

LEXICAL AND GRAMMATICAL UNITS OF ULUGBEK HAMDAM'S STORIES

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Annotation: This article discusses the author's artistic skills, image creation and description methods based on the analysis of Ulugbek Hamdam's stories.

Based on the author's stories "Forgotten flute tune", "Song about the homeland", "The river in my heart", "Travel", "Well, you're welcome in this world" included in the collections and published in periodicals and websites, the author's views on the language tools, sentence constructions that help reveal the essence of the images he created, and through them the writer's skills in describing artistic images and creating characters are presented.

Keywords: story, Ulugbek Hamdam, inner, expression, simile, repetition, spiritual image

Introduction.

The heroes of Ulugbek Hamdam's stories are manifested in a unique way with their spiritual world, psyche, experiences, worldview, and actions. The heroes reflected in his works are people who are trying to study life, draw conclusions, and choose the right path. The writer describes most of the heroes of his stories in the world of thoughts and observations, along with spiritual experiences. In the interpretation of the heroes, the writer demonstrates the art of figuratively expressing the human world and events in life.

Ulugbek Hamdam effectively uses repetitions to enhance the impact and drama of events and to more effectively express the state of the characters: "Perhaps in some corner of their souls a flickering light of hope was also burning" ("Travel" story). In this case, the repetition of the word imitation is aimed at strengthening the image of the sparks of hope of a young man and a girl who lost their relatives. In another place, "The young man and the girl opened their eyes wide in surprise and looked at each other questioningly, as if to say, "Are we dreaming?" ("Travel" story). The author used the adjectives of repetition to more clearly reflect the questioning gazes of the characters before the reader.

Research materials and methodology.

When reading the works of the writer, the reader's attention is drawn to the use of metaphors by the author. In his work, unique analogies are used very often. For example, "If only he could see the warm, refined faces of his compatriots, like bread just taken from the oven, and if only he could get rid of the attack of people who began to appear in the form of flutes to his eyes..." (The story "The Forgotten Tune of the Flute")

Animations such as "The sun, piercing the dense fog, must still show them the way..." (the story "Travel") further enrich the content of the work and increase love for the writer's work, or similes such as "the tongues of the roaring fire, the beggar's hands open to the sky, have become frozen..." show that the writer is a skilled language master.

Ulugbek Hamdam is one of the writers who values words. In order to make his speech effective and affect the reader's mental and emotional state, as well as to save words, the writer often uses phrases. For example, the writer's phrases such as "Not in the plow, not in the mashog, now in the threshing floor" ("Forgotten flute melody"; p. 46), "Let the hollow of my shoulder be visible" ("Forgotten flute melody"; p. 49), "Writing a tangle of a foot" ("Forgotten flute melody"; p. 56), "Disappointment is over" ("Journey"; p. 79), "Like a burnt foot" ("Good

people"; p. 94), "Hard to nail" ("Good people"; p. 110) served to increase the impact of the work and make the language of the characters beautiful and fluent.

Research results and discussion

We can also see the creator's skill in using words in stories. Expressions such as "good people", "To pull the rope" ("Song about the Motherland"; p. 23), "Snow fell from his forehead" ("Good people"; p. 134), "A stone in the hole" ("Dilyora"; p. 216) "If you hit it, it won't move," "Sucking your teeth dirty" are used in the story to make the author's speech and the hero's speech figurative and impressive. They have come down to us through the ages as a rare treasure of the Uzbek language and are widely used in the speech of the Uzbek people.

These truthful and beautiful similes indicate that the writer is a creator with wide observation and rich experience. In the story "The River in My Heart", the hero describes fate with the following simile: "...That idea stood over me, like a cruel and merciless master who constantly ordered hard work. It seemed to me that he had a whip dripping with blood in his hand. I didn't like that... But the fact that it stood over me like this, and shouted, shouted, beat, and scolded me like a person who had just finished his barley... it went through my soul..." . In the scene taken from the inner experiences of the hero who tried to change the same fate, one can see his dissatisfaction with fate judging him like a cruel boss.

