



THE ROLE OF ARTISTIC SPEECH IN CREATING AN IMAGE IN THE WORKS OF AHMAD AZAM

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ABSTRACT	KEYWORDS
<p>The article presents the author's ideas about social life, image creation and analysis of artistic speech in the works of Ahmed Azam, a representative of the literature of the 80s and 90s. In the work of the writer in this place, artistic speech, image and figurative language characteristics are presented.</p>	<p>Style, artistic speech, image, image, figurative language, irony</p>

INTRODUCTION

The writer conveys his ideas about social life, judgments and conclusions in the world of existence to the reader through language. It gives charm to words, sentences, and sentences, and increases the inclination of human feelings to positive qualities. The magic of sense affects the reader's views and moves his worldview, spiritual world. The inventions created by the artists of the word, when they make maximum use of the power, magic, charm, sophistication, and potential of the folk language, will be a testament to the times.

Literary critic Ozod Sharafiddinov writes about the language of an artistic work: "No matter how sharp a writer's eye is, no matter how strong his thinking power is, no matter how much he knows about the secrets of human nature, if his pen is imprecise, his style is blunt, and his language is stupid, his noble intentions remain on paper." .

Indeed it is. Other non-writers can give a writer a relevant topic or idea. How much talent is required from the writer to convey that idea to the reader as a work of art. They say that the first element of literature is language. The writer achieves his goal only when he writes artistic speech in an attractive way, using the figurative means of the language, in a juicy language. This will require a high level of artistic skill from the writer.

Writer, literary critic Pirimkul Kadyrov understands the skill of imagery in artistic works as follows: "Each work originates from the writer's life experience, literary talent, the demand of the time, the spirit of the time. At the same time, each work has its own genre, plot, composition, conflict, etc., and the colors of the artistic language discover different colors accordingly. The writer never thinks that "I will use different language colors for different pages of different stories". He thinks of creating a true image, a bright character, a good work from the known material of life, he searches for the word and phrase necessary to realize his goal. Instead, it causes. In fact, a writer who can find the phrase and word he likes is entitled to the name of a true word artist.

In the monograph "Artistic Speech" Zoir Tahirov describes the peculiarities of the writer's use of language as follows: "Image is one of the speech tools that makes artistic speech significantly different from other types of speech. The purpose of the authors' use of images is not only to create an image of events, events and things (persons) in the eyes of the reader, but also to express the mood, inner experience and emotions of the characters of the work. In this way, the owners of artistic works manage to achieve speech beauty, individual style, unique imagery."

The writer's weapon is the word. Describing a person's inner world and psyche with words depends on the skill of writing. A writer who succeeds in this will achieve his goal. It can be seen in the example of Ahmad Azam's works that he used the wealth of the Uzbek language effectively.

"Literature is the art of expressing oneself through words. Therefore, the writer should not avoid the work of sharpening the word. If a person does not admire the elegance of words, then he does not have the basic quality necessary for a writer" (Akatagawa Ryunosuke). In this opinion, the basis of the hard work of the writer is penned. Therefore, one should not avoid the labor of sharpening the word throughout life. Among the diaries of Abdulla Qahhor, one can read such a note: "The minutes I spent in pleasure and leisure are the minutes I wrote, deleted, and deleted again." Ahmad Azam is one of the writers who took the example of Abdulla Qahhar in this regard. We wrote in the previous seasons that in the skill of using artistic language, the plot and composition of his stories, there are aspects similar to Abdullah Qahhor, that is, the influence of the great writer.

Let's look at the features of artistic speech in the story "The Man Who Lost His Shadow" by Ahmed Azam, which caused quite a stir, that is, the writer's image skills. If we pay attention, in the prose of Ahmad Azam, the elements of traditional artistic language, such as the author's speech, characters' speech, and dialogues, are not always used in sequence. The language of the writer's non-traditional symbolic-metaphorical stories is closer to monologic speech, its "inner speech" form. "Inner speech refers to unmaterialized speech (thought) only inside a person. Usually, in such a case, the situation is dramatized by depicting the character's argument with someone in his imagination or the split in his psyche - the struggle with himself."

