

# Expression Of The Linguistic Concept Of “Motherland” In Muhammad Yusuf's Poetry

Marufjon Yuldashev<sup>1</sup>, Shoira Ramazonova<sup>2</sup>, Rasuljon Tojimatov<sup>3</sup>

<sup>1</sup>DSc in philology, Professor, The Uzbekistan State Institute of Arts and Culture, Uzbekistan [marufcany@gmail.com](mailto:marufcany@gmail.com),

<sup>2</sup>PhD in Philology, Associate Professor The Uzbekistan State Institute of Arts and Culture, Uzbekistan Email:[shoira-ramazonov@mail.ru](mailto:shoira-ramazonov@mail.ru)

<sup>3</sup>Researcher Namangan State University Uzbekistan

**Abstract.** In the last quarter of the last century, the poet Muhammad Yusuf, who shone like a guiding star in the clear firmament of our literature, attracted the attention of the public with his simple and sincere words, his unique poetry. In his short life, he was able to make a happy contribution to the rise of national poetry and modern singing. Erkin Vahidov wrote about the poet: “Muhammad Yusuf is loved and kept in the language of our people, he is honored as the singer of the Motherland, the singer of Independence, he appreciates and sings his tender, sincere poems, which are instilled with great love and loyalty to the Uzbek people. His poetry can truly be called winged poetry, poetry that flies high in the sky and gives wings to hearts.” The article deals with issues of linguistic-conceptual research of Muhammad Yusuf’s poetry.

**Keywords:** Muhammad Yusuf, linguoconcept, linguopoetics, linguoconceptual research.

## Introduction

Probably, there is no poet in the world who would not sing and praise his Motherland. Before and after Muhammad Yusuf, there is a poet who took up a pen and wrote poems for the glory of the Motherland. This is very natural. Muhammad Yusuf does not describe the country with some lofty, silent words passing from poem to poem, but with simple, simple and to the point words. It is easy and peaceful to imagine the Motherland in his poems; in some respects she resembles your sister, in some respects your mother or father. You take the model of the country from them, you define the boundaries of the country with your love for them. Pay attention to the lines in his poem “Izhoril dil”:

Ko‘hna tolbeshikdan  
Boshlangan olam,  
Senga iddaolar  
Qilmay sevaman.  
Bir kuni singlim, deb,

Bir kuni onam –  
Vatan,  
Kimlingingni  
Bilmay sevaman!..

**Meaning:** The world began from an old willow cradle,

I love you without making any claims.  
One day my sister, One day my mother -  
Motherland,  
I love you without knowing who you are!

Is it possible to write more sincerely about the country? That’s why the more you read his poems, the more you love the country, the country where you were born and raised.

Muhammad Yusuf was a passionate guardian of our language. It’s not for nothing, he considers every word to be the Motherland, he often emphasized in his poems that the preservation of the Motherland should start with the national language.

Sen bo‘lmasang nima bizga silliq she‘rlar,  
Bu dunyoda tili yo‘qda, dil yo‘q derlar.  
Bahoing-ku berib ketgan Alisherlar,  
Yuragimning to‘ridagi so‘lmas gulim,  
Ona tilim, kechir meni, ona tilim.

**Meaning:** What are smooth poems for us without you,

They say that in this world there is no language, there is no heart.

Alishers who gave your price,  
My eternal flower in the web of my heart,

My mother tongue, forgive me, my mother tongue.

A person can speak without hesitation only in the language that is poured into his ear, express his mood and feelings without hesitation, and pour out what is on his tongue confidently and freely. In this sense, poets are barometers of changes in the national psyche, positive and negative changes.

Qanday alam otimizni qo‘ysa yovlar,  
Marg‘ilonlar qaerdayu Gorchakovlar?..  
Bizni azal bukolmagan bu sinovlar,  
Mingtepani ataylik o‘z nomi bilan.

**Meaning:** What a pain if the enemies name us

Where are the Margilans and the Gorchakovs?

