

STYLE AND ARTISTIC SPEECH - A MEANS OF INDIVIDUALIZATION

Gulchehra Imomova

Karshi State University. Doctor of Philology, Professor, Acting.

imomovagulchehra1960@gmail.com

<https://doi.org/10.5281/zenodo.17770401>

Аннотация. Изменения в литературно-эстетическом мышлении, наряду с расширением идейного содержания и тематики современной узбекской прозы, формируют индивидуальный стиль писателей, своеобразие образов и выразительных средств, разнообразие интерпретационных интонаций. Это создало возможность для расширения многообразия стилистических и формальных направлений, позволяющих впечатляюще и убедительно анализировать психику и духовный мир человека с разных сторон. Несомненно, этот процесс проявляется, прежде всего, в творческом отношении писателей к разнообразным подходам и формальным структурным изменениям, которые проявляются в методе, жанре, стиле и поэтическом языке, а также в их мировоззрении и художественном таланте. Исходя из вышеизложенного, в данной статье мы попытались определить стиль и мастерство писателей на примере их романов как средства художественной речи.

Ключевые слова: Стиль, речь, индивидуализация, персонаж, эстетическое мышление, литературный язык, историзм, роман, писатель, идеал.

Abstract. Changes in literary and aesthetic thinking, along with the expansion of the ideological content and subject matter of modern Uzbek prose, are creating an individual style of writers, uniqueness in imagery and expression, and a variety of interpretative tones. This has created an opportunity for the expansion of a variety of stylistic and formal directions that allow for an impressive and convincing analysis of the human psyche and spiritual world from different angles. Undoubtedly, this process is manifested, first of all, in the creative attitude of writers to the diverse approaches and formal structural changes that are manifested in the method, genre, style, and poetic language, along with their worldview, artistic talent.

Based on the above considerations, in this article we tried to determine the style and skills of writers using the example of their novels as a means of artistic speech.

Keywords: Style, speech, individualization, character, aesthetic thinking, literary language, historicism, novel, writer, ideal.

Introduction.

The Uzbek literary language did not easily achieve artistic perfection, originality in creating national characters. It arose on the basis of the primary classical Uzbek literary language and the folk colloquial language. The language of a work of art requires the correspondence of form and content, obeys the laws of individualization, and also, with its artistic aesthetic quality, encompasses all the manifestations of the literary language and colloquial language.

Artistic speech is a light that illuminates the content of human destinies, a true picture of the era. In the particles of this light, the facets of images, the psyche of people, the situation, state, place, environment and nature are combined and polished. If this light - artistic speech - is not clear in the work, the writer cannot achieve his goal.

Discussion and conclusions. Artistic speech is a mirror of reality, reflecting the characteristics of the era described in the speech of the heroes with the signs of historical conditions and environment in the prose narrative. For example, with the participation of artistic speech, “As we said earlier, a person acquires character if he pursues some goal in his words and deeds” [1:31].

National characters reflect historical reality through artistic speech. As the literary critic A. Bocharov rightly said: “Whoever wants to catch the heartbeat of the era, often turns to the fate of the intelligentsia. After all, intelligentsia, especially people of creativity and science, are seismographs of the soul that echo even the most subtle vibrations.” [2:207.] O. Yakubov tried to express the state of the artistic language of that time in the individual speech of the heroes by “turning to the fate” of the wise men of the 15th century in his novel “The Treasure of Ulugbek”.

After hearing the news that his father, Mirzo Ulugbek, had been beheaded, Prince Abdullatif began to suffer from weakness and pain day and night. On such days, Sheikh Nizamuddin Khomush would visit him.

“ — What happened to you, are you in good health, my young and happy prince? — he asked. His voice was low, but it was gentle.

— Alhamdulillah, you are in good health, my prince.

— Or are you suffering from some illness, my crowned Muslim?

The prince suddenly felt relieved and took a deep breath.

— Yes, my headache is tormenting you, my prince...

