

Morphological Structure and Description of Words used in the Text of Comic Works

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Annotation: This article discusses the morphological units of some words used in the works of Said Ahmad. The selection and application of morphological units in determining the degree of expressiveness of humor and satire in comic works, the imposition of a special artistic load on it are observed and analyzed in the example of independent and auxiliary word groups, groups of words taken to provide humorous and satirical content.

Keywords: language, speech, humor, linguistic opportunity, humor, noun, adjective, verb, preposition and morphological units.

I. Introduction

Morphology is the study of the internal structure of a word from a linguistic point of view. In other words, morphology is the branch of linguistics that discusses word structure, their grammatical meaning, and their forms. Morphological units play an important role in the organization of speech.

It is well known that a systematic approach is one of the most effective ways to reveal the sustainable qualities of languages. "The basis of systematic linguistics is the distinction between language and speech phenomena, the study of linguistic and speech units" [1], which is based on the distinction between the linguistic and verbal nature of speech [2]. At the linguistic level, morphological units in the form of a holistic system occur in speech in connection with various factors. It also requires an assessment of the role and importance of pragmatic factors, such as the purpose of the conversation, the speech situation, and the circumstances. When it comes to the use of morphological units in speech, it is important to consider the speech situation first.

II. Literature review

In speech, morphological units not only perform their purely grammatical function. Regarding the analysis of the text according to its morphological features, M. Kurbanova puts forward the following opinion: "When analyzing the linguistic features of a literary text, it is necessary to think about the cases related to the use of morphological units. The aesthetic function of morphological units is understood as "expressive-emotional through special word forms, as well as through the special use of word forms that have a specific grammatical meaning and function." [3] Czechoslovak researcher Milos According to Dokulil, the morpheme structure of a word is analyzed according to its morphological structure.

In our opinion, the expression of different meanings in morphological units in speech is based on the communicative purpose of the addressee and its integral connection with the speech situation.

III. Analysis

Said Ahmad's satirical and humorous mood is predominant in his comedies, such as *The Groom*, *The Bride's Revolt*, and *Handon Pistachio*. In the expression of satire and humor, phonetic, lexical, morphological units are selected according to the specific direction of the content. The choice and use of morphological units in determining the degree of expressiveness of humor and satire in

comics, as well as the imposition of a special artistic burden on it, play an important role. As a result of observations and analysis of independent and auxiliary word groups, a separate group of words, which serve to provide humorous and satirical content in the above-mentioned comic works, it became clear that in the language of the work It exhibits the following three features as a support tool:

- the use of barbaric elements instead of nouns;
- lexical forms of nouns express methodological meaning;
- the integration of methodological meaning in grammatical categories.

Pronominalization in nouns. The first category is the use of barbaric elements instead of nouns. Vulgarisms are often associated with colloquial speech. Such lexemes or their vulgar meanings are not considered a unit of literary language, their use is considered contrary to the culture of speech, but in the language of fiction such words are used as a methodological tool, that is, as a means of expressing pragmatic meaning. An example of this is found in the texts of the three satirical works, which show that the quantity and percentage of the use of barbarism are as follows:

"Groom" (barbarisms)	General amount of words	"The Bride's Revolt" (barbarisms)	General amount of words	"Haddon Pistachio" (barbarisms)	General amount of words
83	13656	91(35 adjectives and other category words)	14556	24	1651

This table shows the frequency of use of barbaric elements in literary texts. By analyzing these statistics, it is possible to observe that words belonging to the category of nouns dominate over words of other categories, as well as the use of words in Russian depending on the speech situation. In particular, in the play "Groom" barbarisms are more actively used in women's speech than in men's speech.

The number category used in the lexical form to describe satirical content is significant.

Nazmi (witticism). Did you go down to the women’s bathroom?

Ganiyev, what a man you are. After all, today is the day the bathroom works for men. You don't know if Sani hasn't taken a bath in her husband's life. You can't go to your husband with cancer. (S.Ahmad, "Groom") [5]

It is necessary to inform the trumpet player and sign up for the ocher. He doesn't even touch the dead. (S.Ahmad, "Groom")

Wow, why are you bothering me, acacia? It didn't taste good. I still have seventeen days to go. (S.Ahmad, "Groom")

Yes, yes, is that your intention yet?! Do you want to send your mother? You're waiting for me to die. (S.Ahmad, "Groom")

When expressing the content of anger, irony, the affix -s is used in the form of nouns in the form of verbs.

