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## USING LANGUAGE CAPABILITIES IN POETIC SPEECH

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### ANNOTATION

In real poetry, neither a word nor a unit of language can be used for entertainment or to complete a text. 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.

**Keywords:** power of the word, poetic text, language and literature, unique mastery of the word, unique style

Grammatical means, such as phonetic, lexical, and phraseological means, are also widely used in the stylistic implementation of the language. In the process of speech, the need arises to distinguish between relatively convenient options for grammatical synonymy, which requires the study of grammatical means against the background of general stylistics. In this sense, it is appropriate to cite the following thesis: "...grammar studies the subject-logical and grammatical meaning of words, forms and constructions, while grammatical stylistics studies the expressive, connotative meaning built on this basic meaning or studies its functional nature" [1, 10].

After all, the existence of many variants of grammatical means, one of which can be replaced by another or not, raises the question of studying grammatical synonymy and requires the researcher to focus on these issues in the process of analyzing grammatical means [2,53].



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**Verb.** Traditional Uzbek linguistics has studied in detail the lexical-semantic and grammatical features of the verb. The first scientific studies on this subject were written by Turkologists such as A.N. Kononov, A.Fulomov, A.M. Shcherbak, A.A. Koklyanov, later these observations were made by R. Rasulov and others. Naturally, in these works, primary attention was paid to the study of the lexical and grammatical features of the word and the semantic fragment of the action. The verb, associated with certain groups of meanings, grammatical categories and direct syntactic connections, also has its own colorful stylistic possibilities. It is not without reason that Hazrat Alisher Navoi in his work “Mukhokamat ul-Lugatain” deeply analyzed 100 verbs and “revealed the subtleties of meaning in this series of words” and proved that the Uzbek language has rich visual capabilities.

A large-scale study devoted to the study of the stylistic possibilities of the verb in Uzbek linguistics was conducted by M. Sodikova [3].

**Use of verb semantic groups.** The general grammatical meaning of the verb is “to express an action and state as a process”; We know that by its dictionary meanings it sheds light on meanings associated with creation, destruction, change, speaking, sensation, direction, situational psychological thinking. According to this aspect, verbs are divided into groups of lexical meaning, such as verbs of action, state, speech and thought.

The poetess also uses these linguistic means in her work in a wide range; they serve to illuminate the ideological content of her poems and provide figurative and aesthetic expression of thought. Including.

The poet effectively illuminates the situation of the hero, who is under pressure from an authoritarian leader and a leading woman, through simple action verbs: “*Smart people*” *amaze many people. In fact, the grass is me. "Smart people" ask a lot of questions. I am deaf. I am silent. When Khayyam returned, we were friends and drank wine in a tavern.*

In the poem “Uzbekistan,” the author puts interesting content on the verbs of speech: “Uzbekistan speaks,” in turn: “Speak, my country, did they say that I am your symbol?” Mom, they call me “you,” saying “your face.” Or was this cave stoned for your poet?!

Through mood verbs, human feelings and incomparable situations are recorded in poetic verses: *I give all my strength to my little child, The boy and the girl are like sugar in my eyes. But I... Mom... I forgot you, How did I forget?!*



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In the poem "Farewell," the action verb (to shed) can perform the function of a state verb in a transitive sense: *Farewell, friend, it pours, pours, the love of the departed burns me with fire...*

The poet uses verbs of thinking such as think, think, imagine, ponder, get lost in thought, bring to mind, come to a decision, come to a conclusion, express internal states. the human psyche, which cannot be seen. For example, *I left, I thought I got rid of you, Now I have to wait every day without you. I tore your name from my chest like smallpox, Yorab, is this how smallpox really takes root?*

Neither the edge of social life, nor the care of an ordinary person, nor changes in nature, everything that belongs to man and the existence around him, leaves the artist indifferent. In one of the republican newspapers (in the first years of our independence there were cases of attempts to destroy our freedom, one of such terrible attempts was about the "Andijan incident") the following message was published: «16-year-old old man Akbarali, who is in the Andijan city clinic, says: "Our family planted Kurshab onions in the fields belonging to the state farm. There were eighteen of us in four families. On June 5 we went into the forest. We left our shelter in the middle of the night. When we approached the stream, we were caught by raiders.

My mother was holding my two and a half year old brother. They snatched my brother from my mother's arms and threw him into the stream. My mother was also thrown into the water. After them, my father and brother rushed into the water. A bullet hit me in the leg and I fell... My mother and sister still don't have a tree..." (From the newspaper)

The poetess, filled with hatred from the ominous news, writes:

*...Your mother became a fish, Akbarjon,  
Akbarjon, your brother has turned into a fish.*

*Now let this be their tree*

*This negative verdict is over, Akbarzhan.*

***Let the two worlds of the person who forgets this burn!***

*...The past is the past. Inevitably back*

*Only when the heart beats*

*In this bright piercing Turon,*

*I will tell my Turkish father:*

***Let the two worlds of the person who forgets this burn!***



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This is “Let the two worlds of the man who forgets this burn!” In her poem, the poet's ability to use relational verbs created the portana. (In our language it has a positive character, for example, to caress, love, love, be a butterfly, pity, flatter, be on the side, be enchanted, admire; (to be)

Using relative verb forms. In the works of Halima Khudoiberdieva, the methodological possibilities of the category of relation, which represents the types of relations between an action and its performer, are not as obvious as in other categories of the verb. For example, *although our salt has not disappeared, we are hungry and full. We are weak mother wolves, your children were slaughtered by people...*

In the excerpt from the poem “We are powerless,” according to the norm, the participle verb (after expressing the possessive plural) should be given in the singular, but according to the weight requirement, the verb to kill should be given in a certain ratio, despite the fact that the majority of performers (people) the content of the expression is not affected.