— If Satan tempts you, you should recite the praises of Allah day and night, and do the utmost sincerity, and drive away all sorrow from your heart, my prince, by Allah Almighty's reward...” (p. 180).

In the excerpt above, the writer inserts archaic words and phrases into the individual speech of the characters in order to more vividly show the color of the era. The speech of the naturally intelligent and knowledgeable Sheikh is distinguished from other characters in the work by the fact that he uses religious words and verses from the Holy Quran more often. His speech affects not only the reader, but also Mirzo Abdullatif, who is tempted to commit patricide, and after the death of his father, he is as thin as a stick, unable to tell anyone about his pain and is constantly complaining about everyone: “If Satan tempts you, recite the praises of Allah at night, perform the necessary sincerity, and drive away all sorrow from your heart, prince. By God, you are the best...”

The beauty of the prince is revealed in his advice, long prayers, and fatiha.

Thus, the writer effectively uses the mentality, tone of speech, and knowledge of the characters in the historical novel to individualize their language. In particular, this approach protects the historical work from such defects as false artifice, distortion of the color of the era, and excessive silence in the use of words.

“One should think long and hard about words and constructing sentences from them. It is a great sin for the writer to understand them himself and not for others to understand them...”

Words and sentences that are not suitable for expressing thoughts should never be given a place in writing.”[3:205.]

We cannot say that the writer achieved his full goal in individualizing the characters’

speech in the novel "The Treasure of Ulugbek." It is true that the work well reflects the historical period, conditions and environment, as well as the images of real and fictional characters, but sometimes the hero's speech is silent and consists of long sentences that do not match his character. For example, in Abdullatif's language: "...what can he do if he does not know the general meaning of hadith, does not apply the established Sharia program, and does not act in a particular way?" (p. 217) or in Sheikh Nizamiddin Khomush's language: "Oh God, is it not a great sin to call the earth, which you have bestowed on your servant and considered a companion, a great sin, O servant of God?" (p. 281) make readers think and force them to read the sentences again and again without understanding them (of course, the work of fiction was created not only for scholars, but for a wide audience). Or, "In order to convey an idea or make the reader imagine something," wrote Abdullah Qahhor, "one needs a language that is clear, fluent, and simple, that does not confuse the reader.

Just as a photographer tries in vain to make a picture beautiful and harmonious, distorting his natural state, so a writer tries in vain to write beautifully and "in a pleasing way," the simplicity and naturalness of language, which are essential for a literary work, are distorted." [4:33]

Every person is a child of his time. In a true work of art, characters, as heroes of their time, summarize important events in social life through their private speeches.

In O. Hoshimov's novel "Between Two Doors" "... About a dozen narrators of different natures and ages, moreover, they tell their adventures at different stages of life. In many places, one event is narrated and evaluated from the perspective of two or more characters." [5:534] In particular, when creating a character, the writer selects and selects from the diverse "layers" of the national language those that correspond to the verbs, professions, and ideological content of his hero. Therefore, the main characters in the novel "Between Two Doors" are distinguished from each other by their individual speeches, corresponding to their positions.

In the work, Muzaffar, thanks to the writer's skill, expresses the conflicts in life in different ways in his speech, depending on his age. In our opinion, the characters of Arif Aksakol, Kara Amma, Muzaffar's birth mother Rana, his foster mother Rabiya, and Umar Zakunchi in the novel narrate the events reflected in the work at a certain stage of their lives without changing, while the main character Muzaffar, with the help of these characters, grows, changes, and becomes individualized throughout the work.

As we analyzed in the previous parts of our work, the tragedy of Rana, who betrayed her husband and child during the years of war and trials, is told more by other characters in the work.

When little Muzaffar was abandoned by his mother and left alone with his father, he was drunk from his father's pain and sorrow, punching his head with both hands, his voice hoarse, foaming at the mouth, and fainting with a cry, he begged his father like a child:

"—Daddy, get up. I won't do it again, I won't climb a tree. Daddy..!" (page 35). As if he was responsible for his father's current situation for the crime he committed during the day, his face turned pale and he blamed himself.

