



Explaining The Meanings of Morphemes In Literary Texts To Students In Literature Classes

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Abstract: In this article, the methods of explaining the translation of morphemes found in classic literary texts to the Uzbek language and their meaning are explained to students in school literature classes. In the text of the article, it is explained in detail that the lexical layer of classical literature mainly consists of common Turkish words, Persian, Arabic words, the unmarked use of agreements, the alternation of the determiner and the determined in the isofa, affixoid, perifix, weight and rhyme, and inversion. information provided.

Keywords: classic literary text, artistic analysis, lexical feature, grammatical feature, morphemic level, lexeme, affixoid, inversion, isofa.

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Introduction

It is known that the subject of literature is taught in the general secondary education program from the 5th grade. Starting from the same grade level, examples of classic works are studied in the literature program. In the next stages, the number and volume of classic literature samples will increase. The reason is that classical literature is a very large part of Uzbek national literature.

In the school literature course, "It is no secret that explaining and analyzing classic works is difficult not only for students, but also for the teacher. [5.4] One of the factors that create that complexity is understanding its linguistic features. Language difficulties are mainly related to the lexical, grammatical and morphemic level. If the reader does not understand the idea expressed in the studied text, he will not be able to understand the charm, artistry, and skill of the author. For the reader, overcoming the language barrier, entering the text, means the first step into the artist's artistic world.

Working on the lexical features of the work is an important stage of literature lessons. Without always neglecting this, the literature teacher should always instill in the students in the theoretical information part of the lessons that the lexical layer of classic works mainly consists of words in the following three languages:

- a) common Turkish words: mouth, achun, kamuk, ujmoh, tamug.
- b) Arabic words: liqa, tamanno, shams, kamar, hayl.
- c) Persian words: magar, shahd, gardun, rishta.

In order to eliminate the complexity related to the lexicon of the works, a dictionary is given in the textbooks, and some diligent teachers keep a separate dictionary notebook for literature classes and constantly memorize the dictionaries. If this practice is carried out throughout the year, it will quickly bear fruit. Students acquire the active vocabulary of classic works that are frequently encountered and repeated in the texts, and gradually the complexity associated with the lexical layer becomes much easier.

There are many words and lexemes related to the Arabic and Persian-Tajik languages in the examples of classical literature. In our language, a number of lexemes that have been adopted and assimilated from the Arabic language, and now only experts know that they are originally Arabic words, are alienated again due to the prefixes that have passed from this language, and sometimes cause a number of difficulties in working with the dictionary. will survive. In words borrowed from the Arabic language, ma-, mu-, ta-, and plural (-s) corresponding to nouns of action (-sh, -ish), adjective (-gan) prefixes a-, u- are used. In order to understand the meanings of the words with such prefixes (perefices), the prefixes are taken from the stem and only the consonants of the words are read. The necessary vowels are added depending on which word form is produced. Let's take the word "goal". First, we remove the prefix ma- and read the consonants: qsd. The form of the word qasd can be seen from them, that is, the vowel "a" is placed after "q" and the meaning of the goal is qasd. Readers may not have heard the word madfun. The meaning is extracted in the same way: ma- is taken, the consonants consisting of dfn remain, and it is seen that they are the "skeleton" of the word dafn. Madfun-buried. You can get the perfect word for the preposition ma-. After the prefix is removed, the consonants kml remain, and the students will easily understand the word kamal, and it will become clear that this lexical unit means that we have reached maturity. The same approach is needed for adverbs: division, improvement. The meaning of words with a-perifix that forms the plural can be defined as above: signs-messages, surroundings. But it is necessary to know two cases related to the plural formed by the suffix a-. First, it forms a plural form of a personal noun, in which case it ends with the vowel "o", and instead of this perifix, it is necessary to replace the vowels a or i.

For example, the consonants lm in the word ulama do not form any words. One of the above two vowels should be put: alm or ilm. Of course, this plural is from the word ilm, forming a personal noun (the "o" at the end of the word is an indicator of this), the readers will immediately notice that it means scientists. The second, if it forms a plural that does not end with the word "o", then one of the vowels a or u is replaced by this perifix, as it is said to be the plural of the related (often abstract) noun. For example, it means sciences. In the same way, intelligent people, intelligent people, intelligent people, etc. Sometimes, in order to extract the meaning from the forms formed with ta-, after removing the perifix, it is necessary to add the suffix -at at the end of the word, otherwise the meaning will not come out. For example, if a prefix is removed from the word "takhrik", the consonants "hrk" remain, and the word "movement" is formed only if -at is placed after them. Also, if we take tahiyur from the word tahyyur and add -at to the end, we get surprise, and we know that this word means to be surprised. The use of these words in these forms is explained by the requirement of weight and rhyme, which increases the scientific value of the exercises. To make students practice, the teacher gives words such as munajat-najot, creation-people, surrender-salim, destiny-qadar, aajjub-ajab, Muhammad-hamd, mushukh-ashik, etc. and the students determine the meaning from its core. In order to determine the plural form, the words avsaf-wasfq, avqot-vaqat, avhom-vahm, umaro-amir, ukus-aks, fuq-ufqq are performed by children at different levels.

Of course, this method is used not for all words that have passed from Arabic, but for a number of words whose core or basis has changed in our language and become our own, and it helps to understand the text easily and quickly. This saves time, and the work of the teacher and the student becomes easier..

