

The Depiction of Artistic Means in the Prose of Zulfiya Kurolboy Kizi

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Abstract:

This article speaks about language characteristics of the works of Zulfiya Kurolboy kizi, the writer's unique ways of using phrases, words, synonyms, and the skill of using elements that ensure the attractiveness of the authentic work.

Keywords: language, characteristics, phrases, word, linguopoetics, artistic speech, artistic image and means of expression, writer's skill, epithet, phraseology, expression.

INTRODUCTION. Typically, the fictionality of a work is publicly expressed, so the audience expects a work of fiction to deviate to a greater or lesser degree from the real world, rather than presenting for instance only factually accurate portrayals or characters who are actual people. Because fiction is generally understood as not adhering to the real world, the themes and context of a work, such as if and how it relates to real-world issues or events, are open to interpretation.

In prose fiction, foregrounded language is commonly used in descriptions, when representing characters or environments, and when summarising events. In most ordinary communicative interactions, both the speaker and the listener share a context to which they can refer explicitly or implicitly.

METHODS. The research employs a qualitative analysis of selected excerpts from Zulfiya Kurolboy kizi's stories, primarily "The Year Without A Summer" and "Woman." Through close reading, this study identifies and interprets the stylistic devices used by the author, emphasizing the role of foregrounded language, epithets, and dialectical expressions. The research also considers lexicographic sources such as the "Annotated Dictionary of the Uzbek Language" and previous studies on Uzbek literary language to contextualize the findings.

RESULTS. "Uzbek artistic prose is an important tool that demonstrates the richness of the language and is free to be used according to the quantity and form, content and meaning of the linguistic capabilities of the national language. Prose is one of the living forms of the national language, a unique speech appearance of the literary language style, a speech process that reveals the artistic-aesthetic function of the language, speech art, a linguistic field that demonstrates the skill of using language tools."

When talking about the language characteristics of the works of Zulfiya Kurolboy kizi, it is appropriate to pay attention to the fact that the examples of the tendency to use the poetic tools typical of the poetic speech, which are developing in Uzbek literature in the next period, can also be seen in verse. For example, it is possible to observe the harmony of lyricism in prose both in form and content in places where artistic images and means of expression such as repetition, epithet, alliteration, and inversion are used in the works of the writer.



An epithet is widely used as one of the stylistic means of description that provides expressiveness. An epithet is a high-level form of expressive coloring adjective based on migration. An epithet is considered only if it can express a unique, characteristic sign of the described thing, concept, event. Traditionally, epithets are a means of active figurative expression in providing the attractiveness of poetic speech. However, due to the deepening possibilities of expression of prose works, the specific aspects of the epithet are also deepening. In particular, the author's epithets can be observed in the stories of Zulfiya Kurolboy kizi:

1) *I'm fine, mother. Shall we go home now?*

In a few minutes, the terrible anxiety that was hurting Aunt Buvgul's heart disappeared. As long as her son's eyes are shining, she can still hope for something, what more is needed? (Zulfiya Kurolboy kizi, the story "The Year Without A Summer")

2) *He didn't frown when he talked to his mother that day either, on the contrary:*

"I told you to follow your son's footsteps even if you don't do anything," he advised. Who knows, where did he go while wandering? You made the boy timeless by providing whatever he requested! (Zulfiya Kurolboy kizi, the story "The Year Without A Summer")

3) *"What are you doing when it's late, mother?*

"I'm wandering fast like a living ghost while you've been sleeping carelessly without visiting your mother and brother!

"Mother..."

(Zulfiya Kurolboy kizi, the story "The Year Without A Summer")

4) Aunt Buvgul's tired eyes gazed her eldest son disappointedly, but she didn't say anything. (Zulfiya Kurolboy kizi, the story "The Year Without A Summer")

5) ...there are clouds looks like a rag in the sky... (Zulfiya Kurolboy kizi, the story, the story "Woman")

The author's epithets are individual descriptions in the given examples: worry that making her heart disappointed, timeless (child), like a living ghost, tired eyes, and clouds looks like a rag.

It is known that finding new methods and approaches in artistic expression, using words and phrases in a unique way, attractive sentences full of emotions, choosing appropriate details, searching for and creating non-standard characters is one of the most difficult and laborious tasks.

"The doctor didn't say anything good," thought the mother. My poor child has become so tired. Although the doctor is also a clean niggard person. He could have given hope without giving a complete answer! Why some people are so scant for sweet words?" (Zulfiya Kurolboy kizi, the story "The Year Without A Summer")

Around eight o'clock in the morning, aunt Buvgul got up when she heard a noise coming from the porch.

"I slept so, what happened to me?" - she said angrily, putting her head cloth on her head, slung her cloak over her shoulders, and went outside. (Zulfiya Kurolboy kizi, the story "The Year Without A Summer")

Clean [Persian - new, young, delicate; green (sprout)]

1. Free from dirt, dust, dirt, etc., tidy, clean.
2. Free from dust; innocent, pure. The stars are shining in the clear sky.
3. Free from impurities; pure, noble. Pure gold.
4. Free from the defects, resounding sound, about voice. Singer's clear voice.
5. Figurative. Not touched, not stained; pure, clean Good conscience. Clean name.
6. Adverb. Very much. So. We are so tired.
7. Dialect. New. If you open a clean school, they will say atheist, if you read a newspaper, they will say genius. J. Sharipov, Khorezm. (OTIL, vol. 4, p. 133)

DISCUSSIONS. It can be seen from the comments that in the "Annotated Dictionary of the Uzbek Language" 7 different meanings of the lexeme "clean" are given, and meanings 2, 3, 4, 5 and 7 are derivative meanings that have grown from the main meaning. However, it is not observed that the variant meaning "very much", "so" is related to these meanings. The textbook "Current Uzbek Literary Language" (1992) also expressed the following opinion about this: "This lexeme has another meaning - "extremely", "perfect". But this meaning (the meaning of strengthening) is very different from the above-mentioned lexical meanings. This meaning is naturally a grammatical meaning, and it is difficult to connect it to the lexical meanings of this lexeme: to get so tired, waiting for too much."

In our opinion, the lexeme "clean" with the meaning "too much" belongs to the adverb family of words, the connection with the quality of "too much" has been completely broken, it has become a synonym and is mainly used colloquially. It is worth noting that Zulfiya Kurolboy kizi in the story "The Year Without A Summer") used the lexeme of clean in relation to the adjective (he is a clean niggard person, too much disobedient, too much difficult), in relation to the verb (I sleep too much, you are becoming too much bothered, screamed too much), in relation to the phrase (you didn't

leave him to his own work too much, a girl with a too much wisdom, you made so disappointed, she showed her too much skills, she became so insulter) she used. It is also worth mentioning that in the story, the use of address in the speech of characters such as Aunt Buvgul, Sabir, Mamatkul is explained by the fact that this word is a characteristic of the dialect in the real world.

CONCLUSION. Our analysis shows that Zulfiya Kurolboy kizi's deep knowledge of the spoken language of the people and the ability to use it effectively in artistic expression is one of the leading factors that ensure the artistic and aesthetic value of the author's works.

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