

## **Heroic Speech Portrait from the Point of view of Linguistics (On the Example of the Works of the Utkir Khoshimov)**

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**Abstract:** This article examines the semantic units that create the image in the stories of Utkir Hoshimov. It is evidenced that the author was able to create a character using linguistic units, to use various language tools to create a memorable and vivid character image, to deepen the psyche of characters, to use various details, images of natural phenomena, external factors addressed in order to fill his character..

**Keywords:** semantic units, image, figurative concepts, linguistic units, character, speech, linguistic personality.

The study of linguistic personalities in linguistics allows us to understand how a person uses language to express his thoughts, feelings and views, as well as how language reflects the social, cultural and individual characteristics of an individual.

The concept of "linguistic identity" is important for linguistic research, as it allows analyzing the ways characters use language in fiction, to determine the relationship between language and character identities. Studying the colloquial portrait of heroes helps to understand how the author uses language to describe heroes and how this affects their role in the plot. Linguistic analysis of the language of the characters reveals their motives, attitude, character and emotions, and also shows how they interact with each other. A colloquial portrait can reveal changes in the character of the hero and the development of the plot as a whole. In addition, a colloquial portrait analysis helps to understand how the author used language to create a certain mood, tone and atmosphere in the work. Language characteristics such as dialect, way of speaking, prosody of characters can reflect differences in social class, education, position in society and other factors. Linguistic analysis of hero speech helps to determine how certain linguistic means affect the character of heroes.

Subsequent years in Uzbek linguistics, research on such concepts as linguistic personality, communicative personality, speech personality, portrait of a speech personality, linguistic model of a person, linguistic personality embodied in speech, linguistic type, speech behavior indicates a significant increase in a number of branches of linguistics, such as Psycholinguistics, pragmalinguistics, cognitive linguistics, anthropocentric linguistics, sociolinguistics, and increased attention to the human factor from the point of view of science. The term "colloquial portraiture" originated with the term "linguistic identity". The description of the linguistic identity in the creation of speech portraits and the study of the language factor as a way of reflecting a person are becoming more and more popular in modern linguistics. Poetic and prose types are distinguished, which, in turn, are classified according to genre, historical, thematic, chronological and other parameters.

The history of the heroic colloquial portrait is associated with the development of the fields of linguistics and literary studies. The first reference to the hero's portrait is associated with classical Greek poetry, in which language tools were used to describe the qualities and character

of the characters. In Medieval Europe, the portrait of a literary hero was associated with heroic literature and was an important element of storytelling. With the development of romanticism and realism in the 19th century, a deeper and more accurate portrayal of heroes began in literature. The authors began to use linguistic means to create a vivid and memorable portrait of the hero, reflecting his personality, character and inner world. In Uzbek classical literature, there are many examples of a heroic oratory portrait. A.Navoi, especially in the famous rubies and ghazals of Babur, we can see that the heroes of the work often express their oratory skill brighter when addressing themselves or those around them.

It is known that in a work of art, a portrait of a linguistic person appears in different ways, depending on the individual style of the creator. In this regard, referring to the works of Utkir Hoshimov, it becomes clear that the central image that holds the big and small works of the author together is the image of the mother. In the interpretation of images, the advance of the science of literary studies anchayin is also evident from the Salma of works created on this topic. In the cited work, the subject was studied in a dissertation scale from the point of view of literary studies, but the mother figure described in the narrative, her character, nature, inner and outer world, her portrait, was not studied in a linguistic scale. Considering that the object of research in such areas of linguistics as linguopragmatics, cultural linguistics, cognitive linguistics, Psycholinguistics, neurolinguistics, anthropolinguistics, ethnolinguistics is a person, the horizons of research work become clear, after all, the image of any person is considered a product of linguistic thinking, and it is desirable that linguistic activity is studied in continuity with the person who owns it.

