Analyzing the poetic possibilities of the plural, possessive, agreement categories and subjective assessment forms of the noun group is one of the important issues of linguistics. In the relevant literature, the use of this suffix to express respect, sarcasm, insult, uncertainty, amplification, repetition, and emphasis is justified with specific examples. The ability of the plural suffix to fully reflect the various emotions in the heroes' psyches is clearly visible compared to other suffixes.

can serve to express modal meanings. In this example, the spiritual world of the hero is revealed through the form of possession. The writer was able to accurately reflect the image of the hero who is used to being proud of his disgusting deeds and treating the person in front of him in a tone of arrogance, conceit or humiliation. Because some names used in the work of art help to determine the artistic and aesthetic intention of the writer. The phenomenon associated with the use of nouns in such tasks is summarized in some literature under the name *antonomasia*. In Uzbek literature, the names that reveal the character of a character and create meaningful laughter are often found in the comic works of Abdulla Qadiri, Abdulla Qahhor, Said Ahmed and other writers. Our skilled writers try to create unique images by establishing commonalities between the life, fate and psyche of the hero and her name. This is definitely a linguistic

³ Kuznetsov P. S, *Morfologicheskaya klassifikatsiya yazikov, M. Teoreticheskie osnovy` klassifikatsii yazikov mira*, ch. 12, M., 198082.

skill of the writer, and by studying such cases, one can enter the poetic world of the writer.

"Adjectives are also of great importance as a poetic tool. It is used to form the most common epithets in the language of fiction. Also, an artistic-aesthetic effect is created through synonymy in the word group of adjectives, forms that create the level of quality, and adjectives that create quality.

Numbers are actually used to specify a specific quantity in a sentence. However, we can also observe that it is used to emphasize the meanings of abstraction or excess.⁴

Pronouns also have a special role in ensuring the expressiveness of the artistic text. Pronouns can be formed by repeating one word prevents madness. Repetition of pronouns gives the speech a unique tone and serves to form the text. In the process of linguistic analysis of the literary text, special attention should be paid to the words belonging to the verb group. Because the expressive possibilities of words in this category are incredibly wide. It is desirable to study the peculiarities of the verb based on mood, person-number, participle-infinitive, ratio, tense and functional forms.⁵

O'zbekning

Uzun tunlar oylar\dan\ (h)am uyolgan,

Ayollar/i tolsa, sev\il\ib tolgan,

Qora ko'zi bor erkakka ishq solgan

Tog'lar/da/gi jayroni/dir o'zbekning.

Shoiraning ushbu she'rini tahlil qiladigan bo'lsak, undagi har morfologik birlikdan o'z o'rnida foydalanish she'rning salmog'ini oshirgan.

Oybarchi/ni bor Barchindir, ertakmas,

Alpomishdan tug' olmagan erkakmas,

Do'st yuki/ga olma tutib, tog'i past

Hamma olam hayroni/dir o'zbekning.

Of TheUzbek

Women shied at the moon during long nights,

If they are tired, tired because of love,

They fell in love with a man with black eyes

Women are quills of Uzbek in the mountains,

If we analyze this poem of the poetess, the use of each morphological unit in its place increased the weight of the poem.

⁴ . Rahimjonov N., Hamidova M., Lyrics of Halima Khudoyberdiyeva, T., 2004

⁵ Kuznetsov P. S, Morfologicheskaya klassifikatsiya yazikov, M. Teoreticheskie osnovy klassifikatsii yazikov mira, ch. 12, M., 1980,

It has its Oybarchin, not a fairy tale.
Men is not men if can't capture the sword of Alpomish
Every friend carries an apple for his friend
The whole world is amazed by Uzbek.

Each suffix used has its own lexical and semantic features. If we replace the phrase 'not a fairy tale' with the word 'fairy tale', the meaning will completely change, additional morphological units belong to the group of lexical form-makers.

It still creaks in their homes,
May Nodira rest in peace in her tomb.
Every child is burdened to the last moment,
She is a Kaaba - a tourist of Uzbeks.

About 40 adverbs used in the general poem give the poet's work a special color, these morphological units are unique.

I don't know, God, whether Allah gave flowers or hay,
After all, his heart is drunk, intoxicated,
She voted for Nadira as a maid
Halima is an orator of Uzbeks.

Topmadim
Toq**qa** ket**di**, cho'lga ket**di** karvonim, ammo,
Go'dak**lig/im** o'tgan dala-tuz**ni** topma/**di/m**.
Suruv-suruv bo'lib o't**di** dahshatlar, baxtlar,
Qo'y suruvi orti/**da/gi** iz**ni** topma/**di/m**.
Keyin xushro'y bo'lgan/**dir/man** va lekin o'sha
Oqi-oq, qizili-qizil yuz**ni** topma/**di/m**.
Atrof**da** yor, jo'ralar/**im** g'ujg'on bo'**ldi/**yu
Men deb yuk**ni** olar bel**ni**, tiz**ni** topma/**di/m**.
Onajon/**im**, izla/**b** yosh**im** bir joyga yet**ti**,
Ammo, siz**dan** keladigan is**ni** topma/**di/m**.

In the next poem, several morphological units were used, and their harmony is as follows:

I Didn't find
My caravan went to the mountains, went to the desert, but,
Didn't find the field-salt where I spent my childhood.
There were many horrors, happiness passed,

Didn't find the trail behind the flock of sheep.
Then I was pretty and but that's it
Didn't find a white-white, red-red face.
There were loads of friends, soulmates around
Didn't find the back that can carry my load
My mom, I'm already older looking for
But didn't find the odour coming from you.

There are many unexplained aspects of the poet's works, the spiritual brightness and morphological units are high.

List of used Literature

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3. Rabia Rajabova. "I am the ancient bell of Turan...". "Guliston" magazine, 1997, issue 5.
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