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THE USE OF STABLE COMPOUNDS IN THE POETRY OF MUKHAMMAD YUSUF

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ABSTRACT

This article discusses the use of stable compounds in the poetry of Mukhammad Yusuf as well as the poet's artistic skills. It has also been studied that the lexical or grammatical modification of proverbs and phrases provided such peculiarities in the poet's poetry as playfulness, charm, expressiveness. Moreover, it has been studied the skillfully use of phrases and proverbs by the poet which have figurative meaning and emotional color. It has also been studied issues such as the strengthening of the stylistic color of some phrases and proverbs, the occurrence of wise sayings "discovered" by the poet under the influence of folk proverbs and sayings.

KEYWORDS: *Aesthetic Function Of Language, Lingvopoetics, Stable Compounds, Phrases (Phraseologies), Phrases, Proverbs And Sayings, Wise Sayings (Aphorisms).*

INTRODUCTION

It is generally accepted that poetry is considered an echo of the era. This has a definite foundation. But besides the fact that real poetry is an echo of an era, it is capable of creating a unique era, an artistic world. Such poetry is not limited to the expression of people's feelings, the expression of the secrets of the heart, but can captivate hearts with the expression of unimaginable thoughts and feelings, completely change the imagination, excite hearts, and also have a strong influence on life processes.

There are endless enlightenment, moral, spiritual, artistic opportunities in fiction, which have a great impact on the development and maturity of the student's personality. Literature as the art of speech serves as the most important means of enriching the human psyche, emotions, thinking,

spiritual worldview. It is the native language and literature classes that allow students to learn through their emotions, to think, to feel beauty deeply, to form and develop their attitude to life.

As noted by the President Sh.M.Mirziyoev, “It is known that the upbringing of the younger generation has always been important and relevant. But in the 21st century we live in, this issue is really becoming a matter of life and death. “The better the upbringing, the happier the people,” say the wise. In order for the upbringing to be perfect, there must be no gap in this issue”¹.

Calling the field of study of the language of the work of fiction “linguistic poetics” – “linguopoetics” is quite stable in the science of philology, and in the system of philological sciences of “linguistic poetics” was created as a separate independent science. In this sense, it is appropriate to name and interpret the study of the language of the work of fiction in the “stylistic aspect” as “linguo-poetic study of the language of the work of fiction”. In the work devoted to the study of the language of the work of fiction, there are used such terms as “poetic function of language”, “artistic function of language” and “aesthetic function of language” in addition to the term “expressive function” of language. However, it should be noted that the term “aesthetic function of language” is used relatively often in the philological literature. This is also natural, because the concept of aesthetic task can generalize them, including a number of concepts such as expressiveness, artistry, poetics².

Conscious analysis of the language of the work of fiction allows for a deeper understanding of the content of a particular work, its ideological essence, the writer’s creative skill and ideological direction. It allows the younger generation to develop the skills to independently test their knowledge in practice, to form a spiritual worldview, to make personal observations about life, people and human relationships³.

Today, the evolving technological revolution around the world requires significant changes in the field of education, especially in the processes related to teaching. Modern teaching methods used in the educational process allow the teacher to achieve high results in a short time without spending too much mental and physical effort. Delivering certain theoretical information to the student in a short period of time, developing skills and competencies on the topic, the formation of spiritual qualities, as well as their control and evaluation requires high pedagogical skills from the teacher.

The choice of words, sentence structure, lexical-semantic, rhythmic-intonational units also arise from the requirements of this style. The most important of the linguistic features of a literary text is that it gives wide space to emotionally colored words, dialect words, historical and archaic words, jargon and slang words, words with figurative meanings, synonyms, conjunctions, words with similar pronunciations and opposite meanings, as well as units such as phrases, proverbs and aphorisms⁴.

Appropriate use of phrases, proverbs, parables and aphorisms in poetic works is important, it allows to express the poet's thoughts concisely and concisely, to beautifully describe events and happenings, to create comparisons and imagery. The fact that stable compounds are readily introduced into speech is common in terms of the stability of its components, but differs in terms of semantic integrity. Accordingly, stable compounds are divided into the following groups: 1. Phraseologisms; 2. Proverbs and sayings; 3. Aphorisms⁵.

