

# PROFESSOR NIZOMIDDIN MAHMUDOV IN THE EMERGENCE AND THE ROLE OF DEVELOPMENT OF UZBEK LINGUOPOETICS

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**Abstract:** The article reflects the role and unique views of Doctor of Philology, Professor N.Mahmudov in the emergence and development of a large research field called linguopoetics, one of the new areas that has entered the field of Uzbek linguistics. Examples are given of how the scholar's scientific views on the language of the works of such creators as A. Kodiriy, A.Kahhor, M.Shakhzoda, Oybek, E.Azam determined the principles and prospects of research in the field of linguopoetics.

**Keywords:** linguopoetics, linguostylistics, analysis of a work of art, stylistic aspect, expressiveness.

Any thought expressed in speech, the speaker almost always considers not only the delivery of information to the listener, but also the extent of the impact of this thought on the listener. Therefore, qualified speakers, that is, writers, always look with a very sensitive eye at the linguistic units and means that ensure the expressiveness, impact, that is, expressiveness of speech. As is known, there are various possibilities for expressing expressiveness in the language. The breadth of such possibilities is one of the criteria that shows how rich the language is.

In Uzbek linguistics, the attitude to the language of a literary work, in particular, has become active within the framework of linguostylistics and linguopoetics. Initially, major linguists began to write about the stylistic features of a literary work and the writer's skill in using words. Academician G.Abdurahmanov gives special recommendations on how to approach the language of a work of art: 1. The analysis of the language of a work of art should be carried out on a par with the analysis of its content. 2. In order to study the language of any work of art and make a judgment about it, it is necessary to deeply study the period in which the writer lived, the historical conditions, the reason and process of writing the work, and the writer's purpose. 3. The language of a work of art should be studied in comparison with the language of other works of the writer. 4. It is necessary to classify the units used in the work of art in terms of thematic, semantic-stylistic, grammatical, historical-genetic aspects, and develop a special dictionary of the work. 5. It is necessary to know the extent to which the writer used the living folk language and traditional literary language and analyze the lexical-semantic characteristics of the work. 6. Determine the writer's skill in using figurative means. 7. Determine the change in word meanings. 8. Studying the introduction of semantic groups of words into the work. 9. Conducting observations related to the syntactic structure of the work. 10. Researching the problems of speech style and stylization.

Also, G.Abdurahmonov emphasizes in this article that “the language of the work should be studied not after analyzing the content of the work, but simultaneously with the analysis of its content... The writer enriches and improves the literary language, using the rich possibilities of the national language. One of the main tasks is to study how the writer uses these possibilities.”

After that, interest in the language of the literary work increased and steadily developed. The research conducted was assessed as an achievement of the science of stylistics of the Uzbek language. N.Mahmudov brought this research to a new level through the book “Esthetics of the Word”, published together with Kh.Abdurahmonov. N.Mahmudov, through his articles on the study of the language of the works of such authors as A.Navoiy, A.Kodiriy, A.Kahhor, Oybek, U.Nosir, M.Shakhzoda, E.Azam, laid the foundation for linguopoetics and showed how to study a literary text from a linguopoetic aspect. These articles, in their essence, gave rise to the field of linguopoetic research, which is considered a new stage in Uzbek linguistics after the stylistic approach to the language of a literary work. Today, the works of many writers and poets are studied on the basis of the principles of linguopoetic research. All of them are carried out on the basis of the principles of the approach initiated by N.Mahmudov. When the scientist speaks about the language of poetic texts, he approaches the works of creators with extreme exactingness and emphasizes that “in a real poem, every word, addition, punctuation mark should have a certain, regular aesthetic value” [1. 69].

In his article on the language of M.Shakhzoda's works, the scientist writes: "A word artist re-embodies the world in

a certain language through artistic images, but if such an artistic re-embodies the world in exactly the same way for all creators, it will be no different from simple imitation. Therefore, it is an eternal requirement of perfect art that there should be a specific difference in the way two creators who create in a certain language see, hear and artistically perceive the world. After all, this difference is a result of the creator's skill, his language and mastery of style, originality, comes to the fore. Naturally, a unique vision, hearing, and artistic perception of the world are manifested, first of all, in artistic language.

