



**ESTABLISHMENT OF ADDITIONAL MEANING IN MORPHOLOGICAL  
AND SYNTACTIC MEANS IN THE WORKS OF ERKIN VOKHIDOV AND  
PHONETIC REPEATS IN HIS SHIRIA**

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**Annotation**

In E. Vakhidov's poems, additional meaning is created by means of affixes, which form the shades of magnification, glorification, strengthening.

**Keywords:** affixes, diminutives, pragmatic sema, presupposition

The affixes that form the additional meaning used in the works of E. Vakhidov can be grouped as follows, depending on the meaning of the addition to the stem: a) reduction; b) pampering; c) glorification; d) pride; d) affixes denoting discrimination.

For example:

a) the meaning of reduction:

The moon rose in the sky

The stars are a propeller. ("The sky raised the moonlight");

b) the meaning of pampering:

Tell me, does my father love me?

Will he bring a mare when he arrives? ("Nido");

c) the meaning of reduction:

Oh girl, look, laugh,

You're a good girl, smart, big. ("Bakhmal")

As used in the first verse, the affix served to express the smallness of the object. However, the use of the -cha affix also reflects the subject's positive assessment (pragmatic sema).



The second part of the poem contains the word *toycha*. The word *toy* actually means the denotative meaning of the horse's child, the little one of the horse. Adding the affix *-cha* to this word creates a sense of caress and a positive evaluation of the subject of speech.

In the third verse of the poem, the word "girl" is used to express the smallness of the person, as well as the caressing attitude of the subject of speech. Also, based on the presupposition of this affix, the sentence contained a small amount of information about the age of this girl. This is where the pragmatic function of the *-cha* affix comes into play. Unlike other homoaffixes of this form, this affix is sometimes synonymous with subjective evaluation. Compare: girl - girl.

In addition, the affixes *-choq*, *-chak*, *-chik* also mean reduction. However, these forms are more passive than the affix *-cha* in conveying various subtleties of meaning.

The *-chik* affix is added to horses to emphasize smallness. For example: Abdusalom: Oh, I want to get married, not a wedding. ("Golden Wall") In this sentence, the affix *-chik* added to the word "wedding" is used to express the meaning of a small wedding, which is a narrow sense of the situation. It is through this affix that the subjective attitude of the speaker, such as discrimination, ridicule, emerges as an additional meaning of the word. In addition, E.Vakhidov uses affixes such as *-loq*, *-gina*, *-jon*, *-xon*, *-choq*, *-chak*, *-kay*, *-ak* in his works and uses them to mean to shrink, to caress, to love. used to do.

In E.Vakhidov's poems additional meaning is created by means of affixes forming magnifying, glorifying, strengthening *ottenkas*. Affixes used in this function include affixes such as *-vor*, *-kon*, *-don*, *-g\_on*, *-on*. In the works of E.Vakhidov it is possible to observe the pragmatic-additional function of the following morphological units in the function of loading and unloading: a) interrogative pronouns forming rhetorical interrogative sentences: *-mi*, *-chi*, *-a*, *-ya*, *nahot (ki)*; b) units of emotion used in the text as a loading function: *-ki*, *biram*, *khopam*, *naqadar*, *so*, etc .; c) pragmatic prepositions referring to the presupposition in the text: *only*, *-gina*, *both*, and so on.

These types of downloads not only provide emotion in the literary text, but also have a pragmatic character, pointing to hidden information (presupposition). We have analyzed the formation of additional meaning in the works of E.Vakhidov through analytical forms as follows. One of them is the analytical form, which is formed by the combination of the same morphological units belonging to the category of horse, adjective, in the relation of the accusative + the accusative. This allows for additional



meaning in the literary text through the combination of the accusative and the accusative. Consider the following example:

I am called Nashvati, the Juice of Juices.

Taste of Flavors, Flavor of Flavors. (“Nashvati”)

The meaning is enhanced by the compounds used in this poetic passage in the relation of the accusative + the accusative (the juice of the juices is the best juice; the taste of the flavors is very tasty; the evaluation approach is expressed. In the poem, the subject of the speech, that is, his feelings of pride, arrogance, boasting, are expressed through the coordination of words in the relation of the accuser + the viewer.

