



USAGE OF WORDS IN ABDULLAH QADIRI'S WORKS

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Abstract

Abdullah Qadiri's works of art pay special attention to the use of cohesive parts, especially in the description of a person, an event, a situation. The author's style of writing can be clearly defined by this feature. Everyone can tell that the image belongs to A. Kadyri: yigit ”.

Keywords: beautiful, handsome black eyes, beard, image of Homid, "Juvonboz"

Introduction

Two of the conjunctions are connected by their adjectives in the form of a compound with each other (counting), in the next conjugation the word rhyme is taken separately, it is in the form of an adjective with a white face and a bond The tone is, as you can see, modified, the next part is formed in the form of a complex black-eyed compound, according to which the next connected cohesive part is also complex in three words. selected in the form (proportionate black eyebrows) and this is also associated with tone. Finally, the last conjugation is made up of six words (a young man who has just hit a carrot is a complex compound) and is now connected again and again by a conjunction: a) conjugation in the form of two-word, one-word, three-word, six-word, depending on the structure of the parts; b) the first two are connected without a connector, the next two are connected through a connector; two more complex cohesive pieces without a connector; and the next is connected. The unit itself is artistically structured. In addition to simple counting, there is emphasis and music, as well as variety (Otabek's image).

One of these two men: a small man with a full face, a small beard, a mustache, and a young man of about twenty-five ... (Thanksgiving); the other was a tall, dark-skinned man with dark eyes, a bushy beard, and an unsightly man of thirty-five. (Image of Homid) ”.

Analysis And Methods of References

There is another, distinct formation in the given coherence: small in stature; full of faces. For example, the author could use a combination of comfortable, small, full-faced. Even so, owning one is still beyond the reach of the average person. However, the author has chosen and achieved the use of live language in order to diversify the language of the work, to engage the reader, to provide readability, and to increase the impact. If the suffix -li, which should be used in the word "beard" for the same purposes, is omitted in the suffixes "a little beard", in the form of the word "beard" the suffix -li means "possession". used appropriately. In a group of about twenty-five young men, the writer also preferred



to use the vernacular. It is a young man of twenty-five years of age, or a young man of twenty-five years of age; it could also be given in forms like a young man of about twenty-five years of age. But in such cases, exaggerating the meaning of the assumption would not work. The text reads: "Five young people and the unit of measure were used together, and this was used to exaggerate the meaning of the guess. The writer describes Hasanali's image as follows: "This old Hasanali was a horseman, about sixty years old, with a long face, a rounded forehead, yellow eyes, round black eyes, and a long white beard. ".

Discussion and Results

In the text, the word *chamalik* is used instead of *chamasi*. At the end of all the cohesive parts, the *-li* affix is, of course, used in its own way. Note: Uses in one part, does not use this suffix in the other part (dark eyes, beard); uses this suffix in all parts (elongated face round forehead; (Black eyes, white long beard). It could have been, for example, ... "He was about sixty years old, with a long face, a round forehead, yellow eyes, round black eyes, and a long white beard." However, the forms chosen by the author are very relevant to the text of the work.

If the author uses the suffix *-li*, which means to have, in one case, in conjunctions, by adding it separately to each part, in another case, by adding some conjunctions to parts, without adding to others, or only applies when added to the last piece. In some cases, this suffix forms a conjunction without general use: "Mirzakarim is a noun (when Hasanali is described, the word equestrian was used for him. We see that the noun form is used instead of the noun form. The pilgrim was an old man of fifty-five. First of all, it should be noted that the meaning of the estimate is exaggerated here by three means (forty-five; young; about); secondly, the addition of black eyebrows, black eyes, and beautiful facial expressions, with an emphasis on the permanence and specificity of the sign; thirdly, there is no need to use the words equestrian and noun because of the presence of the word Akram Haji, and the meaning of the assumption is not exaggerated, replaced by the word served to express a neutral attitude. Apparently, Abdullah Qadiri gained the appeal of the language of the work by using different forms of organization in the description of personality traits: *chamasida*, *chamasida*, *chamali*; equestrian names, such as black eyebrows and black eyes, also served this purpose. The author describes almost every character in the play in a unique way. The description focuses on his age: forty-five to fifty; at the age of twenty-five; sixty years of age; at the age of thirty-five; fifty-five years of age; like the seventies. They also play a key role in shaping the organization. The writer really defines the age of people. Because their age is uncertain. This is the real situation. It was impossible not to determine the approximate age of the person.

Of course, Abdullah Qadiri's unique ability to use cohesive sentences requires special, serious research. This is a very important issue to study. But the cohesive forms mentioned above show that the author really paid special attention to the use of cohesive parts. Nevertheless, in order to further confirm this idea, it is expedient to cite the example of a few cohesive compound sentences, which, in our opinion, are a high example of the formation of cohesion, the acquisition of art through it: "... We see a girl lying awake in the arms of a satin bed, a pair of pillows, melted by the cold, or for some other reason. Her black eyebrows fluttered randomly on different sides of the pillow, and her dark black eyes under the



dark curly lashes stared at one point, as if she saw something ... a black bow, a graceful, crooked past. his eyebrows furrowed, as if frightened by something is moonless white face turned a little red, as if ashamed of someone. "