In this article, the linguist deeply analyzes the metaphors used in Sheikhzadeh's poetry. He emphasizes that they are unique metaphors that are the product of Shakhzadeh's observations, unlike anyone else's, and emphasizes that in his poetry all linguistic units serve a common spirit. Speaking about how he depicted nature with colorful words like master painters, he emphasizes through these examples that he was also able to convey the sounds of nature through imitation of sound and exclamations: "In most of Shaikhzoda's poems, the breath of living nature, the sounds of the ceaseless movement of the world in various shades are constantly echoed, the complex symphony of the language of life is heard in sometimes vibrant, sometimes meek, and sometimes silent tones. N.Mahmudov chooses a style of expression that is no less than the artistry in his poems. As a result, the joy derived from the poet's poetry is further enhanced by the beauty of expression in his analysis. In the scholar's analysis, there is no sense of being limited by the poet's poetry, on the contrary, it is understood that in order to imagine the entire beauty of the poet's poetry, the language has reached an infinite height in the world of expressive possibilities and from there he has decided on Sheikhzoda's poetry. Therefore, his analysis is as beautiful and attractive as poetry.

N. Mahmudov also draws attention to occasional constructions in Sheikhzoda's work and writes: In the poem "Conversation with the Moon," there is a word for night:

At that time, we read  
your lyrical notebook,  
not a daily one,  
your nightly notebook.

It is obvious that the poet created the word "nightly" based on the word "diary", this new word easily expresses the meaning of "a notebook recording the activities of the moon at night", which is extremely suitable for the accuracy of the artistic image in this place. We can give several examples of such new units skillfully created by the poet: stargazer, deserter, warrior, elegant, slovenly, place-loving, moon-dweller, winter-boy, momentary, space-traveler, flight-seeker, day of rest (day off), serkadar, warrior, joyful, enthusiastic, damsoz, Salombabad". Among Nizomiddin Mahmudov's articles on linguo-poetics, the article "Abdulla Kahhor's witty words" occupies a special place. It is known that A.Kahhor's attitude to the language of a work of art is a school of example for any creator. His stories are not just descriptions of some event, but a mirror of the world, revealing the expressive potential of the Uzbek national language. The reader, having read the stories of the writer, bites his finger in surprise at the power of the artistic word.

M.Kuchkortayev's candidate's dissertation entitled "A.Kahhor's phraseological innovation", dedicated to the work of the great word master A.Kahhor, as well as M.Kuchkortoyeva's dissertations "A.Kahhor's skill in working with the language of his own works" (on the example of the novels "Mirage" and "The Lights of Qoshchinor"), have been defended, but it is natural for the scientist to think that in these dissertations the art of the Uzbek artistic word, the language of the works of the writer who created a great school, was not studied linguo-poetically. Through this article, the scientist draws the attention of researchers conducting research on linguo-poetics to this issue.

Noting that the work done is not enough to create a holistic linguo-poetics of A.Kahhor's works, the scholar writes about the writer's skill in choosing words: "Abdullah Kahhor's himself is truly a folk word. In his stories, he never "squeezes" or "forces" words for artistic purposes, but rather picks and finds words from the folk language itself that are worthy and worthy of this purpose"[2. 88].

The scientist emphasizes that A.Kahhor treats words like a master jeweler, and does not simply insert any word or symbol into his works. He also mentions that A.Kahhor uses humorous, concise and impressive words and combinations of the folk language in his works. A.Kahhor, who was truly a folk artist, seems to have abandoned any means that are not inherent in the folk language, no matter how much it polishes the artistic language. At the same time, it should be said that this is also due to the writer's unique, unique narrative style. A.Kahhor uses the word in such a way that, in addition to the main meaning of the word, all its semantic aspects and subtleties are clearly felt, the semantic aspects of the word are fully attached to the general event, situation, writer's position, and the overall intonation of the story.

When thinking about the language of a work of art, N.Mahmudov does not look for examples to prove the use of figurative means. On the contrary, he tries to understand and interpret the artistic load that the writer places on the root of the word and draws attention to the relationship of the word he is explaining to the whole text. In some works on linguo-poetics, there is a tendency to give examples from a work of art to prove a certain linguistic phenomenon and thereby determine the writer's skill. N.Mahmudov analyzes the examples in a work of art by linking them to the writer's artistic intention in such a way that the reader has the opportunity to see meanings that he did not understand when reading the work. In fact, the researcher should explain processes that are difficult for the reader to perceive and understand in a convenient way.