When talking about grammatical features, it is recommended to work a lot on morphological indicators - suffixes and perifixes. Students should be familiar with them and understand their meaning. It is advisable to explain and write them down in a separate lesson or additional training. Turkish additions are given first. In pure Uzbek, the suffixes -man, -mon, -mam take the place of the infinitive form of the adverb + personal suffix, i.e., the forms -may+man, and the imperfect verb

not. For example, the verbs kelman, aytmon, findamam are used in the present tense. Example: "If I say good life to your ruby, make Venus equal to your Horus" (Khorazmi). The combination Teng etmon in this verse means "I will not equal" or "Heed my words, not only a Turk, but also a Turk" (Navoi). The combination of Turkman and Turkman in this verse means "they are not Turks either".

Students may not understand the conjunctions -ki, -kim. In particular, when the connecting predicate -kim is separated from the word it emphasizes and appears at the beginning of the next verse, students perceive it as an interrogative pronoun "whom" and have difficulty making sense of it in the analysis:

Stay alert tonight, neighbors

Come on, let's go to the bonfire. [2/97]

The sentence at the beginning of the first verse and the beginning of the second verse, "Tonight, be aware of your houses, O neighbors, who..." is now used in our language as "O neighbors, be aware of the houses tonight...". If "who" at the beginning of the second stanza is taken as an interrogative pronoun, it does not make sense at all.

The unmarked use of conjugations also confuses the students. "Your eyes brought my soul to my lips, my lips brought my soul to my soul, These two friends are trying to make me sad." It will be easier for the readers to understand the stanza if they can find that the word "soul" is used twice in the first stanza and in the word "mahzunim" in the second stanza.

In the classical texts, there are many Arabic and Persian affixes added words. Remembering all or most of them is difficult for both the student and the teacher. However, the expediency of writing and memorizing the most commonly used Uzbek units as affixoids in students' notebooks with their meanings has been confirmed in the literature. For example, the affix -afshon means scatterer. A child who knows this by heart knows the root of the words gulafshan, durafshan, and anbarafshan, so he immediately understands the meaning of the form with the affixoid without a dictionary. The most commonly used affixoids in works are:

-(a) scatter, scatter; -jo'(y)-wisher, wisher: balojo';

- decorator, conjurer; -kash-mubtalo: balokash;

-vash-simon:parivash; -angez- a) bringer: nishotangez; b) similar: bulbulangez;

-vor-day: crazy; -namo(y)-similar;

-dressed: pink; -afzo- giver: jonafzo;

-rez-weaver: shakarrez; -oso-dek: kumrioso;

In order to strengthen the acquired knowledge and skills of the students, it is possible to find examples of stanzas with affixoids. Also, it will be good if the students themselves give and analyze two or three of these stanzas in each lesson. This process should be regularly reminded and repeated in the next stages of literature education. In the teaching of classical works, it is also important to give an understanding of inversion. Inversion is typical for poetry in general, and in linguistics it means the exchange of parts of a sentence. In other words, inversion is the changed order of the parts of speech. Inversion is also common in finger poems. Understanding classic poems is much easier if you are well versed on the lyrics of finger poems. But in classic literature, the extra form of inversion, which is characteristic of Arabic and Persian languages, causes great difficulty in understanding the works. In the idiom, there is mainly a change of place between the determiner and the undetermined.

Persian isofalic compounds are connected with the connecting vowel -i, (-yi). Isophalic compounds are also sometimes used in colloquial speech. It is necessary to start the explanation to the students by explaining these familiar combinations. For example, oyinai jahon, ahli Andijan, ovorai jahon. In order to clarify the meaning of such compounds and sentences, it is recommended to change the places of the determiner and the determined in the suffix and bring them into the order of Uzbek sentences. When their place is changed, it is necessary to add a possessive suffix in the Uzbek order: world mirror, people of Andijan, world owner. After explaining the meaning of these compounds, we turn to the stanzas to give examples:

I can't find a friend to tell my situation.

I made your oppression a relative, and your sorrow a father. [4.63]

In the first line of the stanza, "ahvali dilim" is added, and if we replace the words, an Uzbek combination in the form of "dilim ahvali" will be created and understanding will be easier for the students. Bytes used as concatenated isofa strings become more difficult to understand. A simple isofa consists of two words, while a chain of isofa consists of three or more words. In order to make them easier to understand, Uzbek sentences are given in order. To do this, from the last word in the chain of additions to the first word, it is read backwards and Uzbekized:

I'm a foreigner, a foreigner,
I'm sorry, I decided not to see you. [4.63]

In the first verse of this verse, the combination "I am a foreigner of Hijran" is a chain of additions, and we read it backwards from the last word: "I am a stranger of Hijran" and the first verse is "It is easy to understand that I am in love, I am a stranger to the stain of hijran.

In some cases, a chain suffix can consist of four words:

If you are confused, please tell me friends:

Giriftori Kamandi Zulfi seems to be dead. [3.104]

The first line "holi zalim" is a simple addition, it gives the meaning of "zor halim", that is, my difficult situation. The addition "Giriftori kamandi zulfi jonon" in the second stanza is a chain of four words. Here it gives the meaning of command-stirmak, zulf-soch. By reading the chain upside down, we give the Uzbek order color: an addition in the form of a griftor of the hairline of the human hair occurs. The meaning of the verse is "my friends (ahbobs) who saw my crazy (ashufta) plight, say: it looks like the hair of a dead man has a hair tie."

Isophalic compounds should not be confused with Uzbek compounds used with the third person -i possessive suffix. We refer to Amiri's verse again:

It seems that the heart has died with a longing.

It seems that my eyes are full of wonder. [3.104]

The suffix -i in the compound "la'li tamannosi" in the first verse is similar to the connecting vowel "i" in the suffix. Readers can accept it as such. But here it is permissible to explain to them that it is a possessive suffix. By using the above recommendations in the process of artistic analysis in the teaching of literature, which is "a powerful tool that discovers a person and his spiritual world" [1.13], it is possible to bring students to "a mental and pedagogical state where they cannot stop reading a work of art" [6.67].

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