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Muhammad Yusuf She`Riyatining Linguistic Features

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ABSTRACT

It is not a secret that the artistic text as an artistic-aesthetic whole is a complex and multi-layered phenomenon. Understanding the main idea - thought - content expressed in an artistic text is not just a task, but a very difficult and complex creative process. In order to understand the content of any text, it is necessary and sufficient to know the lexicon and grammar of the language, in order to understand the content of the artistic text, it is also necessary to know the specific linguistic and poetic laws of the artistic text. Linguistics is the main factor in achieving the skill of correct philological interpretation, analysis and perception of literary text, deep aesthetic pleasure and information acquisition. This article analyzes some linguopoetic features of Muhammad Yusuf's poetry.

Keywords:

artistic text, philological interpretation, aesthetic pleasure, artistry, linguopoetic features

Introduction

No one has ever denied the truth that literature is a vocabulary and that its primary element is language. In human history, the art of figurative understanding of the so-called world of literature has been created, and the vocabulary of this art, the vocabulary of the vocabulary, the vocabulary of the vocabulary, and the vocabulary of the vocabulary constantly engages in imagination and thinking. Absalom usurped David's throne, but his coup was unaware of his own, but he was a zealous aid of Jehovah's Witnesses. In others, ham does not create the same wavelegs." According¹ to Ozod ShArifatov, an Uzbek writer, "there is no colorless painting, no unspeakable music, but also languageless literature. it doesn't. Literature is called human science. Indeed, the writer explores a variety of human characters

and discovers remarkable truths that contribute to the development of society. However, the hammasi is fulfilled in the language in literature."²

It is well-known that the main manifestation of the aesthetic function of the language is the text of a masterpiece. In studying the characteristics of this task, literary theory, literature history, poetry, and linguistic stylistics, language history, linguistics, Linguistics, such as sema tsiology, ethics, and grammar, should work in cooperation with each other. The issue of the aesthetic function of the language is a complex problem between these two major subjects. At the beginning of the last century, a number of linguists and writers have previously viewed the need to develop a type of science that scientifically studies this problem.

¹ . Fitrat A. Tanlangan asarlar. IV jild. -Toshkent: MaъNaviyat, 2006. 12-13-betlar.

² . Sharafiddinov O. Adabiёт тилдан бошланади // Ўzbekistan Adabiyoti wa san'ati. 1986, September 5.

The so-called "linguistic poetry" - "linguistics" - is much more stagnant in the science of philosophy, and "linguistic poetry" is much more stagnant in the science of philosophy. Many studies have been created to clarify the place of linguistic poetry as an independent fan in the philosophical science system.³

(Literature And Methodology/ Methods)

Speaking of the language, artistic discourse, and style of art, R. Call, I. Ram, K. Samadov, B. Josiah, X. Danielov and S. Sha'drach, Me'shach and A-bed'ne-go, E. Kilichev, P. Translation, by S. Abdurahman, B. Umurkulov, N. Maxmudov X. The names of many⁴ scholars, such as Abduraxmonov, can be mentioned.

Renowned philosopher B. Sarimso was a scholar who was not tired of promoting the constant cooperation of linguists and writers in studying the problem of linguistic art. He writes: "... They should unite on linguistics or literature, linguistics, and artistic matters, so that they become real philosophers. And the problems of literary art are pure philosophical problems."⁵

Discussion

Our studies have shown that the bright stars of Uzbek literature are devoted to linguistic analysis of the works of artists such as Abdullah Almighty, Zerdab, Abdulla Qahhor, Said Ahmad, Shukur Kholmiraev scientific research, monographs were created. Muhammad Y, a beloved writer of our people, has not been fully studied in various aspects of suf poetry, including linguistic analysis. Jehovah's Witnesses Tajimatov's "Muhammad Yusuf poems mother lingvokonsepti and lingvopoetics", G. T. Jamalxo'jaeva's

³ Grigoriev V.P. Poetics of the word. — M.: Science, 1979; The structure and functioning of the poetic text. Essays on linguistic poetics. — Moscow: Nauka, 1985.

⁴ Marufjon YILDOSHEV. BAdiy Matn Linguopoetics. Monograph. Ўzbekiston Respublikasy FA "Fan" nasriety, 2008 yil.

⁵ Sarimsokov B. Badiylik assoslari va mesonlari. —Toshkent: TAI, 2004. 27-bet.

"Muhammad Yis a folklore in the work of suf", by M. Tajimatova's scientific research, such as "Muhammad Yis the concept of godly devotion in suf poems," are bold steps in this area.

It is known that Muhammad Yis a theme scope of suf poetry. In addition to the poems of God, nation, people, freedom, mother-in-the-mother, intimate lyrics - poems on the subject of love The inja latofat is rich in swallowed up illustrations. Let's analyze the poem "Osmon drowned this evening."

The sky sank this evening,
A sas that fell as a star.