Now, a fourth-grade student, Muzaffar Shomurodov, who is older and can think for himself, looks at his mother Robiya and his younger brother Aman, whom he has taken care of, and says:

“He is not my younger brother, he is my younger brother. You are my younger brother too!..

You all hate me!.. You are all my younger brothers.” [5;346]

This speech of Muzaffar Shomurodov is fundamentally different from the speech of little Muzaffar. He knows very well that he does not live with his mother, that Robiya is his stepmother.

But although he cannot analyze the events to the end, he (still a young boy) cannot hide from anyone the suffering, pain, and tears that are burning his childish heart. In accordance with his age, he wants to let them know that he is a stepfather.

Later, when he is a student at the Pharmaceutical Institute, he can now distinguish between long-term events, human destinies, the fate of people, what he has experienced, and also distinguish between good and bad, right and wrong. These same characteristics are also given only in his individual speech. After he falls in love with Munavvar and sends his mother to be his lover's matchmaker, those around him (Grandpa Aksaqol, Aunt Kara, Robiya, Aunt Bashorat, etc.) say that his action is wrong and a game of fate. In particular, his father's words, "That girl - Munavvar - will be your sister. Bashorat is your mother. After your mother left you in Kokand, Bashorat nursed you. Until you came of age..." (p. 530), shatter all his dreams and hopes, his youthful pride, and when he says he will marry Munavvar, it seems as if his father has answered all his questions with one word: why did his mother run away when he went to be his matchmaker, why did his father have a seizure, why did he call Munavvar's mother in the middle of the street, why did Aunt Kara lose her temper? He, like a thoughtful person, swallows the pain that is eating away at his heart, gnawing at his heart, saying: "...What is the sin in my father, in my mother (in his foster mother - G.I.), in Aman, what is the sin in Munavvar?" (p. 546).

The little boy Muzaffar, whose individual speech we are analyzing, becomes the head of a construction and assembly brigade over the years, an honest, intelligent, and conscientious young man. “As a child, he cannot forget his mother, but he cannot forget the betrayal of his mother, the fact that his father and his life have become a mess because of this betrayal. For this reason, we cannot say that Muzaffar is a person who does not hold a grudge in his heart.”[5:539]

Upon hearing of the death of his biological mother, Rana, the only son Muzaffar is heartbroken and cries. This same state of his, his passionate, mysterious pain, is also expressed in his secret speech. “My mother... My poor mother!.. When did I last see you? When did I go to Kokand? How many years has it been? Ten years, fifteen years? I don't know, I don't remember... My mother, who cried blood” ([5;13])

Muzaffar's warm speech conveys his pity for his mother's fate and fate to the reader. “Is there anything colder in the world than speech that is not animated by the warmth of the heart—dead speech?”

Muzaffar's speech in the novel “Between Two Doors” is individualized through such warm feelings.

Due to the writer's skill, Muzaffar's character traits, his understanding of the situation and the situation depending on his age and level are understood only through individual speech and affect the minds of the readers not directly, but through words full of emotions and impressions.

In addition, in individualizing and typifying the speech of the characters, the writer uses the From oral literature, especially from folk proverbs, he selects those that are suitable for the spirit and behavior of his characters and infuses them into his speech.

So, whether writers create historical or modern works, they must first of all work hard and study their language skills. The language of a work of art determines the style of the writer and the qualities of the work of art he creates. In particular, the language of the work, the idea and content of the work of art, not only individualizes the speech of people, but also privatizes and nationalizes the conditions and environment, nature and situations being depicted.

“It is not for nothing that Alisher Navoi, who lived five hundred years ago, likened the literary word to a drum in his work “Muhokamat ul-lughayn”: “...a river is the heart and the heart is the source of the collective meaning, and the soul is the subject and slave.”

The fact that the literary word serves to create unique national images is even more clearly visible in dialogue, monologue and internal speech.

