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SKILLS OF USING LANGUAGE DESCRIPTION IN THE WORKS OF SHUKUR KHOLMIRZAEV

Annotation: The purpose of writing this article is to study the linguistic features of the works of the writer Shukur Kholmiraev, and its lexical and methodological aspects are also analyzed. Shukur Kholmiraev's work is distinguished by its richness of various lexical and methodological means. The study of these aspects also determines the purpose of our work under study.

Keywords: periphrasis, simile, metaphor, metonymy, epithet, sarcasm.

The formation of speech in fiction is a very complex process, and its study and research also requires a great deal of responsibility from every researcher. Therefore, the interest in the problems of the language of fiction has become an important theoretical and practical aspect of Uzbek linguistics in recent times. The study of style and the visual means of language has become one of the most pressing and important issues of linguistics. Because each linguistic medium can be a methodological tool in addition to performing a nominative function in the speech process. Typically, such tools create ample opportunities for artistic language to be methodologically effective in all aspects as well. It is a paraphrase that such methodological tools are widely used in the works of the writer Shukur Kholmiraev.

Periphrasis has been widely studied and is being studied in the linguistics of Russian, Ukrainian, Belarusian and fraternal peoples. In recent years, there has been significant research in Uzbek linguistics on the study of this type of migration. We also want to consider some of the paraphrases that are characteristic of a writer's work in our work. For example, at that time in Bukhara, protests against the emirate intensified, a society of open-minded intellectuals was formed and secret meetings were held (Kil Kuprik). The idea used in this text is the periphrastic nomenclature of the word understood by a combination of open intellectuals. It can be said that the word understood means to understand something, and the combination of open-minded intellectuals also basically means the same thing. However, in the next expression, the meaning is given in a very clear and impressive way. In addition to the notion that an open mind is a correct and complete understanding of what is known, it also means that the mind is formed in all, can reach everyone (the way to them should be open in the future), as well as it also means to be able to speak openly, to have the power to speak. This can be clearly seen from the content of the text. This can also be an example of creating a specific periphrasis. Here is another example: "Then a letter was written to Amir. Mr. High read the letter and called the youth to his presence. In the quoted text, the writer also used a combination of

gentlemen to avoid reusing the word amir. This, in turn, ensured that there was no repetition in the text, thus increasing the diversity and richness of the language of the work. The combination of gentlemen in this example may also have been used to express irony, a cut.

There are many works and articles on the study of analogy in Uzbek linguistics. Especially noteworthy are the works of M. Mukarramov and R. Kongurov on analogy. Consequently, analogy is one of the most ancient means of depiction and one of the most simple and widely used methodological means. Simulation is the main object of study not only in the science of linguistics, but also in literature, and in some literary sources some aspects of analogy are organized. Indeed, the best examples of similitude are used to convey to the reader the inner and outer world of each hero and character, as well as its important features: Stay characters are also fast. It was as if Goyo had come out into the light through a mysterious shell that covered a little (Last Stop). The text has a beautiful pictorial aspect, which reflects the situation with the inner world and appearance of the protagonists. In particular, in the eyes of Quvvatbekov, the signs of youthful vivacity and cheerfulness are vividly depicted, as well as through the means of deception, such as the light coming out of the mysterious shell that covers the little. So, as the writer describes the worldview of each image and character, the analogies are of great importance. In the author's work, we observe that along with lexical means, grammatical means also created the receptions of analogy. In particular, the suffixes -dek and -day are widely used in the author's work and make wonderful analogies. For example: When he saw it, he felt as weak as his opponent. It was a very large, energetic dog. The ear, with the tail cut off, snorts with a thunderous sound like thunder.

Metaphor is another important means of creating an image in the language of Shukur Kholmiraev's fiction. Consequently, a metaphorical relationship is defined in certain contexts, based on the commonality between two objects or events in the description of a particular event. The commonalities between them, the qualities are transferred from one to another. In this case, mainly figurative concepts arise. For example: Arslanov was upset! ... There were some stones in his mind. A volcano is preparing to erupt in Koktash, and if it is not stopped, there will be horror! Dark clouds rolled over the city sky, and the sun rose. In a city full of blood and terror, a party begins. In these texts, words and phrases such as volcano, black, cloud, sun served to express a metaphorical relationship. In fact, the meanings of war and peace were expressed and the thought was given an artistic tone, while the figurative and fatherly expression of strong emotion had little effect on the artistic discourse. Many lexemes denoting the names of wild birds, domestic birds, also serve to express metaphorical meaning. In many cases, a metaphorical relationship arises in the expression of meaning in some bird-specific negative behavior. In this case, the expressive-emotional in the sense increases and the artistic sensitivity increases. At the very least, it must be acknowledged that the writer made effective use of the language.

Another methodological tool that plays an important role in defining important aspects of language in the work of the writer, as well as in the organization

of figurative means is the epithet (adjective). In Uzbek linguistics, some work has been done on the study of epithets. In artistic discourse, epithets evoke images, creating figurative concepts. At the same time, it illuminates the artistic language and plays an important role in the stylistic coloring of the concept. In particular, Shukur Kholmirzaev uses epithets to make the events he describes less clear and convincing. For example: The moon was floating in the mist behind the river, the mist was yellow, the mysterious corinator, the river was making a croaking noise and flowing like a legendary creature. In this text, epithets such as sargish, bogik were used to describe the reality, while the epithet sargish is used to describe the moon, and the epithet bogik is used to refer to the sound of the river. Hence, the writer was able to convey to the reader that the effect was clear and convincing through such epithets. In many cases, the writer also uses epithets to describe the characters, their positive and negative traits. This has been little reflected in some studies in linguistics. In particular, Professor B. Yoldoshev analyzes the epithets used in the works of Said Ahmad and their characteristics, in particular, the peculiarities of the worldview of the heroes: Qualification plays an important role in creating the image of the heroes. Said Ahmad says that in his works, wonderful images of negative images are created through adjectives.

Shukur Kholmirzaev's works are written in a unique artistic style. Accordingly, the language of his works is worthy of artistic study, they can be a material full of serious research, and in this respect they are relevant and important. Based on the study of the lexical and semantic features of Shukur Kholmirzaev's prose works, the following conclusions can be drawn: the writer is aware of all the riches and visual aids of the Uzbek language, and he used them effectively and skillfully in his works. In his works, the common words of the Uzbek language are given a special place, and the work serves to ensure the popularity of the work. In his works, the author pays special attention to the visual means of language (periphrasis, analogy, metaphor, sarcasm, epithet). Through them, he was able to express ideas clearly, concisely, clearly and effectively.

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