

**ANALYSIS OF SOME VERBS IN THE POEMS OF KHALIMA
KHUDOYBERDIEVA**

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ABSTRACT

A real poet does not use any unit of language to complete a poetic text or simply to express an idea. Even simple speech sounds, syllables, words, phrases, expressions, adverbs and sentences can be used according to their meaning and meaning. Only then will each phonetic, morphological, lexico-semantic, syntactic unit of language become in its place a means of poetic interpretation; attracts; connects the student's psyche with the world of poetry. The poetry of Halima Khudoyberdiyeva is a literary phenomenon, which is a unique practical manifestation of these high requirements in our national literature, showing more and more aspects of linguistic and poetic research. The talented Uzbek poetess Halima Khudoiberdiyeva has her own style, the ability to correctly and rationally use the possibilities of her native language; he was a creator capable of penetrating the heart of every lover of poetry, and the brightness of morphological units in his works deserves special attention.

KEYWORDS: *Linguistic Stylistics, Poetic Text, Power of Words, Language And Literature, Unique Command Of The Word, Unique Style.*

INTRODUCTION

Morphological means, such as phonetic, lexical and phraseological means, are also widely used in the stylistic actualization of the language. In the process of speech, it is necessary to distinguish between relatively convenient variants of grammatical synonyms, which requires the study of grammatical means in the context of general style. In this sense, it is appropriate to cite the following thesis: "...grammar studies the subject-logical and grammatical meanings of words, forms and constructions, and grammatical stylistics studies expressive, connotative meanings or their functional properties based on these basic meanings" [1,2].

Since there are so many variants of grammatical means, one of which may or may not be replaced by another, raises the question of the study of grammatical synonyms and requires the researcher to focus on these issues when analyzing grammatical means [3,4].

Verb. Traditional Uzbek linguistics has studied in detail the lexical-semantic and grammatical features of the verb. The first scientific studies in this area belong to the Turkologists A.N. Kononov, A. Gulyamov, A. Shcherbak, A.A. Koklyanova, and later these observations were made by A. Kh. A. Akbarov, T. Khodzhaev, R. Rasulov and others. Naturally, in these works,

priority is given to the study of the lexical and grammatical features of a word, a semantic fragment of an action. Verbs belonging to certain groups of meanings, grammatical categories and direct syntactic links also have a variety of stylistic features. It is no coincidence that Alisher Navoi in his book "Muhokamat ul-lugatayn" deeply analyzed 100 verbs and "revealed the subtleties of meaning in this series of words", proving that the Uzbek language has a rich visual potential. [5,6]

A large-scale study of the stylistic possibilities of the verb in Uzbek linguistics was conducted by M. Sodikova [7].

The use of semantic groups of the verb. The general grammatical meaning of the verb is "to express action and state as a process"; we know that according to a number of lexical meanings specific to the action of creation, destruction, change, speech, perception, direction, specific to the state of psychological, mental meanings. In this sense, verbs are divided into groups of lexical meanings, such as action, state, speech, and thought verbs. [8].

In his work, the poet uses a wide range of linguistic means to illuminate the ideological content of his poems, to provide a figurative and aesthetic expression of thought. Including,

In one of the quatrains, the poet effectively describes the state of the protagonist, who suffered from the pressure of a bureaucratic leader, in simple verbs: Xushyorlar ko'p **tepkiladi**. Kirlangan chim men. Xushyorlar ko'p **so'roq qilar**. Soqov men. Jim men. Agar Xayyom **qaytib kelsado'st tutinardim**, Mayxonada sharob bilan **yuvinardim** men. [9].

In the poem "Uzbekistan" the author attaches a strong meaning to the verbs of speech: Navbat berib **dedilarki**, "O'zbekistan **so'zlaydi**", **So'zla** yurtim, meni Sening timsoling **dedilarmi?** Onam, sening "yuzing"ni deb, ular meni "**siz**"**laydi**. Yo'qsa bu g'o'r shoiringni to'sh kurib edilarmi?!

Through the verbs of the state, human emotions, unique situations are lined up in poetic lines: Borimni chuldiroq bolamga tutdim, Ug'il-qiz ko'zimga ko'rinar qantday. Ammo men... Onajon... sizni **unutdim**, **Unutdim** qanday?!

In the poem "Say goodbye" the verb of action (to shed) can act as a verb in a figurative sense: Alvado, yor, **to'kilmoqda** toqat degan jom, Ketmoq ishq **kuydirmoqda** o't bo'lib mani...

Thoughts of the poet o'ylamoq (about contemplation), fikrlamoq (contemplation), xayol surmoq (imagination), tafakkur qilmoq (contemplation), o'yga botmoq (contemplation), ko'z oldiga keltirmoq (imagination), bir qarorga kelmoq (making a decision), xulosaga kelmoq (serve) as an expression of the invisible internal states of the human psyche. Including, Ketdim, **o'yladimki** sendan qutildim, Endi sensiz kutgum har tongotarni. Ismingni ko'ksimdan chechakday yuldim, Yorab, chechak shunday ildiz otarmi?