In the poems of Halima Khudoiberdieva, in many cases the real image of the poetic image is given in the form of self-proportion. For example, in the poem “Mening to`zmas bol-u parim” he writes: Although he worked hard, the place he reached was burned, the sun burned, the moon burned in the blue. My dear brothers and sisters wore a crown of slander during the “Uzbek affair.”

The poem does not reflect the tragedy of a specific person, but of the entire people. If the verbs were given here in the form of burn, rush, that is, in an exact ratio, then it would not be possible to give a clear figurative expression of thought in poetry.

Another example: Will I hit my head on the glory of the world? Should I lean on a world that has turned to dust the souls of those who wear flower crutches? (From the poem “Only... Babur cried”)

We have noticed that in many places the poet's poems are expressed in the language of “I” in the poetic vibrations of human feelings, mainly by verbs in exact proportions. For example, I have now put it aside, mixed up all my work - school, work, snowmobile. Recently I drew a bird that did not fly from a tree branch, the image of my mother in my heart. (From the poem “Photograph of my mother”)

Sometimes internal feelings that make a person's soul tremble are expressed through verbs in the passive voice: You can do it, so can I, You know that my pillow is



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washed with tears, My bow to me, that I was driven out of my head by a brilliant boy?! (From the poem “I said goodbye...”)

The use of variable categorical forms of the verb. There are grammatical forms characteristic of the verb that adapt the verb to various groups from participle to adverb, adjective, noun. (These forms are generally called category term modifiers because they “attach” properties of another category to a verb in speech.)[5]

1) The adverb is formed by the forms *-(a)y*, *-(i)b*, *-gach*, *-guncha*, *-ganacha*, *-ganda*, *-gani*, *-may/masdan*. For example, Sometimes I look at distant copper. – Given Let's go to him We completely rush to him, without realizing it ourselves (from the poem “It's Difficult for a Baby”).

2) adjectives are formed through the forms *--gan*, *-ayotgan*, *-adigan/ydigan*. For example: “My children, stand up!” he writes in his poem: *I am still numb from the dark days past, I am a tree, each leaf of which trembles like a heart. In this case, I am ready to jump forward, My Children, stand at your full height!*

3) The forms of action names are formed using the affixes *-moq*, *-ish*, *-uv*. For example, I just don't feel like writing, I just can't write. It is impossible to simply write; simply writing is death for a poet.

Using the verb action mode category. We know that 27 independent verbs in our language lose their independent meaning and act as auxiliary verbs. The poetess knew how to use both individual forms of such verbs and their combinations. For example, even if you are sad, drink and burn, You are alive, drink and drink, Put on a dusty coat and drink, Because dew is a guest in the eyes. (From the poem “Mehmondir”)

I agreed myself and left. What did I say? I said my piece. I went. All I did when I came into this world was say a few words. I told the truth, I left. (out of four)

I am water, although I drink water, oh, I'm getting hot, My coral-coral is sweating - stop, I'm tired. I am a strong, flowing river, I carried you away alone in my wave. (out of four)

In the above poetic passages there are words that are logically equivalent in action (I agreed, I left - I agreed, I said, I left - I said, I told the truth, I left - I told the truth; I got hot - I got hot, I it got hot - I got hot, I got hot - if used) they lose their attractiveness.

Use of participial/unparticipial forms of the verb. Each verb expresses a participial or non-participial action. It is known that the participle form of the verb does not



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have a special affix. The undivided form is formed by special grammatical means.

In the poems of Kh. Khudoiberdieva, to express the meaning of negation, she effectively uses the affix *-ma*, which denotes the indivisible form of the verb, the incomplete verb *no*, the preposition of negation and the negative word *no*.

Sometimes the poet uses both the participial and participial forms of the verb in one line in such a way that the reader unwittingly puts himself in the place of the lyrical hero "I". Because "I" in the poem is not an individuality, but a feeling of belonging to all patriots, patriots, and philanthropists. We can see this in the poem "Afsus": I wanted to smoke out the pain of time, but I couldn't, I wanted to sew the damned thing, but I couldn't. I couldn't say a single word to anyone while I occupied a thousand hearts.

The infinitive form of the verb gives an affirmative meaning in lines with rhetorical interrogative sentences: ... the grass is blue, the buds are swollen, but there is no sand, who?! (From the poem "Own Gardens")

When will the mother not give milk to these bitter weeds? When will such killers not be born from a mother?! (From the poem "An Old Woman Leading a Double Baby")

Sometimes the poet deepens the meaning of an expression by using an infinitive verb together with another word that gives the meaning of negation: "No, it won't happen," says the *atam dangal*, the twirl of *Hafsal-la's* mustache. (From the poem "The Hunter is Coming")

The infinitive form of the creative verb *-ma* and its variants *-may/-mayin/-mas/-masad/-maslik* sometimes serve the purposes of wordplay, and sometimes to enhance the meaning. For example, a mistake will not be repeated, it will not be repeated every moment, if a person thinks and looks at it. Who returned to where they came from? (From the poem "The mistake will not be repeated")

Usually the infinitive form of the verb *-ma* and its variants are used to express a negative meaning. Halima Khudoiberdiyeva, with her own skill, turns them into instruments that carry a positive connotation. For example, My comrades, may the sun not fade over your head, May you all be blessed, may happiness not last long. Tears in the eyes when someone is sad - Don't look the burning moment in the face, don't look it in the face... I will paint the color of indescribable joy... Fate, don't show me the dark day of my friends. (From the poem "My Comrades")



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The author's poems effectively use the poetic and aesthetic possibilities of both lexical and syntactic forms to ensure quick and convenient perception of the content of the work and provide a unique attractive melody in the poem.

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