

The Expression of Irony, Taunt and Parable in Tahir Malik's Works

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Abstract: This article discusses a number of issues in Uzbek linguistics, such as checking the semantic structure of language units, delimiting their stylistic-semantic meanings, and determining the place of language tools in the realization of these meanings in speech. In particular, Tahir Malik's use of phonetic, lexical, morphological and syntactic units in the language as a means of creating a unique style, the peculiarities of creating a unique style, and the study of the artistic text in the stylistic aspect are expressed.

Keywords: linguistic analysis, linguodidactics, aesthetic function of language, alliteration, layering of consonants, continuity of action, irony, pitch, cut.

Introduction

The works of poets and writers serve as the main source for studying language and literary language examples. The field of literary language belongs to both linguistics and literary studies, resulting from the intersection of both fields, but distinct from both. The linguistic analysis of the work takes into account the practical features of the work of art. At the heart of the linguodidactic analysis of the work are artistic image tools.

The main part

As we all know, artistry is characteristic of all types of art. Art is also based on the art of words and literature. In his artistic work, Adib reveals life and various events in it not in its original form, but with his artistic language and skills.

We can see the skill of the writer and the extent to which he used the level of artistic language through the linguistic analysis of his written works, i.e. poems, short stories, short stories, and dramatic works.

The writer uses certain words to clearly, vividly and impressively express the appearance of events and phenomena, the state of people and their mental experiences. These words affect the mind of the reader and cause them to awaken the reality of life, human experiences, and feelings.

The content, methods, expression, originality, perfection of the work of art ensure the effectiveness of the work. A writer or poet reveals the work based on his artistic ability and artistic intention in order to ensure the artistic nature of the work.

Linguist scientist M. Yoldoshev in this regard N. Mahmudov, R. Budagov, Yu. Rozhdestvensiy and others summarize their opinion and write like this. "The aesthetic function of the language ... is the function that serves to arouse the emotions of the listener." Although the aesthetic function of the language is in the first place. the expressed thought, that is, the communicative task, is not left out. The scientist commented on this: "The aesthetic function of the language "sits" above

the communicative function in the artistic work, therefore, aesthetics is clearly visible, and if it is a communicative function, it takes part inconspicuously under it" [6.99].

In the analysis of the artistic text, the aesthetic, expressive, stylistic and poetic functions of the work are in the first place. Works of art can be analyzed in different areas of linguistics. One of these directions is the linguistic direction, in which we focus on the means that ensure the artistic nature of the work.

The tools that provide art are divided into two.

1. Linguistic tools
2. Non-literary (extralinguistic) tools.

Linguistic tools can include phonetic, lexical, morphological, syntactic tools. In addition, the state of the language in the historical period, its appearance, characteristics, and the common and different aspects of both states are studied.

Internal excitement in the psyche of its characters, happiness, sadness, approval, surprise, supplication, admiration, sarcasm, pity, cursing, applause, questioning, emphasis, protest, wish, support uses phonographic means to express such situations in writing [7, 42].

In poetry, phonetic methods such as alliteration (repetition of consonants), assonance (repetition of vowels), hymancy (folding of consonants) are used.

Alliteration does not have any lexical meaning like phonetic expressive means. Even so, we may not be able to clearly define the nature of this meaning. The term simply means that there is a certain amount of repetition of sounds, repetition of lexical units. Alliteration is used to emphasize an important point that the author wants to convey to the reader. The best way to spot alliteration is to look for words that start with the same consonant sound. Every word in a sentence does not have to be alliterative. The creator can use prepositions, pronouns and other phrases.

In prose, the writer ensures the expressiveness of the work by using phonetic methods such as lengthening the vowel, doubling the consonant, repeating sounds, mispronouncing words, raising or lowering the sound.

Non-verbal means include gestures and gestures. We fill in the gaps in the information expressed through our speech through gestures, gestures and facial expressions. In this case, the speaker clearly expresses his opinion to the listener with his actions.

Listening to non-verbal signals is considered as the main factor in effective communication, G. G. Molchanova noted, referring to the famous model of the American sociopsychologist A. Mehrabiana about the ratio of verbal and non-verbal means of communication in interpersonal communication: „55 – 38 – 7 , 55%- non-verbal means (sign), 38%- voice (para/extralinguistics) and only 7% pronounced word meaning (verbals)". [8, 16]

Linguistically, the verbal expression of a sign (a non-verbal tool) that exists in communication-intervention in an objective existence is considered a sign verb, and they are a term for a specific human action in an objective existence. Therefore, the verbs in this category are semantically related to the meaning of action. Because such verbs are made up of words that express the content of human body+ movement [7, 425].

We found it necessary to start with the first phonetic analysis in the linguistic analysis of Tahir Malik's works. In literary works, the stylistic possibilities of phonetic units to ensure the artistic nature of the work are very wide. Tone is one of the most important manifestations of phonetic units. One of the functions of the tone is to express the speaker's attitude to reality, including to enhance the meaning and exaggerate the reality [1, 8].

In our speech, we can find many words that are formed by the phonetic method. Such phonetic means are pronounced in a natural state, depending on the tone of speech and the content of speech.

- *Bolalar kaltak yegandan keyin alami qo‘zib ko‘p ichib yubormadimi?*
- *Yo‘-o‘q, aytdim-ku uchtadan ortig‘ini eplolmaydi, deb. Bu qurg‘ur hammaning ham hurmachasiga sig‘maydi-da, aka. (Alvido bolalik)*

Ushbu jumlada unlini cho‘zish orqali voqelikka norozilik, piching kabi ma‘nolar ifodalangan.

