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THE ROLE OF ARTISTIC LANGUAGES IN PRESENTING THE POSSIBILITIES OF PROSE

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Abstract: The article analyzes the ways in which the categories of time and space are expressed in prose works by writer Erkin Azam. The work describes the role of literary language in uncovering the spiritual and spiritual outlook of the heroes in the work. Analyzes the artistic skills of the writer, demonstrating the artistic and expressive nature of the works of the period.

Keywords: Language of work, artistic space, author's language, category of time, literary types, writer's skill, fiction, poetic skill, interpretation of reality, inner monologue.

Introduction

The language of a work of art is based on both the living language and the language of books and the press, as well as the laws of the development of the vernacular. The means of realizing the content of literary works is the language of the work of art. As M. Gorky noted: "The word is the garment of all facts, all thoughts. But at the heart of every fact is a social meaning, and at the heart of every meaning is a reason why one or the other idea is like that or not... The classics have written in such a language that has been gradually developed over the centuries. This is the real literary language". [1]

The writer uses vivid dialects, professional language units, original and figurative words, synonyms and antonyms, common language construction methods, archaisms and jargons when describing life events and creating images.

The vocabulary of the author's personality is also important in ensuring the imagery and impact of the work of art. If the author's language in the play is attractive, no doubt the speech of the characters in that play will not be fragmentary. In other words, in a particular play, the speech of the characters is good and the speech of the author is not strange. Because all the layers of speech in a work of art are under the control of the writer. Through language, the writer always seeks to express the desires and aspirations in the hearts of people, thoughts and feelings, intentions or actions that

have been realized or not. Artistic language is integrated into the images, characters, themes, ideas, plots, compositions and other components of the work and integrates into an integral whole. In particular, artistic language is an important tool in determining the category of space and time. Because a certain place has its own language, dialect, dialect and so on. Also, from the point of view of time, there is a big difference between the XIX century and the XX century in both the vernacular and the language of fiction. The changes in the way of thinking of the period of romanticism, realism, modernism, postmodernism, globalization have naturally shown that in the study of the language of the work of art it is necessary to pay special attention to the category of space and time.

The events that take place in a work of art, that is, the plot, take place in a specific space and time. In other words, the flight of any imaginary bird also begins in real space-time. Just as there are geographical and political maps of the world, there are certain artistic maps in works of art. If we pay attention to the work of a particular writer, we can see that the development of their plots takes place in a certain artistic space. G. Markes has "Mokonda", Chingiz Aitmatov has "steppes and mountains", Murod Muhammad Dust has "Galatepa", Shukur Kholmiraev has "Boysun", Utkir Hoshimov has old Tashkent mahallas, in particular, Dombirabad and others.

We can see this in the work of Erkin Azam. On the literary map, the latitudes of Erkin Azam are the landscapes of the writer's homeland – mountains, villages, springs, people who speak the Surkhandarya dialect, and the literary place where the nature is emphasized is "Jiydali".

It is important to note that in different works, the writer can move the scene to different landscapes. For example, the place in the work "On the banks of the river" is not clear, but the characters in the work, their way of life, behavior, lifestyle, dialect can be seen from the fact that the plot is formed in the villages at the foot of Mount Boysun. Wherever the story takes place, the heroes of Erkin A'zam "switch" to a speech that is specific and appropriate to the people of that environment. At the same time, according to the age, gender, profession, worldview, taste, the speech style of the protagonists, the tone of speech acquires clarity and concreteness. The simple, crowded people who have not "taken the hadith" of the big cities, speak in their own dialects not only in their own places, but also in other places. So are the characters in Erkin Azam's prose. It is "spoken" in Tashkent dialect, Surkhandarya Surkhandarya, Syrdarya Syrdarya dialect.

In the story "Days other than holidays" we see different layers of language. Bakir's father-in-law "Mimo", his uncle Mufti, speaks Syrdarya dialect.

For example: The next day, he took Bakir in front of him and said, "Now listen to this, son-in-law!" tells a lot of anecdotes from the category of demons. Then, for some reason, he closes the door tightly and reads the Persian bytes in a low voice, almost in a whisper:

Woe is me, woe is me!