I saw a neighborhood look:
You have to live, you don't have to love.

The lyrical hero is in anguish: they extend his evgli to others. You can feel the scope of the anduh in the spirit of the line: "The heavens have sunk . . ." Perhaps last night the song was heavenly, joyful, and dreams. Today, not only did the sky sink, but the young man's heart sank, but he was forced to sink into the throes of despair. A neighborhood looks at him with pity. So the pari girl lived in this neighborhood, and many of their love stories were xabardor. The word "sas" in these illustrations also creates a unique image. Those in the neighborhood talk slowly to one another so that they do not hurt the destruction of the song again. In English, this situation can be summed up in the form of a word for "visir-visir." Through the word "Sas," the poet skillfully describes this situation.

Sadoqatmi?

Who needs it?..

Behudadir ko'zyoshing moves.

A sas that fell as a star:

He is a stranger. She is now a bride...

Let's take a look at the word flood in Egypt. The word "flood" is a formed word that is described in the Dictionary of the Uzbek Language as follows:

1. Sis a hand-to-hand Arabic word that represents intense, strong rainfall, jellyfish.
2. Go'shtning suvi, qoni.
3. In a moving sense, it's duv-duv, it's a lot of flow.
4. In a moving sense, an event is a strong, multiplied state of the process.

Comparing the relentless tears of the song to the river is common in poetry. Perhaps this flood is coming out of the heart of the song, which is *laxta blood*. After all, the Uzbek man and his young man are very, very proud to show tears! All four above meanings of the word "flood" used by Shoir stimulate, exaggerate, and stimulate the reader's senses.

In the latter example, the punctuation marks in the illustrations also have their own artistic misguidedness. "Who needs it?.." If many points in his illustration represent his nest, which is attached to the throat because of the shouting *andisha* (note that the sign of interrogation is like a *born fist*) "He is a stranger." The mountain point investigates, or points, any relationship between the lyrical hero and his girlfriend. Many of the points in the illustrations of "She's a Bride..." say that the girl has stepped into a new life, that someone else's wife has become lawful, and now she hastens to ask even an *xwoman* about her that there is no right, that his sin is a *to kabira!*

The wedding is a bad father,

Happy is my daughter.

I will not give it to you, full,

My eyes are alive.

The word "I will not give" in Egypt differs from the verb "I will not give." In the verb "*Bermasman*," there is a strong sense of denial. In the word "*B o'tam*," a neighbor wants to hurt his child's tongue a little bit, (*eye-to-eye*) at the same time *badger* given to *manmanship* and *arrogance* we'll see the father. And the wedding takes place only at his discretion. And the girl is a little bit of a. After all, they say, "The Father is pleased with God."

At the end of the day, the lyrical hero throws his heart into flames:

Yonib ketsin chirsillab qalbim,

Must love... do not have to live!

The letter "s" in the accompanying boxes is used 4 times, the letter "sh" is used 4 times, and in the art of alliteration, the poet clearly describes the burning bushfire: the flames are

burning As if we hear it. The last line is the oath of a rebellious heart:

Must love... do not have to live!

Results

Understanding literary text, a complete understanding of the idea you want to say in it, and a full aesthetic understanding are not such an easy task. What the author wants to say is completely open in the literary text, not expressed in the tribe of "two to four." In literary text, the author's main statement is given by a variety of gestures, such as images, streets, and underlying meanings. It can be said that the implicitness of the main content is one of the factors that distinguish artistic text from non-literary text. One of the ideas that has entered a strong tradition in the history of world literature is that the more hidden the author's point of view, the higher the aesthetic value of an artwork it's blacked out. Biting the magnificence of the content in the literary text requires a great deal of hard work and experience from the reader because it is a rooftop mental and emotional activity. Well-known writer Q. As Y emphasizes, "artistic communication occurs, not just information exchange, during the adoption of a piece of art by the reader. It's ladies. The reader's perception of the text, his ability to find hidden things in it, is a manifestation of the creative influence shown on the text⁶. Of course, the ability of all readers to load meaning into artistic text, to become its creator, is the level of aesthetic impact from artistic text it's not always the same. It undoubtedly depends on the student's life experience, *phleological* readiness, aesthetic taste and savings.

Conclusion

In a nutshell, the artistic text represents the content of a piece of art, is completed from a functional jigsaw puzzle, is based on the imaging capabilities of the language, and it contains various styles is a very complex whole that can be freely assembled according to artistic intentions, has the ability to

⁶. Yuldoshev K,- Yonik suz. Toshkent: Yangi asr avlodi, 2006. 455-bet.

aesthetically delight and influence the listener or reader. It uses artistic imaging tools effectively. Effectiveness, tone, attractive units are widely used. The film's subjects consciences are characterized by a combination of music and an internal harmony. To wave, weep, laugh, lead to the world of imagination, bathe in thought, form aesthetic thinking, terribly, different from events it can incorporate many possibilities, such as teaching you to look at it.

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