The work is told in the language of the first person - the hero of the work - the narrator. Chief writer "It's not because I live alone in a rented house, it's because I'm haunted by these dreams, I'm alone in the prison of these dreams, and even when my roommate lives next to me, I told him about my situation, not only because he, my friend, but also because no one understands and I can't explain to anyone, I'm doomed alone. I was I wanted to throw myself in the middle of people, but I couldn't leave my room because I felt that no one knew me in this group, that I was a stranger." The author describes the mental state of the hero of the work in his own way. He is not pretending that he is lonely because of his inner anguish. Loneliness is good for him. Creates. He is in a mental crisis because he can't tell anyone about his situation, the fact that his shadow has disappeared, and he can't be sad with someone. He does not understand or does not want to understand what he said. That is why it is doomed to insignificance. "I'm going to hit a crowd," he writes. "Crowd" is a word close to crowd. People who do not understand him are not people in the eyes of the author. If the "gang" is also a person, they should understand him and help him. After all, he is also human! Sometimes he remembers that he does not understand what is happening to him and thinks about how others will understand. The writer paints a picture of a depressed character with such an unusual color image.

When the writer goes out to work, a girl walks out in front of him. As usual, he describes it in detail. It is also necessary to mention the special passion of the writer in describing the image of women. The

image of a modernized image evokes different opposite thoughts in the author. Something awakens in his consciousness. It goes to such metaphorical thoughts.

"He looked at me and took a step away. Like a creature that I can eat. Then, because all the clothes were black, an analogy came to my mind that this girl is not this girl, but a flowery shadow of some girl.

The girl's gaze doesn't match her demeanor, there's no salutation or subtle shy gestures towards the ground. There is a certain roughness in the way he walks and behaves. The fact that he runs away as if encountering a wild creature creates appearances contrary to Uzbek traditions and innocence. That's why the hero of the work calls her "a flowery shadow of a girl". The storyteller's stream of consciousness often revolves around "disappearing his shadow". The skill of the writer skillfully shows this situation on the example of the girl's behavior. After all, it is concluded that where the essence is lost, a person can turn into a shadow, a dry state.

"Suddenly, a lot of things come to a person's mind: everyone is different, I became different, I got out of the crowd and went to another world. But I live in this world, I walk like a man in this world, but I don't look like people, everyone is officially a man, and I..."

The image of a person who has lost his identity took on a symbolic and metaphorical form. Separation from self means separation from humanity. People don't count me anymore. I have no humanity. "I walk among men, but I am not like men." The body of the image is like my soul, the building of my kingdom, there is no content - humanity. In order to be a person, you need to acquire an image. He has lost the image of facelessness characteristic of that regime.

"For a long time, the absence of my shadow was the cause of many discussions and arguments in offices, rooms, corridors, lunches, both with me and with others. People came to our office, they were confused because there was only one problem and there was no way to find a solution, the general helplessness made the colleagues friendly and somewhat kind to each other. Previously, my attendance at work was interesting to those who came in the morning and put their hands on the "iron taftar" in front of the door, and then went to the rooms one by one, to those who left in the evening, and now my sister Zuhra, who stays in her room with her hands, was interested, now when I come, everyone comes to see me, sincerely asks for my health. When I leave, they accompany me and say good-bye."

First of all, it should be emphasized that Ahmad Azam's language is very simple, every day, all people use the same words. He hardly uses silent Persian and Arabic words to create images. Words and phrases such as "before", "sign", "with my consent" can be written with other silent meanings. He also uses Turkish words that are not familiar to us and are not often used in his artistic texts.