The text is the object of study of linguistics, literature, philology in general. In addition, in the improvement of reading and teaching, the terms related to other subjects are best explained to the pupils and students if they are explained and explained on the basis of the method of linguistic analysis. When a poetic text is examined from a linguistic point of view, it is analyzed in terms of how a literary language uses categories - lexical, phonetic, morphological, and syntactic units. The means of expression of the language, the word that forms the speech, the word forms, the phrases, and the types of speech are the main criteria in the formation of the text. Therefore, in the process of linguopoetic analysis of the literary text, it is expedient to work on the basis of the following principles: 1. The principle of unity of form and content; 2. The principle of unity of space and time; 3. The principle of transition from private to public. The following are recognized as methods of analysis: 1. Linguistic conversion method; 2. The method of comparison the text options; 3. Dictionary-based method; 4. The method of compiling the index of linguistic units⁶.

The main purpose and task of teaching the native language and literature is to enrich the consciousness, worldview, spiritual world of students, to express their identity, to create the basis for them to become conscious members of society. As a result, the interest and love of students for fiction becomes a daily spiritual need, because in the heart that strives for sophistication, good intentions always inspire. Only then will there appear highly spiritual and harmoniously developed personalities expected from literary education.

Phraseologism as a linguistic phenomenon is a unit related to language and speech. A linguistic unit consisting of a combination of more than one independent lexeme form and having a figurative spiritual nature is called a phraseology: *grin on face from ear to ear, good hand, rush about, balls-out terrified, to get angry quickly, someone's heart is in someone's throat, disappointed, every other word, to ask someone to sing the praises, etc.* Phraseologism is also referred to by the terms *phrase, phraseological unit, fixed compound, stable compound, phraseological compound.*

Phraseological units are one of the important means of ensuring the imagery of the language in the lexicon of the language of fiction, organizing its aesthetic impact. The study of phraseological units in Uzbek linguistics is associated with the name of Professor Shavkat Rakhmatullaev. The scholar describes phraseological units as follows: "A compound consisting of more than one lexical base is called a phrase (phraseological unit), which is a lexical compound that has a transitive meaning in the form of a word equivalent to a word"⁷. In the literature, this linguistic unit is referred to by terms such as **phraseology, phraseological units**; the lexeme is preferably called a **phrasal verb**, similar to the terms morpheme. We have called the field of study of phrases as **phrasemics** (the term phraseology is used in the literature)⁸.

We would like to make some comments on the features of the use of phraseology in the poetry of Muhammad Yusuf. In some works, created in recent years, the lingvopoetic nature of the poet's poetry has been studied to some extent⁹. In fiction and non-fiction, phraseology is used in the same way as it is in the vernacular, without change, and sometimes with some modifications. A similar situation can be observed in the poetry of Muhammad Yusuf. Phraseologisms, proverbs and sayings were also used in the works of the author, which served to increase the effectiveness and imagery of the work. For example, such phrases are widely used in the literary language as "*a brave man enters the battlefield in the name of the people*", "*the real case is known at first*",

"if you do not die - where is the soul, if you do not climb - where is the hawthorn?", "it's better to be bludgeoned than bluffing"¹⁰. The poet used these universally stable compounds in poetry as a methodological tool:

A place where a person grows up,

It will be epic to the worlds.

The sultan of the free people.

The Sultan will be a brave man ("We will have a free homeland")

Whose fortress is a wide field for them,

The brave bow down, the fool bends his neck.

Grow the spirit, not the name for honor,

He who flees from the wild on a difficult day is a friend of the wild.

If the country calls, the water will be late and the grass will be wet.

We need devotees, devotees.

It's better to stick it in a house without reproach,

Better a stone in the way than a bad friend.

A head that is not bent even if cracked is good,

We need devotees, devotees. ("Devotees")

Freedom does not come by itself,

If you don't die, good luck will not come from the heavens.

May you have courage in your ranks,

Let the land on which Alpomish passed bloom,

Insha Allah! ("In sha Allah")

In his poems "Navruz", "Uzbek Women" and "Iftikhor", the poet uses the general phrase "even if forty years of genocide, the mortal dies" as a means of artistic expression. It can be seen that this phrase has a special meaning in each poem, and the phrase used in its place served to further increase the effectiveness and expressiveness of the poem:

Come on, Navruz, come on,

That survived forty years of genocide.

I won't give you to anyone anymore,

I achieved it by going through a lot. ("Navruz")

Even if forty years of genocide

Standing by his covenant,

Uzbek wives

Were born for endurance. ("Uzbek women")

Who says, don't let me say

Who is the Uzbek girl:

She is who waits for beloved

Even if forty years of genocide... ("Iftikhor ")

Mukhammad Yusuf uses appropriate phraseological expressions in the first verses of some poems. This serves as the starting point of the idea of the poem, the idea to be expressed ensures that the goal reaches the reader faster, and enhances the internationality in the poem:

Let everyone have their own shelter,

Let everyone go around in their huts.