For example, in the story "Anor" we read such sentences: - *By your power, you won't believe it!* - said Turobjon, examining the cloth he brought, - *here, chew it! Look, if not, say "innaykaiyin"...*

Here, not only the word thing is used, but the word cloth. Stylistically neutral, while the word thing is not neutral in meaning, the word cloth is not neutral in meaning, therefore we can see that it has a meaning edge related to discrimination, and this meaning edge is further emphasized by the verb form "took a look". In the imagination of a wife who is eagerly waiting for her husband to bring her pomegranates, she sees that this is a beehive - waxy honey, and pure honey itself is nothing, but only cloth. As can be seen, the general intonation of the story, the development of the story does not allow replacing the word cloth with another synonymous word in this place.

The word cloth was able to reveal its entire lexical and aesthetic essence in this place with the complete skill of the writer.

In this article, the scientist analyzes the artistic, linguistic and logical beauties manifested in words and sentences in the writer's stories "The Woman Who Did Not Eat Raisins", "The Patient", "The Spectator", "The Wingless Bird", "Two Half-Whole", "The Grandfather". The principles of analysis put forward by N.Mahmudov in his works on linguopoetics are an important basis for researchers working in this field.

Analyzing A.Kahhor's story "Bek", the scientist evaluates the writer's linguistic skills in this way: "In A. Kahhor's stories, there are an innumerable number of sharp examples of sharp irony, each word seems to be created for a specific irony expression. The writer uses phenomena such as polysemy (polysemy), homonymy (homonymy), antonymy (antonymy), and paronymy (paronymy) in words with unparalleled mastery. For example, the verb "to reveal" is a polysemantic word, the meaning of this word "to discover" and "to expose" is used so skillfully in the writer's story "Bek" that the result is such a unique irony:

(Bek): — I will leave my mistress, I will leave the world without a briefcase, without a coat, but I will not leave this matter unsolved!

My companion gave him a glass of water, put on his coat, handed him his briefcase and consoled him:

You can cite many such examples from each of A.Kahhor's stories and be repeatedly delighted by the semantic and aesthetic richness of the word"[3. 89].

N.Mahmudov has many articles devoted to the linguopoetic analysis of certain units in the language of creative works. Among them, the article "Oybek's unique analogies" is of particular note. While articles dedicated to the poetics of the language of M.Shakhzoda or A.Kahhor's works focus on poetically actualized units, the article dedicated to Oybek's poetry focuses on Oybek's unique similes: "In Oybek's poetry, unique similes excite the reader's imagination and amaze increases the spirit. It should be noted that each of these similes is an objective and characteristic evidence of the observation of Oybek, a spellcaster of the language, an unassuming lover of nature, his ability to see and show the complex life of nature and man from the thread to the needle, to all its intricacies, and his unique, "oybek" perception of existence. Because although similes are used in poetry for various purposes, their quality, the extent to which they are subordinated to these purposes, in short, the level of their poetic content, and their artistic weight depend on the poet's observation and poetic perception"[4. 92].

In general, when similes are analyzed in linguistics, four components are discussed. The subject of simile, the image of simile, the basis of simile, and the formal indicator of simile.

The scientist noted: "From a purely linguistic point of view, when these four elements are expressed within a simple sentence, the proportion between the form and content of the sentence is broken, and the sentence is interpreted as a simple sentence with an unbalanced structure. In other words, the content capacity of simple sentences in which the relationship of analogy is expressed is always high, that is, large, that is, a small form serves to express a large (complex) content." This is also of particular importance for the poetics of poetry, because this situation allows the poet to create incredibly concise images, vivid images of various things-events, complex situations, and the like. It should be noted that the standard of any analogy (image of analogy) is important for linguopoetic analysis. The analogies in Oybek's poems are also the product of the creator's "deep and exceptionally sharp gaze." N.Mahmudov analyzes a simile included in the description of the village of "Shohimardon" in Oybek's epic poem "Hamza" in this context:

"The village is below, densely packed with stones –

The poor houses are like swallows' nests.

The observant poet likens the poor houses to swallows' nests, and the use of "swallows' nests" as a simile in this simile is the product of Oybek's deep and exceptionally sharp vision. If the poor houses were described in full, even a page or two would be lacking, and even then such a bright and impressive picture would not have emerged as it is here, that is, expressed in a few words. As is known, everyone has seen the swallow's nest, it is made of clay and looks like a wall that has been hit with a small piece of clay. At the same time, the vastness is small and unsightly. Accordingly, poor houses are likened to swallows' nests, in which these objects are likened to each other not on the basis of a specific sign, but on the basis of several signs, the sign based on the analogy is integral. That is why a unique and "non-poor" picture of poor houses is drawn"[5. 94].

