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Paper Authors:

Pardaeva Madikhabonu Khakimovna



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CLASSIFICATION AND DESCRIPTION OF ADDITIONAL WORDS IN THE VOCABULARY OF KADIRI COMICS

Pardaeva Madikhabonu Khakimovna

Senior lecturer, department of Primary education
Navoi state pedagogical institute

Abstract: The article deals with the lexical study of the language of Abdullah Kadiri's comics, his ability to use Arabic and Russian words in his comics to create the right mood, the most Turkish, Uzbek, relatively Arabic and Persian words, the least Russian words used in comic texts. analyzed on the basis of examples.

Keywords: Arabic, Russian, Turkish, Persian, assimilation layer, lexeme, archaism, lexical units, poetic speech.

Introduction

In the active lexicon of the Uzbek language, words are divided into their own and assimilation layers. Creators use both equally when it comes to language, depending on the context of the speech. While some mainly apply themselves to their own layer, some creators are forced to use words of their own layer. In particular, A.Kadiri, although he is a fan of the Uzbek language, involuntarily or compulsorily uses Persian-Tajik, Arabic and special Russian words. Qadiri's use of Russian words is mostly satirical. He can even organize funny situations using the pronunciation and spelling of some Russian words using the vernacular version. [... the revolution begins and our white king is taken from the throne to the coffin. From the first of March, rumors began to circulate that Mekalay had been removed from the throne and a new government had been formed. But our "Akhund domla" does not believe these reports at all.] Here "Mekalay" is a variant of pronunciation in the vernacular. In Uzbek pronunciation, nasal sounds can sometimes be interchanged.

"It's one thing for a lexeme to be old, it's another for it to have an old color. Archaism is specific to the lexicon of the modern language and differs from other lexical units in the presence of antiquity. Current lexical meanings are classified from several points of view as general meaning and derivative meaning, proper meaning and portable meaning, nominative meaning, and

figural meaning. One of these classifications does not exclude the other, but reflects a different approach to the same phenomenon. The above types of lexical meanings are determined on the basis of ambiguous lexemes" [1].

Lexical units that are now completely obsolete, belonging to the past stage of language development, cannot be considered archaic from today's point of view. These are lexical units of the past, and whether or not they are archaic is determined by that stage of language development.

Such lexical units are used in works created in the past or described in the past. These are also included in the works now created to create the color of that period. It is better not to use lexical units of the past in works written in modern Uzbek and describing our time. The use of such lexical units even in poetic speech cannot be justified.

An old lexeme must be distinguished from the use of a lexeme belonging to another language. Sometimes it is possible to use a lexeme that does not exist in the present Uzbek language or in the past Uzbek language. Such a lexeme is completely unfamiliar to Uzbeks, because they are used not from the Uzbek dictionary, but from another language dictionary [1].

Lexeme formation has the sign of morpheme formation. The nature of independence and its specificity in the task of shaping a lexeme led them to be called

morphemes. The speech form of the morpheme is called complementary" [2].

Sh. Shoabdurakhmanov "When a person is made of horses: a) horses made of words meaning tsarindoshlik generalize this verse and express it in the form of a case [3].

The borrowed words used in Kadiri's comedies are words that are obsolete from the point of view of the period.

[Don't take your breath away! This is the message of the mastravoys! "Who's to blame, Mastravoy?" Yes, what about those who throw stones in the streets, they call them mastravoy, is it possible to believe their message? Fifteen days will pass ...Nekalai's policemen, judges, and commanders will be removed and others will be elected.] The highlighted words are Russian words that entered our language in the early 20th century, and their pronunciation is adapted to the national language. It is clear that the author deliberately used such an option.

If we look closely at the next text, the Persian and Arabic words are actively used, while the Russian word is not used at all. [The situation in the country will change. Our Akhund teacher will also take part in several election meetings. It seems that the white king, who was sucked by our teacher Akhund, was actually taken from the throne to the coffin. But for some reason he was in a rage and said, "Oh, my God, what is this?". The white king has been overthrown, there has been a government called the new government.] The weight of Arabic words is growing. [...as the first teacher of the madrasa, they canceled the order given by Allanarsamof oil and said that we will choose someone else instead of our teacher Akhund!...]

It can be seen that in some parts of the comedy Arabic and Russian terms are deliberately used in combination, in which the author intends to show the worldview, way of thinking, speech culture of his protagonist. [Although he did not speak Russian, he remembered that the clerk of the governor's court had read the decree: ...Madraskinki pervoy mudarrisu gospodinu Mullasharif Akhun Mulla Zarif Akhunov. Appointed the

first mudarris, and with his beautifully twisted signatures he caught sight of the semurug bird-marks. But then he remembered the condition of "freedom, election". Was falling to the ground from his hand...]. The formation of sentences in this way, as is well known, creates an involuntary laugh in the reader.

