

MORPHOLOGICAL MEANS IN THE LANGUAGE OF MUTRIB KHONAKHARABI'S POETRY

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Abstract. *This article annotates and linguopoetically analyzes morphological means in the language of Mutrib Khonakharabi poetry.*

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According to the results of scientific research, it is evident that in the current Uzbek literary language, the first-person singular pronoun "I" (*Men*) is typically appended with the particle "e" in the first case to indicate personal pronoun possession, in accordance with the old Uzbek literary language. However, in the works of creators produced within the Khorezm social environment, we observe a greater tendency to use the phoneme "a" as a characteristic feature of the spoken language. For example, in Avaz O'tar's poetry: "*Spend money in the way of wealth, beggars will despise of me*". [2:36] These characters can also be seen in the lexicon of the poetry of Mutrib Khonaharabi: "*Relieve me from my sorrowful hijran, and free me from the blood of my eyes*" [1:15] Or at the end of the verse: "*In the Hijran, even if it brings me to the state of death, the night of Ishrat, O Mutriba, is glorious for me.*"

In this case, we meet the personal pronoun even in the poet's memoirs:

*"I miss this color because of the pain of hijran.
All the time, my dream is the sweet words of your lips,
Night and day is the perfection of your request for me,
Who is the flower of my life?
Sumanbarlar Qadi Rana is his foundation".*[1:38]

If we carefully analyze the examples mentioned above, where the pronoun "I (men)" has been appended with the additional particle I "man," we also find instances in the poems of the poet where I "men" is used without any additional addition:

*"I bind my sick body with a wrap every moment,
If you put effort, sacrifice my soul and spill my blood."*

If we consider explanatory comments, we can observe this pattern frequently in the poet's works. It reflects the lexical and morphological characteristics used in the Khorezm social environment during the era in which Mutrib Khonakharabi lived. It is important to note that in the poet's creativity, the first-person singular pronoun is not only used in the form of I "man," but it is also preserved in its archaic appearance, characteristic of the old Uzbek language:

*"I said: save me, do not burden yourself with grief,
He said: if you want, teach me your grief".*[1 :12]

Indeed, it is possible to observe two different variants even within a single ghazal. In the first 2 lines:

*"Go, sleep, you beautiful flowers,
My heart was tormented by the pain of separation."*

In the third line of the same ghazal, using I "man" instead:

*"Whenever I died, lost in love,
The stone of separation falls on my head constantly."*

Additionally, we can see that the first and second-person singular pronouns are also used as for me "mango" and for you "sango." As a result, the phoneme "e" in the language is replaced with "a," and the ending "-ga" corresponds to "-go." These words are frequently used in the rhyme:

*"Even if my condition worsens due to separation,
The night of joy, oh Mutribo, is your turn, for me (mango.)"*

Or:

*"Even if my face has become the mark of a mad lover,
No healer can heal the pain in my heart, it remains, for you (sango.)"*

The plural form of the second-person singular pronoun is expressed they as "alar":

*"Youth finds knowledge and art abundantly,
Whoever they may be, they all respect the master." [1:17]*

Avaz O'tar:

*"Long live my hope, the schoolboy,
Each of them takes on the burden of poetry." (My devoted people)*

The above lines not only demonstrate lexical similarity but also share a thematic and imaginative resemblance. In both poets' verses, the central protagonist of society—the youth—is brought to the forefront and their journey as schoolchildren, living, growing, and attaining excellence in knowledge and skills is emphasized through the reading of poetry. The poets' verses serve as a means to express thoughts about significant works, purposes, and intentions organized in the context of contemporary times. Promoting the ideals of knowledge and enlightenment is a characteristic feature of the creativity of Mutrib Xonaxarobiy and Avaz O'tar.

We pay attention to the morphological features in the poet's creation, where we observe the distinct appearance of morphological elements in literary examples. "Morphological features also play a significant role in the literary-textual context, contributing to the inseparable elements of aesthetic integrity... The analysis of the numerous forms, categories, gradations, and subjectively evaluative forms of word stems and their poetic possibilities is considered an important issue in linguopoetics." [3:214] In Mutrib's works, linguistic variation does not differ significantly from the contemporary Uzbek literary language. The use of the genitive case is more evident in an indefinite manner and in the forms of 's "-ning" and "-ing."

*"With a single breath, make the wings of my eyes radiant,
If the moon's face does not become a shining sun."*

Using the structure of "tushum kelishigi" in "-ni," "-in," "-n" forms:

*"Gaze upon your radiance, oh beloved, oh beloved,
Reveal your hidden delight, oh beloved, oh beloved."*

Using the structure of showing time and place in "-da" form, and the structure of mentioning direction in "-ga" ("-ka," "-qa," "-g'a," "-a") forms:

*"I am always longing for your doorstep,
You are the generous, kind one, my joy."*

In "-ka" form:

*"I have reached the edge of death, immersed in separation's darkness,
It is not easy to escape from your grasp, oh bird, oh bird."*

In "-qa" form:

*"Drowning in the ocean of desires, my eyes weep incessantly,
Bleeding from my eyes, I fall to the ground."*

Alternatively:

*"When my soul emerges from the abyss, upon seeing your radiant light,
Oh God, may guidance be bestowed upon Mutrib."*

Using the structure of showing direction in "-a" form:

*"Do not doubt, oh friends, the state I am in due to love,
May my heart find solace, departing from his promises."*

It is known that the chiqish kelishigi (rhyme) in Turkic languages is used after other rhyme affixes, and it has been noted in scholarly textbooks that the chiqish kelishigi is also used in the position of o'rin-payt kelishigi as an additional element until a certain period. The variants of chiqish kelishigi, such as -dan, -tan, have been found in written sources dating back to before the 14th century. (DLT, QB). In later periods, the -дын\din, -тын\tin variants became more active. In conclusion, the chiqish kelishigi can be seen in various forms such as da\ta\dan\din\tin. When examining Mutrib's poetry, we have observed that he frequently utilizes the -din form of chiqish kelishigi. For example,

*"Becoming a source of goodness for noble souls,
Becoming a supplication from the heart to the heavens".*

In the poetry of the esteemed Uzbek poet Avaz O'tar, we also witness the use of meaning from where in the -din form:

*"Oh, who created the sky, separated me from my beloved,
To go astray, a blooming rose separated me." [2]*

We believe that paying attention to the usage of the mentioned morphological elements highlights the linguistic and poetic characteristics of the text.

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