Wow, it starts in May.

Woe is me,

Here's a little lip wow noham.

(Meaning: If I am and she is (lover), If she is and is May. If she sucks on the lips of May, I will suck on her lips.)

Explaining what he read in Uzbek, he said, How are you? Get to the heart of it, groom! He said with a laugh. "Now listen to this".

The tree of deceit has its roots,

The sky has fewer tricks and meanings. (Meaning: A woman has forty roots in a tree of tricks, and the sky is helpless in the face of this trick.)

Commenting on the verse, he said, "Break the essence of this, son-in-law!" he said. But this time, for some reason, he didn't laugh". [2]

Or let's pay attention to the speech of the Mufti (Mufti) who everyone calls him uncle. He is from Syrdarya and is Chinnibek's friend. Having five children and a wife in Mirzachul, he always walks next to Chinnibek in Tashkent. More precisely, in the summer he works at a cotton mill in Mirzachul, and in the winter he spends the day at Chinnibek's house.

Although the Mufti spends a lot of time in a city like Tashkent, we do not find in his speech adherence to the norms of literary language, nor words typical of the Tashkent dialect. In Tashkent, he speaks in Syrdarya dialect, both in the circle of mourners and with white-haired ladies:

"... - Your nephew can't be seen?" We brought him the maneuvers. Most of us have a laid back attitude when it comes to painting a picture about ourselves. Knife-playing is a game inherited from our ancestors.

... - A female creature, no matter how beautiful, grows old fast. The officer's daughter will not grow old. Boyding's daughter will be beautiful. It's always been that way, yes!

Aring "You go to the door, China is asking", he said. [2-175,176,179,180]

It is obvious that the layer of local or professional language reflects not only the identity, appearance, heart of the speaker, but also his self-description.

Muftilla's outlook on life and the world has been formed, and no one can turn him away from the path he has chosen. Nor does the writer aim to "teach him or her a lesson". It shows as it is. His filthy state allowed him to enter the light roads. It gave him a sense of belonging, the ability to always know the truth. He is a little more frightened than Chinnibek alone, ignoring the rest and attacking his top philosophy. The feeling of shame is also a foreign concept to him. The author describes it as follows:

“Mutfilla is dressed in a blatantly tasteless way - an old-fashioned floral shirt with a slap collar, a sleek tie with a fist, an original leather jacket; He was as tall as a tuft of hair on his forehead, his eyes narrowed, his mouth aching with dust, his mustache sticking out of his snub nose. Genghis Khan, as he said in the leaf, is no more modern!” [2-175]

At one of the banquets in Gal, Muftilla Oysulu leads a tasteless and bacchanally dressed girl. He takes the girl for a drink and shows a free watch in the circle: laughing in vain, rolling his eyes, and finally falling asleep on the table.

The carving here is actually an episodic image. The function of this image in the work is that it once again emphasizes the spiritual poverty of the Mufti.

In the past, in his works of art, it was customary to speak only negative characters in dialect. Uncle Murad was one of the first in Uzbek prose to break this tradition. Uncle Murad’s simple, sincere, courageous heroes spoke in dialect and showed the rich lexical layer of the Uzbek language. Erkin Azam also speaks many of his characters in dialect. These include those who have studied, those who have not studied, those with secondary education and those with higher education. In Erkin Azam’s prose, former leaders, like Safura, use more Russian-baynanminal words in the speeches of worldly-minded images, while those living in a particular region speak more in their own dialects.

For example, on the days of Safura in the days other than Bayram, the words “bravo”, “genesvali”, “okay”, “salute”, “mersi”, “chi gap”, “oybay”, “se lya vi”, “chao” are used. Such “embellishment” of speech with words from different languages seems to be a mask designed to prevent the instability of this character, the purpose of life, the trust of one’s actions, or the revelation of one’s inner self. Indeed, at the end of the work, it becomes clear that Safura hid herself under the guise of banquets and gossip in order to forget her past life and not to express her unhappiness. This is especially evident in his long conversation with

Bakir before his disappearance: he does not use any foreign words in his speech.