In the passage quoted below, mainly Arabic words express concepts that are important to the text. [Now it was time for the people to start propaganda against the youth in the name of religion. What was our Oxund teacher doing now? Isn't our teacher a politician himself? Already realizing the depth of the matter, he was floating in a sea of propaganda against the youth. The work resulted in the benefit of our teacher Akhund et al. Emdi Akhund said in the ears of our teacher, "Atheist youths who violate religion!" a fountain comes out of his mouth. Our teacher is intoxicated; now the teacher Nekalay is a tyrant, Kerensky's justice is not worth a penny; tilasa mudarris, tilasa judge, tilasa duma!] in the text, mainly Russian words such as "politikan" and "duma" are used.

Coming to this part of the comedy, the author emphasizes the "Bolsheviks" and mobilizes all the words to express his attitude towards them. [The news that the Bolsheviks were moving against the new government ... began to circulate. Earlier, our teacher did not believe in these messages, but later began to think. Since he had no information about the Bolsheviks, he asked him about it. ...Bolshevik! Let the earth swallow, let the earth swallow! If he does not know the religion, he wants to destroy the rich and the ulama (traitor ulama). If he knows that the property is common! After receiving this information, he said day and night: "Oh my God, do not overthrow the Kerensky government until the Day of Judgment!" he began to pray. In fact, this was the handkerchiefs of our teacher Akhund.] As can be seen, Kadiri is showing his hatred for the Bolsheviks, using the Arabic, Persian and Russian languages equally.

In the next passage, Persian and Arabic words are also used in parallel. Even Uzbek words in the text do not exceed the number of

other words [It was twenty ... months, and the world was covered with cannonballs and machine-gun fire. Two sects, the rich ulama and the poor benavo, were dying. Akhund was interrupted by the sound of the first rifle because they had lost the blessing of the heart, albeit in a way that was more than expected of any other perfection in our teacher]. The Russian words, however, do not count, except for "machine gun".

Abdullah Kadiri, while addressing the major problems of his time, also reacts to the political processes of that time. It is worth noting that if the author wanted to use these words to describe a time of religious superstition, a new way of life, the process of Russification, then Arabic and Persian, as well as Russian words may have involuntarily come into use. [Traitor cleric – four congresses of All Turkestan Muslims will be held before the declaration of Turkestan autonomy. At these congresses, the fanatical clerics of the Ulema Society are in constant competition with the progressive Shurai Islamiya and the Central Turkestan Shurosi, advocating the old ways of governing Turkestan, the khanate, which do not meet modern requirements]. point. All other ideas are aimed at interpreting, explaining, reacting to this phenomenon.

Observations show that Qadiri's word choice skills are highly dependent on the chosen topic. If there is a work related to a national value, its text will definitely contain a lot of national words. Persian, Arabic and Russian words continue to be used equally in comics on political and social issues. [In the past, our teacher Ohund, who was unable to explain the meaning of the Bolshevik brothers' seizure of their horses, their property, and their husbands, quoted from the books Miftohul-Jinan and the like: or dobbatul-arz.] It should be noted that the proportion of Arabic words in this text is greater.

In the text of the author's novels there is a different picture, that is, there are many Uzbek words, and significantly fewer Arabic words. When analyzing a text of a religious enlightenment nature, it is not difficult to understand that there are many Arabic words. If

we place the words in the table, we get the following picture.

If a writer starts narrating on the subject of Sharia, then it is clear that Arabic terms are used more. [He considers his people to be "saints" who fast for three hundred and sixty days and pray twenty-four hours. He does not consider the captive Turks who teach here to be Turks. Perhaps he sincerely sympathizes with the Muslim children who follow these curses because he knows that he is an infidel, a heretic, an Armenian, hidden under a false Turkish horse ...] The highlighted words are Arabic, and most importantly, terms that have the meaning of Sharia.

As thought continues in the realm of spiritual enlightenment, the dominance of Arabic terms becomes stronger. The author naturally prefers to use Arabic terms in discussions aimed at understanding the essence of Islam. [In the appropriate assemblies, half of the kingdom was called nubuwat, and even if it was a disbeliever, "nubuwat", that is, in the half years of the prophecy, Turkey fought against Russia, Russia used Turkish captives in Siberia, and a revolution took place. The Turks propagated cultural, enlightenment, and Turkic ideas to the local people here]. It is true that some Russian words were also used in the above text, but their importance is not noticeable because they were not in the first place.