Used literature

1. Aristotle. “Poetics”. T.: Yangi asr avlod. 2012. – P. 352.
2. Bacharov A. Trebovathelnaya lyubov. M.: Nauka 1997. -P.362.
3. A.Qodiriy. To our writers. <https://ziyouz.uz/matbuot/jadid-matbuoti/abdulla-qodiriy-yozishguchilarimiza-/>.
4. A. Qahhor. Works. 6 volume. 1-volume. T.: Fan. 1997. – P. 336.
5. O.Hoshimov. The novel "Between Two Doors". Afterword U.Normatov "The Novel of Fates". T.: Literature and Art. 2000. – P. 215.
6. Imomova, G. Literary-Artistical Synthesis Opportunities. International Journal on Integrated Education, 4(6), 79-85.
7. Imomova, G. HISTORICAL GENESIS OF ARTISTIC SYNTHESIS IN IMAGE SALES.
8. Niyazova, Z. E., & Imomova, G. M. (2021). ISAJON SULTON HIKOYALARIDA MILLIY MADANIYATIMIZ–XALQ OGZAKI IJODIMIZ UNSURLARINING AKSLANISHI. Scientific progress, 2(8), 363-367.
9. Xayrullo o‘g‘li, Rahmonqulov Musulmon, and Gulchexra Imomova. "FITRAT DRAMATURGIYASIDA DAVR VOQEALARI." USA-SCIENTIFIC REVIEW OF THE PROBLEMS AND PROSPECTS OF MODERN SCIENCE AND EDUCATION 1.2 (2025): 25-30.
10. Xayrullo o‘g‘li, R. M., & Imomova, G. (2025). FITRAT DRAMATURGIYASIDA DAVR VOQEALARI. USA-SCIENTIFIC REVIEW OF THE PROBLEMS AND PROSPECTS OF MODERN SCIENCE AND EDUCATION, 1(2), 25-30.
11. Imomova, Gulchehra. "THE ISSUE OF DOMINANCE IN LITERARY-ARTISTIC SYNTHESIS." Theoretical & Applied Science 6 (2020): 245-249.
12. Imomova, G. (2020). THE ISSUE OF DOMINANCE IN LITERARY-ARTISTIC SYNTHESIS. Theoretical & Applied Science, (6), 245-249.
13. Imomova, G. (2023, December). ADABIYOT VA SAN’ATNING UZVIYLIGI MASALASI. In INTERNATIONAL SCIENTIFIC AND PRACTICAL CONFERENCE

on the topic:“Priority areas for ensuring the continuity of fine art education: problems and solutions” (Vol. 1, No. 01).

14. Dilmurodova, P., & Imomova, G. (2025). CHO ‘LPON HIKOYALARIDA MILLIY QADRIYATLARIMIZGA XOS JIHATLARNING AKS ETISHI. Modern Science and Research, 4(5), 1218-1222.
15. Dilmurodova, P., & Imomova, G. (2025). CHO ‘LPON HIKOYALARIDA MILLIY QADRIYATLARIMIZGA XOS JIHATLARNING AKS ETISHI. Modern Science and Research, 4(5), 1218-1222.
16. Niyazova, Z. E., & Imomova, G. M. (2021). ISAJON SULTON HIKOYALARIDA MILLIY MADANIYATIMIZ–XALQ OGZAKI IJODIMIZ UNSURLARINING AKSLANISHI. Scientific progress, 2(8), 363-367.
17. Imomova, G. ROMAN POETIKASIDA MUALLIF NUTQI VA QAHRAMONLAR NUTQINING ICHKI ALOQALARI. Normuradov M., Xoliqulova S. Yu.“Nanoelektronika” kursini innovatsion yondashuvlar asosida o‘qitishga yo‘naltirilgan ta’lim modeli 179 Razzoqov DN, Ravshanova Sh. Q. Maktabga tayyorlov guruhi tarbiyalanuvchilarida kasbiy qiziqishni shakllantirish texnologiyasi 185 Sattorova FE Concepts and methodics of teaching english in primary education 189, 149.