These tests that did not break us,  
Let’s call Mingtepan by his name.

This should be understood as a great testament of the poet. It was the fate of today to fulfill this will. The Department of State Language Development is committed to regulating place names and names of toponymic objects. We hope that this dream of Muhammad Yusuf will come true during the activity of this institution.

There is a famous saying among the people that “a person is born only once”. The poet interrogates this statement, which calls to live like a human being and not to postpone dreams for tomorrow. “A person is born once. How many

meritorious deeds can be done with this one word,” says the poet. And he wants to say how many sins, dreams, rebellions, pains and sufferings a person can fit into this one sentence. By questioning a sentence that does not come out of the vernacular, the poet emphasizes that any unity in the vernacular is capable of goodness, goodness and eternity. In the world of marriage, she finds a beautiful expression of the ancient wisdom that only do good and leave a good name. The poet cleans some words, phrases and expressions from the folk language and returns them to the people in their original form. He wants to remind that the phrase “A man comes to the world only once” should not be sacrificed for small goals and interests, but should be used for good intentions and deeds.

The work of the poet is poetry that calls for awakening. It is not a poetry consisting only of personal experiences such as love, grief, separation, and suffering. Poetry that invites the reader to live actively in social life, to be awake, One poem contains the following lines:

Mudroq bosgan dilim,  
Aytaman bir sir.  
Tangri uyquni-da  
Pallada tortar.  
Uyqu – ham  
Nasiyaga berilgan umr,  
Uyqung ortgan sayin  
Qarzing ham ortar...

**Meaning:** My sleepy heart

I will tell you a secret.  
God also measures sleep.  
Sleep - too  
life on loan  
As sleep increases  
Your debt will also increase.

Every moment of life is measured, even sleep has a cost. The reader who understands this sums up his life and is grateful to the poet.

Muhammad Yusuf’s work is poetry that glorifies universal values. In his poems, connections to humanity, good qualities, all meritorious deeds are sung on the highest level.

One Mansur says in his poem: "Every place where human ashes are placed is dear and holy." If that's the case, let him rub the soil of the grave that people want on his eyes. Who is harmed by this. Here, the sanctity of a person, regardless of religion, belief, sect, race, nationality, and color, and the sacredness of the soil on which his ashes were laid, are glorified.

The poet considers poetry and language to be a sacred heritage left by ancestors and must be passed on to generations.

**Meaning:** Grandpa Qadiri comes to my dreams

Restless,  
Grandpa Qadiri comes to me in a dream:  
He says get up, you have slept too much,  
my child.

He considers indifference to words, language, national traditions and values as betrayal to our ancestors, our forefathers, Koshghari, Navoi, Babur, Qadiri. He understands it as treason to the Motherland.

### Result and discussion

In the current era of globalization, communication between different peoples and countries is rapidly developing. Naturally, this is also reflected in science. If we take only the science of linguistics, we can see that as a result of its cooperation with many sciences such as sociology, cultural studies, psychology, a number of sciences such as linguistic and cultural studies, linguoconceptology, sociolinguistics have emerged. Among these new directions, the science of linguo-conceptology is a field of special attention.

It is customary to distinguish between two views of the world - conceptual and linguistic. The conceptual picture of the world is not only the knowledge that is the result of mental reflection of reality, but also the result of emotional knowledge. In the linguistic landscape of the universe, all information about the external and internal world is defined using living languages. The core of the conceptual view of the world is the information given in concepts, the

main thing in the linguistic view of the world is the knowledge consolidated in the words and expressions of certain languages. The conceptual picture of the world is richer than the linguistic picture because different types of thinking, including non-verbal, are involved in its creation. The linguistic landscape of the universe includes words, inflectional and derivational forms, and syntactic constructions. The linguistic landscape of the world can be different in different languages. The belief of many linguists and philosophers that language reflects reality is based on a misunderstanding. The sound complex that makes up the word itself is not capable of any reflection. In fact, the result of reflection is concepts or concepts. [About this see: Zinoveva, 2016. -p.36.]