Recently, there has been a great interest in issues such as the problems of semantics, in particular, the role of metaphor in the lexical-semantic system of language, the mechanisms and laws of the emergence of portable meanings, units in the reflection of the linguistic picture of the universe, the role of metaphor. The figurative units of language contain a metaphorical component that allows all native speakers and the individual of a single language to consider the entire system of figurative units as a sphere of metaphorization, reflecting the principles of systematization of the world around us.

Lexical-semantic, semasiological and linguistic analysis of Tropic nominations in artistic speech makes it possible to build a metaphorical model of the author's individual perception of the universe using figurative concepts – metaphors, comparisons, figurative phrases, embodied by figurative units. Metaphor helps to create bright and memorable images in a work of art. In general, creating a character using linguistic units is a complex process, requiring the author of a literary work to be fluent in Language, able to use various language tools to create a memorable and vivid character image. Through the novel “lives in a dream”, Utkir Hoshimov spoke his salutary and unique word about the victims of the mustabid regime, the Afghan war, the “work of Uzbeks”, was able to convey to the reader that masculinity is ignorance.

In linguistics, the concept of “linguistic portrait of a hero” or “colloquial portrait” began to be used relatively recently. Within the linguistic Sciences, the portrait of a hero is considered as a special type of text that contains information about the character, emotional state and behavior of the hero. Today, the linguistic portrait of the hero remains an important element of literary creativity and is studied within the framework of linguistics and literary studies. With the help of linguistic means, authors can create vivid and memorable images of heroes that can affect the perception and understanding of the work.

In the story “Spring does not return”, the author pays great attention to the image of natural phenomena, external factors, in particular, various details of the landscape, in order to deeper reveal the psyche of the characters, fill their character. Elements of nature such as wind, cloud, rain, Khazan, puddle, mud are found in the story in large numbers. Each of them serves to express the character of the heroes, to reveal the tiara of images, while holding an important place in moving the plot. From the writer's gaze, the tiny changes that occur in nature are not left out.

In modern linguistic science, the artistic text began to be viewed not only as a sum of statements that enter into semantic-syntactically reciprocal relations, but as a form of communication with social value, which reflects the knowledge, thinking, national-cultural worldview and mentality of the owners of a particular language in itself, and the portrait of a linguistic person. As a result of research on the principles of creating a linguistic personality, an artistic character, in addition to the style and skill of creating an individual image of a particular creator, the importance of linguistic paradigms in creating an artistic image is also revealed.

One of the factors that cause the emergence of a linguistic personality in a work of art is considered human speech activity, which is studied in such branches of modern linguistics as extralinguistics, intralinguistics and comparativistics. It is known that in speech, along with a person's thoughts, his spiritual world also finds its expression. The study of the transparent and hidden meanings in speech, the study of such issues as *kilish*, the manifestation of a person's self through his speech, plays an important role in revealing the essence of the National way of thinking, human concepts inherent in a particular nation. From this point of view, "the study of human speech in his "movement", "Lively", which is a gift of social activity in the objective world, is of great importance not only for theoretical linguistics, but also for its commonalities such as Psycholinguistics, sociolinguistics, linguistic geography, communicative linguistics, neurolinguistics."

The author not only creates bright and memorable characters, but also makes appropriate use of language units that allow you to convey the culture and lifestyle of the people, the mood, emotions and feelings of people. Examples of this in U.Hoshimov's stories are phraseological units, sentence turns, metaphors, epithets, which can be found in many. These units, which gave the characters their own clarity and individuality, became even richer at the expense of the details that made the character of the heroes glow.

One of the main elements that U.Hoshimov uses to create literary characters is their speech. He pays great attention to how the heroes express themselves, what words they choose, how they build speech turns. By creating a unique Uzbek atmosphere in the narrative with the help of simple words and phrases, the writer draws generalizing life conclusions through the image of the lifestyle of ordinary people. The most important thing is to invite readers to observe the fact that simple relationships between people are important in overcoming the difficulties of life, to come to a halt about the universe and man, Genesis and suicide.

