

LINGUISTIC AND POETIC CHARACTERISTICS OF THE WORKS OF KHAIRIDDIN SULTONOV

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Abstract. *In this article, Khairiddin Sultanov, one of the leading representatives of modern Uzbek literature, comments on the linguopoetic features of the words used in his stories and short stories. In his literary works, he expressed his opinion about the reality of life, the historical truth, the artistic reflection of the complex inner experiences of a person in an effective way, and the view of reality from a highly humanitarian point of view.*

Key words: *Khairiddin Sultanov, linguopoetic feature, story, historical subject, modern life, image of a historical person.*

ЛИНГВОПОЭТИЧЕСКИЕ ХАРАКТЕРИСТИКИ ПРОИЗВЕДЕНИЙ ХАЙРИДИНА СУЛТОНОВА

Аннотация. *В этой статье Хайриддин Султанов, один из ведущих представителей современной узбекской литературы, комментирует лингвопоэтические особенности слов, используемых в его рассказах и повестях. В своих литературных произведениях он выразил свое мнение о реальности жизни, исторической правде, художественном отражении сложных внутренних переживаний человека эффективным способом, взгляде на действительность с высокой гуманитарной точки зрения.*

Ключевые слова: *Хайриддин Султанов, лингвопоэтическая особенность, рассказ, исторический сюжет, современная жизнь, образ исторической личности.*

The field of linguopoetics in linguistics stands out from other branches of linguistics with its unique features, as it deals with important theoretical issues and problems of each literary period. Indeed, a thorough analysis of the linguistic and poetic characteristics of our literary works, our rich literary heritage, is one of the important tasks of modern Uzbek linguistics.

Since the 1960s, the study of the linguistic features of literary texts has gained momentum in world linguistics. As a result, a branch of linguistics called linguopoetics has emerged, becoming a promising field of study. It is known that literary works are a unique and exceptional form of speech activity. Linguopoetic analysis is crucial in understanding the application of language units in literary works. Linguopoetics can be divided into subfields such as phonetic poetics, lexical poetics, and syntactic poetics, depending on the level of language units being studied for their artistic and aesthetic functions¹.

The direction of poetic phonetics in linguopoetics is formed through the unique transformation, amplification, and similar occurrences of certain sounds, as chosen by the writer to create a specific style. A vivid example of this can be seen in the works of Khairiddin Sultanov.

The works of Khairiddin Sultanov hold a special place in modern Uzbek literature.

¹ Nurmonov A., Iskandarova Sh. Tilshunosliknazariyasi.-Toshkent: Fan.2008.-B.152

The author's stories, short stories, and essays in books such as "Boburiynoma", "Boburning Tushlari", "Umr Esa O'tmoqda", "Onamning Yurti", and "Bir Oqshom Ertagi" have captivated readers. Literary critic Umarali Normatov, reflecting on the work of Khairiddin Sultanov, says: "Stories such as "Dunyoning Siri", "G'ulomgardish", "Qog'oz Gullar", "Saodat Sohili", "Yozning Yolg'iz Yodgori", and "Ko'ngil Ozodadur..." and his plays "Andisha", "Shoirona, Darveshona Bir Ma'no", and "Boburning Tushlari" occupy a worthy place in the development of our national literature in the last quarter of the last century. These works, with their art of deeply understanding the enigma of the individual, the mysterious and magical qualities of the human psyche, and expressing these states with exquisite delicacy and a sense of refinement, have become a unique phenomenon in our national prose."

The events depicted in the author's short stories and novels resemble real-life occurrences. The characters appear as if they were taken directly from life. The thoughts, feelings, and anxieties of these characters leave no one indifferent.