The syntactic method has a special place in the expression of additional meanings. The poet, in particular, makes extensive use of rhetorical interrogative pronouns, syntactic repetition and inversion as a syntactic means of creating additional meaning.

Phonetic repetitions occur based on the repetition of one of the speech sounds or the melody of the sounds. — For a poem to evoke aesthetic pleasure in the reader, it must have a sense of meaning, be able to express the inner emotion of the creator. The emotionality of the poem depends not only on the weight, rhythm, rhyme, poetic figures, art, but also on the poetic phonetics. Poetic works have a unique tone, charm, expressive power. ladi.

Repetition of sounds enhances the meaning and increases the sensitivity. Erkin Vahidov, one of the great representatives of modern Uzbek poetry, used phonetic repetitions very effectively. Several types of phonetic repetitions were used in the poet's poetry. Such repetitions include methodological tools such as alliteration, assonance, and so on.

Each of these methodological tools has its own repetition of speech sounds it is observed that it performs a certain methodological function and the art of poetry will be aimed at providing. We discuss alliteration repetition in our article.

—Alliteration (Lat. Al - ga, da; littera - letter) - the repetition of the same consonant sounds in poetry, sentences, verses and, in part, in prose.

Alliteration as a phonetic-stylistic method enhances the intonational expressiveness and melody of artistic speech. Commenting on the repeated use of sound in poetry, the literary critic U.Toychiev writes:

repetition is important in poetry, especially in children's literature and song lyrics is a virtue. It enhances the musicality of the poem, but does not create a rhythm, however



decorates. If consonant sounds form an alliteration, vowels form a sound repetition called assonance.

In Erkin Vahidov's poetry, alliteration came in different forms, performed different stylistic functions and provided art.

1. In the words of a verse, a certain sound is repeated:

Add black,

add a pencil

Add the crotch, girl.

He will take revenge on me

Look at the sword killer, girl.

In the cage the heart beats the bird,

You can't put wings on.

Take a look,

Let the sun warm my heart, girl

In this paragraph, all the words in the first verse begin with the sound q. In this case, the repetition of the vowels a, o and u, which coincided with the consonant sound, also occurred. In the poem, phonetic repetitions are repeated without alliteration, which are repeated in the form q-q.

The art of adjectives is used effectively in poetry. The situation that occurs in this verse of the poem is followed by other melodic vowels and consonants in the next verse figurative image through:

He raised his head

Holding in a steel palm ...

The earth was saved

In the scorching sun ...

In the band, the repetition and melody of the consonants t, q are observed. In the poem, the poet describes the scale of the work done with an excavator, the excavator in general described. This situation is given at the end of the poem Salvation in the Steel-Earth.

This is clearly seen in the verses of Kutardi. Certain verses in a poem begin with the same sound. In such a repetitive poem of the poet it is reflected as follows:

I asked, and suddenly the gardens were silent,

I asked, the mountains seemed to sink.

I asked, frustrated

Looks bad ...



In this poem, the verses begin with a stanza, creating a melody of sounds. This melody occurs in the vertical and horizontal position of the words containing the sound s in the verses.

Because —Vertical alliteration is mainly specific to the poetic text, it can be in the words at the beginning of the lines, ie between the lines, and horizontal alliteration can be in the line or sentence.

I want to write a poem.

I am looking for this poem, recognizing my mind,

I sing this poem burning in the fire.

I will always live with the love of this poem,

This poem inspires me with love.

All my good feelings are busy with this poem ...

This paragraph is a repetition of vowels and consonants. In the verses of Erkin Vahidov's poetry there is a peculiarity associated with the repetitions of the consonants b and q and the vowels u and e.

In general, Erkin Vahidov effectively used alliteration in his poetry, created various forms, and gave each of them a methodological task.

able to download. In the poems of the poet, mainly consonant sounds such as s, q, m, r, k, ch, j, b, z, g ,,were used repeatedly and performed a specific stylistic function. The consonants s and q are especially common.

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