

METHODOLOGICAL TOOLS IN CRITICAL CREATION

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ABSTRACT

This article analyzes the linguistic features of the methodological tools used in the works of Muqimi, a representative of the Kokand literary environment. The animation, adjectives, rhetoric, and other methodological means used in the poet's poems are commented.

Keywords: language of the work of art, adjective, animation, image, irony, rhetoric, emotionality.

Stylistic tools or layers are also actively used in artistic texts to bring out visual tools. In artistic speech, it is used to describe events figuratively, to increase the expressiveness of speech, to briefly and figuratively express the character, characteristics and appearance of something. As we know, the method of animating as a type of metaphor has been used since ancient times in oral speech and artistic texts, in which human abilities and characteristics are embodied in the example of animals, inanimate objects, and natural phenomena. To be more specific, the features of speaking, thinking, and feeling specific to humans are instilled into it [3, 38]. Muqimi's lyrical poems widely use the art of *husni ta'lil* and diagnosis. It is known that in these artistic arts, the method of revitalization is directly or indirectly referred to. It provides a descriptive, comprehensive understanding of the artistic image. For example, in one of his ghazals dedicated to the beloved *yor madhi*, he explains the occasional appearance of the moon at night as the reason he was embarrassed by his lover:

*Oy malohatda yetolmay yuz xijolatlar bilan,
Bo'ldi kam-kam kimki bu husni kamolingni ko'rub* [4, 51]

And he manages to create a beautiful example of animation in rendering the image of the moon:

*Orazing ochib, jono, kechasi namoyon qnl,
Oyni sharmsor aylab abr ichra pinhon qil.* [4, 120]

It is known that the epithet is also known as an adjective in the Uzbek language. Adjectives are used to express the sign of the subject and increase the effectiveness of the idea. The poet says that there are many tall beauties in the world, but the characteristics of the beauty that distinguish her from others, the whiteness of her body, the delicacy of her body, and the redness of her face like a flower are expressed as follows:

*Dahrda ko'p qaddi mavzunlar va lekin sen kabi,
Xush takallum, siym tan, nozik badan, gulchehra oz.* [4, 84]

In the chapter on beauty, it is noted with the help of appropriate linguistic means that the pains of an incomparable mistress also have special qualities. That is, among the beautiful, there are many scheming, lonely, careless people, but cruel, tyrannical, hard as steel, stone-hearted people like you are rare, he says:

*Fitnaxo', tundu tag'oful peshha xo'blar ko'p: vale
San kabi beboku zolim, sangdil, po'lod kam.* [4, 125]

Since the epithets used in Muqimi's works were thoroughly studied in A. Shomaqsudov's research on the language of the poet's satires, we did not address this issue separately [6, 97].

Although the fact that exaggeration is based on the displacement of the word's meaning indicates that it belongs to the group of tropes, it is different from other manifestations of the trope.

Because in other forms of trope, figurative meaning is based on a certain sign, simile, comparison, event or connection between objects, and exaggeration is correct.

requires not understanding in the sense of ri" [1, 132].

Exaggeration-based movement is introduced into the artistic text with the aim of drawing the listener's or reader's attention to the subject of the speech and ensuring the emotional expressiveness of the speech [2, 67].

Muqimi skillfully uses exaggeration in his lyrical and comic works.

In particular, in his comic works, he uses acquired exaggeration, which helps to understand the importance of the problem raised by the poet.

It is known that during the rainy season, people who walk on dirt roads suffer more.

In his poem "Akhunim", the poet understands the hardships of his loved one on the way to Kokan from Tashkent.

He exaggerates this situation to such an extent that "horses swim in the mud" on the roads around the Beshyogoch gate, which he expresses effectively through strong exaggeration in a comic way:

Besh yog'och darvozasini loyig'a otlar suzar,

Ul kecha kelding yayov, qaydog' o'talding oxunim. [4, 395]

"Guluv means going to extremes. It is known that there are three types of exaggeration: tablig, irgaq and guluv. In Guluv, the claim of the poet is not only unusual, but also unbelievable. A clear example of this can be observed in the following verse of Muqimi:

Zarra ta'sir aylamas ul tosh ko'ngulga, garchikim,

Ko'z yoshimdin aylanur ul osiyog'a yig'lasam. [4, 126]

In fact, the turning of the mill from tears is not something that people believe. But the fact that the lover's tears, which turn the millstone, do not even affect the stone in the beloved's heart in the slightest, are expressed in high curtains by means of extraordinary symbolic allusions, enlivens the reader's imagination" [5, 93]. When a person is surprised, one can observe the wide opening of the eyes. Muqimi effectively uses such a natural state to create an exaggeration:

O'ylasam mavzunlig'ingni yod etib, hayron qolib,

Ko'zlarimni aylagay chun halqai dar, qomating. [4, 75]

That is, "when I imagine your height and am surprised, my eyes become the ring of the door." So, the size of the pupils is being exaggerated as the size of the people. Sarcasm is derived from the word that means to laugh, and it is also called irony. Irony, which is widely used in fiction and, especially, in lively conversational speech, is serious from the outside, but in reality it means mocking, i.e. speaking in a joking manner, cutting with laughter [3, 31]. Uses critical irony to expose the ugliness of people who are being ridiculed. During the time of the Soviets, comics were written about individuals disguised as merchants, such as Victor and Lakhtin, fraudsters who took advantage of the naivety and gullibility of the local people. Mukimi

emphasizes that simple people are partly to blame for Lakhtin's fraudulent misappropriation of people's money and property, and sarcastically states:

Yemay-ichmayki, berdi ikki qo'llab xalq dunyosin.

Iloji bo'lsa, yeb ket, bir tiyin ham berma, jon Laxtin.[4, 368]

In other words, he is not asking Lakhtin to return the people's money, but to eat it if possible, not to give a penny. Antithesis is derived from the Greek word opposite, and is one of the figurative tools used to express concepts, thoughts and feelings that are contradictory to each other, and to give them a comparative description. It is also referred to as tazad in classical literature [3, 40]. The lyric compares the feelings of the hero and the beloved by means of critical contrast. In some places, he uses contrast to emphasize the beauty of the mistress:

Bul ajab mehrobdurkim, hech musulmon bo'lmag'ay,

Ikki kofir nargisingga oshyondur qoshlaring. [4, 71]

Mihrab is a special place for Muslims to worship, and its shape is similar to the eyebrows of a yor. And the eye (nargis) is compared to an infidel in classical literature. Eyes are the soul of a lover, and this is the reason why he is likened to an infidel. The method of contrast was used to highlight the beauty of the river, based on the similarity of the eyebrow to a religious concept and the eye to a sign of irreligion. It seems that in Muqimi's lyrical works and satires, one can find a number of stylistic devices. All this shows that the poet used the wonderful masterpieces of our language with great skill.

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