The linguist T.Allayorov puts forward such an opinion regarding the meaning of the term concept and its use in linguistics in one of his articles: "The term concept has become one of the main concepts of linguistics today, and it was first used in Russian linguistics in the 20s of the 20th century. By the 80s of the 20th century, linguists such as N.D. Arutyunova, V.I. Karasik, D.S. Likhachev, Yu.S. Stepanov began to actively use this term in their work. In this, not only the dictionary meaning of certain words, but also the appearance of certain words as a concept in speech, the possibility of showing the individual and social nature of speech, the position in the structural structure of speech, the level of perception of the people to whom the speech is directed, the worldview and activity in artistic and aesthetic thinking, communicative competence, etc. will be done. A broader focus is placed on what meaning the word/unit under investigation evokes within a given text. [Allayorov, 2020/4 (80) -p.161]

The linguist scientist Sh.Safarov cites the views of modern linguistics in his book "Cognitive Linguistics" as follows: "In recent years, linguists seem to have found such a "base" in cogitology (cognitive science - the science of thinking). Undoubtedly, linguistic analysis is a type of cognitive analysis, its manifestation in a certain form. Already at the end of the 19th century, Baudouin de Courtenay, who noted that

linguistics has a psychological and sociological spirit, wrote that “due to the fact that language has mental and social factors in motion, we choose psychology as an auxiliary science for linguistics, and then sociology, a science of communication and relationships of people in society” (Baudouin de Courtenay 1963: 217) we recall. When talking about the relationship between sciences, it is not very realistic to see one of them as an “assistant” to the other. Otherwise, it would not be possible to distinguish the directions that arise on the basis of the cooperation of sciences as separate fields. Cooperation of fields such as linguistics, psychology, sociology, cultural studies is a phenomenon based on cognitive activity. Cognitive linguistics is also part of the sciences that deal with human cognition. The meaning of the term cognitive linguistics is related to the English word “cognitive”. (Compare: “cognize”, “cognition”). It is known that knowing the world, reality, its perception is not a simple phenomenon. In some cases, they associate knowledge with direct understanding, understanding actions. But it is known that animals also have a partial (albeit in a simple form) ability to understand, analyze and generalize. Therefore, when it comes to cognitive activity, it is not limited to imagining the phenomenon of cogitation (Latin), that is, “mind, thinking”, but also the cogitatorium - the person of thinking activity and all kinds of nomenal (social, cultural, linguistic) phenomena associated with this activity. it will be necessary to take into account”. [About this, see Yuldashev M., Haydarov Sh. 2022 P.456.]

Researchers such as S.H.Lyapin and V.I.Karasik consider the concept to be a sociopsychological whole with multidimensional cultural significance, objectified in one or another language in the collective mind. In this, the idea of multidimensionality of the concept is important. Because this expression emphasizes the existence of logical, emotional, abstract and concrete components. Concepts are a set of connections that reflect different areas of human life. In particular, they are systematic and content forms of a certain world in language, which are manifested on the basis of perceptual (science),

aesthetic (art) and pragmatic (daily life) activities. [See: Zinoveva, 2016. -p.36]

The great linguist scientist N. Mahmudov writes in one of his articles: “In linguistic and cultural studies, a great deal of attention is paid to the problems of expression of the concept. When you get acquainted with the Internet materials, for example, you can see that this direction is extremely widespread in linguistics in Russia. It is difficult to enumerate the works in this regard. Even in recent years, a very large number of candidate's dissertations have been devoted to the linguistic and cultural research of the concept in one or another language. [About this, see: Mahmudov, 2012. No. 5, -p.9.] Observations show that in recent years, there have been many studies on the concept and linguo-concept in Uzbek linguistics. These studies have a serious impact on the development of the field of Uzbek linguistic and cultural studies.

