

ARTISTIC AND STYLISTIC CHARACTERISTICS OF PAREMS IN ASQAD MUKHTAR'S NOVEL "CHINOR"

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ABSTRACT

In the article, the parems used in the artistic text and their specific features are revealed on the example of Asqad Mukhtar's novel "Plantain". The article highlights the closeness of Asqad Mukhtar's works to the folk language, his ability to creatively use examples of folk art, especially the art of using proverbs, his ability to discover unique and unique new meanings of folk proverbs, and the incomparable role of proverbs and matals in increasing the aesthetic value of the work.

Keywords: artistic text, parema, proverb, matal, paremic unity, aphorisms.

INTRODUCTION

Parema, paremia (from Greek paroimia-parable, symbolic story) is a stable phrase, proverb, saying that appears as a concise and simple, short and meaningful, logical generalization, which is transmitted from generation to generation in a certain language. [3:222] Our artistic language is rich in figurative expressions, emotionally colored words and phrases. Therefore, every word in the artistic language, every form of it is the result of the thinking and imagination of an individual person or creator. Language is the mirror of the soul. How beautiful, flawless and unique this mirror is can be seen in the ability to skillfully use the capabilities of the national language to create an artistic image.

The closeness of Asqad Mukhtar's works to the folk language, his ability to creatively use examples of folk art, especially the art of using proverbs, his ability to discover unique and unique new meanings of folk proverbs, the role of proverbs and matals in increasing the aesthetic value of the work is incomparable. it won't happen. If the great linguist scientist Mahmud Kashgari, who lived and created in the 11th century, effectively used about 400 proverbs in his work "Devonu lug'atit turk", Muhammad Sharif Gulkhani effectively used more than 300 proverbs in his work "Zarbulmasal", Sulayman Rojii effectively used more than 400 proverbs in his "Zarbulmasal".

Based on this, we can say that the use of proverbs and sayings in a work of art and the addition of additional meaning to the work is not new.

"It is impossible to imagine and study the nature and nature, spirit and mentality of the people without language. The mental identity of the people is reflected in one way or another in the units of the language, especially figurative words, figurative phrases and expressions. Indeed, such figurative expressions come to the world as a product of the figurative gaze, perception and thinking of the people. [1:3-8] This opinion of N. Mahmudov can be said to be related to paremiological units in the language of the work.

As proverbs are born day by day among the people, they are passed down from generation to generation as the sayings of ancestors. Folk proverbs are a unique code of moral rules that

everyone should follow. Matal is a speech content that figuratively expresses things and events and is widely expressed in the language. Matal expresses the attitude of the speaker to the content of his speech. There is a commonality between the proverb and matal. This commonality is that both concepts animate the speech, make it attractive and figurative, ready-made speech expressing it with patterns and formulas is aimed at making it meaningful. In the language of Asqad Mukhtar's works, you can find unique forms of parems, and each paremic unit gives the work an aesthetic gloss and additional meaning.

Paremic units that are actively used within the framework of the literary language and dialects have been used since ancient times in the history of our nation, and are also actively used in the modern Uzbek literary language.

For example: "Arif brother worked in many places in responsible jobs. Wherever he goes, they give him a new place, a new house, the only light he likes is Onabibi."

Arif, one of the main characters of the work, is a leader who devoted his whole life to the country's concern. Despite being married to Saragul for several years, his wife did not have a child. His wife brings the baby of a friend who died during childbirth. Thus, this little girl becomes the handful of the family. While writing the work, the writer does not simply quote every sentence or unit used in the work. As we know, The Uzbek nation is a nation that lives for its children. Our national mentality and values are formed on the basis of stable phrases such as "I will stay behind", "my monument will light my lamp", "I will kick and bury". Arif's daughter, Onabibi, was described as a "lonely lamp". The Uzbek people use proverbs and proverbs like this as a sign that the light of the house where they lived does not go out, that they have children who remember them after their parents.

"It's as if Saragul abandoned her for that reason. It's funny, when she comes in with her mother's milk, her actions and walks always remind of Saragul."

It is not wrong to say that the Uzbek people are a nation that uses very strong words. The proverbs and proverbs created by each nation contain the wisdom of several thousand years of experience. In our people, "If there is no innate intelligence, then the acquired intelligence will not blind;

There are proverbs such as "What is not in reality is not noble" [4:300]. At the core of these proverbs is the meaning that if a person does not have intelligence and understanding, it is of no use to him even if you teach him a thousand things, and he will not become blind. While describing the little hero of the work, Onabibi, the writer does not get tired of telling the reader about her strength and wisdom. In his actions, he seems to see his deceased wife. Because Saragul did not give birth to this girl, but nursed her with white milk, that is, the writer wants to say that these good qualities came with mother's milk. Here, in the sense of body, a milk cow is meant.

