

## Genius of Uzbek Art

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**Abstract:** This article ("The Genius of Uzbek Art") provides information about the rich literary heritage of nations on Earth, the novel, which is considered a subgenre in literature, and six national schools of novel writing (English, French, German, Indian, Arabic, Russian, and Uzbek). It was also said that until the 20th century, the fields of language and literature were studied separately in scientific researches in the world, and this situation caused serious damage to the art of text. In order to eliminate this defect in science, the field of linguopoetics was formed, and linguopoetics studies the issue of creating an aesthetic effect of stylistically colored linguistic units in the artistic text. It is also explained that the main goal of the field of linguopoetics is to describe the artistic expression and aesthetic effect of stylistically colored lexical units in the text, and it is explained that linguopoetics works with artistic texts that are considered national spiritual wealth.

In order to achieve this status, the artist must be able to feel the spirit of his nation, to be well aware of the folk art, to have a deep knowledge of the vocabulary of his mother tongue, to be able to understand and use the means of artistic representation at a high level, and only then the scope of expression of the national language and the level of incomparable image is emphasized. As a basis, the sound doubling, sound exchange, morphological forms, vocabulary units (synonyms, antonyms, pure Uzbek words, dialectal words, phraseology) used in the novel "Mehrobdan Chayan" by the great Uzbek writer Abdulla Qadiri, artistic arts (irony, simile, exaggeration, saj), lygvo poetic tools such as proverbs, portraits, replica-repetition were analyzed.

**Keywords:** Literary heritage, novel genre, national schools of novels, language and literature fields, linguopoetics, national spiritual wealth, Ahorian texts, Abdulla Qadiri, novels in Central Asia, the reader, the pleasure of sophistication, the spirit of the nation, folklore, morphological forms, lexical units



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### Introduction

The number of nations on earth is large, they live in different regions and have their own rich examples of ancient literature. The novel is one of the sub-genres of literature. There are countless novels written at a high artistic level in world literature, but in many ways these works cannot fully meet the criteria set for a national novel. Therefore, there are six national schools of novel writing (English, French, German, Indian, Russian and Uzbek) in the world, where the national mentality is clearly and reasonably explained.

Until the 20th century, the fields of language and literature were studied separately in scientific research in the world. This situation harmed the language and artistic balance of any text. Over time, a new field of philology, linguopoetics, emerged in order to eliminate this huge flaw in the scientific field. Linguopoetics is one of the branches of philology, in which the problem of expressing specific ideological-artistic content and creating an aesthetic effect of linguistic units with stylistic color in the artistic text is analyzed. The main goal of this field is descriptive description of the artistic expression and aesthetic effect of stylistically colored lexical units in the text. Based on this goal, artistic texts considered national spiritual wealth are analyzed.

Uzbek Ahori texts in Uzbek national literature are included in the historical novels of Abdulla Qadiri. With these novels, writer founded the sixth Uzbek national novel in the world. Due to the new trend started by Abdulla Qadiri, Kazakh, Turkmen, Tajik, Karakalpak, and Kyrgyz novels were formed in Central Asia, but the works created in these schools have not yet reached the status of national novels of Akhori.

Linguopoetics is a collection of language tools used in an artistic work, and with the help of these elements, the writer increases the narrative method, image tools, artistic-ideal essence and aesthetic impact of his work. Any artistic text is appreciated only if it gives the reader the pleasure of sophistication.

### Main part

In order to achieve this status, the artist must be able to feel the spirit of his nation, be well aware of the folk art, have a deep knowledge of the vocabulary of his mother tongue, and be able to understand and use the means of artistic representation in the language at a high level. Only then the scope of expression of the national language and the incomparable image level will be perfectly revealed. These tools are described as linguopoetic elements. In this article, while analyzing the linguopoetic tools of the great Uzbek writer Abdulla Qadiri's novel "The Scorpion from the Altar", we have set ourselves the goal of proving that the writer is a genius of Uzbek artistic art, recognizing that he is a great breed. To do this, we will try to prove our point with evidence from the writer's second novel.

