



USE OF WORDS IN OYBEK'S SKILL OF ARTISTS

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Annotation. Today, it is clear that defining the skills of artistic creators is directly related to the criterion of their ability to use language elements. Artistic speech is figurative speech. The artist creates an image in a work of art using words. Each writer or poet uses language tools in a unique way and creates an individual style. One of such skilled creators is Oybek, son of Musa Tashmuhammad. The article talks about the use of words in the artistic skills of Musa Tashmuhammad 's son Oybek.

Key words: journalistic work, "Fanorchi Ota", "Oybegim Mening", "Navoiy" novel, artistic creator

Oybek enriched the treasury of Uzbek literature with his novels and short stories, scientific-theoretical, political, artistic journalistic works, translations, wonderful poems, epics, stories. He made an invaluable contribution to the development of Uzbek literature of the 20th century. Adib not only enriched our literature with works of various genres and forms, but also polished our literary language, which was formed thanks to the work of Cholpon and Abdulla Qadiri. Oybek's work is rich in artistic pictures that reflect the life of the people, the richness and beauty of its spiritual world. At the same time, there are many works of the writer that make one think, show the difficult days of the past and the desperate situation of people. One of such works is the story "Fanorchi Ota". The possibilities of language in the interpretation of works of art are incomparable. The appropriate use of words in speech, the interaction of speech styles, requires the vivid manifestation of the language of the work.

We want to observe the writer's skill in using words in the story "Fanorchi Ota". The work was written in the 30s of the XX century. At the beginning of the 20th century, lanterns were hung on the streets, they were lit with kerosene, not electricity. Special workers were assigned to change the oil and glass lenses of the lanterns. Such events are reflected in the story. When we read the story, the first sentences in it reflect the outline of that time before our eyes. "The bulletless evening of the narrow crooked street was illuminated only by the flickering lights of a lantern placed on top of the gate of Tursunqul brother."

If we pay attention, the words in the sentence such as crooked, no arrow, and chukur have stylistic influence, because the idea of the work is embedded in these words. In the "Annotated Dictionary of the Uzbek Language" the word kishiq means crooked; the word o'kziz means 1) orphan, 2) unhappy, defenseless, 3) sad; and the word churuk means old, old, rotten. These words were deliberately used by the writer to describe the spirit of that time, a strange street, a dark evening. For example, in the combination of o'ksiz, the word , o'ksik is used in a figurative sense, reflecting the darkness of people's lives and the darkness of o'ksik hearts. Oybek's skill is that he does not just use words, he paints a picture with words like a skilled artist. Illuminating the darkness of the evening with flickering lanterns and enjoying

the light is a sign that the above words are a reference to the future, bright days. During the work, such words are used in several places: with a wrinkled face, a dirty handkerchief, bent like an obkash, battol, Kasim is lame, a fallen house, "ajava tusda, kariqartang", hole window are stylistic words and phrases brings the reader to that period with his colorfulness. Involuntarily, you become the hero of the story. Give a hug to the children who throw their hats at the lamp, hit the glass eye with a stone, and help the father of the lamp, who quietly puts "new glasses" on the lamp without saying anything. Because the accuracy of the speech is a communicative quality that arises on the basis of the use of the word in accordance with its meaning in the language, the strict compatibility of the word with the thing-phenomenon that it represents in reality. Knowing the described reality well, understanding the meanings of words in the language, its subtleties, makes it possible to reveal the content of the story. Since the function of the words presented in the story is to have an aesthetic effect, the word can be used in different ways, used in different ways, and can express different meanings. Every word used by Oybek shows the way of life of the people of the time and people's relations with each other. This will teach the student to do good and draw correct conclusions from events. Another situation attracts the reader's attention. Why is Fanor right in front of Tursulqul brother's door? Why does someone "with a twisted face and a bent body like an owl" turn on the lantern? A person who knows Oybek's personality can definitely answer this question. It is as if, through the image of the father, the lighthouse keeper gives a torch to the hands of people whose lives are in darkness. Fanorchi also hides the meekness and insolence of the father behind the words in the story. At the end of the work, the reader feels the beauty of the heart of this ugly man, his childishness and sincerity. The lack of education of children like Kasim, and as a result the people around them forget respect, shows that it is relevant for that time as well. At this point, it is permissible to recall a story from Saadi's work "Gulistan". "rom whom did you learn manners?" they asked. Luqman answered: "I learned manners from the rude, and I kept myself away from their actions that were not acceptable to me!" Oybek also explains his views on philosophy through his story. No matter what genre he creates, he takes care of the word and tries to bring it to life. He skillfully uses every word in his works. A writer has a special attitude to language and words. He appreciates the word. It imposes a stylistic meaning. "Poets and writers who created in each era, even artists who lived in the same era, do not have the same attitude to words and language." Zarifa Saidnosirova spoke about this in her work "Oybegim Mening" and wrote: "Oybek used to sit for hours on one sentence. While he was writing, he often walked from one corner of the house to another, chewing on a piece of paper he had torn off, talking to the characters of the work. Sometimes he raised his voice, moved his hands, and spoke excitedly." Abdulla Qadiri in his article entitled "To our writers": "You need to think long and hard when saying words and making sentences from them. It is a great fault that the writer himself understands and others do not. The essence of writing lies in being able to convey the idea that you want to convey equally to everyone, and not to create misunderstandings. In addition, there should be no place in the writing for words and sentences that are not suitable for the expression of thought. It's not a good thing to trust someone and get stronger in vain, don't turn your back on someone and pray for the soul of your talent! "Writing not in one hour, but in ten hours, correcting ten times, not once, is more useful and productive than seeking help from someone," he says. Also, in the article "Language in Uzbek poetry", Oybek specifically mentions four characteristics of the language of poetry. They are tonality, color,

