

Variety of Artistic Speech Forms in the Stories of Erkin A'zam and Khurshid Dostmuhammad

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Annotation: *The article presents theoretical views on the types, types and forms of artistic speech in the short stories of Erkin Azam and Khurshid Dostmuhammad. Artistic speech is of particular importance in determining the skill and style of the writer. In the analysis of the stories, the use of various forms of artistic speech by both writers directly revealed their talents.*

Keywords: *epic type, short story, language of artistic work, artistic speech, author's speech, hero's speech, monologue, dialogue, writing style, artistic skill.*

Among the epic types, the short story genre is considered a convenient genre for describing the inner experiences of the hero, feelings in general, compared to the story and the novel. The German scientist Erich Fromm calls the language of an artistic work "symbolic language" and defines it as follows: "It is a form of receiving and expressing the inner experiences, emotions and thoughts of a person, events in the external world through intuition." So, the more the genre of the story being created is rich in human experiences, the more diverse the forms of artistic speech expressing it will be.

From the point of view of time, no matter how much time passes, it is difficult to change the theoretical views in literary studies, to discover the laws of literature. Nevertheless, like all other genres in Uzbek literature, there are several innovations in the short story genre. This is also observed in the forms of artistic speech that are directly related to the artist's style. The important thing is that new researches in the field appear during the analysis and research of specific creators and their works, which are the product of the artistic thinking of mankind. From this point of view, in this chapter, as we begin to analyze the manifestations of artistic speech in the short stories of Erkin A'zam and Khurshid Dostmuhammad, the author's goal, idea, and inner self appear in the role of type, type, and form. The works written in recent years that have come to the attention of readers show that there are many writers who understand the skill and responsibility of writing in Uzbek literature. These writers, in our opinion, are the successors of the bravery of Abdulla Qadiri and Cholpon. Erkin Azam and Khurshid Dostmuhammad are among such creators.

It becomes clear in the process of researching the works of Erkin A'zam and Khurshid Dostmuhammad that the variety of artistic speech types, types, and forms depends on their artistic perception of the world. The diversity of the writer's speech determines the artistic sophistication of his works. "Therefore, the quality change in fiction is first of all measured by the achievement of brevity, smoothness, fluency and simplicity in the language. It is known that great artists have always worked on his language repeatedly to improve the quality of their works. Because a single spoken word can brighten a character, give it naturalness, and bring life to an image." The choice of words and the attitude towards their use are important aspects of writers. Erkin Azam and Khurshid Dostmuhammad's skill in choosing words is especially evident in their short stories.

People's writer of Uzbekistan Erkin A'zam approaches the language of the work with particular care. His speech is distinguished by his unique humorous narration and sarcastic language. In the stories, the speech of the author and the character are close to each other, as if the author is the interlocutor and companion of the character. Indeed, in the works of Erkin A'zam, choosing words and placing them in the text in accordance with the idea of the artistic work, expressing the artistic thought and idea in a unique tone are manifested depending on the individual potential and skill of the writer. I'd like to say that Erkin A'zam's style of artistic narration attracts attention with its simplicity, conciseness and folkiness, the rare use of pompous, high-spirited, high-spirited expressions.

For example, in his short story "The Answer" irony is somewhat noticeable in the relationship between the views of the author and the hero and reality, while in "The Year of His Father's Birth" the irony rises to the level of sarcasm. "Taziya" also shows irony in the situations in which the people of the social environment of the authoritarian regime find themselves. In the text of the short story "Answer" there are several forms of irony. This is especially evident in the relationship between Elchiyev's son Kamoliddin and his friend Haydar. For example, let's look at the following speech when Elchiyev asked his son Kamoliddin about his relationship with Dina, a neighbor girl who is much older than him:

"Elchiyev trembled with anger, clapped his hands and shouted:

Sit like this!

Kamoliddin reluctantly dropped the vest on his shoulders and sat facing his father.

Here I sat. what do you say

Elchiyev seemed to get off his nerves, relaxed and spoke with a fatherly composure:

Who did you look like, my son, You drank...

Surprisingly, Kamoliddin answered in the same calm tone:

I'm like you, dad, you!

But it was impossible not to notice a kind of emphasis and a sense of calmness.

To me?! What's wrong with me? - Elchiyev was confused: the lump on his forehead had not gone away, his left eye was still swollen, and the corners of his eyelids were bruised like rings.

I don't know... - Kamoliddin lowered his eyes.

The ambassador's heart felt as if a knife had pierced somewhere, tears came to his eyes. Thank you, my son, thank you. You didn't say this to my face, thank you for that."

The speech presented in this example is a descriptive dialogue of the dialogue speech type, with extensive comments by the author. In the author's speech, the situations of Elchiyev and Kamoliddin at the time of the conversation are explained, and the mental states of the heroes as father and son are described. In the dialogue, the father of his son Kamoliddin answered the question, "Who do you look like?" " " is a bitter sarcasm towards his father. The reason was that once his father wanted to marry his son to the daughter of his friend Haydar, but it did not happen because of his father. Because Haidar wants to be married to the prestigious professor Qariyev. And Elchiyev remained his friend from his youth. He did not just seek a career, high positions. Kamoliddin's answer to his father was the same, and Elchiyev's words to his son were the same: "Thank you, son, thank you." We can see a light form of irony in this too.

