

**REVEALING THE ISSUES OF LANGUAGE AND STYLE IN THE WORK OF
AMIR KHUDOIBERDI**

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ANNOTATION

It is well known that in the language of any work of art, the writer's attitude to the word, the specificity of word choice and word usage play an important role. Indeed, the writer's unique style is manifested in the use of the exact words, in general, the means of language. It is often emphasized that the main feature of fiction is figurativeness, figurative thinking.

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Language and style are among the main criteria of the three literary genres. Literary critic I. Ganiev noted that the language of fiction differs by genre, promotes the idea that it is a three-colored, three-colored object made of [Ganiev, 2005: 180].

The poet's "I" is expressed through the language and style of the work. A work of art that lacks these two aspects cannot withstand the blows of time for long. Feelings, tones, colors, words that are alien to the human heart and soul, can never attract his attention, cannot take place in his heart. The subject has nothing to do with it, only that the reader should be able to show the beauty, the wonder, the happiness, or, conversely, the sorrow, the misfortune, which his eyes could not grasp. The most important thing is that the level of the artist, his literary and aesthetic views, thinking and imagination must be several times higher than the reader. The reader does not recognize a work of his level, he needs a work that reveals a hidden secret in the line of unfamiliar events that he has seen, seen, or does not recognize, or that leaves him alone in that vortex, forcing him to think, to challenge. The reader cannot come to terms with a work that belongs to him, that he cannot feel. He needs a bouquet of ideas selected from the hurricanes of the time that can meet his needs in the spiritual world. So it is natural for today's reader to be his own poet. The poet defends the point of view of one layer, he cannot serve the whole layer at once. The means by which the poet is introduced and brought closer to the reader is the language and style of the work of art. "... we often use the terms creativity, individuality, individual style. Underlying them are the issues of the creative "I", the worldview, thinking, perception of the external world, its processing in the inner world and its re-creation as a product of creation [Solijanov, 2020: 13].

Bahrom Ruzimhammad writes: "Poetry is a very complex, very complex type of art. A true poet, as an artist, must speak in his poetic language. If you understand the poetic language of the poet - if you study this "micro-language", you will understand his speech, gestures, feelings, emotions, inner contradictions. Consequently, you see the original image of the poet. If a poem written by a poet is like himself, it means that he is not deceiving anyone. Sometimes it is possible to read a poem and imagine its image without seeing the image of the poet" [Internet resource: www.ziyouz.com].

Amir Khudoiberdi's poems "Our Devons", "I Love You", "Will", "Two Corners", "Sunshine Boy", "Irony", "Your Honor Cries" clearly show the poet's "I". In these poems, the words are as free as a fish in the ocean, as free as a bird in the sky, as sweet as a mother goddess, as sincere and pure as a baby's smile. Therefore, these heartfelt poems awaken the human senses and touch his psyche, the mood, situation, thought in the poem moves to the reader. In this, the language and style of poetry are decisive.

The sources of Amir Khudoiberdi's poetry also drink water from folk oral epics. His poems, written in a benevolent spirit, contain words typical of folklore, monologues with certain dialectal elements, rhymes and rhythms typical of epics.

The poet feels the breath of every sound, every word. Sounds that sound like heartbeats give the poem a special tone. The poem is an image of the soul in an instantaneous moment, and even the poet himself cannot relive that moment. Unlived poetry is false and deceptive, so not some, many poems cannot find their way into the heart of the reader. It is natural that words that do not come from the heart cannot enter the heart. In our classical literature, the skillful use of the harmony of sounds has risen to the level of art.

In Eastern literature, the focus on the art of poetry has been very strong since ancient times. The very high demand for art played an important role in the unprecedented development of Eastern poetry. Unadorned poetry has never been overestimated, and the balance of form and content has been highly valued. Poetry art related to meaning, form, and both meaning and form not only arouses aesthetic pleasure in the reader, but also deepens his artistic thinking.

The following facts are considered in the history of Uzbek poetry: 1) Turkic peoples, in particular, the period of "folklore type" of Uzbek poetry. It relies on syntactic parallelism. The verses were initially unequal in number of syllables, arranged by poetic alliteration, sound methods, and word repetition, with rhymes and word repetitions mixed within the verse (the end of the rhyme is a later phenomenon). It can also be called the era of the peculiar finger poetry system;

In the poems of Amir Khudoiberdi one can see an attempt to express poetic thought effectively through the melody of tawze-sounds.