The anxiety that befell the hero of the play is neither tragedy nor joy. Kind of sad. In the works of the writer, events and incidents are not important. They have no importance in artistic speech. The expected process behind this event, the essence, becomes important. From the general context of the above image, the symbolism - the condition of a person who has lost his shadow becomes clear. In our opinion, no one is worried about his condition, but they are dizzy. In Nazar Eshanqul's story "Bahovuddin's Dog", the director realizes his identity. That's why he stays away from the crowd. Even in the process of moving away, everyone hates him and has no eyes to see. In Ahmad Azam's short story "There is still life", Alam escapes from a group of mindless, retarded and mute people. Take it too

Ahmad Azam's short story "Tugmachagul" was written in 2010. The novella consists of 35 pages. Those who say "a short story is a novella" should think again. We also commented on this at the

beginning of our thesis. Perhaps because the work is a product of later years, for some reason Ahmed Azam chose a traditional method in the novella. Although the novella is told in the first person language, the images of nature in the wide epic scale, the creation of landscapes, the lines of figures in it seem a little new.

"Autumn. Khazans are working alone, those who are lying on the ground follow the heavy trucks that have passed by. It's windy and it's not too cold, it's not noisy, but it seems that it's louder inside the shop. He became a wife like a wrestler. Yes, she won't stay like a girl for so many years. But in front of him, I felt my youth: my shoulders have not yet slumped, I am wearing a comfortable suit, the iron has not died despite the long journey in the car, and of course a beautiful tie, as if I had just bought it from the store. I also have a pair of jeans, I wear them selectively. A village with a highway cut through the middle, I look much younger than my age in front of this shuffling woman. She had that old eyebrow from her girlhood, and then, that burning eye that burned without looking at a man. Repentance, woman, she didn't take care of herself, did she?"

This image is formed by combining the image of nature with the image of a figure. The beginning of the novella, which serves as a single node, gives the impression that it absorbs the spirit of the entire work. "Autumn" refers to the old age of life. In the author's opinion, "the casual shedding of khazons" is a boring image of life. The village, the repetition of the same life, the lightless past, crushed the woman. "the rustling of leaves, running after cars" seems to indicate some kind of anxiety, and that he does not agree to live like this. The unpleasant, flesh-shaking cold of autumn forced him to wear thick clothes. Fat, tall people of this appearance are compared to wrestlers in the village. The prepositions "like" and "-dek" compare the word "wrestler" twice. With this, in the author's speech, malice, invisibility, and the sadness behind the rejection of young love can be felt. Excessive obesity has also become a symbol of ugliness and indolence. The author expresses this word "unlike" with the phrase "she became a wife like a wrestler". In addition, the phrase "slutty woman" is also used in the people to refer to fat women. In the combination "Polovondek Xotin" there is no meaning of the above word with negative tone. There are also images of flattery, such as praising her clothes, noting the neatness of her clothes, flaunting herself in front of her, and involuntary scoldings like you wouldn't walk like that if you touched me. The double use of the word "Hurpayib" in relation to a woman proves the above points, but also causes the pain of rejected love towards her - disrespect. The word "hurpayib" is not used in relation to a person. If you notice, the phrase "the old eyebrow from her girlhood" is used. Saying "brows" and "twisted eyebrows" did not spoil the meaning of the text. The phrase "old eyebrow" is not connected with each other. This is a misplaced sentence used to exaggerate negative connotations. "Tawba ka-atta xotin-ey", the hero wants to say, "Isn't it possible for a big woman to look at herself like that?" If he lives in the village, he cannot be separated from them, if he lives along with everyone else. No hot house, no bath every day. What should he do? In short, the writer was able to express the extremely negative attitude of the hero of the work through a single image.

"If I take Saodat as an example, he is very handsome, if you get married, he will make your house bloom, you can easily love him. But Habiba doesn't want to think like that. He stands in the middle and makes a fuss, he doesn't let any of our girls get close to him, if we go to the movies together, he sits in the middle, prevents me from holding his hand, and if I make eye contact with him, the knot of a napkin falls in the middle of his eyebrow, so he doesn't give me a day. I ride forward with hope, and come back crushed like a bone crushed by a dog. I'm bitter that he won't give it to the dog, not to himself. Those times are long gone."