"-What happened to the situation: White House-Ola Barak. Sometimes they complain. They haven't seen the protected lands, where the riches are lying in the cellar, in the cellar. Human nature is very interesting: we get used to pleasure immediately, we don't appreciate it.

Using every language tool, the writer tries to express the pain of the people in the language of the character, be it a proverb or a proverb. The "owners" of that regime, such as Ziyakhanov, are severely condemned. In this excerpt from the conversation of Arif, the hero of the play, with Ziyakhanov, the former secretary of the regional committee, the writer uses the proverb

"Aq uy ola bargak" and through this stable combination, he expresses Ziyakhanov's indifference to the pain of the people, his indifferent reaction to the words of Arif, who speaks with joy in the pain of the people, the painful system of that time. served to open the points. Looking at the explanatory dictionary of Uzbek proverbs, we come across several proverbs with a similar meaning to this proverb: "A person who is in a white house is also in trouble"; variants of the above proverb are given, such as "White house, white house, tevarak chetiga bak my house". In the explanatory dictionary, it is said that "A white house is a grass covered with white felt. Such a grass is larger than the usual grass (four, five, six, even seven-winged - i.e. necessary) and it is inhabited by nobles and rich people of nomadic herders" [4:336] . Revealing the mentality of negative characters like Adib Ziyakhanov, he vividly revealed the attitude of the Korchalans towards the people of that time, who looked at the pain of the people from behind a veil, through a single proverb.

- People... is Ubaydullah Khan still? Look at me Maryam, - brother Arif followed her, - let alone the language of the people, he speaks against his own conscience. .". This is such a category of people that we brought up...

When we observe folk proverbs, we observe a lot of proverbs and proverbs related to animals. Above, the writer criticizes Ubaidullah Khan, the leader of the club of the sovkhos, the figure of the soviet regime's laganbearer, who uses the proverb "It lies down - mirza stands up". Dili uses the proverb appropriately to explain the situation of the hero who laughs sarcastically at other people and lives like a "lion" while his life is a situation. The proverbs left by our people are also unique in that they are full of jokes and deep meaning. This article also served as a stable combination in drawing the portrait of the characters in the work.

Onabibi is a sensitive girl. She knows how to enjoy beauty. An iron kiss is a dry thinker. When she sees a flower, instead of looking at it or smelling it, she starts measuring it in centimeters. That's why they need each other. That's why both are good. Would there be one without one?" one whole," says brother Arif with a dreamy smile.

Of course, Adib does not use every word and every sentence without reason. While Adib reveals the beautiful inner world of Onabibi, the heroine of the work who is sensitive and has her own world, while emphasizing that Temir, a teenager who is completely opposite to her, likes accuracy more than emotions, these two worlds he believes that the owner met for the sake of becoming a whole. While describing the love of these two young people who complement each other, he describes with pleasure that these two young people who think completely opposite to each other complement each other, "Two and a half are one whole" " while quoting the proverb, the meaning of the writer becomes clearer.

When we study the literature about proverbs, it is explained as follows how the above proverb came into the people's language: "This proverb was said by farmers when they were doing more tuyshak. Tuyshak is like this; A farmer has one ox. He needs two oxen to plow the land. Then he joins a single oxen farmer like himself, and plows the land with a pair of oxen. Then the farmer also plows his land using his ox. Thus, both of them are finished. Metaphor: one person knows one side of a certain job. He does not know this side. So, both of them are "half" people. If they join, they become a whole and complete the work. "At the root of the proverb is an idea that encourages people to unite." [4:151-152] We once again witnessed that Askad Mukhtar always finds popular words and expressions.

While reading the novel "Plane", we see a lot of introductory texts in the work. While writing the work, we can see that the writer included unique narratives, stories, and stories in each section. Yassavi's wisdom can be seen among them, and it was reflected in the conversations between the exiled writer Abdulahad Qori and the great writer Leo Tolstoy. As we know, introductions and intertexts always serve to make works effective and reveal the author's intention. Folk proverbs can also be found in these texts cited by the writer:

Do not blame the oppressors, be the oppressor yourself.

If he hits you in the face, hold your face.

I gave the world full of molin, your insatiable eyes,

I'm sorry for this lust.

There are a lot of stable phrases used among the people, such as "Ul yuzyngga agar ura, tut bu yuzyng" mentioned in these quatrains. It would not be wrong to say that these proverbs called people to be humble and not to be equal to the ignorant, and the writer took the black pages of the system of that time and the language of the intelligentsia, who suffered a lot of repression, and loaded them with meaning.

In short, Asqad Mukhtar successfully used folk proverbs and sayings in his work to increase the artistic value of the work, and it is a proof that the artist worked tirelessly on himself and mastered folk oral masterpieces, in particular, various forms of stable combinations.

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