

THE USE OF ARTISTIC MEANS IN THE PROSE OF GAFUR GULAM AND O. HENRY

Zakirova Nilufar Kamolovna

Teacher of Samarkand State Institute of Foreign Languages

ARTICLE INFO.

Keywords:

Uzbek literature, world literature, fiction, stylistic means, writer's style, "My thief child", "Soulmates".

Abstract

The use of artistic imagery in the prose of Gafur Gulam and O. Henry is similar to the beauty, expressiveness, clarity, and hidden meaning of the works of both writers.

<http://www.gospodarkainnowacje.pl/> © 2022 LWAB.

Gafur Gulam has a special place in the Uzbek national literature. Similarly, the writer O. Henry plays an important role in American literature. Both writers tried to test their strength in all genres of literature in order to reflect the demands of life, the socio-political changes taking place in society on a larger scale. As a result, because of this courage and bravery, they are able to present their stories to a wider audience, which can compete with the stories of other nations.

As writers express reality in words, the reader imagines it clearly and directly. This is because writers gradually reveal the signs and characteristics of the events they are narrating with clear and purposeful words.

The means by which the language of a work of art is vivid and figurative are called the means of artistic language. As we analyze Gafur Gulam's "My thief child" and O. Henry's "Soulmates" we find many of the writers' artistic means used. In particular, he made effective use of artistic means, such as quality, analogy.

Both Gafur Gulam and O. Henry used the art of description. These are phrases used to describe certain characteristics of an event, object, or character. To give students an idea of an object or situation, the author highlights and notes a feature of his or her subject matter. As a result, "qualification" occurs. In Gafur Gulam's story "my thief child", "old woman", "black grandmother" [3.1], "life is harder than stone", "a spoonful of water is hard for a wolf" [3.2], "the child also drinks soup in a porcelain bowl with a byte on the edge" [3.3].

Similarly, in O. Henry's story "Soulmates" we encounter adjectives such as "a long nose and protruding cheeks", "a hard, calm thief who is not inclined to fly" [4.8], "He did not wear a mask, a mysterious lantern nor did he have rubber-soled shoes on his feet. Instead, he has a thirty-eighth revolver in his hand, chewing mint gum thoughtfully" [4.12], "Thieves of the third category do not speak with a whistle" [4.13], "He had a long, dagger-shaped, chestnut and gray beard" [4.15].

There are two types of adjectives: simple and permanent. Simple adjectives are always used as a tradition, expressing transient signs, permanent adjectives of things or events. That is why constant

qualities are so common in folklore. For example, not ordinary birds, but like birds of prey. Adjectives can consist of nouns, adjectives, verbs, and adverbs.

There is one more thing to keep in mind when looking at adjectives in literary language. Any identifier used in a work of art cannot be an adjective. The author uses some determinants not only to describe events and objects, to express their attitude to them, but also to express them clearly.

The writer likens the image to something else, something that is usually known to the student, in order to give the student an idea of the object.

Modeling is a simple form of transfer. It is like comparing one characteristic of an object with another. For analogy, authors often use the direct similarity of similar objects, -or -as,-like, the suffix -same, as if, as it were.

The analogy is as common in prose as in poetry and in live speech. Writers and poets use analogies as a means of expressing their ideas, describing natural phenomena, and creating images. For example, in the story "My thief child", "my grandmother is as black as a sparrow" [3.1], "bird's sleep" [3.2], "life is harder than stone", "bread is like a camel's eye" [3.3], "each of them has two donkeys, have three dogs. These dogs howl for a week if a butterfly passes through the yard". [3.3].

Similarly, in O. Henry's story of "Soulmates", "he would have pierced you" [4.15], "he stared in embarrassment at the man in bed" [4.15], "if all the snakes I had anointed stretched into chains from, there it reaches Saturn eight times"[4.18], "miraculous walnut and pine needle oil" [4.19]. and so on.

Analogy is used in a work of art in connection with adjectives, metaphors, rhetoric, and other artistic means.

Gafur Gulam's story "My thief child" depicts important features of the people's character in the image of a thief and a black grandmother, and the story itself is imbued with a deep nationalist spirit. Under the pretext of this style, the writer shows the half-cup under the bowl, the difficulties in the life of the people due to the war. Even in such a difficult situation, he describes the spirit of the people, their thirst for the pleasures of life, their confidence in the good, their hope for the future. By describing the hero's rural-rural, house-to-house travels, the writer gives a broad picture of the people's life, way of life, psyche, thoughts, dreams and hopes; from the satiety of the rich to the silken house, to the beauties that are not alien to human nature; shows the qualities of honesty, conscientiousness, humanity in poor, impoverished households. [1.56]. For example, if we look at the following sentences: "Look at this, a thief has broken into our house. In a world where there are people who destroy us as human beings too? The next day I bragged to my friends, "A thief has come to our house. It can be said with pride. But do they believe?"" "What can I earn? The market for all professions is stagnant. Dad, do I make shoes?"" "Yes, these orphans have something on their foreheads. Well, now ask yourself. After all, out of reluctance, you have set out on this filthy path. Can't you go to the richer people?" "Can I go down to the rich man's house? They're eight stories high and the doors are made of iron", "No, Grandma," said the thief. when the day shines, you will recognize me. I haven't wiped my face too much, I'm worried, I'm not ashamed", "Take something", "No, no, Grandma, don't mean anything. These days are also forgotten. Larger families will congregate. Even this pot remains small. Let him command those orphans. Let's play and serve at their weddings." [3.4].