As the subject is connected with new processes, problems of the period, Russian terms begin to enter the author's speech in an ironic way. [They had returned to their homeland in accordance with the Lausanne Conference's decision to exchange prisoners of war. He lifts the white king high as he has power. In the meantime, when the war broke out in Turkestan and the issue of "rabochi" was raised, the rebellious people tried to stop the excitement by saying]. The Rabochi issue was also the most pressing issue of its time.

The image of German, used in the vernacular in the form of a legend, did not escape the sharp pen of Abdullah Kadiri. [He could not believe the news that Germon had done so much, that he had taken so many cities

of the white tsar: It is said that Russia fought a similar battle with German, and that the white tsar was now staring at the ground.] The author also tries to vividly describe the exaggerated expression of this phenomenon. It should be noted that this image is drawn mainly in Uzbek words.

Abdullah Kadiri was able to express the most difficult problems of his time through humor, cutting and pitching. In his comics, the terms on the subject of his choice are used in an extraordinary way. For example, the word "laborer" is correct, in Persian-Tajik, it takes the Uzbek suffix. The author did not use this word in vain in his work.

Although Uzbek words make up the largest number in the following text, some Arabic and Russian words are used out of necessity in order to exaggerate the humor of Toshpulad Tajang and increase his influence. [The following ghazal, recited by the Christians, is sung. If there is a righteous king, everyone will get what he loves ... However, the unfortunate time not only "loved" him, but forced him to eat only a loaf of bread. One of the people sitting in the circle said, "Give me five white coins when I'm hungry". One of them said, "Give me a glass of vodka". What can I do if I'm with you, I'm not human, after all! ... As I was sipping tea in the teahouse, an old woman said, "My child is hungry", and she said, "My daughter is sick, my husband is dead". The truth of weeping will grieve your heart. You are a child of man".] For example, expressions such as "galavam", or mashayik, ghazal terms, served to enrich the expression to a certain extent.

Apparently, the writer Toshpulad Tajang's behavior and character is not limited to exposing social defects, shortcomings in people, but also aims to eliminate these shortcomings, shortcomings and deficiencies as much as possible. It is also looking for a way to help some people who have been left destitute by poverty, deprivation and poverty. If the "smooth-skinned rich" pass to the hands that are out of need and reluctance, saying, "God forbid", "Tajang says, "Come here, sister", "Ma", "Take it", "Pray, mother" and the tax

collector is ridiculed. Laughter burns in the fire. This laughter is, of course, done by the author with the most beautiful means of expression of our language, with the effective use of mastery words where necessary.

The following text also reflects the historical appearance of several morphological indicators, in particular, the -kan form of the past participle is expressed according to the phonetic principle he remembered the time of politics, he shuddered and said, "No, the devil has deceived me, or he has fainted!" he puts. As for today's imamship: "e, that is, it is written as it is heard: Thus it continues in its quiet imamship. This is a good thing!" he says. This was the work of our teacher Wakian Akhund [4].

We see Kadiri's mastery of comedy in the following passage: [One day, while sitting in the cafeteria, they say, "The commission is calling". "Yes", I said. I said, "Whatever you do, do it yourself". He straightened up to the one sitting at the table. I took my lippam and handed it to him. "Pray for me, Pajaliska", I said. "What's your name?" – "Toshpulad", "Your father's horse", "Eshmurod". Ask him out well and he will say, "Yes". You, Toshpolad Eshmurad oglu, pay five rubles. I said, "What if he doesn't have a baby?" "What are you doing?" - Idleness. Then he opened his notebook and said: "Toshpolad Eshmurad oglu, miller". "I said the millstone you saw was broken".] The highlighted words have the expected meaning of the comedian's speech, are full of irony, and serve to express the pain that the creative people want to express. In particular, the pronunciation of the Russian word in the phrase "Give me a kiss, Pajaliska" will make any reader laugh. After all, the humorous story, which begins with "I did not understand the idiots of this time", is told in a very funny way in the language of a shabby coat and a sharp stone. Applying such a complex form of speech requires great skill from the creator.

Abdullah Kadiri used many Uzbek words in his works and made a great contribution to our national novel and storytelling. The language of the writer's comic works also needs to be

studied lexically in depth. In his comedies, the author uses Arabic and Russian words to create the desired mood only in the right places. It is known from the observations that the most humorous texts used Turkish, ie Uzbek, relatively more Arabic and the same amount of Persian words, and the least number of Russian words. It should be noted that the artist did not use any Russian terms for no purpose.

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