The humor of the nouns through the metonymic transfer of meaning played an important role in the work of art.

In almost all Uzbek and Turkic languages, the suffix -s is considered as the only suffix denoting the plural, and the special meanings denoting -s are divided into the following two groups: 1)

quantitative meaning; 2) meaning beyond the category of numbers. The meaning of the second group was not analyzed separately because it is a meaning outside the number category that is the source of our study. These meanings are additional meanings that serve to express respect, empowerment, and so on. The plural in verbs depends on the noun (or the personal pronoun) and its number. That fact must be taken into account."

This means that only the special meanings of -s in the first group belong to the number category. This is the most common special grammatical meaning of nouns, which arises as a result of relations with almost all types of nouns (countable-uncountable, abstract-definite, notable-related...). Quantitative uncertainty and qualitative division are the simultaneous occurrences of quantitative and qualitative features that are characteristic of plurals. Among the lexical forms of nouns, stylistic meanings also appear through the affix -s of the plural category. This process is especially evident in comics. First, the plural category includes abstract nouns, as well as nouns that express plural nouns in the plural, meaning to exaggerate, reinforce, or enhance the meaning:

Yes, yes, is that your intention yet?! Do you want to send your mother after you? You are waiting for my death. (S.Ahmad, "Groom")

The affix -s serves to express the stylistic meaning when used in the verb that comes as a part of speech, that is, it provides the expressive-emotional nature of the expression.

The grammatical forms of adjectives, numbers, rhymes, and verbs in the series of independent word groups play an important role in the expression of satirical and humorous content in the text of comic works by Said Ahmad. The analysis shows that the following quality-specific tools play a leading role in expressing the humorous content of the poems:

expression of expressive-emotional meaning of adjective level forms:

revealing satirical-humorous laughter through accumulative adjectives:

Bahri. Hey, you're talking about that old Qumri, he's crazy. If you go to the river in the winter, you will see the lion naked, piercing the ice and bathing.

Muhayyo. Your sister-in-law is pretty cunning. He does not easily restrain my mum (S.Ahmad, "Groom");

In the verbs:

migration of time and person-number meaning:

Ma'mur. Even though we are dying of insomnia. Go, bring a towel! (S.Ahmad, "Brides' Revolt");

expression of satirical content by means of mood:

Mahkam. If you are over 50, I don't know how old you are. Your eyes may be flying. If you go, does she know you?

Auxiliary words include the role of conjunctions in adding words to the rhetoric, clarifying and clarifying the content. The preposition is mainly added to the preposition as a whole, sometimes to a syntactic unit, and expresses grammatical meanings such as interrogation, emphasis, astonishment. It means "rock", "reinforcement", "emphasis", "separation", "analogy", and is considered to be unstable, variable in relation to the functional "binding" sign.

The functional characteristics of the conjunctions used in our observational comics can be divided into two groups:

in comic works, the prepositions lead to the addition of the meanings of emphasis, interrogation, discrimination, denial, suspicion, as well as the meanings of cut, anger, surprise, request, or

suggestion. In this case, the speech act is aimed at increasing the expressiveness, to make the speech situation clearer. The following table shows the types of meanings that conjunctions represent.

Stylistic of additional conjunctions						
Features						
	In its own sense	witticism	surprise	rage	command	ask or offer
-mi	+(question-and-answer)	+	+	+	+	+
-chi	+(question-and-answer)	+	+	+	+	+
-a, ya	+(question-and-answer)	+	+	+	-	+
-ku	+(reinforcement-emphasis)	+	-	+	-	-
-da	+(reinforcement-emphasis)	+	-	+	-	-
-oq, -yoq	+(reinforcement-emphasis)	-	-	-	-	-
gina	+ (allocation-restriction)	+	-	-	-	-
-dir	+ (suspect)	+	+	-	-	-
-ey,vey	+(reinforcement-emphasis)	+	+	+	+	+

The following functions are analyzed using examples from the works:

-mi conjunction:

a) According to the first category, *-mi* means in its own sense, that is, the meaning of question or surprise:

Farmon. Yes, if you don't, you'll be polite. (When Nigora approaches him). How are you, girl, are you sitting quietly? Did anyone ask me in my fat? Didn't the phone work either?