O. Henry's story "Soulmates" also reflects the important characters of humanity in the images of thieves and thugs, and the story itself is imbued with a deep human spirit. Under the pretext of this style, the writer shows the half-cup under the bowl, the difficulties in human life. [7.85]. Even in such a difficult situation, it depicts the sharpness and joy of the human soul, the thirst for the pleasures of life, the confidence in the good, the hope for the future. By describing the advice recommended by the protagonist, the writer gives a broad picture of human life, lifestyle, psyche, thoughts, dreams and hopes; beauties that are not alien to human nature; shows the qualities of honesty, conscientiousness, humanity. "You know, you're lucky - we're old friends with rheumatism. And also on the left. If you

hadn't raised your left arm, whoever was in my place would have pierced you.”, “When does it bother you the most, morning or night? ”, “When you're in the swampy districts, when the tear-jerking melodrama is put on, the moisture shocks your shoulders so much that it starts to tremble like a tooth” , “I'm afraid Thomas is already asleep and ...”, “It's all right, said the thief. I'll help you get dressed”, “The thief grabbed him by the sleeve”, “All right, let's go,” he said rudely. “Stop it.” I invite you. Enough for a drink. Have you ever tried miracle walnut and pine needle oil? ” [4.19].

Man is a child of nature. It grows, matures, matures in its bosom. The scenes of nature play a role in the artist's ability to find and reflect the subtleties of the human heart. And this method will only benefit literature if each artist uses it effectively based on his talent. Gafur Gulam, as a great talent, used the landscapes of these works correctly and wisely.

While creating images and landscapes through literary language, the writer chooses words and phrases that reveal their essence, uses words of his own and portable meaning, their meaning, form, contradiction zero words, makes effective use of the vernacular construction methods of the vernacular, and so on. This, in turn, led to the reader's interest in the author's works.

References:

1. Mamajonov S., Gafur Gulom prozasi, Toshkent, 1996;
2. Mastura Isxakova «Gafur Gulyam. Ozornik iz Tashkenta», 2015. [Elektronniy resurs]
3. Yodgor: Qissa va hikoyalar.-Toshkent: Adabiyot va san'at, 1983.-337 b.
4. Henry, O., Best short stories, NY: Dover Publication, INC, 1992.
5. Shukurov N., Gafur Gulomning lirikpoeziyadagi maorati, Toshkent, 1986.G'ulom. Said Ahmad. Nazm chorrahasida.- Toshkent: O'qituvchi, 1999.- 128 b.
6. Omonulla Madayev - O'zbek adiblari “O'qituvchi” nashryoti, Toshkent, 2009, 112-113
7. O. Henry: A reference Guide, Boston: G.K. Hall and Company. Widdowson, H. G. Stylistics and the teaching of literature, London: Oxford University Press. (1975).
8. SHERZODOVICH, A. S., & KIZI, R. Z. D. (2020). Interpretation and Written Translation: Related Learning. *INTERPRETATION*, 6(6).
9. Аслонова, Ш. И. (2020). ПРОБЛЕМЫ ПЕДАГОГИЧЕСКИХ ТЕХНОЛОГИЙ В ОБУЧЕНИИ МОЛОДЁЖИ В ВЫСШИХ УЧЕБНЫХ ЗАВЕДЕНИЯХ. *Интернаука*, (21-1), 59-60.
10. Sherzodovich, A. S. (2020). The role of online teaching and innovative methods. *Science and education*, 1(3), 524-528.
11. Аслонов, Ш. Ш. (2020). КОМПЬЮТЕРНАЯ ЛИНГВИСТИКА И ФИЛОЛОГИЯ: ПРОБЛЕМЫ И РЕШЕНИЯ. *Гуманитарный трактат*, (84), 17-19.
12. Aslonov, S., & Ruzimurodova, Z. (2020). THE USE OF ACRONYMS AND INITIALISMS IN BUSSINES ENGLISH. *Студенческий вестник*, (12-5), 34-35.
13. Umida, K., Zarina, R., & Shahram, A. (2020). Characteristics, significance and role of motivation problems in foreign language learning. *Asian Journal of Multidimensional Research (AJMR)*, 9(3), 61-65.
14. Aslonov, S. S. (2020). O'ZBEK VA INGLIZ TILIDA JINS MAZMUNINI BILDIRUVCHI SO'ZLAR TAHLILI. *Студенческий вестник*, (16-10), 55-58.
15. Madaminovich, T. I., Khusanovich, K. B., Akhatovna, K. O., & Kholmamatovna, B. L. (2019). Features of the system of formation of compensatory competence among agricultural students as a

means of filling in professional terminology. *International Journal of Innovative Technology and Exploring Engineering*, 8(11), 2202-2206.

16. Тухтасинов, И. М. (2014). НАЦИОНАЛЬНО-КУЛЬТУРНАЯ СПЕЦИФИКА СЛОЖНЫХ СЛОВ, ВЫРАЖАЮЩИХ ВНЕШНОСТЬ И ХАРАКТЕР ЧЕЛОВЕКА (НА МАТЕРИАЛЕ АНГЛИЙСКОГО И УЗБЕКСКОГО ЯЗЫКОВ). *Paradigmata poznání*, (3), 74-78.
17. Тухтасинов, И. М. (2011). Сопоставительный анализ описания внешности человека в английском и узбекском языках (стилистический ракурс). *Вестник Московского государственного лингвистического университета. Гуманитарные науки*, (630), 105-110.
18. Тухтасинов, И. М. (2010). Продуктивные модели сложных слов, обозначающих внешние признаки человека в современном английском языке. *Молодой ученый*, (5-2), 47-50.