

On the Use of Peraphrases in the Works of Malika Mirzo

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ANNOTATION

This article titled "The use of peraphrases in the works of Malika Mirzo" mentions one of the literal image means of the peraphrase. In her works she described the skillful usage of peripheral examples.

KEYWORDS: peraphrase, creative, artistic text, means, style, skill, influence, analysis, research.

Introduction

The study of artistic and methodological means of language is one of the most important issues in linguopoetics. After all, these tools create ample opportunities to increase the effectiveness of the language of the work of art, which is a complex and unique phenomenon. In order for a work of art to rise to the level of true art, its language and the extent to which the author can use the means of linguistic representation are key factors. The imagery and imagery of the language of the work serve to captivate the idea of the text, as well as the character of the protagonists. In fact, in the rhythmic works of life, each object, person, event is depicted so clearly, vividly and vividly with the help of visual aids that the reader receives endless spiritual nourishment by reading it.

The main part

The study of the language of each author's work in Uzbek literature is, first of all, the study of the writer's skills, as well as the influence of the language of his works on the development of our language. It is not unreasonable to cite a list of works by the poet, playwright and publicist Malika Mirzayeva. The language of his works is imbued with the spirit of nationalism, which breathes the breath of time. In them, the writer used a wide range of visual aids, such as dialectics, simile, animation, rhyme, synecdoche, to reveal the peculiarities of the character of the place, time and heroes in which the events take place. One such tool is the "periphraasis", which Malika Mirzayeva uses to ensure that the language of her works is colorful and melodic. As a master of sensitive words, Princess Mirza artistically uses the possibilities of adding words hidden in the depths of the language. This results in unexpected word combinations. They capture the reader's attention and make him think, and eventually the reader discovers the secrets of meaning hidden in these compounds.

"Periphraasis" is a Greek word meaning "I speak closely". In order to enhance the expressiveness of speech, an object, person, or event is referred to, not by its name, but by its main characters, features, and various words and phrases.

Academician Azim Khodzhiev says about this means of artistic expression in his book

"Explanatory Dictionary of Linguistic Terms" that figurative expressions called paraphrases (in some literatures, periphrases) are also methodological tools that provide emotional-expressiveness of artistic speech. It tells us not to name things by their names, but to describe them in a figurative way based on their characteristics [p. 1.80].

In the language of Malika Mirzo's works, periphrasis is used as a visual medium, a figurative element that replaces a word, a type of movement that enhances expressive-emotional. In his works, the author is able to accurately describe the idea by renaming a particular object or event related to human activity. In this case, the peripheral meaning is more impressive and expressive than the meaning of the word.

In this article, the author's interludes from the book "Asaldan chiqqan asar" ("A work made of honey") such as "Ipak buvi" ("Silk Grandmother"), "Sovchi", "Oriyat-ho oriyat", "Madaniy bosh", "Xotin kishining amali" "Cultural head", "Woman's deed" comedies, and "Kuyov kerak" "I need a groom" taken as an object.

In particular, the text of Malika Mirzo's works includes such works as the silk grandmother, the brave man, the delicate guests, the penmen, my beloved, and the product of creative nights, the dust of research, Aunt Shirin's pamphlet, the land of fairies, the central stadium. snails were used to express periphrastic meaning.

The paraphrase "Silk Grandmother" follows the proverb "to please the heart is to build the Ka'bah" and refers to Lutfinis, the protagonist of the story "Grandmother of Silk", known for his gentle nature, who could not speak harshly to anyone, and kept the author's speech from repetition.

Serfarzand Salima buvining qizalog'i Lutfiniso qo'shnilari – yetti qizning ichida yolg'iz o'g'il Rahimjonga beshikkerti edi. Urf-odat qattiq ekanmi, yon qo'shni bo'la turib, Lutfiniso Rahimjonni ilk bora go'shangada ko'rdi... Ipak buvining hayoli bo'lindi. Ko'pni ko'rib toliqqan ko'zlarini suv tindirdi... -Ha, u paytlari rasm-rusum qattiq ekan, - o'ylardi buvi, - noshukurlik bo'lmasin, hozirgi yoshlar, hozirgi kelinlar... [2, 5]

The author discovers the subtlety of meaning through the paraphrase "Delicate Guests" and refers to the names of the protagonists of the story "Sovchi".

Latofat yelib-yugurib, dasturxon yozdi... Meva-cheva, yumshoq obi non, asal, pista, bodom deganday. Bolalaridan yashirib qo'ygan bir quticha shokolad ham yodiga tushdi. Har qalay bu "nozik mehmonlar"ga nasib bo'lganidan ichida quvonib, Nozima opaning oldiga keltirib qo'ydi. [2, 17]

"Oriyat...ho oriyat" the term "penmen" used in the language of the work renamed writers and poets who were creative people.