As mentioned above, the range of themes of Muhammad Yusuf's poetry is diverse. The theme of the homeland is the basis of the poet's work. The poet writes in the poem “Izhori dil”:

Vatan – yuragimning olam panohi  
Bu dunyo bukri bir jiydangning shoxi.  
Ko'zim yoshi bilan sug'orib gohi,  
Ko'ksimda o'stirgan gulday sevaman.

**Meaning:** Motherland is the refuge of my heart

This world is a branch of a tree.  
Sometimes my eyes watered with tears,  
I love you like a flower growing in my chest.

The poet does not use excessively lofty words in the description of the motherland. He writes as he imagines. Not a single word in the image is incomprehensible to the reader. In each of his poems about the Motherland, Muhammad Yusuf was able to bring every word to the level of an image. Therefore, it is appropriate to analyze his poems in the linguo-conceptual aspect. His poetry contains important and unique linguistic concepts such as mother, Motherland, independence, freedom, love. These concepts are

not a collection of some invented poetic concepts. The poet took them from the melodies of ancient folk songs. In particular, he used the word “Motherland” in a manner appropriate to the content of folk songs about eternity. None of the poets who wrote about the Motherland in Uzbek poetry compared the motherland to a mother or a sister, or only this artist used the concept of the beginning of the motherland from a willow cradle in his work. There are many people who praised the country’s gardens and sunny corners. But no one has ever sung about the motherland as “the the king of my heart”. And we can see similes “under my tongue - you are precious, you are my only prophet” only in the poetry of Muhammad Yusuf. For example, in the poem “My Motherland”:

Shodon kunim gul otgan sen,  
 Chechak otgan izimga,  
 Nolon kunim yupatgan sen,  
 Yuzing bosib yuzimga,  
 Singlim deymi,  
 Onam deymi,  
 Hamdardu – hamhonam deymi,  
 Oftobdan ham o‘zing mehri,  
 Ilig‘imsan vatanim.

**Meaning:** You are the one who threw flowers on my happy day,  
 You are the one who comforted me on my sad day,  
 Do I call you sister do I call you my mother,  
 You are my love more than the sun,  
 You are my heart, my country.

Loving the Motherland, honoring and protecting it is the first duty of a person, and at the same time, it is a virtue of patriotism, one of the highest feelings of the soul. In fact, there is no greater joy for a mother who sees her child take his first steps. Like a mother, the motherland also rejoices at the achievements and happy days of its people living in its bosom. Flowers lay on his paths. Gloomy days sister example will lift your spirits. In this sense, it can be said that the poet created wonderful similes and verses with deep philosophical observation based on simple life events. The poet explains

how he loves his country in the poem “Izhori dil”:

Cho‘ksang, tur singlim deb,  
 Soching silayman.  
 So‘ksang opam deyman,  
 Umring tilayman.  
 Sendan ranjimayman,  
 Gina qilmayman-  
 Xoh xo‘mray, xoh jilmay,  
 Birday sevaman.

**Meaning:** If you fall, stand up, my sister, and I will stroke your hair.  
 If you scold me, I will call you sister, I wish you a long life.  
 I won’t be angry with you, I won’t be angry-  
 Whether you are smiling or not, I love you all the same.

Our people consider it a sacred duty of a man to protect his homeland and his family. Every son born in the family is inculcated with this feeling until he grows up to be a young man. From childhood, children grow up with the feeling of a loving protector and support of their mother. Motherland is like a family, it needs protection like a mother, a sister, and a husband who is a support like a mountain. In his poems, Muhammad Yusuf brings these spiritual values to the level of the main symbol of the nation. Of course, the mother uses the language concept widely.

Oh, mening ortimdan ovvora onam,  
 Bir parcha yuragi ming pora onam.  
 Har baloni ko‘rib yorug‘ dunyoda,  
 Toshkanni ko‘rmagan bechora onam,  
 Bolang bo‘lib bir bor boshlab keldimmi,  
 Endi men ham senga o‘g‘il bo‘ldimmi!..