In some cases, it is possible to observe the places used by expressing the meaning of "suspicion, uncertainty":

O'r i n b o y. Whether they recognize it or not, whether they hear it or not, they know from my smell. (S. Ahmad, The Bride Uprising) [7]

Or in the context of exaggeration, the preposition *-mi* is also used: *Look at my happiness, can Hasan-Husan give birth! (S.Ahmad, "Handon pistachio") [8]*

b) in the satirical-humorous context, according to the second category, has such meanings as witticism, pitching:

Mahkam. If you are over 50, I don't know how old you are. Your eyes may be flying. If you go, does she know you? (S.Ahmad, "Brides' Revolt")

N a z m i. Will there still be a wedding? (S.Ahmad, "Groom")

-chi conjunction:

Another conjunction with a wide range of functions is the *-chi* conjunction. This conjunction, which belongs to the group of reinforcement-emphasis conjunctions, carries different meanings. In the above-mentioned poems of Said Ahmad, the possibility of expressing the *-chi* conjunction is widely seen.

a) **In the sense of a strict command:** *N a z m i. Oh, do you like it? I am the one who makes what will happen, what will not happen. Come on, take a step without me.*

b) **In the sense of a request or offer:** *B a h r i (takes a letter). Wow, it was written in Latin. You see, you read old-fashioned, you know.*

c) **Rejection of the said opinion:** *B a h r i. Let's face it, I saw it in the bathroom. It would be like hugging ice, not a woman. Or reverse: B a h r i. No, that's not the case.*

-da conjunction:

The *-da* conjunction also belongs to the category of conjunctions divided into the above two groups in the sense of sequence. In some cases, however, the witticism is a mockery. The expression of this meaning occupies a significant place in comic works:

F a r m o n. Wow, let it dry out. When I asked him why he smelled it, he said that his liver was sick. That's the point.

2) The meaning of "emphasis" is expressed in conjunction with the meaning of "mockery": *No matter how many royal sheds you put down, .. when you sit in a race and pour tea for your emir, who is lying on the net.*

The meaning of anger, resentment, request or suggestion is added through *-ku* conjunction

witticism: *This new house is, in Ottoman language, a guest, and even the dog of the OBXSS can't find it. (Handon pistachio)*

anger: *F a r m o n (gives the key). Ugh, what the hell did you do? Are you crazy?*

-e, -vey, -e conjunctions

These conjunctions are often overlooked. In fact, the importance of these conjunctions in exaggerating the content. In particular:

command: *F a r m o n. Ugh, go away! Open the car window. Hey brides, I'll lock you up. Do not let your husbands go to the samovar-pamovar;*

anger: *F a r m o n. The moon is faceless (Brides' Revolt); J o r a. Don't shout. What language did he use to call his father that? (Groom);*

witticism: *B a h r i. That's it, that's it. Wow, she was so beautiful when she was young. (Groom)*

IV. Discussion

Exhortations also play an important role in the works. The role of exhortations in revealing the character of the heroes is invaluable. It is often not clear what emotion is expressed by the urge; the content of the sentence that comes after (sometimes before) the exhortation shows how the exhortation expresses the emotion, in what tone it is pronounced.

Indeed, it cannot be concluded that an exhortation has a specific meaning about words. In context, urges can have different meanings. In satirical and humorous works, the ability of pronouns to express different meanings is further expanded.