The priority of irony in the tone of speech is more clearly felt in the story "Pakana's heart in love". In the story, the small lover's speech is brought to the level of irony and parody. Pakana's life is full of adventures, and one day she meets a trolley driver:

"If you saw it well, if you still remember it, you are a good guy. Let's get to know each other first. My horse is Pakana.

- I can see your face, tell me your name.
- My name is written down. No matter what I say, you still think I'm small..."

This speech given in the example is a type of lively dialogue, and the trolley bus driver's response to the name of the hero of the play: "My horse is Pakana", "You still think I'm a Pakana, no matter what I say," expresses both laughter and sarcasm. The hero of the story, Pakana, is so used to her pakana and the negative attitude of the people around her that she even calls her name "Pakana". Behind it is depicted his bitter irony towards fate.

Thinkers at different times expressed different, but logically close, opinions about speech and its relationship with human personality. For example, the famous Russian children's writer Korney Chukovsky says about this: "Speech shows each of us better than any passport." If we consider the work created by each writer to be his own speech, then reading the work, we will understand the writers in some way. E. Azam and H. Dostmuhammad's unique personal qualities can also be understood in the ideological goals put forward in their stories.

Khurshid Dostmuhammad is a creator who has thoroughly mastered both national literary traditions and the experiences of world literature, and strives to constantly search and renew the pattern of words and thoughts. As the writer noted, "If the style does not change, the worldview, the artistic perception and expression of the complexities of life does not change, if he does not touch various experiences along the way, such a writer will not only be in national literature, but also in his own work. it is possible to create something new."

As a result of the frequent use of the short story by our writers in our modern national literature, it is considered one of the genres whose various facets are being discovered. In this sense, the originality of artistic creations created by the prolific artist Khurshid Dostmuhammad in this genre is important with various artistic and ideological features that differ from traditional storytelling. In our opinion, Khurshid Dostmuhammad's short stories are distinguished by the fact that they are free of social aspects and ideological idiosyncrasies of 70 years of modern short stories created before the author, and are significant in their originality.

Khurshid Dostmuhammad's collection of "Stories" published in 2011 contains eight stories in a series of years. They are named as follows: "Looking" (1982-1985), "Panoh" (1987-1988), "Oromkursi" (1990), "Chayongul" or murder in Kuyyyskikh language (1991), "Interrogation" (1991 year), "My Hijran is a thousand mine" (1996), "I am you, you are me" (1996-2010), "Kuza" (2008-2010). The author himself writes about this genre in the appendix to the collection of "Stories": "There is no good or bad genre in fiction. The novel is unique in its weight and the brevity of the story. A short story is freer compared to a novel, a story, attractive with its masculinity, close to the heart. If you start talking about a fate, an event, an idea or a hypothesis, say that a story is being created!.. .

In our nation, short story writing and short story writing have been a broad picture since time immemorial. By our time, this type of creativity has been connected to the experiences of world literature, it has become more and more "cultured" as a genre. "Behad expanded." Khurshid Dostmuhammad's short stories are enriched with the experiences of world literature that he emphasized. That is, it is distinguished by the freedom and masculinity of the narration, the interweaving with the experiences of world literature, the open behavior of the characters, the way of

thinking, the continuity of the flow of consciousness, and the wide range of possibilities to enter the hearts of the heroes.

A talented representative of modern Uzbek literature, the creator as a "Storyteller" artistically examines the problems of the world and man from a new perspective. First of all, this novel differs from short stories that have been created up to this day by the uniqueness of the image of the hero's inner self, his thoughts, doubts, sufferings, self-examination, discussion, and the experiences of a thinking person.

In the author's stories, we can see a combination of Eastern and Western creative traditions. In the writer's short stories such as "Question", "Hay-y, Gulshad, Gulish!... or a murder in the dark", "Oromkursi" the spiritual and moral images of people of the present and recent past, their life and aspirations, artistic character you can also see the characteristic lines of creation, creative influence and learning from the literature of other nations. As the writer Khurshid Dostmuhammad described in the story "Hijranim mingdir mening", he uses the most intimate, the most mysterious and the most attractive form of written creation - the most sensitive, the most inviolable, the most masculine feeling of the human heart - love - the epistolary (letter) form. .

10 years later, in 2021, the writer's collection titled "Kissa" included ten of his short stories, which were composed of his work written over 40 years. The latest short story of the collection "Yolgiz" is dedicated to Abdulla Qadiri, a prominent representative of modern Uzbek literature of the 20th century. The story depicts A. Qadiri, who always fought for the enlightenment of his people with his creativity.

Khurshid Dostmuhammad combined the traditions of Eastern literature with the modernist style in the genres of stories, short stories and novels. Also all asa.

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