



## LINGUISTIC PROPERTIES OF TAHIR MALIK'S WORKS

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**Abstract:** *This article discusses a number of issues in Uzbek linguistics, such as the study of the semantic structure of language units, the delimitation of methodological and semantic meanings, the role of language tools in the realization of these meanings in speech. In particular, Tahir Malik's use of phonetic, lexical, morphological and syntactic units in the language as a means of creating a unique style, the peculiarities of creating a unique style, the study of the stylistic aspect of the literary text.*

**Keywords:** *linguistic analysis, linguodidactics, aesthetic function of language, alliteration, consonant overlap, duration of action, irony, pitching, cut.*

### **Introduction**

The works of poets and writers serve as the main source for us in the study of language and literary language. The field of literary language is relevant to both linguistics and literature, and is formed by the intersection of both fields, but is different in both. Linguistic analysis of the work takes into account the practical features of the work of art. At the heart of the linguodidactic analysis of the work are the means of artistic imagery.

### **The main part**

We all know that art is for all kinds of art. The art of speech is also at the heart of literature. In his work of art, the writer reveals life, the various events in it, not in its original form, but with his artistic language and skill.

We can see how much of the writer's skill and level of literary language he has used through the linguistic analysis of his works, i.e. poems, stories, short stories, plays.

The writer uses certain words to describe events and happenings, people's moods and emotional experiences in a clear, vivid and effective way. These words touch the mind of the reader and evoke in them the realities of life, human experiences and emotions.

The content of the work of art, the variety of its methods, expression, originality, and uniqueness ensure the effectiveness of the work. The writer or poet reveals the work based on his artistic ability and artistic intention in ensuring the artisticity of the work.

Linguist M. Yuldashev, N. Mahmudov, R. Budagov, Yu. Summarizing the opinion of Christmas et al. "The aesthetic function of language is the function of evoking the emotions of the listener." Although the aesthetic function of language comes first. the idea being expressed, i.e. the communicative task, is not left out either. In this regard, the scientist said: "The aesthetic function of language" sits "on the communicative function in the work of art", so the aesthetics is clearly visible, and the communicative function participates under it unnoticed. 6.99]

In the analysis of the literary text, the aesthetic, expressive, stylistic, poetic functions of the work are in the forefront. Works of art can be analyzed in different areas of linguistics. One of these areas is the linguistic field, in which we focus on the means by which the work is artistic.

The means of providing art are divided into two.

1. Linguistic means
2. Nonlinear (extralinguistic) means.

Linguistic means can include phonetic, lexical, morphological, syntactic means. In addition, the state of the language in the historical period, its appearance and features in accordance with the present, the general and different aspects of both cases are studied.

The inner excitement in the psyche of the protagonists, to be happy, to be upset, to agree, to be surprised, to beg, to be surprised, to be sarcastic, to pitch, to cut, to applaud, to question, to emphasize, to protest, to wish, to support uses phonographic means to express such cases in writing. [7, 42]

In poetry, phonetic methods such as alliteration (consonant repetition), assonance (repetition of vowels) and gymnastics (consonant folding) are mainly used.

Alliteration has no lexical meaning like phonetic expressive means. However, we may not be able to pinpoint the exact meaning of this meaning. The term simply refers to the repetition of a certain number of sounds, the repetition of lexical units. Alliteration is used to emphasize something important that the creator wants to convey to the reader. The best way to determine alliteration is to look for words that start with the same consonant. Not every word in a sentence has to be an alliteration. The creator can use prepositions, rhymes and other phrases.

In prose, the writer ensures the expressiveness of the work by using phonetic techniques such as lengthening the vowel, folding the consonant, repeating sounds, mispronouncing words, adding or subtracting sounds.

Non-verbal means include gestures and actions. We fill in the gaps in our speech through gestures, gestures, and facial expressions. In doing so, the speaker makes his point clearly to the listener.

Reading of nonverbal signals is considered as the main factor in effective communication, - noted GG Molchanova, referring to the famous model of the American sociologist A. Mehrabiana on the ratio of verbal and nonverbal means of communication in interpersonal communication: „ 55 - 38 - 7 , 55% - nonverbal means (signs), 38% - voice (para / extralinguistics) and only 7% - pronounced word meaning (verbalika) ". [8, 16]

Linguistically, the verbal expression of a sign (nonverbal means) present in an objective being in communication is a sign verb, which is a term for a specific action of a person in an objective being. Therefore, the verbs in this category are semantically related to the meaning of the action. Because such verbs consist of words denoting the content of the human organ + movement. [7, 425]

We found it necessary to begin with the first phonetic analysis in the linguistic analysis of Tahir Malik's works. In the works of the author, the methodological possibilities of phonetic units are very wide in ensuring the artistry of the work. Tone is one of the most important aspects of phonetic units. One of the functions of tone is to express the speaker's attitude toward reality, including to reinforce the meaning and exaggerate the reality. This is stated in the works of linguist A. Abdullayev. [1, 8]

We often come across phonetic words in our speech. Such phonetic devices are pronounced naturally, depending on the tone and content of the speech.

- *Bolalar kaltak yegandan keyin alami qo 'zib ko 'p ichib yubormadimi?*

- *Yo '-o 'q, aytdim-ku uchtadan ortig 'ini eplolmaydi, deb. Bu qurg 'ur hammaning ham hurmachasiga sig 'maydi-da, aka. (Alvido bolalik)*

In this sentence, the meaning of protest, pitching, is expressed by stretching the flour.