The hero of the play describes his thoughts with the skill of a writer. Saodat is a good-looking Uzbek girl, and she can put her housework in order by using a secret simile like "If I marry Saodat, my house will flourish." He also respects himself. But Habiba's stature, soulful eyes, and flirtatiousness do not allow for imagination. Appears out of nowhere and stabs him in the heart. The word "daily" is not often used in literary language. This word is a purely Turkish word used in works of art. Instead of this word, Persian-Tajik words "jealousy" and "rashk" are used more often. The only difference is that when I approach girls, he gets jealous of me, and when I approach girls, he gets jealous. In Ahmad Azam's short story "Askartag' khashkada", his skill in using language can create a unique, unconventional appearance.

"In order to emphasize the specific features that distinguish something from another thing, clarity and clarity are achieved by using words that show its special sign, or by describing the sign of this thing as something else without explaining it in long sentences. Sometimes, rather than directly pointing out the negative aspects of certain things in marriage, sarcasm is resorted to. In linguistics, such tools are referred to as pictorial tools," writes R.Kongurov.

A linguist-scientist thinks about the main points of artistic speech. In creating a typical hero character, the creator needs to find words that have not been touched by holes, and in the presence of those words, with the help of pictorial means, to give an image of extraordinarily intense mental experiences. You will also need to be able to summarize ideas using similes.

Askartog is the mountain of the author's heart, the narrator who is constantly striving for this mountain talks only to himself. Internal speech, thinking does not give him peace. The more he thinks, the more distant his thoughts become. When he reaches one of his imaginary peaks, he continues to strive towards it. High peaks beckon him from nowhere. therefore, the mountains of his mind are endless, limitless, he has no final destination. His life is not bad at all, but he is condemned to live in search of his Askartag from his heart and soul. Striving upward is a means, in fact, searching for a reason for the meaning of living. He spent his whole life searching for a way to gain his place in society, to achieve freedom of spirit, to live with a free heart. He finds pleasure in this desire, mobility, and alertness. That's why his characters are thoughtful. He lives in conflict with himself. The image is strong. An image is created from an image. It encourages the reader to take action. The spirit of prose invites the reader to think.

"On Sundays, I force myself to be bored from the morning, I vow that I will not participate in the sitting today, but as soon as the time moves from noon, I can't stop the feelings that make me want to say things in the evening, with a tumult in my chest and my lips tickling my throat..."

At that time, instead of being independent, he tried to be like everyone else, to think like everyone else, and even though he was thirsty for new life, he didn't seek new things, he didn't go out, he liked to live quietly, he couldn't think about the world without each other. like a ball painted half red and half blue, we were rolling towards the future.

The reader who reads this image is influenced by the writer's inner experiences. The author's flow of thoughts contrary to the laws and logic of life encourages one to concentrate more. Sunday is a day off. On this day, people do not spend their day boringly, but go to the fields, parks, and friends. The phrase "force yourself to be bored" in the writer's image seems a little more strange. He agrees not to participate in the sit-in. But after noon, he can't stop his feelings. The author, the hero of the work is a person of creativity, creativity is created in solitude. Inspiration gathers strength from such sadness. To force boredom means to create, to walk with heart and soul to the mountains of your dreams in

solitude. The spirit of the age did not like independence, to be a price in solitude. That's why the hero of the play did everything he thought and acted together with Hakberdi. Both themselves and their souls were thirsty for new things. He wanted to seek innovation in a new life, but he didn't want to. He liked to walk like a ship in the crowd. Haqberdi's resemblance to a ball painted half red and half blue should be seen as a symbol of all kinds of laws, guidelines, lies about patriots and traitors of ideologies in different parts of the world.

So, the prose of Ahmed Azam, in his own words, the prose of magic, is analyzed by each researcher based on his own level. Which aspects it illuminates, which aspects it ignores. This is not the case, if something changes in his inner world, a catharsis event occurs under the influence of the thoughts of the main character in his works, including the short story "Askartog' khanshda", then the work will have fulfilled its purpose.