There is an episode in *The Poet’s Wedding*: A poet in a wheelchair encounters the Persecutor at the door as he enters the conference. “The persecutor, of course, did not know him personally, and it was impossible to recognize him: he was the only one, and the seed of such a strange element is innumerable. Whether it was because of old age, or because of the change of time, or because there was no reason for such a thing to happen at such a place or on such a holiday,

“Shagom marsh!” [2-315]

Visuality and emotionality are characteristic features of the language of a work of art. We seem to see every movement, facial and hand gestures of the Persecutor. His one word means a lot. “Shagom marsh!” one can read a number of meanings, such as the fact that the speaker is socially superior to the addressee, the psychology formed in him due to his profession gives him the right to speak in a commanding tone, the inability to pay attention to a child.

Or focus on the following dialogue in the drama “Where is Heaven?”

“Louise ran into the hallway, froze for a moment, and hit the door on the left”.

Louise (voice from inside). Mam! Look, dedul kak nastoyashchiy clown!

K l a r a coming out of that door is also dong hardened.

Clara (angrily). Dada! It didn’t suit you!

Teacher (as if entering the ground). Here, asks your mother!

Clara quickly brings a coat from the room where the teacher came out and throws it on her father’s shoulder.

Clara. Bear, what does the person who sees say!

Mrs. E, there, there, mix! Have you seen America?!

Clara (entering the back room). Yak chizro donem – az xudro khudo ronem. (The only thing we know is that we call ourselves gods.)

Mrs. What does it say? (Turning to the teacher.) That’s what we can teach in another

language. Those who shouted that they knew Persian, shouted"! [3]

Clara is the daughter of the Teacher. She was married to a Russian man who had studied Oriental studies in Leningrad and was a classmate there. Naturally, the concepts, terms, words related to a person's profession take place in his speech. Throughout the work, Persian proverbs, wise sayings, and sayings from Clara's language therefore justify themselves, resulting in the character's image and vitality.

In the above transcripts, it is natural that Louise speaks Russian. Louise Clara's daughter, who grew up in Leningrad. "Times were different", Tursuny said. "Most of them, whether Russian or Muslim, were indistinguishable." The Master himself was more drawn to those sides. They did not resist their daughters much. Again, they were communists. Apparently, those who thought it would be a mistake agreed". [3-187]

After the Soviet policy lived its life, the way was opened to the wider world. There have been renewals and changes in politics, ideology, thinking, beliefs, social life. Instead of calls for the "unification of the world's proletarians", private property and entrepreneurship began to take shape. At the same time, there was confusion in the lives of people whose character and behavior changed depending on the "wind". In Soviet times, America, with no sign of the curse on its neck, was almost a paradise on earth. This is a historical fact that has happened in our recent past. In the words of the author: "These scenes take place in one of the cool and shady parks around Tashkent and the city on dangerous days at the beginning of the new century". [3-148]

The participants of the play are a few - the former Marxist scientist Jorakul domla, his family members, acquaintances. As the author points out at the beginning of the work, space and time are clear.

The author examines the reality of the period in such an in-depth and psychological way that the dress, behavior, and speech of the participants of the work warn them that they are moving in time. Here is just one example:

"The teacher's voice can be heard through the open door.

Domla. Now, now madam... You didn't put it yourself! Are these pants too tight or too tight?

Finally, the Teacher himself appears. But this man is not the Teacher we know, as if he were a strange old gentleman! A t-shirt with a picture of Aji-Buji, shorts and shorts that fit "perfectly" on the curved legs of wool, and a baseball cap with a beak on the head!

Teacher (as expensive as a quilt). You turned a man into a retired Santa Claus, ma'am!

The lady stood up, her hands on her hips, her head tilted to one side, and she stared at him.

Mrs. You look like! Same thing! Good luck!

Teacher (worried). Who did I look like? To whom?

Mrs. American gentlemen too!

Domla. Wouldn't he leave America without these rods?

