

LINGUOPOETIC FEATURE OF THE WORK OF GULJAMOL ASKAROVA

Marjona Hayitmurodova Bekzod qizi
Student of the Kattakurgan
branch of Samarkand State University
E-mail: hayitmurodovamarjona@gmail.com

Abstract: This article is dedicated to the life and work of the famous poetess Guljamol Askarova, who grew up in the literary environment of Kattakurgan. The phonetic-phonological, lexical-semantic, morphological and syntactic features of her poems are highlighted in terms of linguopoetics. The article is written in a combination of biographical approach, literary and linguistic analysis.

Keywords: analytical, synthetic, morphological indicator, phonetic dialectism, individual speech neologism, emotional-expressive expression, phraseological synonymy, lexical synonymy, morphological parallelism.

Askarova Guljamol Shodmanovna is a poet who entered Uzbek literature at the end of the 20th and beginning of the 21st centuries with her unique elegant style and delicate way of expressing words. She was born on March 5, 1978 in the village of Beshdargat, Kattakurgan district, Samarkand region, into a peasant family. She is Uzbek by nationality. In 1998, she took the highest place at the Zamin Traditional Seminar of Young Writers of the Republic, held by the Writers' Union of Uzbekistan and the Jizzakh regional administration. In the same year, she was accepted into the membership of the Writers' Union of Uzbekistan for her many achievements in literature. During her school and student years, G. Askarova came to the attention of such great poets and writers as Abdulla Oripov, Muhammad Yusuf, Halima Khudoyberdiyeva, Shukrullo, and Tursunoy Sodiqova, who wished the artist well and wrote forewords. She regularly published her poems and articles in the press. Her poems have been translated into various languages. In particular, her poems have been translated into Russian. In 2001, she was awarded the Zulfiya State Prize for her achievements in literature and social activities. To date, Guljamol Askarova has published 9 poetry collections: "Season of the Heart" (1998), "Light" (2000), "Wake-up Call" (2003), "Baht dastxati" (2004), "Uyg'otuvchi alla" (2007), "Gulnoma" (2008), "Turnalar yo'li" (2010), "Erkalik izdiktai" (2013), "Oshiqqlar amulet" (2013). Currently, she is preparing a new book for publication, which contains more than 200 poems. Guljamol Askarova has a unique linguopoetic analysis of her work. In particular, in prose works, the writer uses phonetic methods such as lengthening vowels, layering consonants, repeating sounds, pronouncing words incorrectly, raising and lowering sounds to express certain meanings and relationships, as well as the mental state and emotions of the characters. However, in poetic texts, the aesthetic possibilities of speech sounds are more clearly visible, and the poet uses phonetic methods such as assonance (repetition of vowels), alliteration (repetition of consonants), gemination (layering of consonants) to enrich the essence of the work, reflect the experiences of the characters, and increase the musicality and expressiveness of speech. Guljamol Askarova also skillfully uses these phonostylistic means in her work:

I saw that your heart was higher than mine,
Who was I in your world?

Finally, begging, sad and cold,
Thus, my love died at your feet [1, 13].

The author has managed to increase the impact of the poem, make it close to the heart, and make it emotional through a beautiful example of alliteration using the consonants k and m.

Your hands caress mine,
Your paths touch the flowers,
Seeing the beauty of these flowers, one by one,
I must have reached autumn and then wither. [1, 30].

The poet has created a beautiful example of assonance through these lines. Guljamol Askarova uses the method of combining sounds in these lines to express the lyrical hero's hatred and anger towards some of his compatriots and to enhance the meaning:

Why don't these people understand their nationality?
Why does my heart and eyes feel sleepy?
They kick the fallen and bow to the sky.
They live by striking their roots with an axe. [2, 17] !

An expression of adding or strengthening meaning. The author sometimes uses double consonants as a means of expressing emphasis in poetry to support or justify his thoughts:

Look, we all have the sadness of money
Or the sadness of a single smooth road,
Don't those who say "My people" mean "My people"?
Come on, who has the sadness of the heart [2, 21].

In the process of linguistic analysis of a literary text, it is necessary to identify lexical units that demonstrate the writer's mastery of language use, in which emotional-expressive semantics are realized in a bubble, and to reflect on the extent to which they served the writer's artistic and aesthetic purpose. To do this, synonymous, figurative, antonymous, ambiguous, historical and archaic words, new constructions, dialect words, foreign and vulgar words in the language of a literary work are isolated and the purpose for which they were introduced into the work is explained.