1. **Regret is a meaningful surprise:** *B a h r i (takes a letter). Wow, let it be written in Latin. Look, you're old-fashioned, you know. (A picture falls from the paper. He hurries to pick it up and stares at it.)*
2. **Ironically meaningful surprise:** *I-i-y-ya. Oh repentance! This is my dad! (Groom) R a h i m a. Wow, repent! Looks like we're going to be stepmothers. Notavon is a wise man, he said. (Cuts off.) He's clinging to me, whispering, "I'm going, I'm going."*
3. **Andisha, hesitant:** *F a r m o n: (takes the money inside and pushes the bag itself). Let him order this oil for himself. What do you need to learn?*
M u h a y yo. The one ... wow ... from something that pushes a button on the back ... (Brides' Revolt)
4. **Embossing, reinforcement:** *F a r m o n. 43 sums? Wow ... Hey, that's it*
even if you have a mountain of gold, it will collapse. When you turn on one lamp, you need to turn off one. The accountant murmurs and sucks the money. Have you been, Sotti? How much money did it all cost? (Brides' Revolt)
5. **Calving:** *F a r m o n. Hey, Baqijon, stop! I do not understand.*
My daughter-in-law is making somsa, eat two hot. The tea is also ready. Wait, stop. (After Boqi disobeyed.) Wow, what did I do now? It would have been a grave if I hadn't been embarrassed by a newspaper column. (Knocks on the door.) Look, Sotti, who's coming? (Brides' Revolt)
6. **Out of anger, outburst:** *F a r m o n. Wow, let it dry out. My liver would be sick if I said why it smells when you use it in your mouth. That's the point. (Brides' Revolt)*
7. **Reinforce the content of the request:** *Brides: Wow, aunt. Let's go together. Please. (Brides' Revolt)*
8. **Protest, rebuke:** *Woe is me, woe is me, O God. Umeniko shows. (Brides' Revolt); Bahri: Wow, will my father take this?! (Groom)*

Observations show that the meaning is enhanced when several types of pronouns come side by side. Also, pronouns form valences with certain other pronouns, other independent words.

According to the valence phenomenon, the word *wow*, which has been analyzed in different ways, has the following meaning: *voy-dod, voy o'lay(o'lmasam, o'lsin, o'lib qolay, o'lib qolay-da, voy o'lmagur-e), voy-ha, voy, rost, voy, savil, voy quribgina ketgur, voy tavba*. When different forms of the verb to die are added to the word *woe*, the content differs from each other.

strong anger, rage: *Rahima: Wow! Go and do what you know. What's wrong with me! (Enters the house angrily);*

irony, witticism: *Bahri: Wow, was he so beautiful when he was young?*

surprise: *Wow, the walrus is an animal that lives in the North Pole. I saw it at the zoo.*

shout: *N a z m i. Wow, I die. My father used to meet an old woman at night, in a quiet place, where there was no electricity. As they lit candles and talked. The flower was taken from the old woman.*

Some urges will be dedicated to expressing a specific emotion. For example, the urge to *be* represents the emotion of disagreeing, conflicting, and the urge to *iya* agree. The *hoy* urge used to attract the listener's attention also conveys a certain meaning.

Many of the exhortations are said in different tones and serve to express different emotions. Such an event, which is interpreted as different meanings of the pronoun, is defined in the context of

speech, in the context (surroundings). For example, *eh* urge is pronounced with one tone when used to express "joy" and with another tone when used to express 'sadness'.

It is difficult to reflect in writing that the same urge expresses such a different emotion. Due to this, in the sentence that does not coincide with the exclamation, the means (lexical units) are used to determine what emotion the exclamation is expressing.

V. Conclusion

The conclusion is that morphological phenomena and tools also play a key role in providing satirical content in comic works. In particular:

exaggeration of stylistic content related to the category of noun and its grammatical, lexical categories;

change of form and content of tendencies in the category of verbs, migration of tenses;

the use of large numbers in order to reinforce the exaggeration in the expression of quantities in the category of numbers;

among the auxiliary word groups, the conjunctions provide satirical and humorous content, expressing the meanings of cuts, surprises, commands, please;

The role of morphological units in ensuring communicative purpose and expressiveness is also high in comic works, such as when the word *-voy* is used alone or in combination with other pronouns, or forms a valence with different words. In addition, the words diamond, form, auxiliary, connecting and modal words also play an important role in providing humor and satire in comic works. Explaining the expression and content possibilities of other word groups requires separate research.

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