1. The incomparable charm of any national language is revealed through the pronunciation of speech sounds. Writer used the phonetic method to clearly show the reader the subtleties of national pronunciation. Sound duplication and exchange are among the most important phenomena in the Uzbek national language, and the following meanings are revealed by means of them:

- 1) **suffering.** M.: - Good way? – I'm on the way. - Goodbye, sorry.
- 2) **attraction.** M.: - You are mistaken, Rana, - said Anvar, - I also know the secret of the reddening of this flower, and you are the reason for its reddening, your crimson lips... (p. 432).
- 3) **suffering.** M.: Anwar's body went numb: he gestured to Rana, who had just killed him in front of him, as if to say "get up, go"... (p. 574).
- 4) **reflection.** M.: - Hmmm, - said Makhdum, - is there no elder in your village? (p. 509).
- 5) **insult.** M.: Don't you go crazy, donkey! (p. 514).
- 6) **emphasis.** M.: The four of them, one behind the other, drew up and went to Shamsufo. (p. 525).
- 7) **understanding.** M.: - I owe a lady (a woman)! Again, roaring laughter took hold of the garden (p. 522).
- 8) **oath.** M.: - If you know, - said Sultanali with a sullen face, - why do you doubt me? No, no, brother, by God's sake I... (p. 550).
- 9) **approval.** M.: If it's you and I, we'll eat hard bread: the jazz (punishment) is stewing in tea (p. 457).
- 10) **surprise.** M.: What was my father doing? - he asked from his place (p. 403).

11) **intimacy**. M.: - Sister Ra'na, Sister Ra'na! Mansur complained to Rana's sister about Mahmud, who was about to run away from him with tears (p. 402).

. Subtle expressions in any national language appear through morphological forms. For this, the writer used the morphological method to clearly show the unique expressions of national forms to the reader. The following meanings are reflected in them:

1) **continuity**. M.: Rana also blushed towards the sidewalk and went down to fix her messy hair by throwing it behind her back (p. 403);

2) **satisfaction**. M.: Anwar took Rana in his arms and hugged him. In this case, Mother Mohlar laughed (p. 419);

3) **imitation**. M.: Rana greeted Anwar like a bride and stopped near Anwar as if charmed (p. 419);

4) **situation**. M.: The air was surrounded by a flat dark cloud, the famous wind of Kokan spread its wings (p. 570);

5) **anger**. M.: "We will do something to this unfaithful world, Qobelboy," said Rahim, his eyes widening again. - Where is your day in prison? (p. 613);

3. Effective expressions in any national language appear through lexical units. For this, the creator used the lexical method to clearly show the reader the various meanings of the words. Synonyms are different words that are close to each other in meaning. The master of words found words with the meaning of Ahori from the vocabulary of the Uzbek language and used them in his work:

1) **class name**. M.: Uighurs say "agacha" instead of "khanim, bekach" (p. 487).

2) **greeting**. M.: ... for the first time in his life, he stood up in honor of Anwar. - Blessed, blessed! Hello, Mirza Anwar! - said (page 452). - Kutlug', taksir, let them have mercy (p. 460).

3) **gender noun**. M.: As you must know, I am Mirza Sultanali. (pp. 577-578). Hearing these words from his wife, Nigor felt pity and shame (p. 578).

4) **beauty horse**. M.: You will be all mine with this beauty, this grace and this kindness, right? (p. 477).

5) **job title**. M.: - Your opinion about the post of chief secretary is really correct, - he said, - but Mirza Anwar must be able to do it (p. 399). "I wanted to make this young man a mirzaboshi," said the khan, taking a piece of paper from under his knee and handing it to teacher Niyoz, "listen, teacher" (p. 450). Sarmunshiy means, even if he is the boss of people like Mufti Shahadat, who holds his chest with a beard (p. 452). He wants to become a mirza of mirzas without attending a madrasa; God willing, it's a fault (p. 439). - Who can deny the strength of a young man who is the munshi of munshis (p. 469).

**Since antonyms are words with opposite meanings, the wordsmith who made good use of them tried to create hoary images in his work:**

1) **the original truth**. M.: Anwar openly saw hypocrisy, satanism and greed in the faces of the congratulatory scholars and nobles, and saw simple sincerity in the poor (p. 458).

2) **conclusion**. M.: ... "Visal is the one who kills love, and hajr is the one who achieves perfection" (p. 573).

3) **the beginning**. M.: ... only you laugh as a result of impurity, I.. I reap the fruits of righteousness, you are victorious with a dirty conscience, I am defeated with a pure conscience... (p. 625).

4) **comment**. M.: It's easy to make a promise, but it's hard to keep it; keep this in mind afterwards (p. 582).

