

Ghafur Ghulam's Stories Have Their Own Artistic Expression Characteristic of the Common Language Style

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Abstract: In the article, Gafur Ghulam's stories reflect on the specific features of his artistic expression, characteristic of the style of the national language. The author proved that the writer was able to skillfully use the elements of the national language to give an artistic image based on individual colors and emotions with concrete details by researching the narrative text and its artistic expressions characteristic of the style of the national language.

Keywords: Gafur Ghulam, the story "My Thieving Child", language style, imagery, universal language style, artistic expression, individual colors, emotion, concrete detail.

INTRODUCTION. Gafur Ghulam vividly expressed people's life, history, culture, the spiritual world and speech of people belonging to different social strata in his works, and the life of people of that time was clearly reflected. The image of the main characters shows the bitter trials of life, its falling into various situations and skillfully overcoming life's problems. The use of folk phrases in the writer's works and the ability to use these phrases in his own style as a norm of the literary language required great skill from Gafur Ghulam.

In Gafur Ghulam's stories, the details of the event, the behavior of the hero, his name, the name of the place, the description of the landscape, and the accuracy of the images of the scene, with the correct use of every word and phrase, were dominated by deep artistry. In this, the words that are common to everyone and mean the details of things and events necessary in everyday life are artistically expressed based on the living language of the people.

ANALYSIS OF LITERATURE ON THE SUBJECT. About the important features of the language of Gafur Ghulam's works, Academician Sh. Shoabdurakhmanov says: "The imagery, imagery and other features characteristic of the work of art were created not only with the help of common language material, but with the power and power of the language and words that Gafur Ghulam polished." The words and phrases he used are, individually, ordinary words, but in the texture of the work, the words and phrases are complex, created from their various polishings" [4, p. 15].

M. Mukarramov wrote that "The writer uses the adjectives of individual speech in order to embody something and an event in a figurative way, to highlight certain signs and characteristics of the same kind of objects" [5, p. 38].

The appropriate use of purely Turkish words in the writer's work is a proof of his effective use of the wide possibilities of the language. The versatility of the lexicon of a work of art is one of the vivid examples of the writer's vocabulary.

ANALYSIS AND RESULTS. The title of the story "My Thieving Boy" increased interest in reading the work. In this work, Gafur Ghulam used the negative attitude word "thief" with the affix -gina, and succeeded in conveying the meaning of gentleness and sincerity and caressing characteristic of the Uzbek mentality in the conversation [3].

In Gafur Ghulam's story "My Thieving Child", a rather long conversation between a "thief child" and a "sleepy grandmother" is a good example of a friendly, even affectionate conversation between two completely random people (the thief and the owner of the house). The conversation is so heart-to-heart that it starts like this:

They said, "My thief, my thief, you look like you're on the roof of a living room. After all, your profession is delicate, why don't you write down your details?"

The thief got up from the roof:

- After all, grandmother, can't you sleep peacefully one night, will you block the way of our livelihood? – said [1, 353–b].

He also used the affixes –jan, –khan, (–bay) to express respect and caress. For example:

- After all, grandmother, can't you sleep peacefully one night?
- What are you dreaming about, grandmother?
- If you say that, grandmother, my secret is about to be revealed[1, 355–b].

In the language of this work, the main part of emotionally colored words and phrases is the lexicon of caressing. For example, words with a positive emotional–expressive color: "она чумчулдай Қора буви" (Black mom like a mother sparrow), "Ўфригина болам" (My Thieving Child), "ҳой, айланай!" (Hey, turn around!), "сўққабошгина аравакаш тоға" (Uncle who is a fool), "вой ўлай!" (Oh, die!), "вой тавба!" (Oh, repent!), "қизлар қурғур!" (Girls are dry!), "бувим тушмагур!" (Grandma don't come down!)[1, p. 350–358].

Words with a negative emotional–expressive color: "Худоё уруши бошига етсин" ("May God's war begin"), "эшакдай–эшакдай итлари, махлуқлари" (dogs, creatures like donkeys), "қурғур" (dry)[1, 350–358–b] and others.

The above–mentioned emotional words act as a stylistic tool to reveal the character of the characters.