**Meaning:** Oh, my mother who rushes after me,

My mother who has one piece of heart  
and a thousand bribes,

My poor mother, who has not seen

Tashkent in the bright world that sees  
everything,

I started as your child,

and now I have become your son!

The image of the mother in his poetry is a phenomenon closely related to the image of the homeland. Mother - kind, innocent, selfless, simple, modest; child - apathetic, indifferent, more playful and remorseful. The mother in her poetry does not expect much from her child. Warm words, love and attention. In fact, the Motherland does not expect much from the child. He just waits for attention and love like a mother. As the honored poet of our nation, Sirojiddin Sayyid, described, "the poet has matured by giving complete and unconditional love to his mother, who loves his Motherland, and his Motherland to his mother." Both his poetry and his words grew up with this love, all over the country. It is difficult to imagine his love for his mother separately and for the Motherland separately. He loved his land, his motherland like a child, opened his heart as wide as the horizons and praised it. His pain is radiant, so his dreamy lines will brighten your heart." In this respect, the images of the motherland and homeland are the most important concepts of the poet's work. Through the mother's monologue, the poet's mother-child relationship is actively expressed:

Chakka o'tgan eski tomga o'xshayman,  
Ko'zimdan yomg'irlar to'kilar tinmay.  
Yorug' bu dunyoda bormi, bilmayman  
O'z o'g'li yo'lga intizor  
menday. ("Onamdan xat").

**Meaning:** I'm like an old roof that's  
cracked

The rain is pouring from my eyes.  
I don't know if this Light exists in the  
world

Waiting for my son's path is like me  
("Letter from my mother")

It seems that the poet is speaking these sentences to himself, but if you pay closer attention, it is not difficult to understand that it is a reminder to all children who are far from their parents. Muhammad Yusuf does not limit himself to presenting ideas in poetry. He creates powerfully moving verses using artistic arts and poetic devices. It is impossible not to be filled with pleasure watching the poetic actualization of popular words in his poems. The words and expressions he used will not leave any reader indifferent. For example,

Momom senga olov yoqqan,  
Qora qumg'on, qora qumg'on.  
Bobomni ham o'zing boqqan,  
Qora qumg'on, qora qumg'on.

**Meaning:** Grandma lit a fire for you  
Black sand, black sand  
You also raised my grandfather,  
Black sand, black sand

If we pay attention to the image of black sand in this poem, it is not difficult to notice that it contains concepts larger than just a household item. Kumgon represents the meaning of family in a narrow sense, as it is just a household item. In a broad sense, it refers to the content of the homeland. There is peace and harmony in the house where the sand boils. Who cooks sand in a house with a log house? Therefore, black sand is an important symbol of family peace. In addition, when he says "grandmother lit a fire for you", he refers to the meaning of love. The phrase "You raised my grandfather yourself" shows the poetic information about the result of love, a happy family.

The poem "Uzbekistan" from Muhammad Yusuf's works has a special place due to its emotional coloring, attractiveness and the fact that it expresses the endless love of many people for the homeland.

O, ota makonim, Onajon o'lkam  
O'zbekiston, jonim to'shay soyangga  
Senday mehribon yo'q,  
Seningdek ko'rkam,  
Rimni alishmasman beda poyingga.

**Meaning:** Oh, my fatherland, my motherland

Uzbekistan, my soul rests in your shadow

There is no one as kind as you,  
Look like you  
I won't trade Rome for you.

This poem, which begins with the words, increases its impressiveness line by line, stanza by stanza. In the first stanza, the poet, who did not consider Rome, the first masterpiece of human civilization, to be equal to his broad alfalfa stem, sings in the second stanza, glorifying the beautiful nature of his country, "Wherever I go, I follow your mountains, telling me to lean and keep my head upright." In the third stanza, the poet describes as an Uzbek child his alienation from beauty, luxury and for him, his family is above all else:

Ko'rdim suluvlarning eng faranglarin,  
Yo xudbinman yo sodda kasman men –  
Parijning eng go'zal restoranlarin,  
Bitta tandiringga alishmasman men.