5) **confidence**. M.: Friends are happy, enemies are sad, yavmi saadat (happy days) are near (p. 604).

6) **in observation**. M.: - Maybe the arrest of Sultanali is a lie, if it is true, you should definitely consult with me (p. 614).

Matalas are Uzbek figurative expressions, which are used a lot in folklore. In order to make the idea more effective, the writer used these tools:

- 1) **Pinch.** M.: As they say, "Hay etti, hui etti, iki koski toy etti", both weddings took place within a week, Na'imakhanim went to bed, and Nigorkhanim came back (p. 387).
- 2) **property.** M.: No matter how much his wife refuses, he does not allow her to buy turnips and twenty or thirty pumpkins - "turnips are the blessing of Bibi Fatima Zuhra's prayers, and pumpkins are the miracles of His Holiness Yunus" and fills the kitchen with these inexpensive but full of properties was (p. 390).
- 3) **taste.** M.: If it was Panjshanbalik, there would be the basic right of the school and other sayings such as "Put it in my ear - Amma hoarse - Yasina thin". Children paid "burio money" once a year and "broom money" several times a month (p. 391).
- 4) **patience.** M.: "A wife's head is a heavy stone in the house"... She is now forty years old, but she has been living with this waxy husband for twenty-five years (p. 392).
- 5) **confession.** M.: - If it's in the house, it sucks the dung. Anwar in your child (p. 415).
- 6) **scolding.** M.: Because the neighbors say "when were you born?" or "is a dead dog a client?" he was afraid of being scolded (p. 416).
- 7) **few, many.** M.: - Judging by what you say, holding a grudge for a Muslim is like washing and drying a handkerchief, - said Safar, - as for us, we have been pitying the devil for four days... (p. 462).
- 8) **permission is granted.** M.: ...they said it is better to lie in two places; one is between a husband and wife, and the other is for the marriage of two believers (p. 463).
- 9) **trivial.** M.: - Before we wash and dry the kina scarf, - said Safar bozchi, - we will come from the house of the new mirzobashi together with the teacher to recite the blessing (p. 463).
- 10) **economy.** M.: If there are ladies of the harem, they will not come without a hundred gold coins, and it is not surprising that they will give your daughter a maid. Of course, there is a saying that you should pay according to your income... (p. 511)
- 11) **presence.** M.: - A soul is a fire - a soul is a husband, said a woman... A campfire is a warm embrace of a young man. Come on, please come here! (p. 533).
- 12) **comment.** M.: - The saying that a woman should not touch the hearth with a wheel is correct (p. 555).
- 13) **reminder.** M.: Neighborhood children go from door to door - "Barot has arrived, did you know, did you do the dishes?" used to sing (p. 584).
- 14) **emphasis.** M.: The tour guide also made a "payrav". "Don't tell me that until one ram's head is gone, thousands of sheep's heads will be cut off!" said (p. 540).
- 15) **protest.** M.: - Blasphemy is a blessing, bread is a kick, - said Makhdum. Anwar smiled again, but his tone was serious (p. 412).

Proverbs are the most ancient genre of folklore and are pure thoughts that have come into short form over many years. It is the original layer of every national language. Writer used this tool to ensure the perfection of the artistic image in the national language:

- 1) **the truth.** M.: You can't hide the moon with a skirt. Makhdum certainly had cases similar to greed (p. 389).
- 2) **fearlessness.** M.: For example, there is an example of this in Turki: "they are afraid of sparrows and did not plant millet" they make fun of cowardly people (p. 412).

3) **aiming high.** M.: - Habba, - Makhdum said in a completely open face, - childishness is not necessary, jabonat has many (blame, bad) qualities, the proverb "Even if you hang on a high gallows" is a very good word (p. 415).

4) **gratitude.** M.: - If it's in the house, it sucks the dung. Anwar in your child (p. 415).

5) **understanding.** As they say, "A bird knows the language of a bird", Nadira's sincere devotion crushed the burdens of Mohlar and Nigor's bride... (p. 419).

## Conclusion

The great Uzbek writer Abdulla Qadiri in his second novel "Mehrobdan Chayan" was able to effectively use linguopoetic tools to create incomparable artistic images. Writer was able to rise to the level of a genius of Uzbek art due to his hard work, strong intelligence, deep knowledge, sense of citizenship, superiority of national pride and pride. The writer will always remain in the heart of our nation as the conscience of the Uzbek people.

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