The writer was able to skillfully use the universal Uzbek language lexicon and words specific to the language of lively conversation. Speaking dialogues in accordance with the spirit of the work, the same repeated words in it, the creator was able to find ways suitable for the figurative nature and character of the characters. For example, a number of proverbs and phraseological expressions found in the story served to increase the effectiveness of the story. For example, "тириклик тошдан қаттиқ" (life is harder than a stone), "туянинг кўзидай нон анқога шапир" (bread is like a camel's eyes), "туриб еганга Турумтоғ чидамас" (Turumtog can't stand the one who stands), "ўзи ўраб, ўзи чирмаб оладиган жой" (a place where he can wrap himself and pull himself up), "ўзимни ўтга–чўққа" (I will burn myself on the grass), "Алининг тиғига ураман" (I will hit Ali's blade), "бадавлатларнинг тухуми қуриган" (the egg of riches" dried up), "ранги пано" (the color is faded), "хамма ҳунарнинг ҳам ўзининг мурти гардони бўлар экан–да" (although every craft has its murti gardon), "сиримнинг хашаги очилишига оз қолди" (my secret is about to be revealed) [1, 350–358–b].

No matter what word or expression Ghafur Ghulam uses in his works, he subjects them all to precision and concreteness.

Adib also used a number of nicknames, which were mainly used depending on the person's appearance, character, profession, and positive or negative qualities. For example, such as "сўққабошгина аравакаш тоға" (uncle who is a pushover carter), "девкор этикдўз Бувадат ота" (father Buvamat, a devout shoemaker), "Ориф сассиқ" (honey Arif), "Қора буви" (Black mom) [1, 350–358–b].

No matter what word or phrase Gafur Ghulam uses in his works, he subjugates all of them to create a clear image, the main part of emotionally colored words and phrases in his work is the lexicon of caressing. It is the same in the story: "Ўфригина болам" (My Thieving Child),

“айланай” (turn around), “бувим тушмагур” (my grandmother does not fall), “сўққабошгина тоға” (uncle is a fool)[1, 350–358–b].

If we pay attention to the lexicon of Ghafur Ghulam's works, it is noticeable that he used old words appropriately and used them skillfully in describing important events related to the history of society. For example, “тўртбурчак таноби ҳовли” (square tanobi yard), “тўнини турмучлаб” (toni turmukhlab), “кут–лоямут” (kut–loyamut), “сирач”(sirach), “шон–у сўзан” (shon–u sozan), “мовоза қилди” (movaza did), “обиёвғон” (obiyavgan), “ғуломгардиш” (gulamgardish), “эгилик” (food), “қумғон” (Kumgan), “зоғора” (Zogora).[1, 350–358–b] and others like that.

He skillfully used the lexicon of the universal Uzbek language and words specific to the language of lively conversation. By understanding the meaning of the following words used in the story, the depiction of the event becomes more popular, the poor state of the life of the people in that period of ordinary village life is revealed before our eyes:

увунтўда – old, outdated;

турмучлаб – twisting and folding;

лут–лоямут –enough food;

чавати нон – thin bread made from unleavened dough;

Керинска пошшо – the head of the provisional (temporary) government that ruled in Russia from February to October 1917;

ғуломгардиш – a hut where slaves live near the gate of the yard; used here in the sense of "passage",

мурт гардони – calculation, answer;

егилигини – in the sense of "pleasure", "dream".

In the process of reading this story, you will travel to that time and feel that feelings such as caressing, kindness, humanity, gratitude, patience and contentment have a high place. "My grandmother, my mother's mother, Roqiyabibi, is coming to take news from the four orphans. We fondly call this person "Black Grandmother" [1, p. 352].

After reading the work, the reader will find the answer to why the story is called "my thief" by looking at the title of the story. Another important aspect of the story is that even in such difficult days, our people's humanity, kindness and humanitarianism have been proved.

Although the old woman is living with orphans, she wants to give a pot to the "thief" and even pour tea for him, which is a sign of Uzbek hospitality.

"– In the kitchen there are a couple of walnuts that came from the garden once upon a time. I'll take the ax and blow off a little from one end, put some sand... we'll drink tea.

➤ No, grandma, I'll give you a cup of tea, but I can't drink tea, because you'll recognize me when the sun shines. I didn't hide my face too much, I'm worried, I'm ashamed" [1, p. 356].

The fact that Gafur Ghulam, through this dialogue, aims to describe the customs, values, and most importantly, the kindness of the Uzbek people, the true oriental upbringing, thoughts, and kindness, will definitely attract the special attention of the reader.

If you look at the events of the story, it becomes clear that they acquire a philosophical meaning and find a beautiful proof of the eternal truth that simplicity, purity, even if temporarily lost, will win in the end, and even an involuntary sin will not go unpunished.

➤ Goodbye, thief, come and stand up.

➤ Okay, mom, okay [1, p. 360].

CONCLUSION. Gafur Ghulam was able to skillfully use the elements of the national language

in his works to give an artistic image based on individual colors and emotions with concrete details.

In the artistic works of Gafur Ghulom, words and terms related to various aspects of life have found their artistic expression typical of the artist's style. This, of course, indicates the observability of the worldview of the word artist, his interest in various fields, especially the social and natural fields, which are influenced by humanistic ideas.

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