In linguistics, there are mainly three types of synonymy, namely: 1) lexical synonymy; 2) phraseological synonymy; and 3) lexical-phraseological synonymy. We can find the following manifestations in the work of Guljamol Askarova:

Lexical semantic similarity is used for several purposes. To avoid the poverty and colorlessness of expression that result from the repetition of linguistic units:

Seeing me walking around sad and heartbroken,
If it falls from your hands, they will be sad.
I and that heart will be thrown into the trash,
If the old women sweep it [3,40].

The sad, heartbreaking words created lexical meaning and served to increase the impact and colorfulness of the poem.

There is no single word in my soul,
But only my heart is in love.
I will remain speechless for a long time,
Only true lovers are in love [3,16].

The word lover in line 3 means to rush, and the word lover in line 4 means "one who is very much in love with someone, someone who has fallen in love with someone" and they were in harmony with each other.

In works devoted to the linguopoetic analysis of literary texts, the terms contrast and opposition are used. By using words with opposite meanings side by side, concepts, signs, situations, and images are contrasted. Contextual antonyms are used in lyrics to enhance the impact of the image. For example, in the following passage from Guljamol Askarova's work:

And I believe like you:

This world is as white as my heart.

One day my eyes will open,

A dream that bound my eyes [3, 28].

Contrast is observed through the stable combinations "opens my eyes" and "bound my eyes".

When determining the writer's mastery of language, attention is paid to the extent to which he was able to ensure the expressiveness of artistic speech. This can also be determined by the ability to use polysemous words in their place, with a specific aesthetic purpose. Polysemous words are a linguistic tool that helps expand the expressive possibilities of speech. In which of the poetic samples of our poet do we also find polysemous words:

In my village, my heart bleeds,

There is a flower that waits for the yellow-eyed.

For me, I know, only

There is an eternal road in Samarkand [3,7]!

The sentence "waiting for the yellow-eyed" when combined with the word flower creates a mobile meaning. We know that mobile meaning and its own meaning together create words with multiple meanings.

Lexemes that have a novelty color, are created to express new things, events and concepts, are called neologisms - new words. "A neologism can belong to the language as a whole or be specific to the speech of one person. The first is called a general language neologism, the second is called an individual speech neologism." In a work of fiction, mainly individual speech neologisms acquire artistic and aesthetic value. Skilled writers try to express reality in a unique, unique and new way. For this reason, they use new, unusual words that have not yet been studied or used at all. This can be seen in the following examples:

Go, look, my dear, painless,

After all, I want to make my heart a stone.

Understand! Not in your room,

I want to live in your heart [4, 17].

The word "I want to throw" in the passage is an individual speech neologism, which reflects a new expression in the poem.

Phonetic dialectisms are mainly manifested in the forms of changing the use of sounds, increasing the sound, decreasing the sound, and using sounds in layers. For example:

Don't wake up, sleep peacefully,

Until the sun touches your lips.

I'm standing by your window,

Anov is awake like trees [4,29].

The word "Anov" in the last line is a phonetic dialectism, because mainly representatives of the Kipchak dialect shorten this pronoun and pronounce it this way.

Morphological parallelism is a method of reusing words and grammatical devices that do not have an independent lexical meaning in a piece of speech. This refers to the exact repetition of auxiliary words and form-forming suffixes used in parallel within the same syntactic structure.

The parallel use of morphological units in poetic speech for a specific aesthetic purpose is often observed. We can see this in the work of Gulzhamol Askarova:

Hang your head for earthquakes!

Hang your head for chains!

Hang your head for loves!

Then hang your head for hates [2,19]!

In this case, the morphological indicators analytical (for) and synthetic (-s,-ingiz) are used in parallel at the end of the lines.

Since literature is an art that reflects the feelings, desires and aspirations of a person, it also expresses the aesthetic ideal of the creator, his way of life. In this regard, poetry is especially important. In this sense, G. Askarova's lyrics created a number of poems that express life, human life and its fate, glorify its value through colorful poetic forms and poetic means of imagery. In them, the poetess demonstrated her creative originality in various themes and tones, creating new aesthetic principles. In G. Askarova's poetry, the balance of words, feelings, and spiritual experiences forms a unique whole. The harmony of poetic form and imagery in it gives the reader a clear idea of the existing reality and its meaning. The synthesis of emotions, the reflection of lyrical passion, philosophical observation, and individuality in artistic perception and expression are summarized as a holistic system.

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