Endi yana bir tomondan xavf bosh ko'targanini qarang. Menga qarshi olti azamat erkak – nomzodlar oyoq tirab turib olsa bo'ladimi. Ayol kishi deyisharmishmi... Bolasini boqsin degan gap tarqatarmishmi. Qalamkashlarga ishonch yo'q degan gaplar ham yuribdi. Hap senlarni qarab tur, dedim. Yana boyagi ochiq-yopiq imkoniyatlarimni ishga solib yubordim. [2, 31]

There is a saying among the Uzbek people that a good girl does not grow up in a neighborhood. Shirin aunt follows this creed and sends her grandchildren only to her neighborhood. The author Malika Mirzayeva describes this situation in the form of a

figurative expression "Sweet Aunt's Booklet".

(Chiroq o'chib yonadi. Davron buvaning hovlisi. Yusuf surat chizadi. Mirpo'lat derazaromlarni bo'yash bilan band.)

- *Shirin xolaning risolasi ham jonga tegdi.*
- *Risolasi nima?*
- *Shirin xola qizlarini mahallaga uzatmoqchi. Yaxshi qiz mahalladan ortmas emish.*
- *Mahalladan kuyov chiqmasa-chi?!*
- *Jonga tekkani shu-da. Zulayho o'tiribdi. Uni kutib Surayyo ikkalamiz xunob.*
- *Televizorni buraylik: yana bir kosmonavt uchdi! Bu nechanchisi-yu, biz bo'lsak bitta almisoqdan qolgan eski odat – risolaga bosh qotiramiz. [2, 48]*

At the heart of the peripheral connections of the "Land of Fairies" and the "Central Stadium" is the name of the courtyard, which is occupied by the beautiful pariah grandchildren, who occupy the minds of Shirin aunt Davron's sons.

(Mirpo'lat qayrag'och ustiga chiqib qo'shni hovlidan axborot beradi.) Diqqat, diqqat, o'rtoqlar! "Parilar o'lkasi" dagi Markaziy stadiondan navbatdagi turnir bo'yicha reportaj eshittiramiz. Mikrofonimiz stadiongacha tutashgan "Qayrag'och" zonasiga o'rnatilgan. Diqqat, boshladik. O'yinda Shirin xola va Davron ota komandalari uchrashishyapti... [2, 51]

In the text of Malika Mirza's comedy "Cultural Head", which has a special place and skillfully selected paraphrases "product of creative nights", "dust in the way of research", like some women do not blow money, but in contrast to them, the name of the white fibers that encircled her dark hair like the night sky in the arduous life of a creative woman who had the knowledge and potential to live as a home, a child.

Zinichka ishga tushayotib, tuyqusdan buzilgan ko'priikka duch kelgan yo'lovchiday vahima aralash:

✓ *Hu... sochingizning oqini, - dedi.*

...Uning menga nisbatan bu "ehtiyotsizlig"ini payqagan haligi nozik fahm mijozlari, aniqrog'i, endi mening sodiq muxlislarim ora-sira luqma tashlab qo'yishardi:

✓ *Bu ... ijod bilan kechgan tunlar mahsuli.*

✓ *Bu... izlanishlar yo'lidagi g'ubor.*

There are also periphrastic phrases such as "the sound of my internal organs" and "my polapons" in the text of the book "A work made of honey". They also served to embellish the speech and avoid repetition.

Maqtovlar qanotida suzayotgan xotini tinmay valdiraydi. Qorni to'qning qorni och bilan ishi nima! Yo'qsa sal chakagi tinsa, ochlikdan suv to'ldirilgan grelkaday shaldirab, guldurgup qilayotgan qornimning xotini tili bilan "kitobiy" qilib aytsam, "ichki organlarimning ohi"ni tinglagan bo'larmidi! [2, 40]

Ishdan chiqa solib, oshna-og'aynilarga chap berib, uyga chopaman. Rizq-ro'zingni topib yenglar deb uchirma qilib yuborgan polaponlarimni uyga to'playman... Aslida erkak kishi ham ilgariroq ro'zg'orga aralashib, qozon-tovoqqa ilashib yurgani yaxshi ekan. Burnimga

mana endi suv kirdi. [2.39]

Conclusion

From the above examples, Malika Mirzayeva shows that the use of peripheral compounds in the text of a work of art has an aesthetic value, increases the expressiveness of speech, as well as protects it from repetitions and repetitions that cause inaccuracies.

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