**Meaning:** I saw the leeches most farang,  
Either I'm selfish or I'm naive -  
The most beautiful restaurants in Paris,  
I won't trade one of your tandoori

In the fourth paragraph, he states that he can never lose heart from his country, that if he goes away for a little while, sleep will escape from his eyes and happiness from his heart. In the next paragraph, he praises his love for the country:

Bildimki baridan ulug'im o'zing,  
Bildimki, yaqini shu tuproq menga  
Bahorda bahmalda tug'ilgan qo'zing,  
Arab ohusidan azizroq menga –

**Meaning:** I know that you are the greatest,

I knew that this soil is close to me  
A lamb born in spring,  
Dearer to me than the Arab ohu

"The priority of universal values in the spiritual development of nations is first of all formed and developed in harmony with the principles of loyalty to national values. After all, the realization of national identity is as powerful as a flag, a nationwide movement that unites them in the path of a great goal, while preserving their identity. In this regard, the values related to the national identity in the heart and soul of each nation influence each other, enrich and improve based on positive experiences. [See about this: M. Mirzo, 2018, -105.] That is the power of the poet's work. He helped people to realize their identity through his poetry. He called to be united in the path of the great goal. It showed that it is possible to exist in the world community by preserving its values.

Qiz deganning ko'ksi to'la o'y bo'lar,  
Yigit bir kun yetilib bo'y bo'ladi,  
Bir tandir non o'rtada, bir kosa suv,  
O'nta o'zbek yig'ilga to'y bo'ladi.  
Ro'yoblarga chiqadi shirin tushlar,  
Kelinchakning yengidan kuyov ushlar,  
Beshiklarni bo'shatib bir - biriga,  
Tug'iladi To'maris, Alpomishlar.

**Meaning:** A girl's chest is full of thoughts,

A young man will grow up one day,  
A loaf of bread in the middle, a cup of water,

If ten Uzbeks get together, it will be a wedding.

Sweet dreams come true,  
The bridegroom grabs the bride's shoulder,

Unleashing the cradles to each other,  
To'maris, Alpomishlar are born.

This poem, mixed with beautiful and pure feelings, will not leave the reader indifferent. National characteristics are emphasized through the expression of national values in extremely sincere, simple and melodious verses.

## Conclusion

No matter what topic Muhammad Yusuf writes about, he always shows that he is the Motherland. We read such lines in a poem about love:

Muhabbat, ey go‘zal iztirob,  
Ey ko‘hna dard, ey ko‘hna tuyg‘u.  
Ko‘kragimga qo‘lingni tirab,  
Yuragimni to‘kib qo‘yding-ku.

**Meaning:** Love, oh beautiful pain,  
O old pain, O old feeling.  
Put your hand on my chest  
You poured out my heart

The words love and pain are considered concepts that are always understood together. But the expression of beautiful suffering is a kind of strange suffering found only in the work of Muhammad Yusuf. Endless like the motherland. From this it is understood that love is not only the personal feelings of the poet. This universal “pain and feeling” has a certain meaning only when it reflects the values of each nation. People’s writer of Uzbekistan Muhammad Ali writes in memory of the poet: “The magnificent image that stands tall in the work of the poet is, of course, the image of the Motherland, the symbol of Uzbekistan. His love for the Motherland is very strange... Muhammad Yusuf always writes passionately about the Motherland, “the king of his heart”. He is literally the singer of the Motherland. In the opinion of the poet, love for the Motherland consists of being ready to sacrifice for the Motherland, wishing nothing for oneself, great loyalty and sincerity.

In conclusion, it can be said that by studying Muhammad Yusuf’s work in the linguistic-conceptual aspect, we will be able to fully observe how much the poet approached the word with high love and demand. Also, the study of a number of linguistic concepts in the poet’s work contributes to the development of Uzbek linguistic concepts.

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