Ulugbek Hamdam's artistic skill is also evident in his use of words. The creator, who always strives to increase the value of the work, understands in which place and in what order the word should be used, mainly uses the characters' own speech to express their mental state, psychological moods, experiences and feelings. That is, through the speech of the characters, they express themselves, and through their words, it is revealed what kind of person they are.

Let us also pay attention to the monologue below: "...We have all lived in harmony under your glorious rule for so long, we have tasted the sweetness and bitterness of life together, we have fought as one soul when the enemy came, we know everything that is happening in the country, you are a true nationalist and patriotic ruler, but now you have something to do, since the wedding has come to the country, we and you have done everything we could, now you should be satisfied with us, we are also satisfied with you, let's open the gates and hand over the rest of our fate to our foreheads!" It seemed to be saying. We have quoted an excerpt from the inner feelings of the king, whose thoughts, dreams, hopes, and faith in the future are fading, and whose people are under siege. The author expresses his inner feelings more clearly in his characters, in the author's speech and monologues.

Through the language of the characters or images in the stories, we can see how beautiful the writer's language is: "The fire, in its anguish, lit a torch and looked at the luxuriously framed picture hanging on the workshop's net - the picture of a Woman smiling at her... The fire shook in front of it, and began to burn the picture in a flash. First, the woman's cypress-like body, her bell-shaped hair, and then her moon-like face burned. Only... only her eyes did not burn. It seemed that they were surviving the merciless swords of the golden fire. The fire wanted to say something to them - the eyes, maybe even ask something from them, to burn. But then, she was caught, unable to even open her mouth: because... because the eyes changed under the influence of the fire, and the meaning imprinted in them changed - the magical eyes of the woman, the woman who had once looked at the Fire with boundless love, turned into a dark The cold, like the frostiest day of winter, flashed past. And at that very moment the fire rose high: the eyes became food for the fire..."

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The terrible sight was reflected in Atash's eyes for a moment, and a moment later, the tongues of fire that were roaring there and the beggar's hands, spread out to the sky, suddenly froze...

...Meanwhile, the rain stopped outside. Perhaps this was also a blessing from the Creator. On the outskirts of the city - if you call, no one will hear, he probably didn't want to pour water on the house that was burning and put it out, and the suffering of the young man in love inside would continue again and again... After all, if we are slaves who have sucked raw milk, how do we know where wisdom is?..." . He gave up on Saliha, who had lived a lifetime with the thoughts and dreams of his beloved, who had burned in the hope of seeing her at the end of his life, who still lived with the thought that she loved him, before his soul "killed" the Fire. After all, didn't he live a lifetime with her thoughts? The writer also makes the reader love his characters like Saliha and Zulayho. The words in this passage are "a body like a cypress, bell-shaped hair, then a face like the moon", "a picture with a luxurious frame", "the fire began to burn the picture as it burned", "the merciless swords of the fire", "the eyes were like the fire The words and phrases "the meaning imprinted in them changed", "the eyes of the sorcerer shone coldly like the frostiest day of the darkest winter", "the hand of the fire was raised high: the eyes became food for the fire", "the house burning on the edge of the river was sprinkled with water to extinguish it and that's it" are artistic inventions that testify to the author's wealth of vocabulary. We witness the skillful use of poetic devices such as simile, animation, metaphor, and exaggeration in them. Through these devices, the poetic idea that the writer wants to express reaches the reader in an impressive way. This is a proof of his style of working with words. Then, Saliha cools down: "The fire that began to burn the image, the meaning sealed in the eyes, the tongues of fire" can be seen in the writer's artistic use of words in their place. With precise details, the writer enriches and reveals the characters of the characters. The writer describes his thoughts and understanding as if he were standing next to each character and speaking.

Conclusion. Ulugbek Hamdam avoids mere storytelling, spending all the language possibilities on the description of the situation and the scene. Ulugbek Hamdam painted a picture with such words. And this picture will appeal to many "viewers". In general, in the stories we see the attractiveness of the artistic image, the liveliness and variety of expressions, which indicate Ulugbek Hamdam's poetic skill.

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