- *Xo‘-o‘sh ... unda nima uchun pichoq o‘qtaldilaring? Uch-to‘rt kunga berib turishmaganigami? (Alvido bolalik)*

This sentence has the content of duration of action, sarcasm, pitch, and interruption. Also, the speaker's lengthening of the vowel served to express a subjective (negative) attitude.

- *Baxtingizni qarang, shu kuni bo‘sh ekanmiz. Mana, Asrorbek bilan bi-ir qizitib beramiz to‘yni, bu yog‘idan xavotir bo‘lmanglar. Qani, choyga marhamat. (Alvido bolalik)*

By lengthening the vowel in the above sentence, the meanings of false sincerity and arrogance have emerged.

Sog‘ odamlar bilan ham bi - ir otamlashing... («Shaytanat»)

In the first sentence, drawing the vowel served as a means of creating exclamation and emphasis meanings. In the second example, we can see that meaningful relationships such as duration, sincerity, mutual closeness of the action are expressed. Compare: *Sog‘ odamlar bilan ham bir otamlashing // Sog‘ odamlar bilan ham bi-ir otamlashing*. It seems that subtleties of meaning such as sincerity and closeness in the second sentence are not observed in the first sentence.

- *Musobaqa tugagandan keyin keladi.*
- *Kelmay go‘rga borarmidi, keladi mulla mingan eshakday bo‘li-i-ib. (Alvido bolalik)*

In this sentence, negative attitudes such as cursing, whining, anger from action, dissatisfaction are revealed using phonetic means.

- *Keldiyorov endi musht yegan odamday gangidi. „Nima deyapti bu odam yo atay laqillatyaptimi? Yo‘-o‘q bunda bir gap bor. „Hozircha‘‘sining oqibati yomon bo‘lmasa go‘rga edi... ‘‘ (Alvido bolalik)*

Creativity is the main criterion of any literature, which is studied from the point of view of literary studies and linguistics [2, 211]. When linguists study the language of the work from the linguistic point of view, when evaluating the skill of the writer and the artistry of the work, it is analyzed disconnected from the topic and idea. For this reason, linguists in scientific works on the language of artistic works are outdated, historical; they pay attention to new, ambiguous words, synonyms, homonyms, antonyms [3, 367]. After all, the language of fiction is not an ordinary language, but a language that serves the emergence of figurative speech. Artistic language has emotionality, multi-layeredness, imagery, musicality, colorfulness, conciseness. It would be useful to pay attention to these aspects of the writer's skills in the analysis of lexical tools [4, 233].

In the example we have given, by elongating the vowel, meanings such as the duration of lack of confidence in one's opinion, hesitancy, and returning from one's thought have emerged.

- *Nimaga Xudoning qahriga uchrabman, bilmayman.*

Boshqalarga o‘xshab oldiri-i-ib tashlasam g‘azab qilsa mayliydi. Xudo bergani deb tug‘avergan bo‘lsam, nasibasini bermaydimi? (Alvido bolalik)

In this sentence, by elongating the vowel "i", the mother's dissatisfaction with life and grief are revealed in a very impressive way.

Strengthening the meaning by means of lengthening the vowel "e":

- *O‘n so‘m o‘marsam yettisi seniki edi. Sen ye-eb yotarding. («Shaytanat»)*

In this sentence, we can see that the negative attitude of the speaker towards the interlocutor is expressed, i.e. pitch, by expressing the duration of the action by lengthening the vowel. Also, through this subjective attitude, the hidden information «Sen yeyishdan boshqa hech narsa qilmasding» is expressed.

- *Qo'llaringdan hech balo kelmasa, nima qilib yuribsanlar do'xtirman, deb kerili-ib?* («Shaytanat»)

This sentence has the meaning of continuity of action and irony. Also, the speaker's lengthening of the vowel also served to express the (negative) attitude of subjective evaluation.

- *Odammisan o'zing?! – Asrorning g'azabi qo'zib, o'rnidan turib ketdi. – Axir u senga pichoq urdi. Biz uni kaltaklab to'g'ri qildik. Haqqimiz bor.*

- *Haqqing yo'q, ahmoq! – Salim shunday deb ingrab yubordi. – Yo'qol chiqib ket...*

Words that should be pronounced as one consonant according to the orphic standard are pronounced in layers in certain situations with the requirement of expression and aesthetic purpose. This allows the inner psyche of the speaker to convey his purpose to the reader "exactly" [7,43].

Tahir Malik also widely used the method of layering consonants in his works. In our above-mentioned example, the occurrence of the phoneme ``q" in gemination served to express the hero's condition: firmness, reluctance, bitterness, and his subjective attitude to reality: dissatisfaction.

«Xumkallaga tilla berdingizmi, ja-a og'zi qulog'ida, - dedi u yaltoqlanib» («Shaytanat»), by lengthening the vowel, the speaker's reality, that is, joy, is beyond the norm, as well as subjective surprise. relationship is also expressed.

Conclusion

The conclusion is that in the works of Tahir Malik, the richness, beauty, and endless possibilities of expression of the Uzbek language have fully manifested themselves. When reading these works, one can see how well the skilled writer has mastered the treasure of the Uzbek people, how, as a unique creator of words, he was able to choose the elements of this treasure in accordance with his artistic intention, how he was able to polish his language interpretations even more, the units in these units it is possible to be sure again and again that he was able to use the in-jikas of meaning very skillfully.

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