No aspect of public life, no concern of the layman, no change in nature will leave the creator indifferent to everything that belongs to man and the being around him. One of the republican newspapers (in the first years of our independence, there were events that tried to destroy our freedom, one of such terrible attempts was about the "Andijan incident"): "Akbarali, 16, who is in the Andijan City Polyclinic, said: "Our family grew onions in the fields of the Kurshob state farm. There were eighteen of us on four farms. That June 5th we hid in the jungle. We left our hiding place in the middle of the night and hit the road. When we approached the river, we were

captured by the invaders. My mother had a two and a half year old brother in her arms. My brother was taken from his mother's arms and thrown into the river. My mother was also thrown into the water. Following them, my father and brother rushed into the water. I was shot in the leg and fell... My mother and sister are still missing..." (From the newspaper) [10-13]

Here is what the poet writes, whose whole being is filled with hatred for bad news:

...Onang oqib baliq bo'ldi, Akbarjon,

Ukang oqib baliq bo'ldi, Akbarjon,

Endi qaydan bo'lsin ular daragi,

Bu ters hukmi xoliq bo'ldi, Akbarjon,

Unutganning kuysin ikki dunyosi!

...O'tgan o'tdi. Bo'lmas ortga qaytarib,

Faqat yurak zirq-zirq sanchgan paytlari,

Bu yashinvor chinqiriqli Turonda,

Ota Turkdan tarqalganga aytarim:

"Unutganning kuysin ikki dunyosi!"

It is in this poem "Two Forgotten Worlds" that the poet's skill in using allied verbs creates a portrait. (In the Uzbek language, it is positive *erkalamoq* (to caress), *suymoq* (to love), *yaxshi ko'rmoq* (to love), *parvona bo'lmoq* (to be sick), *rahmi kelmoq* (to regret), *xushomad qilmoq* (to flatter), *yon bosmoq* (to sympathize), *maftun bo'lmoq* (to be charmed), *e'zozlamoq* (to respect); there are also negative verbs, such as *beti qursin* (curse), *xudo olsin* (God forbid), *qorasi o'chsin* (blackout), *baloga giriftor bo'lsin* (calamity), *juvonmarg bo'lgur* (let him die). [14].

Use of relative forms of the verb. In the work of Halima Khudoyberdiyeva, the methodological possibilities of the category of relation, which represents the types of relations between an action and its performer, are not as clear as in other categories of the verb. For example, *Garchand ketmadi sho'rimiz, Ochimiz och, to'qimiz to'ygan. Bizlar ojiz ona bo'rimiz, Bolalarin odamlar so'ygan...*

In the excerpt from the poem "We are weak", according to the norm, the verb serving as a cut-off (after expressing the possessive plural) should have been given in the singular, and the verb *so'yimoq* (slaughter) according to the weight requirement - although the performers of the action make up the majority (people), the content of the expression almost not broken. [15].

In the poems of Halima Khudoyberdiyeva, the real image of a poetic image is often given in the form of a personal relationship. Including, "Mening to'zmas bol-u parim" writes in his poem: *Harchandki kuyib ishlab, yetgan joyi kuyindi, Oftoblari kuydirgich, ko'kda oyi kuyindi. Jonigacha qardoshga tutgan mo'mintoylarim, "O'zbek ishi" dayin toj, tuhmat tojin kuyindi.*

The poem is not about the tragedy of a particular person, but about the entire nation. If the verbs here were given in the form *kuidi, kiidi* (burnt, worn out), that is, in a certain proportion, then it would be impossible to give a clear figurative expression of a powerful thought in verse.

Another example: Boshimga urayinmi o'tar dunyo shonini, U, kuygan o'tlarimda qaytadan **kuyayinmi**? Guldan baldoqlar taqqan jononlarning jonini Bir siqim tuproq qilgan dunyoni **suyayinmi**? (From the poem "Only ... Babur cried")

We have seen that the poet's verses are read in the language of "I" and that human emotions take up a lot of space in poetic vibrations, mainly with verbs of a certain proportion. For example, Hozir chetga surib qo'ydim, men barcha ishni – O'qish, ishlash, qor saylining tartibin **buzdim**. Bu kech daraxt butog'idan uchmagan qushni, O'z onamning suratini yurakka **chizdim**. (From the poem "A Photograph of My Mother")

Sometimes the inner turmoil that makes a person's heart beat is also expressed by passive verbs: Sen qaydan bilasan, men ham zor goho, Yostig'im ko'z yoshdan **yuvilganini**, Mening bosh egganim – men uchun daho Yigit xayolidan **quvilganimni** Sen qaydan bilasan?! (From the poem "I said goodbye")

Use of forms of variable categories of verbs. There are grammatical forms specific to the verb that translate the verb from the participle into another category, quality, noun. (These forms are called o'zgalovchi kategoriya – the variant category in general, because they "glue" the properties of other categories to the verb in speech.) [16]