*Sochlari sochbog'iga sig'may saboda sollanur,
Sadafda sochquncha saqlangan sirini saylasam.*

Or,

*Ay, Amir, asran adodan aylasa ahd – aylagay
Sabrkim, degil: "Saodat – sobirini saylasam!"*

Or,

*Suvrating soldi saboning soziga savdosini,
Telbalandi tol tili, tun tashladi taqvosi.*

Or,

Rashkidin ra'no riyo ramzin raqobat rohiga

Rostladi, rahmatqa sol sen ruxsorining ra'nosini [Khudoiberdi, 2015].

In classical ghazals, the use of sound repetition in order to provide melody, musicality, is a traditional phenomenon, but not at the expense of sacrificing meaning for the form.

The alliteration used in some of Amir Khudoiberdi's poems gives the impression of being intelligently created and invented. In this case, alliteration weakens the meaning of the verse or byte.

Dayr – dor, dildor dilimni dog'lama devona, deb

Dor dalil, devona debdurmi dayr da'vosini.

Adashdi aqli Amirning ayladi adling ado,

Unutdi uzlatda umri uzoring uqbosini

[Khudoiberdi, 2015]

Although these lines may seem like a pamphlet at first glance, they make the meaning of the poem difficult to read. A poem that is not synthesized with strong inner anguish, excitement cannot affect the feelings of the reader.

In the poetry of the talented poet Amir Khudoiberdi, who is known for his unique poetry, the attitude to the word is closely linked to his creative concept, the poet does not idealize history or throw stones at it, he turns history into a flower and holds the reader. The student wants to enjoy it, to be acquainted with it, to hold it closer to himself, to his heart. This desire is the order of the heart of the poet, who loved and respected the motherland, the people, the motherland, and dedicated his youth, strength, talent and life to it. As long as the people of the heart love with all their being, they will be willing to sacrifice everything, even their lives, for their own love. That is why the people of creation are different from others. This category of insanity, which does not recognize the basic dimensions and criteria, is stable in its beliefs, firm in its opinion, and militant. The fact that a talented poet like Haziq found the courage and courage to tell the truth to the Emir, knowing that a single word would be fatwa to death, the fact that Fitrat, Qadiri, Cholpon confessed to death and looked straight into the eyes of the enemy, is an extraordinary event of poetry.

The poet completely forgets himself when he becomes one with the "goddess of inspiration – the ambassador of the supernatural worlds" (Bahrom Ruzimhammad). The poet rises from life on earth in these moments, it can be said that the word in the mouth of creation makes Majnun feel as if he has ascended to heaven in these seconds, he becomes a completely different person. Some of Amir Khudoiberdi's poems lead to such a conclusion. His poem "Wasiyat" is free of artificiality, the words are free, the verses are fluent, the sentence structure is simple, the image is very clear, the idea is short and concise. Once read, it settles in the reader's brain, making it feel like a real reality. In such poems, which are imprinted on the memory, the author's style is clearly manifested. The "I" of the creator is felt.

Gar o'lsam beshigimning

Yopinchig'in yopinglar.

Yirtiq, yamoq bo'lsa-da

Tobutimga yopinglar.

Ko'rsinlar yig'ilganlar,

Umrin bari xatodir.

Olamda erishganim

Shu bir parcha matodir!.. [Khudoiberdi, 2002: 139]

(If I die, it's my cradle

Cover with a blanket.

Torn, though patchy

Close my coffin.

Let them be gathered,

My whole life is a mistake.

What I have achieved in the world

This is a piece of fabric!)

The poem is high-spirited, free of glare, and reflects the last words of a man who is ready to say goodbye to his life. The lines are only two or three words long, and the poem is easy to read. In the two-verse poem, the poet seems to examine his own life, to judge himself, to find that his whole life consists of errors. He thought he

understood the meaning of life only at the last minute. That's why he feels like a baby. Perhaps it is a longing for the immaculate world of childhood, but a sign of not distinguishing the ups and downs of the world as a young child. The time spent between the cradle and the coffin is equal to human life. The mistake that can easily get your claim denied is to fail. Man is compelled to forsake everything he has gained from this world, except for his rewards and sins. The content of his life is measured by these two opposing actions. He gave two worldly blessings to the Creator once in a lifetime. Whoever lives honestly is happy in both worlds, and whoever chooses haram, both worlds will be ruined. The choice is up to the individual.

Uzbek poetry today has poets whose style is colorful, who are not afraid of semantic-formal research, but, on the contrary, who consider these creative experiences to be the nature of art. If we compare them with the poets who write their works within the boundaries of traditional poetic paths, we can now see that poetry is divided into at least two streams. These two directions can be conditionally called Community Poetry and Individual Poetry.