The characters of the author are distinguished by their self-characterizing speeches. In the writer's novels "lives lived in a dream", "between two doors", "there is a shadow where there is light", speech portraits of the hero are revealed directly in the inner and outer speech of the heroes. The skill of the author accurately describes the state of literary heroes in their linguistic existence, regardless of various social group, position, age and gender, in which the author perfectly approaches the image of images even from the point of view of time.

Die through the landscape image.Hoshimov creates a wonderful exposition, with the help of which he brings the reader into an environment where events take place. The reader does not notice how Muqaddam, Anwar and Alimardon came to the village where their daily lifestyle was going. The metaphors used in the narrative, on the other hand, are directed to embody the scenery as if we were familiar to us from the beginning, so that we can penetrate into the events of the work without excessive exuberance.

In fact, metaphor is applied to enhance the emotional impact of a text by taking it to an abstract or figurative level. But U.Hoshimov seeks to convey from them complex emotional states through situations similar to those in the reader's memory. Likenesses and metaphors help the author create a brighter and more memorable character.

Utkir Hoshimov uses metaphor even when naming a story. "Spring does not return" – that is, the idea that the spring of life is given to a person once, that it is fleeting, that it should be used effectively, that it should not be wasted, that it should not be given to excessive passing fancies that the spring of youth does not return – and life is fleeting is being realized. In fact, when we

consider that a person's life conditionally consists of spring, summer, autumn and winter, we need to understand that the spring of youth – life does not return.

The story "spring does not return" is considered a work rich in unique images and a special atmosphere. The author's skill is visible not only in the fact that he carries in parallel excellent plot lines, but also in the fact that he is able to combine the meaningless linguistic units of the Uzbek language in a single denominator to form the images of heroes. In addition, linguistic units also serve to convey the idea of the head of the narrative, enriching it with elements of deep psychologism.

U.Hoshimov employs a unique style of storytelling that in turn gives originality and freshness to the work. Through the use of words and phrases that are not shed in many situations, the author emphasizes the otherness of the world of the work in which events are taking place, the unusual nature of the tasks that the heroes have fallen on their heads.

The fact that a unique style of speech of any character is created by the author ensures their individuality and uniqueness. The speech of the heroes is subject not only to the transmission of information, but also to their characterization. The speech, behavior of Alimardon, who is used to taking matters into his own hands everywhere, is different from the sayings of kind and soft Anwar, for example. This contrast also shows the difference between the two images.

In the story, metaphors played an important role in regulating the system of images. They contributed to a deeper and more emotional perception of the text, and were instrumental in generating assassinations, expanding readers' understanding, and making the text memorable.

Language is such a social phenomenon that, with its richness in means of expression, allows writers to subtly convey emotions, create an environment that serves to reveal the main idea, evoke deep emotions in readers. The story "spring does not return" is an example of such literary magic, in which lexical items occupy a key place in the formation of a reliable image of the heroes of the work.

The first stage of creating an image consists in choosing words and phrases that can imagine the world of the story, heroes and events. The author notes in this story The Clash of opposites using bright and contrasting lexical elements: spring and its irreversibility. When the reader is faced with the phrase "spring does not return", a kind of optimistic mood remains in the mouth for the presence of an already anticipated subtext in it.

Well, the study of the linguistic identity of the Hero allows linguists to understand how the character interacts with language and how language affects their thinking, behavior and relationships with other images. A colloquial portrait helps linguists analyze linguistic stereotypes and perceptions that may be associated with specific language groups and cultures.

Utkir Hoshimov, unlike others, was able to bring lyrical direction and musical coloritis into prose with his works. In the story "spring does not return", the linguistic units served not only to create a vivid and memorable image of the heroes, but also to create the general atmosphere of the story. U.Hoshimov was able to skillfully use the word to form characters, open the plot and express his ideas, as a result of which the work came to look bright and unique.

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