compactness, beauty. Adib says that “it is not appropriate to sacrifice meaning for the sake of rhyme”, “let every word shine like a precious stone set in a ring”.

Oybek avoids words and sentences that contain language defects - confusion, compactness, arrogance, artificiality, poverty and dryness. According to him, the words should be chosen by clicking on the work. The word used in it should be strong, expressive, clear, simple, clean, close to the people, and the language should serve to show life correctly. Only then will the work enter the masses through language and conquer the hearts of the people. A word or a combination is an important tool of an artistic image. However, the level of their use in the artistic text, the possibilities of artistic expression are different. The charm and originality of Oybek’s works are also evident in the writer’s skill in using language. Oybek was able to find unique, eloquent words from the treasury of his native language to express the simplest thoughts. Such words were specially polished in the writer’s works. That is why Oybek’s works are alive in the pages of literature.

Proverbs are a mirror reflecting centuries-old life experiences and everyday lifestyle of our people. In this mirror, people’s attitude to life, nature, family and society, different views are reflected. That is why proverbs are extremely widespread and have been constantly used for centuries in lively conversation, in mutual speech, in artistic, historical and scientific works, in political and journalistic literature. There is no creator or writer who did not refer to folk proverbs in his works. If we look at our centuries-old rich literary heritage, we can see that it is expressed not only in prose, but also in verse. Effective use of proverbs, sayings, and phrases familiar to the people in lyrical works not only increases the artistic effect, but also creates the art of traditional proverbs. Interest in proverbs and their effective use have been the focus of attention of all linguists and word artists. In particular, if we study Oybek’s work carefully, we will witness that he skillfully used many folk proverbs, proverbs, and wise words in his works. The talented writer Musa Tashmuhammad’s son Oybek in the novel “Navoi” mainly decided to embody the image of the great thinker poet Alisher Navoi and illuminate his outer and inner world. For this reason, the human qualities characteristic of Navoi - learning, correctness, goodness, justice, truth, solidarity, nobility, kindness, goodness, straightforwardness, valuing time, profession, proverbs about language and many other topics have taken place. In order to reflect the qualities characteristic of a great person more vividly, the writer embodied such vices as ignorance, lies, crookedness, injustice, selfishness, greed, bribery, violence, indifference, indifference. used popular proverbs appropriately. For example, if we come across proverbs about science in the work: “Knowledge digs a well with a needle”, “The pain of creativity is the pain of birth”, “One hour of thinking is better than one year of obedience”, and many wise words during reading the work. we also meet At the first meeting of Alisher Navoi and Sultanmurad, the beautiful wisdom of the great one about science draws our attention: “Never lose courage and enthusiasm,” Navoi said with a sigh. - El, the nation needs people like you. We need to take good care of the tree of knowledge, spread deep roots in the soil of the country and get a rich harvest from it. Here we are. I hope that you will always keep us away. There is wisdom in every word of Navoi. We can learn from his every word and opinion. Since Sultan Murad, the hero of the play, was one of the most learned and intelligent people of his time, his conversations with Navoi were mostly about this topic. “All I can say is that you approach your duties wholeheartedly, put the work of enlightenment in the hearts of your students, and do not sell your knowledge for wealth. A person needs purity of heart and wealth. A flower is a flower even if it has forty petals! Give knowledge to