This article beautifully analyzes the analogical devices of Oybek's work, such as a beehive, a crescent moon, a flowing river, a guard in a melon, a hungry dog, a small grasshopper, a silkworm, and a thorn bush. It also emphasizes the active use of the metaphorical adjective of words such as sun, sun, girl, pox, flower, leaf, bird, sea, and river in Oybek's poetry, and analyzes the examples from a linguistic and poetic perspective.

The patron of Uzbek linguopoetics N. Mahmudov also says in this article that there is a lot of material for work that needs to be done on the language of literary works. In general, as the scientist rightly noted, "The linguopoetics of similes in Oybek's poetry needs to be studied more thoroughly and more deeply. On the example of Oybek's unique

similes, one can once again be convinced of the boundless possibilities of both our language and our artistic and logical imagination.

The language of the works of E.Azam, a major representative of modern Uzbek literature, did not go unnoticed by the linguist scientist N.Mahmudov. The scholar recognizes the honored writer as an "outstanding writer" and a "unique prose writer" and gives a high definition of his unique, unique word skills, expressing his thoughts: "It is no exaggeration to say that the works of the outstanding writer and unique prose writer Erkin A'zam, the embodiment of truth and honesty, have long since taken their glorious and worthy place in today's Uzbek literature. The absolute and systematic possession of his own style in modern Uzbek prose, the ability of a sophisticated linguist to see and demonstrate the inexhaustible possibilities of the Uzbek language in the field of linguopoetics, that is, linguistic art, and at the same time, the fact that he received the hadith of being able to fully mobilize this reserve of possibilities for the construction of the building of art, and the fact that he knew how to follow the excellent path of this hadith, are the solid grounds for the attention and respect for the unique work of the honored writer. The article provides analytical views on the expressions used by the poet, words with a special artistic load, and the use of punctuation marks. The scientist notes that the use of punctuation marks in the Uzbek language has a certain. The purposeful use of punctuation marks is considered a phenomenon directly related to the skill of the writer. In the story, the young boy's question about whether a comma or an exclamation mark is stronger shows that it is possible to talk about the semantic-logical, emotional-perceptual possibilities of punctuation marks: "The experimental question about which of the punctuation marks, such as a period, comma, exclamation mark, question mark, that tormented him in the child's imagination is "stronger" is when the meaning and content of these marks is transferred to the level of life, sometimes chaotic, sometimes regular, rhythmic, and sometimes tragic, as a symbol, and its content is understood as vast. It is clear that the answers to these vast questions will not leave anyone indifferent." So, for skilled writers, the topic is not too big or too small. This one question motivates the writer to write. In this process, various figurative means, linguistic patterns, sentences characteristic of lively speech ensure the readability of the work. The critic of words N.Mahmudov also touches on serious issues in major works to demonstrate the writer's skill. One of his stories can clearly demonstrate the writer's linguistic maturity. The main issue is not about the power of a comma or a period, but about their service to the writer's artistic intention. In this article, the linguist also emphasizes that the writer's works are an important source for linguopoetic research: "The contribution of the story is that Erkin A'zam's work is an unexplored reserve for many studies in the field of linguistic art. True, several research works have been created in Uzbek philology on the linguopoetics of the prose of this great and truly master of words, but these are absolutely not enough. The linguopoetic miracles created in Erkin A'zam's works are an inexhaustible model and school of inspiration for many young creators" [6. 23].

#### CONCLUSION

In conclusion, the role of Doctor of Philology, Professor N.Mahmudov in the emergence and development of a large research field called linguopoetics in Uzbek linguistics is incomparable. A number of articles by the scientist devoted to the language of the works of such creators as A.Navoiy [7. 137], A.Kodiriy, U.Nosir, A.Kahhor, M.Shakhzoda, Oybek, E.Azam determined the principles and prospects of research in the field of linguopoetics. As the compilers of the book "Zarif so'z ziyotori" rightly noted; "When Nizomiddin Mahmudov writes about the language of a literary work, you feel as if you are reading a beautiful literary work. If you understand the philosophical thoughts of a composer about music in his scientific article about music, you will be amazed by his analysis of a film work like a skilled director. Each article of the scientist begins with elegant words and thoughts. You will not know how you finished reading the article, having succumbed to the charm of this beginning. The scientist describes even the most complex linguistic phenomena in an incredibly impressive and beautiful style. Indeed, the appropriate use of language is very necessary not only for the creator, but also for the linguist and literary critic. A scientist or researcher who requires a juicy, polished language from a creator, who studies the skill of using words of a particular creator, must have a developed sense of words, the ability to feel the word.

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