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THE ARTISTIC SIGNIFICANCE AND MANTLE STRUCTURE OF THE WORK "STARS BURN FOREVER"

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Annotation

A work of art is made up of texts. The artistic value of these texts is reflected in the appropriate and purposeful use of language tools.

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Literary text, like other texts, is based on the expression of content, comprehension of the text, logical reasoning, comprehensibility. However, it is known that artistic text requires the creation of different forms of text composition in addition to these. The scientist M. Yuldashev, who deals with text problems, divides the text into two types according to the size and content. According to the size symbol, texts are divided into minimum text (microtext) and maximum text (macrotext)

Composing a text according to a semantic sign is one of the important features of artistic discourse, and the writer's ideas, the purpose of which is to express his opinion, find expression through the text he corrects. Text researcher M. Yuldashev divides the text into seven types according to their semantic features and notes that it is rare to find a work of art formed on the basis of only one of these types.

The content of the literary text is intended to convey the purpose of the writer. The goal is to make the story educational and to convey it to the reader in a figurative and understandable way. Regardless of the structure of the texts of the work of art, it will be designed to have an aesthetic effect on the reader. Linguistic tools are selected according to the content of the text. The text statement also comes from the content of the text. For example, narrative-style texts are based on a person remembering something in the past. Such texts are therefore formed on the basis of the appearance of monologue speech.

Such texts are usually more interesting to the reader. The events of the work and the fate of the protagonists are relatively reminiscent. Most writers usually use this method. Uncle Murad's story "Stars Shine Forever" is a text of such a story. Special attention is paid to the disappearance of the main idea of the work, in particular, the fate of the masters of wrestling. The fate of the next generation is at stake.

The wolf wrestled. He struggled with himself.

"We didn't go to wrestling school. We inherited wrestling from our father. It's been going on and on and on and on.

There are invisible secrets of wrestling that can only be understood by those who have the blood of a wrestler in their veins. The main theme of the work is struggle. Around this topic, different issues and concepts are interpreted. The writer makes effective use of the individual characteristics of the character. Bund, on the other hand, is a special help. Each character in the play is a different world, and the easiest way to express their character traits and worldview is through speech. The writer uses not only external speech but also internal speech to illuminate a character's relationship or inner experiences. For example,

What are the people with?

People with their traditions! People with national traditions inherited from their ancestors!

Many of our traditions have been adopted by others.

We put our hands on our noses.

If we leave like this, we will soon lose ourselves! The main character in the text pays special attention to the speech of the wolf wrestler, and it is through this image that the writer's thoughts are realized.

In the text of the work, the author comments, and even in the form of a story, the author can easily interfere in the work. The author describes in detail the traditions and people of the Surkhandarya oasis, where he was born and raised. The issue of Oriya will come first. The emergence of another for the ori instead of the fallen wrestler is vividly depicted as the unification of villages, auls, and seeds in large rock circles at the district level.

It is clear that the issue of honor and dignity is greater than any other issue. We also see the process of naming the protagonist, the wolf wolf. It's like, "It's hard, they know all the tricks." The writer also uses special symbolism in choosing names for the protagonists of the work. It is safe to say that the protagonist's actions are partly in proportion to his name. When he lied, he swore to Momoqiz and Bori Polvon, "If I lie, I'll be blind." The solution is also given in the play. Nasim Polvon fell badly from the horse and his left eye fell out of the tattoo. The text is not based on a general sequence. The events of the past and the struggle of the present period are combined. The value of the work is that it highlights the traditions and types of games that have almost disappeared and are disappearing today. In the play, Aksuyak, Zuv-zuv, Yashinmachak, Chillak; drums, thirsty musical instruments. In terms of tribe or relief, place names are Tokhtamish, Chuqurobshir, Chinor, Lokka, Zardaql, Bodava. Rituals such as cutting carrots, shaving hair, sitting in a circle and accommodating guests in the neighborhood. Kupkari, wrestling game or sport. The names of kadi, changara, otov, charik, sledge and place are given and explained by the author. Depending on the origin of the archaic words and names in the work, we understand that the work covers the events of the last century. In Adsar, we observe the arrival of all three types of defects: phonetic, morphological, and lexical.

Mother-in-law, grandfather-in-law, cow-cow, testicle-egg; neighbor; plate; kenja-kichkina; more or less; nagma-game; the wife of a rich man; the wrestling mana shui and other sheva units were used. The syllabic units ensure that the work is educated and poetic. helped to explain.

When using proverbs, the writer also uses the most commonly used variants in the vernacular.

In the play: "He who enters with milk leaves with soul"; "When the thick is stretched and cut thin"; "No dog sacrifice"; "Seven measures, one cut"; "Color blind, gray color"; "Put your foot on the bed"; The proverb "A horse is replaced by a toy" is used and explained

Phrases play an important role in the figurative depiction of events in the work. A number of phrases are used in the play to help describe the image.

In the play, he forcibly came out, bled, blew, blew, grabbed, grazed, grazed, grazed, grazed, grazed, grazed, grazed, grazed, grazed, grazed, grazed, grazed, grazed, grazed, grazed and many other expressions are quoted. The phrase makes it easier for the reader to organize the content of the

text. There are four types of semantic addition. together with the possibility of language, generalizes that women are a delicate creature. Introductory units are suffixes that have the most relational properties. The author makes good use of these suffixes in the text. Since the main theme of the play is wrestling, the terms halal, chala, yatibotar, dog fall, girram, alish are often used. Historical words are also used appropriately. In the story told in the language of Mamat Baba, the father of the wolf wrestler, we use historical words such as executioner, pop king, amir.

The climax of the work is revealed when the wolf wrestler fights again without acknowledging that his son Telovberdi has been defeated by the wrestler. A little while ago, a father who was proud of his son, who called his son "great" through his inner experiences, was partially ridiculed.

A father's son has fallen!

He fell with such a tattoo, he fell with such a tattoo! He jumped out of the car!

What distinguishes Uncle Murad from other writers is that, firstly, he makes extensive use of delict words, and secondly, he makes extensive use of repetitive units. Repetition, on the other hand, creates a high level of emotion by combining the words in the text. As for the title of the play, "Stars Don't Burn Forever," it's no coincidence that, as the Wolf Wrestler puts it, "Every moment has its own star."

You can't see, my friend, the moon is setting, the stars are fading.

When my son is strong, the stars are burning. When my son is defeated, they are burning.

Everyone has their own star in the sky, my friend. The burning of this star is the burning of this slave. The end of this star is the end of the slave,

No, my friend, no!

My star is still burning! My rounds are still going on!

My grandchildren are in circles:

"Oh, my grandfather's grave!" He shouted. My star will burn forever! ”

In conclusion, we can see that the value of the work has not lost its significance, because the lifelong feelings in the work are still important issues of pride.

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