In the works of Khairiddin Sultanov, ordinary events of life are captured. He tells stories about people's daily lives, their worries, aspirations, and relationships with each other. The author often chooses ordinary people as heroes for his short stories and novels. He portrays their emotional experiences in a believable and impactful way. In the story "Chollar Palatasi", the author describes the autumn landscape as follows: "Autumn arrived early in the neighboring village. The saffron leaves, separated from their yesterday's greenery, whisper mournfully, as if trying to express their endless sorrow, and they sway uncomfortably." A sharp gust of wind, as if bringing a snowstorm from somewhere far away, suddenly descended, announcing the arrival of winter with the same suddenness as a warrior raising his sword to warn the unsuspecting. People rushed to gather firewood, coal, and warm clothes, while the delicate, tender souls, already weakened by the recent warmth, felt their anxieties intensify: the heavy, humid air had rekindled many ailments².

A literary text is a complex whole that embodies the language's descriptive potential according to the author's idiolect and has the ability to create an aesthetic impact on the reader. In this regard, impact takes precedence. We can see this in the works of Khairiddin Sultanov, a beloved Uzbek writer and master of the art of language.

Let's pay attention to the following passage from the author's story "Saodat Sohili":

— I want to return, Mavlon! — said Babur, filled with emotion. — But where is the possibility? ... Since I saw you, a strange thought has been tormenting me day and night. I can't take those provinces by force, even if I wanted to. But will I inflict further injustice on my homeland, which has suffered so much from my hand? ... No, perhaps I should seek another solution. I agree, I will return to my homeland, where I was born, freed from the burden of kingship, and dressed as a wandering dervish...

Let's analyze the linguistic and poetic features of the verb "tinim bermaydir" in the passage. The "Izohli Lug'at" (Explanatory Dictionary) of the Uzbek language defines the verb "tinim bermaydir" as follows:

1. To not give rest, to keep in a state of restlessness.
2. To disturb peace and tranquility, to not give peace.

² Sulonov X. Bir oqshom ertagi. – T.: Adabiyot va san'at nashriyoti, 1983. – 38 bet.

From the information provided in the explanatory dictionary, we can see that in this context, the verb “tinim bermaydir” corresponds to the first meaning (to not give rest, to keep in a state of restlessness). The author, saying “Since I saw you, a strange thought has been tormenting me day and night,” has delicately transferred the action inherent to the character into beautiful and figurative language, creating a vivid image in the reader’s mind. Through a linguopoetic analysis of Khairiddin Sultanov’s works, we can see his masterful use of the possibilities of literary language. In K.Sultanov’s story “Ajoyib Kunlarning Birida” (One of the Wonderful Days), the exposition is presented as follows:

“This event happened on one of the wonderful days. To be honest, this day wasn’t that wonderful (the weather was cold, the ground was muddy, the roads were slippery, there were no tickets for the plane, “Paxtakor” had been relegated to the first league... But, still, it was a wonderful day (people were rushing to work, pigeons were playing in the squares, trade was brisk in the shops, Munojot was singing “Munojot” on the radio, lovers with umbrellas were strolling slowly along the damp avenues. In short, this event happened on one of those days. A thirty-three-year-old man from a distant village at the foot of the mountains, in the evening, found himself face-to-face with the administrator of the “Semurg” hotel and, with his usual hopeful tone, asked: “Is there a room?”

In this text, the author effectively uses the anaphora technique through the word “ana”. This word is not simply a repetition, but rather serves as an important tool in emphasizing the lyrical hero’s thoughts.

In conclusion, analyzing the works of Khairiddin Sultanov, a renowned figure of the Uzbek national Renaissance, a writer and public figure, we witness the unique nature of his creative language, encompassing all aspects of linguopoetic research. The phonetic poetics in Khairiddin Sultanov’s works are primarily evident in verbs. His masterful use of techniques such as contrast, analogy, simile, and metaphor in lexical poetics demonstrates his skill as a writer.

Furthermore, in Khairiddin Sultanov’s stories, the destinies of the characters are intertwined with events, clearly depicted in the plot, composition, and chronotope. This highlights the author’s unique style.

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