- *Xo 'o 'sh ... unda nima uchun pichoq o 'qtaldilaring? Uch-to 'rt kunga berib turishmaganigami?*  
(Alvido bolalik)

There is a continuum of action, irony, pitching, cut-off content in this sentence. Prolonged pronunciation of the speaker's voice also served to express a subjective evaluation (negative) attitude.

- *Baxtingizni qarang, shu kuni bo 'sh ekanmiz. Mana, Asrorbek bilan bi-ir qizitib beramiz to 'yni , bu yog 'idan xavotir bo 'lmanglar. Qani, choyga marhamat.* (Alvido bolalik)

In the above sentence, the meaning of false sincerity and deceit is revealed by prolonging the flour.

"Reading nonverbal cues is seen as a key factor in effective communication," said G.G. Molchanova draws attention to the famous model of the American sociopsychologist A. Mexrabiana on the ratio of verbal and nonverbal means of communication in interpersonal communication: "55 - 38 - 7", 55% - nonverbal means, 38% - voice (para / extralinguistics). ) and only 7% - the meaning of the spoken word (verbalika) ". [8,16]

*Sog ' odamlar bilan ham bi - ir otamlashing... («Shaytanat»)*

In the first sentence, the vowel is used as a means of conveying the meaning of the message. In the second example, we see that the relationship of meaning is expressed in terms of duration, sincerity, closeness. Compare: *Sog ' odamlar bilan ham bir otamlashing // Sog ' odamlar bilan ham bi-ir otamlashing.* It seems that the subtleties of meaning in the second sentence, such as sincerity and closeness, are not observed in the first sentence.

- *Musobaqa tugagandan keyin keladi.*

- *Kelmay go 'rga borarmidi, keladi mulla mingan eshakday bo 'li-i-ib.* (Alvido bolalik)

In this case, too, the negative attitudes, such as stuttering, pitching, irritability, protest, etc., are revealed by phonetic means.

- *Keldiyorov endi musht yegan odamday gangidi. „Nima deyapti bu odam yo atay laqillatyaptimi? Yo 'o 'q bunda bir gap bor. „Hozircha ' 'sining oqibati yomon bo 'lmasa go 'rga edi... ' ' (Alvido bolalik)*

Fiction is the main criterion of any literature and is studied from the point of view of literature and linguistics [2, 211]. When linguists study the language of a work from a linguistic point of view, it is analyzed in isolation from the subject and the idea. Linguists are therefore obsolete in scientific works on the language of fiction, historical; focuses on new, ambiguous words, synonyms, homonyms, antonyms [3, 367]. After all, the language of fiction is not an ordinary language, but a language that serves the emergence of figurative speech. There is emotion, richness, imagery, musicality, richness, conciseness in the language of art. It would be useful to pay attention to these aspects of the writer's skill in the analysis of lexical means [4, 233].

In the example we have given, the pronunciation of the vowel has given rise to such meanings as the persistence of insecurity in one's opinion, hesitation, and reversal.

- *Nimaga Xudoning qahriga uchrabman, bilmayman.*

Like everyone else, I get angry when I throw up. If I give birth to God, will he not give me his share? (Goodbye childhood)

By uttering the vowel "i" in this sentence, the mother's extreme dissatisfaction with life is very effectively revealed. Strengthen the meaning by stretching the vowel "e":

- *O 'n so 'm o 'marsam yettisi seniki edi. Sen ye-eb yotarding.* («Shaytanat»)

By expressing the duration of the action by stretching the vowel in this sentence, we can see that the negative attitude of the speaker towards the interlocutor, that is, the pitching, is expressed. It is also through this subjective attitude that the secret information "You did nothing but eat" is expressed.

- *Qo 'llaringdan hech balo kelmasa, nima qilib yuribsanlar do 'xtirman, deb kerili-ib?*  
(«Shaytanat»)

There is a sense of continuity and irony in this statement. The speaker's long pronunciation also served to convey a subjective (negative) attitude.

- *Odammisan o'zing?! – Asrorning g'azabi qo'zib, o'rnidan turib ketdi. – Axir u senga pichoq urdi. Biz uni kaltaklab to'g'ri qildik. Haqqimiz bor.*

- *Haqqing yo'q, ahmoq! – Salim shunday deb ingrab yubordi. – Yo'qol chiqib ket...*

According to the orthographic norm, words that need to be pronounced in the same consonant are pronounced in certain situations with the requirement of expression and aesthetic purpose. This allows the speaker's inner psyche to convey the "exact" purpose to the reader. [7,43]

Tahir Malik also used the method of overlapping consonants in his works. In the above example, the gemination of the phoneme "q" served to express the protagonist's state of mind, such as tenacity, resilience, bitterness, and subjective attitude to reality.

«*Xumkallaga tilla berdingizmi, ja-a og'zi qulog'ida, - dedi u yaltoqlanib*» («*Shaytanat*») and by extending the vowel, the speaker expresses the excess of reality, that is, of joy, as well as the attitude of subjective astonishment.

### Conclusion

The conclusion is that in the works of Tahir Malik, the richness, beauty and endless possibilities of expression of the Uzbek language are fully reflected. While reading these works, the masterful writer has mastered the treasures of the Uzbek people, as a unique creator of words, he has been able to select the elements of this treasure in accordance with his artistic intentions, to refine the language. It is possible to be sure over and over again that he has been able to use the genius of meaning very skillfully.

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