The satin blanket in question, a pair of pillows; melted or for some other reason; disorganized; dark curly eyelashes; dark eyes; stitched to one point and bitten and turned red; as seen - as frightened - as ashamed; black bow; past tense; crooked eyebrows; Aren't the dust-free white-faced forms of the full moon a lofty example of the skillful use of their language, a poetic expression? It is amazing that there is a stop (three points) in a sentence. At each stop, the illustrator adjusts his breathing, panting, and then resumes. These inspiring characters are expressed in secret, by default. The author may have been specially prepared for this image. The charm of the language of "Last Days", the main factor in the formation of the Uzbek national literary language, the high example of demonstration and use of the richness of the language can be clearly seen in the description of the above passage. That's the decent thing to do, and it should end there. Of the form -gan + in the sentence; -gan +, which is used for this purpose, composing compounds as adjectives for compounds; dark curly eyelashes; dark eyes under the eyelashes; black bow, crooked eyebrows; graceful, crooked eyebrows; as dusty as a full moon; like a dust-free white face. Or: from something; (repetition); the repetition of someone is also used for a specific purpose — emphasis, empathy, musicality — poetics. In order to indicate the degree of redundancy of the symbol, in one place it used simple adjectives such as black, dark, irregular, crooked, dusty, white, in another place in the form of black, in the third case black from the form of or uses forms that have become a little red, which indicates that the author is fluent in Uzbek.

Now let's look at the extent to which the words in the picture are used in our language. There are about 50 lexical units in this sentence, which consists of cohesive parts. All the words in the passage are widely used in the Uzbek language, understandable to everyone, widely used in the vernacular, all for the literary language. characteristic. Grammatical forms are similarly common units and are widely used. The word black in this text is three times; the word something twice; one word three times; as an assistant three times; The word thing is used twice. Such repetition did not lead to redundancy in the text, but served to ensure the tone of the language of the work. There is also a focus on using each word in its proper place.

"Every intelligent Muslim who sees and knows that such things are always going on in Turkestan, who continues the ugly practice of homosexuality, whose Shari'a is forbidden in Islam, who regrets the plight of the Muslims of Turkestan, who wastes thousands of dollars in vain, the increase of enmity towards Muslims and the bloodshed of one another, the increase in crime due to homosexuality, and the fact that young men and women spend ten to fifteen years in Siberia with a thousand kinds of suffering and humiliation, both in the world and in the world. that they should tarnish the name of Islam for the nations, and that they should be ridiculed, and that they should be humiliated in this world and in the Hereafter by the wrath of God, and that they should be disgraced and deprived of their intercession before Muhammad (peace be upon him). He wanted to flee Turkestan to other cities "(110 words).

The given text consists of one simple sentence. Of course, this is a complicated and simple statement, and it is a complicated statement for every intelligent Muslim. The part he wanted to escape was a



complex structure. The cut at the beginning of the sentence comes at the end of the sentence. The various organized parts of speech in the middle are arranged by means of tone, and, again, by means of -b (-ib). The one who sees and knows as organized parts, the one who continues, the one who wastes; increased hostility and bloodshed; a thousand kinds of suffering and humiliation; to waste, to defile, to make fun of themselves; humiliated and outraged; shame and disgrace. Most of them are extended. In this case, the structure of the sentence increases the effectiveness of the text, summarizing the consequences of the event and ensuring that it is presented in one place.

Thus, it is clear that in the works of A. Kadyri special attention is paid to the development of art on the basis of the organization of parts of speech using various means, which is the basis of his individual style. In particular, events based on the organization of adjectives have created a unique way of depicting individuals. This method of description is not found in the works of other writers, such as A. Qodiriy's. This means that A. Kadyri has shown a high level of skill in thinking through the organization of passages, and thus in the development of art, which, as noted above, requires special research. Here are some more examples.

The continuation of this picture emphasizes the same idea, this situation: "At that time we needed Otabek! Why, he would come and see what he loved: with the bath he would ... just ask for life, he would shoot at the crippled breasts ... a white silk scarf on his head, a white silk scarf inside the coat, the white-and-silver gold-plated coat on it, the beavers of the collars kissing the frogs, the curly black curly hair curling around their necks, the silvery faces ... ' "

Earlier, "Girls' party - a party of flowers, tulips, parrots, ants! At the Silver Grandmother's house, at the girls' party, at the flower party! " "... a variety of, one-tone, elegant, musical sounds gave a wonderful change to the blood vessels of the human body; The long beards that grow old, the thinning hair on the head, the pale faces, the blood-stained half-open eyes, the dreadful whiteness of the eyes instead of the pupil, look at the world and this world as a curse, especially a head. probably not even seen twenty years ago, apostate didn't even come out! His half-open eyes under his thick dark eyebrows look as if he's looking for someone ... "He rode a black horse behind him, wearing a blue fur coat, a sword on the right side of his silver belt, a pistol on his left, and a bar on his head. There came a man with no eyebrows, a dark face, a little hair on his forehead, a sparse black beard on his chin, a deeper but bloodshot eyes.

Conclusion

Such cohesive devices can be found in many other works by A. Kadyri. It is especially surprising that it can be found on every page of the novel "Last Days". This is the case even in his other works, in the titles of his works. "

"Blind when the bride comes, blind when she spreads the dowry" (title), "Soup touches the wedding, if it does not touch the tafarruj ..." ladir ", " Avatiga chavati, misoqanga loy tuvoq ", and finally: " Eshagiga yarasha tushovi "... That is, phrases and proverbs were also arranged.

"Money left on the street, a cat in the sun for free, a cart to carry a load ... if anyone believes such negative words, he will eat the meat of an ugly calf, and the rich man will drink it." Such a style is a vivid



example of the use of the vernacular, which once again confirms that the style created by A. Kadyri, his method of expression is unique.

It is this peculiarity that ensures the unique design of the Uzbek literary language, the formation of the Uzbek literary language, the highest form of the national Uzbek language, in its full, modern state. effective, comprehensible, logical, clear speech, proves to be fully suitable for composing a concise speech.

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