

Semantic-Grammatical Features of The Work “Otamdan Qolgan Dalalar” By Togay Murad

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Annotation: In this article we will talk about the semantic-grammatical features of the work “the fields left by my father”. The head is explained by examples, focusing on the expression of the parts. The writer created a poetic style specific to the application of the head piece.

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Artistic literature is an extraordinary specific type of art that takes shape by word, differs from others in scope and expression or. In this sense, artistic literature has an incredibly complex composition as an artistic-aesthetic whole. In the essence of such a multifaceted integrity, which is manifested as an artistic expression of the author's thinking, there is an important role in the analysis of the language of the artistic work. According to our scientists, who are engaged in the poetics of the artistic work lingvo, it is important to study the language of the works created by creativity in order to determine the writer's personal mania, the possibilities of using his language skillfully, as well as to draw on the analysis of the language of the work.

It has always been recognized that the main unit of syntax is a sentence, that the text or its units should be considered large, high syntactic-communicative units from the sentence, became one of the Basic Rules of today's Text Linguistics. Therefore, it is not necessary to sit down, of course, to prove that it is not right to say that the sentence in oral speech can not be a sentence, as it is just a sentence that is reflected in the writing. If only a holistic speech, expressed in writing, is called a text, logic dictates that the sentence should also be recognized only in writing. But it is natural that this is not possible. It must be said that without preparation “ certain structural-stylistic differences between oral speech and preposition written speech, the presence of specificities is natural, but these specificities are not the text of the product of one, and the product of the other can not be the basis of the text dyish at all.

Undoubtedly, oral speech is primary, and written speech is secondary, so it is an axiom that oral speech is a “genetic basis” for the written text. In the formation of the text, it is impossible not to resort to colloquial style in any case. Writer Tagay Murad, who made a huge contribution to the direction of modern literature in the Uzbek novel, also points to the aspects of oral speech as a basis for written speech in the work “the fields left by my father”. For example, Akposhsho's people say that Ibadin insults the dumb and shakes. Then our grandfather, as a child, lifted Ibadin and took a edge. Bet with the right-wipes the head. It can be seen that Jamaliddin is blowing a feeling of affection for his nationalists in the hoe. (The work of the Otamdan qolgan dalalar is 12-th page). As you read the novel "Otamdan qolgan dalalar", we witness that the idea of national harmony, which is one of the ideas of the ideology of national independence, was put forward. This situation is also reflected in the speech of the heroes of the work:

"Our grandfather pours sheep without saying that the sacrifice leaves the Spruce dry.

Kurban karakirgiz grandfather catches on his wrist.

- Sit single Uzbek, sit single, - he says.

- What was in the bosom of the Uzbek, what was in the bosom of the brunette.

The idea of a nation-state of harmony is a value, which determines the national development of the region and states in which different peoples live together, serves as a guarantee of peace and stability in this locality. The work "the fields left from my father" embodies the features inherent in the modern novel, and also somewhat clarifies the criteria of the new Uzbek novel.”² The details of each event in the work and the interpretation of the image of the heroes, speech and internal reflections are evident in the light of the sharp eyes, deep creative insight and noble intentions of a

real writer who knew the life of the village and the life of the growers from the inside and who could sincerely sympathize with them by Referring to the semantic-grammatical features of the novel "Otamdan qolgan dalalar", we will focus on the expression of the head parts.

When the syntactic formation of the artistic text is checked, it can be deduced after the final punctuation mark as a parselly to the corresponding sentence fragments in various syntactic functions. Head pieces we have and cut into pieces. The section separated in the parsellations in the form of possessive serves the realization of the author's aesthetic intention. In this, basically, when a section of a syntactic status that has been disconnected from the composition of a particular sentence, that section will be exactly as highlighted. In the grammatic construction of the novel "The Fields left from my father" by Tagay Murad, the grammatic suffixes that connect the sentence in a grammatic way are applied in a special way to the dialect. Proof of our opinion we will pass the following passage in character:

I will be the grandson of ferganachi Jamaliddin ketmon. (1-page of the above work of Tagay Murad.)