Mrs. When you, my teacher, got used to those Soviet costumes and necklaces! This is how the whole world is now. "This is the dress of a free world"! [3-190]

Indeed, on the eve of the new century and to anyone familiar with the early years, it is well known that at that time American dress became "fashionable". We can see in the example of these two images that this has affected both their inner and outer appearance.

From the point of view of literary genres, the language of works of art differs sharply. Prose consists of monologue and dialogue, lyric monologue, drama dialogue. However, although Erkin Azam called "Heaven is where it is" a dramatic story, it is neither a traditional drama nor a work in the traditional narrative genre. True, it is written in the form of a dialogue style, the main form element of the drama. But it is dominated by epic characters, i.e. characters typical of the story genre. In general, "dramatic story", "film story" are new terms for our literature. In order to work on the theoretical foundations of these works, it is necessary to study the theories of film and

theater art along with the features of the narrative genre.

Erkin Azam wrote a little dissatisfied with his cinematographic works: "Because I knew in advance that this would happen, I gave them a bit of a cinematic tone and called it a lazy film story, but I wrote it for the book from the beginning". [4] out, we will approach these works primarily as narratives throughout our study.

The story of the "poet's wedding" is based on the life and work of Osman Nasir. Although the author did not mention the name of Osman Nasir in any episode of the story, the plot consists of his biography, facts, information, descriptions of social life scenes related to the justification of his name after his death.

Victims of repression, such as Osman Nasir, were officially acquitted in 1956, when the cult of personality was exposed, but their full justification and the publication of their works began on the eve of independence. The iron chests of the archives were opened, the places of exile and execution of the victims were identified, their memories were immortalized, and the scientific community began to study their works.

The skill of the writer is to create a plot from these historical events that can reflect the tragedy of the period.

A memorial evening will be held for the poet who was a victim of repression. Most of those gathered last night were preoccupied with their own grief: the elder poet Otashkalb feared the revelation of the false and false testimony that led to the poet's imprisonment, while the "Wonderful Teacher" sought to expose the "political mistakes" he sought in his works. and if he uses his deeds to carry out his orders, he deserves the praise of the great leader, and if my lover rubs his saliva in his eyes and pretends to be a victim, he deserves the title. Someone came to the conference to show off, and someone to emphasize that the Flames are still alive. Each of these characters and characters has their own life prototypes.

The image in the play, which is a product of the writer's artistic fantasy, is the

"body in a wheelchair" sitting in a wheelchair - the restless spirit of a fiery poet, a wandering ghost with his arms, legs and tongue cut off. Those who killed the poet alive are not afraid of his troubled ghost - they show their hypocrisy.

The concept of space and time is comprehensive in the works of Erkin Azam. The plot of "The Poet's Wedding" covers half a century. There is no major change in the scale of the concept of space, but the category of time changes from one pole to another, from positive to negative. Time, period, time, the "wheel of perversion", the ruling system in it begins to renew itself in a series - the concept of transparency emerges, the desire to speak the truth and the truth grows.

Observing the changes of time, looking at the laws of the processes in it, is a tool for the writer to reveal the character of the heroes more perfectly. Times will change, the speech and behavior of the heroes will be the same, but the original image of these heroes, their spiritual world, the essence of their character will remain unchanged. Life destinies built on lies and hypocrisy will continue to live in the same way.

In the works of Erkin A'zam, the concept of time is thus transformed into an artistic reality based on the realities of life. In the works of fiction and philosophy that we often encounter, the space and times imagined by the author are included in the work, and the events take place in noreal time, in noreal place. In his works, Erkin Azam describes the fate of people who existed yesterday and today, who are engaged in their activities in the areas familiar to us, who have different personalities, live in different social conditions, speak different dialects.

Since the 80s of the last century, many works of art and journalism dedicated to the Aral Sea tragedy have been created. In this regard, Erkin Azam's work "Lonely Boat" attracts attention with a new approach to the essence of the issue, a unique interpretation.

The Aral Sea is overflowing, the breath of life is flowing around it, and in the prosperous and prosperous times, the hero's old age coincides with the drying up of the Aral Sea. By this time he was now called Aral Bobo.