The heroes of the story "There is still life" cannot deviate from the demands of society. They don't want to live without an idealized image. The "ideas" created by the spirit of the time are reflected in their modern behavior and outlook. They have lost their original appearance. Now they struggle to live in the image of society, system, ideas. Alam was condemned to alienation because he was preserving his image and identity. The rest continue to live in the image created by the social society. This is how the writer describes the inner speech, that is, the inner monologue, the thoughts of the company leaders who sacrificed themselves for such a system.

"At the same time, do not understand the work of the superiors almost never. Ghuly also answers some of the narrator's questions. He gives this beautiful girl as a servant to the hero of the play. The image of this beautiful girl shows the skill of the author.

"Now I will describe the girl's face to you. I told you earlier, beautiful girl. Her face is beautiful, her eyebrows are thin, like the wings of a swallow, she says she is flying when she speaks, especially her thin polished nose fits the classic Hellenistic style, steppe, desert, people definitely associate such girls with the mountains, she really looks like a deer running around resting on the mountains. It's even more beautiful if you look closely. Forehead, eyebrows, nose, chin, that is, the god himself shaved and polished it... Yes, here is the work of a servant, the chain tied to the neck and legs, and my face is always worried, all of them could not be lost even if they were combined, between the two eyebrows. Whether natural or artificial, this immortal beauty shines even under the surface of a mosh-like bruise. The more a person looks at this girl, the more he finds new facets of beauty."

The author's skill is doubled if he is especially fond of a description. He uses the phrase "When he talks, he says he flies." This sentence means that the girl is exuberant. "Classical Hellenic model" The developed period of Greece - the march to the East, the merging of cultures is called Hellenism. Greek girls of that time had no equal in beauty. Guli makes the girl look like these Greek girls. This is what is meant by the classical Hellenistic style. The girls of the steppes look like those from the highlands. Mountain girls are described as fair-skinned, fair-faced, and hairy like a deer. If you look at her, you will find new points of beauty in her gaze, a charm that will enthrall you, says the narrator. There is a saying that girls who are buried in the worries of life lose their beauty and freshness. But this is not about him. Her beauty shines through her eyes. It is not difficult to understand a sentence that is extremely close to the word "he shoots a spear from his eyelashes and pursues". It is a rare finding that leucosis increases with age. It is a sign of high writing skills.

The novel "The Unmarried Suitor" is a film novel and was written for the attention of TV viewers. That's why in this work, the writer retreated from his style and used relatively lighter, humorous,

understandable language for the masses. Irony plays a major role in the play. "Sarcastic" is defined as "a move consisting of using a language unit in the opposite sense of its true meaning, slyly, eloquently." Irony has long been used in our literature to create effective expressions. In European literary studies, this phenomenon is summarized under the term "irony".

Old man Bosit is listening to the radio (pronounced old man Bosit) with his old lady. The reporter is talking to a woman. The simple old man listens and is surprised by the woman's words. Philosophical observations strongly affect the old man. The old man sarcastically hears the words on the radio: "If a husband enjoys love, love will eventually grow." "Death comes to a person." In fact, the old man has sympathy for these thoughts, otherwise the hard-of-hearing man would not have heard it. Who does not want to wish the world well, to be remembered with good names after death? If we focus on the second ironic speech of the old man, we can see that irony is created by denying the true meaning of the word. "No one has loved except this woman." Reading this sentence brings a smile to the reader's face. He waits for the next sentence to "explode". Interest in the book increases.

"The speaker gives a short, succinct account of the event. Connects events together... Dialogue should always accurately and convincingly reflect lively, meaningful, spiritual experiences. It shouldn't just be a question-and-answer question."

Sultan and Nazim strongly condemn Davlat's marriage to another girl while his wife is honest in his village. Even Zaporozhets machine malfunctions hit that sore spot. The second wife is also meant when it is said, "It doesn't matter to someone like you." "Two motors of the machine" are also connected to the double wife. The social content of irony overcomes flaws through laughter.

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