Not to mention the man in this world

Even a bird makes a nest in a branch. ("Wish")

The old man who fell to the ground

God bless you:

You have all the believers,

The king and the poor were equal .. ("Astonishment")

May your return be true to the ancient Turan,

Let no one jinx your returned wealth.

The whole sustenance of the divided is divided,

If there are the six of you, who will come to you? ... ("Anthem of Turkestan")

He didn't come down from his horse, even when he came down from his throne,

Your ancestor did not build a house - but the state.

Those who drove mountains for his country -

Rustams, Farhods, ask for knowledge. ("Academy Anthem")

In his works, the poet embellishes the existing phrases in our language and pays special attention to their application with various variations. For example, he uses stable compounds as "Don't spit in the well!", "Don't spit in the well, you'll need water to drink", "Don't spit in the well after you drink water", "he who is wide-spirited has a wide world, and he who is jealous has a small world", "everyone has their own place and character in life", "if grief comes to a man - he will walk across the river in boots, if grief comes to a horse - he will drink water in a gulp" and proverb "hand in hand" in our language with some formal changes, which is a special contribution of the sensitive poet to the development of our language, to increase its effectiveness:

Those who got the best of you and forgot will be humiliated.

Two worlds will be narrow in their eyes.

The merchants who envied your joy,

One day will need a lump of earth.

We stand by you, Uzbekistan,

We will not give you to anyone, Uzbekistan! ... ("Youth Anthem")

The heavens shine when relatives meet,

He who is wide-spirited has a wide world.

When the warriors on horseback run,

The mountains sink to their ankles. ("Anthem of Turkestan")

If there are ten of them, each of them has its place.

My son is a spark created by my fire.

My daughter's face is shiner than that of fairies,

Uzbeks live as if their faces are as beautiful as tulips. ("Uzbek")

Even black wheat tastes as sweet as honey,

If you have your king and a beggar.

If you live hand in hand,

My God is pleased with you, and so is my God.

Sometimes silk, sometimes chintz,

Don't leave me, my people! .. ("Don't leave me, my people")

When grief comes to a man - he will walk across the fire.

We will endure, these hardships are temporary.

Your independence is the truth - let the rest pass,

The brightest happiness in this world is peace! ...

Thank you for your bread and salt,

Don't leave me, my people! .. ("Don't leave me, my people")

Be a fortress, be a rock,

Lean on each other, be shoulder to shoulder.

Who dares to say a word,

Be one soul, one body, one head.

If you love, love this country first,

Then love a lady of beautiful eyes. ("Love the Motherland")

Lexical units, folk proverbs and phrases play one of the important methodological tools in the works of Mukhammad Yusuf. In his poems, the poet not only uses unchanged, common language phraseology, but also makes various structural and semantic changes to common language phrases at the request of the literary text, and sometimes leads to the creation of some individual-author phraseologies. In his poems such as "Uzbek", "Give me", "Love the Motherland", "It is not easy for kings", the poet pays special attention to the use of existing folk proverbs and phrases in our language with various changes. This serves as the starting point for the art of the poem, ensuring that the idea being conveyed reaches the reader faster and enhances the internationality of the poem:

There are ihrams for the worshiper,

Never bow down to the proud.

Uzbek is like an impenetrable,

Who bears small Islams in the cradle. ("Uzbek")

"Let's live as one Uzbek,

Like an eye of the ring"

That is the will of the heart

Give it to me, give it to me. ("Give me")

You read my poems and you say, maybe you're not,

What I wrote is not flattering, God forbid.

If they don't live for each other,

If they don't eat a raisin by cutting into forty,

It is not easy for kings, nor for kings. ("It is not easy for kings")

In fact, you are all Uzbeks,

You are a country kids, like an eye of the ring.

You are like a stone stuck in my throat,

The kids who have become brave. ("Wish")

Why did you sadly look at the ground,

My lovely peasant,

He who sows barley - reaps barley,

He who sows the wheat - reaps the wheat! ... ("Peasant")

Muhammad Yusuf also effectively used expressions that had a figurative meaning and emotional color in his work, at the same time, the meaning of some proverbs and phrases was enriched by the creator, and the emotional-expressive colors of some phrases were enhanced.

The main idea of Mukhammad Yusuf's poetry consists of such features as patriotism, boundless love for the people and the Motherland. The poet, like other artists, used folk proverbs and sayings in his poems. The skill of using proverbs and phrases has been applied creatively with the demand of poetry or style. The lexical or grammatical modification of proverbs and phrases provided features such as playfulness, expressiveness in the poem.

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