The level of use of the arts alone does not make a poet a representative of public or individual poetry. It is all about the scale of the thoughts and feelings of the creators reflected in the poem, what he understands by poetry, what he expects from the poem, what mood he expresses in the poem, what idea he expresses in the article.

To get a clearer picture of these two currents in poetry, let's take a look at the works of two contemporary poets. Style is an anthropological (i.e., related to the creative personality) category. It follows that while method is an ideological phenomenon, style is an artistic phenomenon. Style defines the creative individuality of the artist, and creative individuality is manifested in all levels of the work of art he creates (a). The emergence of the idea that "style is a person" is not accidental: the structure of the literary text in the work - rhetoric, the principles of creating artistic reality - expresses itself in style, while expressing the creative personality. For example, the reason why we can say that A.Khudoyberdi's sentence is unique, his functionality of artistic details, his plot is unique in event poems, is that all this is explained by A.Khudoyberdi's style, his creative originality.

The concept of literary direction is directly related to the concepts of principle, method and style of artistic representation of life, which we have discussed above. Literary direction is a concept that arises at the intersection of artistic thinking style, method and style. The fact is that many of the works created by a number of artists who lived in a particular period have typological commonalities. Typological commonality manifests itself in the principles of selection of material of life, its artistic perception and evaluation, features of the artistic form of works, methodological aspects. The generality based on the ideological-aesthetic principles of artistic creation, observed at certain stages of the continuous literary process, allows us to speak of a literary direction.

According to the available information, the first scientific edition of Homer's poems (of course, as a manuscript) was prepared by Zenodotus of Ephesus (257-180 BC), in which the first Iliad and Odyssey poems each contained 24 songs. given as two poems containing. In addition, Zenodotus created special studies devoted to the linguistic features of these poems. Later, Aristophanes published scientific editions of the works of Homer, Hesiod, and other ancient poets. In preparing them for publication, Aristophanes seeks to eliminate logical contradictions, stylistic inconsistencies, inappropriate repetitions and ambiguities in the text. Aristophanes wrote forewords to the tragedies he prepared for publication and provided important literary-historical information about them, which is important in the study of the history of ancient literature. Accordingly, Aristophanes is rightly recognized as the founder of the prefix genre. It should also be noted that the representatives of the Alexandrian school paid great attention to the issue of literary language. It is no coincidence that the representatives of this

school are called "Alexandrian grammarians". No matter which of them you take, among their works there are, of course, those devoted to the issues of artistic language and style.

As long as the writer follows the law of typification of art when taking a word from the dictionary of the vernacular for his work, then a real work of art will appear. It is also noteworthy that each writer also manifests his own style in the process of using words in his work - as a result, the language of one writer differs more or less from the language of another writer. The language of Chinese works of art will be imbued with the spirit of populism. In other words, every word, sentence, special lexical resources and imagery used in the work of art, poetic figures, word games, etc. should be understandable to the reader - the writer can find the end of the language of the people, the spirit of the people, their moods, dreams should express their hopes. To do this, the writer must, of course, avoid the language and style of the book, and approach the language and style of the living people.

The language of fiction is figurative language. In his work, the writer achieves the imagery of the language in several ways. One of them is to achieve the imagery of the language of the work through the skillful use of special means of artistic expression, special lexical resources, poetic figures, word games. The poetic, figurative, figurative nature of the language of the literary work serves to reveal the idea of the work, as well as the character of the lyrical hero in an attractive way. However, it is not possible to draw a one-sided conclusion from this that only through the use of special means of artistic expression can the imagery and imagery of the language of the work be achieved. This is because simple words and phrases used in the language of a literary work also act as a means of expression. Gasset writes: "Let us preserve our love as readers for real poets – creators who bring us a new style, who themselves have become a new style [Gasset, 1991]. Because they enrich the world, expand the reality in our understanding. In the past, we have been told that matter neither increases nor decreases. Now physicists say matter is decomposing and shrinking. So it is clear that it will not increase, at least. This shows that things are always the same. It is never possible to sew anything new from them. But the poet suddenly pulls things into the wind - into the game. What is subject to this secret growth movement has a different meaning and becomes something else".

From the above analysis, it is clear that the meaning and tone of each poetic image must be seen and heard by the author of the poem, who is unique and completely different from others. Only in this way can the poet's work, the poetic image, the tone, the feeling and the word, and, consequently, the stability of faith and other artistic elements, be imprinted with the seal of identity.

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