1) ravishdosh happens through forms (-a)y, -(i)b,-gach, -guncha, -ganacha, -ganda, -gani,-may/masdan. For example, sometimes we look at the copper in the distance and we give it our all. In a hurry to catch up, we sigh - we don't know how to cross the Gold. (From the poem "It is also hard for a child")

2) Adjective occurs through forms -gan, -ayotgan, -adigan/ydigan. For example, "Arise, my children!" writes in his poem:**O'tgan** qora kunlardan hali-hanuz karaxtman, Har yaprog'i yurakday titrab **turgan** daraxtman. Shu holda ham oldinga **tashlanguchi** tik shaxdman, Bolalarim, qadni ko'taring!

3) Action noun forms are formed by affixes -moq, -ish, -uv. For example, Shunchaki **yoymoqqa**, ko'ngil to'lmaydi, Shunchaki **yoymoqqa** bormaydi qo'lim.Shunchaki yozganga chidab bo'lmaydi, Shunchaki **yoymoq** bu-sho'irga o'lim.

Using the action category of the verb. We know that in the Uzbek language 27 independent verbs in the form of action forms lose their independent meaning and act as auxiliary verbs. The poet used many forms of such verbs, both singular and plural. For example, G'am kelsa ham kuyib **icha beringiz**, Tiriksiz-ku, suyib **icha beringiz**, To'zim to'nin kiyib **icha beringiz**, Axir ko'zda jola ko'zga mehmondir. (From the poem "Guest")

I agreed and left. What did I say. I said it myself. I went. All I did in this world was say a word or two. To be honest, I left. (From a four-line poem)

I'm wet, I'm wet, I'm hot, I'm sweating, I'm lined up. No matter how strong and roaring the river, I carried you alone in my waves. (From a four-line poem)

The above verses contain logically equivalent words (roz aytdim, ketdim–roz aytdim, aytdim ketdim–aytdim, rost aytdim, ketdim–rost aytdim; qizib ketdim – qizidim, tizib ketdim – tizildim, oqizib ketdim – oqizdim) is applied, the charm disappears in them.

Use of participial forms. Each verb indicates whether an action is being performed or not. It is known that the participial form of the verb (performed, performed and expected to be performed) does not have a special affix. The form without segmentation (which is not done or is not supposed to be done) is formed by special grammatical means. Kh. Khudoiberdieva uses the following expressions to express the meaning of negation in her poems: affix **-ma**, which means the form of the verb without being, **emas** is an incomplete verb, **na** on the meaning of negation, **yo‘q** negation.

Sometimes the poet uses in one line both the participle (fulfilled or expected performance) and the participle (not fulfilled or expected performance) of the verb in such a way that the reader is involuntarily replaced by the lyrical character "I" sees himself. Because in the poem "I" is not individuality, but belonging to all patriots, patriots, elves. We see this in the poem "Sorry": Zamon dardin **chekmoq bo‘ldim, chekolmadim**, So‘kilganni **tikmoq bo‘ldim, tikolmadim**. Ming yurakni **ishg‘ol qilgan bo‘lib yurib**, Biroviga birorta so‘z **ekolmadim**.

The infinitive form of the verb means a statement in rhetorical interrogative verses: ...ko‘k maysa diydorin, Kurtaklar bo‘rtig‘in **qumsamaydi** kim?! (From the poem "Our Gardens")

Qachon ona **sut bermas** bu achchiq alafarga Qachon bu xil qotillar **tug‘ilmaydi** onadan?! (From the poem "The Old Woman with Two Babies")

Sometimes the poet deepens the meaning of the expression by using the verb in the form of non-being together with another word that means denial: "No, it will not happen," says my father reluctantly, Hafsala-la twist the mustache. (From the poem "The Bridegroom Is Coming")

The inseparable form of the creative verb **-ma** and its variants **-mai/-mayin/-mas/-masan/-mak** is subordinated to the goals sometimes of a play on words, sometimes of amplification of meaning. For example, Xato **takrorlanmas, takrorlanmaydi** Odam o‘ylab, ko‘rib tursa har lahza. Kim alahlab kelgan joyiga qaytdi, Badanin kuydirib o‘q lahcha, lahcha...Urush – mash‘um xato, **takrorlanmaydi!** (From the poem "Mistake will not happen again")

Usually the infinitive form of the verb **-ma** and its variants serve to express a negative meaning. Halima Khudoyberdieva skillfully turns them into a means of conveying positive tones. For example, Comrades, may the sun never set on your head, may you all be happy, may you never be happy. Tears in the eyes of one of you - I will never face the scorching sun... I will draw the color of joy that I cannot draw... Do not show the dark day of my friends. (From the poem "My friends")

His poems use the poetic and aesthetic potential of both lexical and syntactic forms, which make it possible to quickly and easily understand the content of the work and give the poem a unique attractive melody.

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