In the above-mentioned sentence, the combination of the Fergana living in Fergana in place of the Fergana living in the place of the question could be used, but the writer used the dialect words to show the reader where the heroes of the work belong, to which region they belong. Expression of head pieces. In our speech, simple sentences are two consonants or one consonant. In two unstressed sentences, if the periderative connection occurs with the interaction of the head pieces, the permutation of one unstressed sentence is expressed on the basis of one head piece. This means that the periderative core, which is considered the main-Chief factor of the formation of speech, is represented by one or two parts. Each of them also serves as a head tool in arranging other fragments around themselves in the formation.

Therefore, referring to the existing structures of the Gees in our language, it would be appropriate to look at the expression of the main parts of their formation, that is, the predicative nuclei, in the style of the head-piece in one unstressed sentence, in one unstressed sentence, in the head-piece. The head is divided into two parts-the holder and the cross section. In two unstressed sentences, both are head pieces, and in one unstressed sentence, one of them is expressed and follows the second-order pieces. In the construction of the sentence, the head pieces occupy the main place. Head pieces form the basis of the sentence. Without head pieces, a sentence can not be formed. Sentences are formed from pieces that have entered into a reciprocal relationship. The meaning of the sentence is lost if the words in the sentence do not enter into a reciprocal relationship.

Therefore, words come into contact with each other with the help of grammatical suffixes or consonants. In the game, the layout of the parts in the sentence is carried out in the usual order and in the changed order. For example, I will say my fields and come back! (262-nd page.) In this sentence the head pieces are located in the usual order, that is, the cross section is expressed in the question that came at the end of the sentence. I applied at the beginning of the sentence, fulfilling the task of having in the pronoun sentence.

At the end of the sentence fulfilling the function of having the lifetime question held in the order in which the above sentence was changed, this piece of khazon-khazon was applied before the owner as a cross-section. It was supposed to be "my fields-my women's lives-khazon-khazon "if we put this in the usual order. The writer excluded the eaten from the sentence as a parsellation. Because both the fields and the woman worked tirelessly. The fact that the woman has been in this labor for a lifetime is not only the sad fate of all Uzbek women, the woman of Dekhkankul.

The author used the words repeatedly to increase the effectiveness of the sentence.

For example: my fields –grandfather's salty-salty forehead.

- My dives-my ancestors yagir-yagir shoulder.

The salty and yagir - yagir question in these sentences is located in the order in which the cross section functions and changes and is repeated in order to increase the sensitivity. If we departiate this sentence, we can see the following change.

My fields-grandfather's forehead will be salty.

My fields-my father's shoulder had to be expressed as if it would be sho'r-sho'r. The writer repeated the cut to increase the sensitivity of the work.

In the novel, the author used paired, followed and non-paired types of sentences.

For example, they have bread on the tip of their handkerchiefs, so that on the go they eat their teeth, and on cotton swabs.(The same work of Tagay Murad.) In this follow-up sentence was applied to the joint sentence, and it was applied to give a high assessment to the work of girls who were cotton-growing to increase their sensitivity. Through this novel, Tagay Murad gives an artistic interpretation of the life of those who did not work for a lifetime and did not flow into the bowls, who were not encouraged by the hard work, the complexity of people's life in the colonial period. Predicative with having in the artistic game, questioning, came in the structure of the sentences of emotion and increased the sensitivity of the work. Rhetorical questioning has increased the effectiveness of the work by responding.

For example, what is difficult to make cotton wool? cotton picking is flower picking! In this sentence, the dignity of the Uzbek people who love Labor is more glorified by the more creative. The author also introduced the content of one simple sentence into the work through several simple sentences, which further increased the artistic impact force of the work. For example, white clay dalam pits cracked from three to three. White clay dalam breasts opened from three to three. White soil is white to dalam. Nonsense white jump! In this quoted text, the fact that as a result of the use of the earth without Frost, the earth lost its power at that time, how much harm was done to Nature, Mother Earth, the attitude to Mother Earth increased its sensitivity through the repetition of simple sentences and was delivered to the readers by artistic skill.