the people, try to expand knowledge with enthusiasm and thought! Knowledge is not a treasure, it is a living tree, it needs to grow, flower, and bear fruit!" - beautiful and gentle words unique to Navoi. describes with In linguistics, paremiological units, that is, proverbs, proverbs, and wise words, are considered important language units. These units are linguistic units stored in our language memory in the form of a psychological seal acoustic image. It becomes a speech unit only if we use proverbs, sayings and expressions, words of wisdom that remain in our memory during the speech process. Usually proverbs are used more in colloquial speech. In the novel "Navoi", "he who knows the value of science even if he is illiterate, whose mind is always flying in the world of the world, who burns like lightning on a three-horse horse, plays swordsmanship in battles, leaves everyone in the morning with his strength and skill in archery, "those who love to raid, set fire to the villages of the desert people, and drive thousands of sheep as prey" In Togonbek's speech, we can find many folk proverbs: proverbs such as "a thick land", "Kazakh drinks without asking", "A lot of words are loaded on a donkey", "Have you seen a camel, no" and "Words are not skin, but water like a camel" The writer reveals Togonbek's character through sentences like "... In the speech of Arslanqul, another hero of the work - a simple and sincere young man, we can also find many folk proverbs: "The description of luxury and decorations made Arslanqul impatiently run in that direction. The gates of the garden, huge arches, walls, street sides of palaces and palaces are lined with Indian and Egyptian silk fabrics, Chinese "flowers are always spring" richly blooming, elegant beautiful satins. Some cloths with gold and silver flowers glowed red and white in the sun. "If even the best decorations of our neighborhood are made into a donkey, it won't go away," thought Arslanqul, and he went away with a sigh. He remembered the proverb "sand is clothes for a person". Proverbs such as "A man loves only once", "A state bird lands on the head of kings", "Don't be a child of your father, be a child of the hand", "Prayer is also obligatory at the time" and "When there are no righteous and righteous people" the world would always be in darkness", his instructive words are evidence of Oybek's skill in using words through the image of Arslanqul. In the novel "Navoi", Oybek skillfully used Persian-Tajik proverbs, which are considered beautiful and gentle languages, along with Uzbek folk proverbs. "A lion-like man, carrying a pile of bricks, not bending down, walking in a flat bed with his head and feet, one or two people shouted from below: - Hey, gray boy, you're trying in vain, walk slowly!" This Tajik proverb is translated into Uzbek as "Worrying in vain makes the loins" and it is this proverb that has been spoken by our ancestors since ancient times and has not lost its importance to this day. Proverbs as a product of word art can be used literally, figuratively, and both. It will not be correct to single out the proverbs mentioned in the works of art and explain their meaning. Based on the time of the speech, the situation and the mental state of the hero, we can know whether the proverb is used literally or figuratively. For example, it can be said that the above saying "The best is in vain" is used in its own sense based on the situation. When used in a figurative sense, it would have created meaning with proverbs such as "Useless effort breaks the back", "Useless effort destroys", "Following the goose, the duck's coat is lost". Another Tajik proverb: "The king is drunk, the world is ruined, the enemy is behind us." That is, if the King is drunk, the world will be destroyed, and the enemy will cover the rear and right. In addition to these, we can see a Tajik proverb in the following passage: "Soon, Togonbek came out with a victorious march. Zayniddin laughed sarcastically. Zayniddin thought to himself: "Yes, dog, you tried to taint the truth! No, the poet correctly said: "Darya palid menashavad az dahani sak." It is clear that this proverb comes in a

figurative sense depending on the situation. It is impossible not to acknowledge the writer's skill in using words and choosing proverbs. There are many proverbs that glorify justice and truth, for example, "Truth does not break even if it bends", "Truth always wins", "The face of truth is bright, its arm is long", but Oybek does not use them, the reader is told about them. also chooses a Tajik proverb that has a stronger effect. With this, the writer tried to reveal the literary environment of that period. Aibek's skill and talent in using words opened the way to the goal he set for himself, that is, to create the great figure of Navoi. If we study and analyze not only the proverbs used in the novel, but also other language features, it will be possible to discover the unknown and undiscovered aspects of the writer. This means that young researchers still have many tasks ahead of them.

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