His whole life is closely connected with the Aral Sea: where the blood of the umbilical cord was shed, he went fishing with his father, learned how to build a boat, felt the pain of first love, got married, had children, enjoyed the roar of the blue waves of the sea. People migrated, the villages were reduced to rubble, the boats sank in the sand, and the island became a barren wasteland. These sufferings and pains affect the psyche of Aralbobob: he forgets the boundaries of life and imagination and begins to live in his new world between dream and consciousness. He continues to build a boat, even if no one needs it, realizes his dreams and feels like a fisherman sitting on a boat on the roof, imagining the sand spreading the net, although there is no sound, but the feelings of the drowsy mind are "shaloping". He feels at ease as he listens to her voice.

"Once he gets on the roof, he walks back and forth for a while. He looks at the sky, the moon, he is watching the stars. Then he slowly comes and sits in a boat lying cross-legged in the middle of the roof, and after looking around again, he catches the donkeys on either side. The donkey begins to eat. At first in a slower pace, and then with a youthful zeal.

The howling of the wind and the "hi-hi" of the wolves suddenly turn into the sound of water – the sound of waves. Shalop-shulup, shalop-shulup... Seabirds glistening in the moonlight – seagulls, seagulls flying in the water, silver wings glistening in the darkness...

The old man stopped riding the donkey, snorted, took a rattlesnake from the boat and threw it into the air – "water". Shalop-shulup... [4-171]

We have already mentioned that the signs of the attractiveness of the language of a work of art are its expressiveness and impact. The poetic skill of the writer is that he shows what does not exist as a bar. In his research on this work, academician Bakhtiyor Nazarov, comparing Aralbobob to Momin Chol in Chingiz Aitmatov's *White Ship* and Santiago in Ernest Hemingway's *Old Man and the Sea*, emphasizes the following: you can say that there is no water itself. But the writer shows this. Because he sees the events going on even

in the imagination of his protagonist and is not mistaken. It will show you too. It convinces you too. And you believe that too. Because his protagonist wants that to happen. It's not a sign that it's a trade-off, that it's happening. He wants it that way, he wants it very much". [5]

If we look at it with vital logic, Aralbobob's actions are nothing but nonsense, absurd. But from the point of view of the logic of art, both the character and the interpretation of reality are unique, original.

There seemed to be nothing left unsaid or unwritten about the drying up of the island. What new things can be said on this subject? "I can also write a comedy about the Chernobyl tragedy", Sharof Boshbekov said in an interview. Similarly, Erkin Azamov was able to say a new thing on an old topic.

If we quote an excerpt from the inner monologue of Aral Baba, we can see that the author's creative experience in polishing the language of the work is gaining new features.

"Orolbobob (grumbling). Heaven and earth, repent! (Looks, stares, suddenly his face lights up.) No, it's water, it's water! Look, it is shining like glass! The island is back! One evening it was flooded! Wow, the boats are sailing too! (He counts the boats on the roofs of the villages on his own.) One, two, three, seven, eight, nine... Yes, hurry, why is the water so yellow? Yes, that's it, that's it - blurred. The water is muddy and muddy! But... it's like sand... Oh my gosh, what is it without sand?! (Slaps his forehead bitterly) The island is full of water! Are the boats sailing! Tell your dream to the sand, to the sand dunes! Hey, old man! (The old man grabs the boat by both sides and starts to move. He stands on the bed in a strange way and looks up at the sky)" [4-173]

In this passage, which is based on self-affirmation and denial, the whole spiritual world of the Aral ancestor and the expression of the current, changing situations and moods in it are aimed at revealing the global tragedy of the time. The contradiction in the psyche of the protagonist, the contradiction in the layers of the heart, has reached such a culmination that he mentally crushes the truth that the mind

acknowledges, while the mind rejects the logic that the spirit affirms.

In general, the layers of artistic language, the author's speech, monologue, dialogue, internal monologue are different in different works, but when you look at the work of Erkin Azamov in chronological order, you can see that this feature is reflected in his work.

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