In the game, the sentence fragments were used mainly in the changed order. That is, the cut comes before the owner. For Example, Hayda-Hayda! - he fights Oqqoshsho. Here has also been applied at the end of the sentence. In this sentence, the word Oqqoshsho can be excluded from the sentence as a parsellation. Because in the sentence this word is taking a separate Interpretation. - We laid the foundation of the church in the place of the Kunpayakun mosque. Let the church run out, pray in the church! - says Oqqoshsho. This sentence is an extract sentence. The game reflected different views of the cross section, which is the main center of the sentence. On a dark stove, the hand goes away. Flounder to white - flounder to white-flounder: - The terms! says. Lying under his feet, he pierced the bowl as a rifle. The rifle steps from noon to noon. -Chuchelas! -says Turns the yard-drops from the converted ladder. On the roof, a rifle shoots across the village. - Go to bed! - he says.

Dogs from the village are snoring. Our father dog shot a rifle to the side of the palm. In this sentence, the cross-section, which is the main center of the sentence, was used through repeated words. -Let's talk, though now, what a chikin man it's the government of yuvuksiz, Let's talk now though. That's when our father turned away to our mother. The peasant says. - The councils say we are the eldest you are the youngest. In this sentence the order of the sentence pieces that come before the cross-section owner has changed. "What did I see when I came into the world? What are we doing in this sentence? The origin is represented by a cross section rhubarb. Who will restore the eaten by cutting? I had to come into the world and be in the form of what I saw. This is what I saw come to the world when we parselytize our speech too. I will be removed from the sentence I have in style. But the writer did not feel the need for the owner in this sentence. "I had a cradle tomb, a field cemetery. My grave was compound predicate. In the sentence, he came up with a noun phrase, and the noun is expressed as a predicate. The owner of the sentence came in the form of the chief negotiator of the cradle question. It does not take any additives and means one simple concept.

I'll go step by step in the Alps. "Raise your hand, printer!

"I'm going to shoot a rifle." "Do not shake, Conqueror "

I will blow the trigger of the rifle. I'm a printer, I'm a printer!

One hand holds on my shoulder. Shaps my bets.

- Open your eyes Jamolliddinov, open your eyes! - he says.

That's it, I'll come to myself . Although hats.

I recognize from their voices.

I recognize voices-someone will be geography, someone will be literature. Geography leads to my right hand, literature leads to my left hand.

In bed, children sleep pish-pish (Tagay Murad "Otamdan qolgan dalalar". 56-page) The writer used the words geography and literature without entering the names of the teachers through dialogical speech, and used the dialect words, that is, the common language. Students bring their teachers to the eye when they say geography and literature.

Over does not stand back in the same bed.

The next day does not stand. Tomorrow does not stand at all.

Does not move from place.

The eye does not open, the salt does not taste.

I cool the tea in the mouth for a long time.

–Tea constipation, over-fellow, tea constipation, - I say.

In this sentence, the cross-section, which is the main center of the sentence, is used repeatedly. Through this, the writer not only increased artistic expressiveness, but also tried to evoke feelings of fear, sadness in the readers. Analysis of the novel language shows that the writer Tagay Murad created a unique poetic style in the application of head pieces in the work. Especially the situation inherent in his style is aimed at giving special reprimands, accents to the thought perceived from the sentence. The phenomenon of inversion in the application of phraseological units, the application of repetitions and parsellyative units led to the fact that the language of the work was understandable to a simple reader, approached the people's language. This indicates that the author is able to make fruitful use of language riches.

List of used literature:

1. Tog'ay Murodning "Otamdan qolgan dalalar" asar 1-bet.
2. H.Jamolxonov. Hozirgi o'zbek adabiy tili, T.: 2005.
3. Q.Sapayev. Hozirgi o'zbek adabiy tili, T.: 2009.
4. A. Hojiyev va boshqalar, Hozirgi o'zbek tili faol so'zlarining izohli lug'ati, T.: 2001.