

**THE PROBLEM OF INDIVIDUALIZATION OF THE SPEECH OF THE HERO IN
THE POETIC INTERPRETATION OF THE NOVEL "SCORPION FROM THE
ALCAR"**

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Abstract

Summary. In the article, the principles of character's speech individualization in poetic interpretation are theoretically summarized on the example of Abdulla Qadiri's novel "Scorpion from the Altar". It is observed the artistic text of the characteristics of speech types with the character of self-independent creative organization, the mediating role of language-thought-speech in the process of artistic communication, and the stylistic essence.

Key words: poetic interpretation, character speech, character, individualization, differentiation, narrative technique, national language, mentality, concept, character, stylization.

In every literary interpretation, the ability to individualize the character's speech is linked to the edges of poetic skill, the process of differentiating characters from each other is described in science as a phenomenon of differentiation. The choice of words and aesthetic value in the form of a narrative with the character of independent creative organization create an artistic integrity. Concept-idea processing in the national language reserve gives life to the lexical unit, in the poetic interpretation the basic nominative meaning brings the predicative image to the agenda. The movements of expression determine the laconicism of observation in the text, in the process of communication, the narration of the characters alternates during the process:

“Anwar began to learn the rules of calculation and essay (editing) in a mufti set by the Muhammad Rajab racer. Makhdum also increased his education in Arabic and Persian. Anwar learned arithmetic in one year. And he achieved good success in his other classes, and with this in mind, he went to school every day and began to experiment with the methods of book keeping and non-manufacturing under the guidance of the mirzas under Mohammad Rajab Munshi. He had an unpaid internship for about a year. Even so, Muhammad Rajabbek used to give three or four tips

from his pocket every week. Anwar brought these three or four small coins to Makhdum's hands, and week by week he was increasing his teacher's hopes for him¹.

The relationship between three heroes - Mohammad Rajab racer, Salih Makhdum and Anwar is analyzed during the narrative: Mohammad Rajab racer takes care of Anwar, and the schoolmaster's efforts are motivated by the sense of inner self-interest, "the teacher's hope" is to see the light in the form of Anwar, who is being raised in his hands! The young man, who goes to the camp every day and learns the secrets of munshi, gradually adapts to the life of the palace, the hero who has accumulated "about a year of unpaid experience" succeeds in his lessons, learns the Arabic-Persian languages, and learns arithmetic. In this way, the author confirms logically the process of maturity of Anwar.

On the basis of artistic communication, the interest of the creator-speech-style is reflected, everyday practical language phenomenon forms the criteria of artistry as an image material, speech stylization emphasizes the aesthetic choice and defines the characteristic differences. The type of narrative directs live observation to subtle observation, the individual essence of the image forms the spirit of creativity, the cooperation of image and expression determines the aesthetic value, the connection of philosophy and logic separates the worldview:

Twenty years ago, our current imam, Mullah Abdurrahman, was called by the short, insignificant name "Rahman". Abdurahman's father is from the lineage of scholars, but for some reason this honor did not belong to his father, but Abdurahman's uncles followed his father's profession and were among the great mudarris in Bukhara. When Abdurahman was a young child, his father died, and he was raised by his father's relatives and mother. After studying literacy at Salih makhdum school until he was fifteen years old, he received a letter of invitation from his mudarris uncles to come and study in Bukhara sharif. In the letter, it was said that Grandfather Abdurahman's profession is a cleric, so it is pointless to waste his life trying other professions, and it is necessary to study in his own education. Abdurrahman's mother and other relatives liked this invitation, and they decided to send him to Bukhara².

In order to introduce each character, the writer provides detailed information about his origin and ancestors. Abdurrahman's father was originally from the generation of scholars, but he was not given this honor, he died when his son at a very young age. The hero, who studied at the Salih Makhdum school until the age of fifteen, receives an "invitation letter" from his uncles to study at

¹Abdulla Qadiri. A scorpion from the altar. - Tashkent: Adabiyot va san'at, 1994. - P. 27.

²Referenced literature, - B. 36.

Bukhara Sharif. After the advice was approved, they decided to send the young man to study at a madrasa. "Abdurahman also traveled to Bukhara in the sweet dreams of a prospective mudarris and mufti." His great-uncle is the headmaster of the "Khoja Porso" madrasa in Bukhara, and he sends his nephew to study at the madrasa. During this period, childishness is rampant, and mudarris also tries to protect his nephew from evil. Abdurrahman, who lives in the same room with his uncle, is prone to luxury, and the merchants who have noticed the "smooth guy" gradually achieve their goal. One day, the secret of life will be revealed by descending from the locked hotel by a rope. The uncle kicks the nephew out of his house, and the student, who begs to be allowed to stay in the madrasa, continues his "activity". In the chapter "Dirty past" the writer Abdurrahman looks at his life full of corruption and shows the flaws in his actions.

Abdulla Qadiri's second famous novel "The scorpion from the altar" also won a firm place in the hearts of literature lovers. Since its birth, the work has been read with love by readers; scenes of romantic adventures, daring aspirations, conflicting experiences of various characters, and the struggle for justice are remembered again and again. Obviously, "The Scorpion from the Altar" is considered one of the literary masterpieces with its permanent fans, just like the author's first charming novel. Also, the form and content of the novel, the system of images and the charm of the image, the artistic speech - the language and style of the work, the visual means, the aesthetic existence of the work in general, always attract the attention of literary critics. Each period searches and finds its own meaning³. Among the factors that determine the aesthetic value of the work, the language and style of the work have a special place, the rich literary people effectively use the poetic arsenal. The expressiveness of the expression and the attractiveness of the image are a tool that ensures the integrity of the artistic text, the author determines the characteristics of the social class, level and age with the help of the individualization of the speech of the hero. For example, the Arabic and Persian-Tajik expressions found in the language of Abdurahman Domla, on the one hand, allow the hero to show off, and on the other hand, describe the fact that he received madrasa education in Bukhara Sharif. The hard-working people respect him, but the vices of jealousy and avarice expose the hero. In Safar Bozchi's speech, modesty and simplicity are the priority, therefore, his words are open and clear, free from hypocrisy and lies. Street slang and rude expressions are used a lot in the observation of three young men, the leader of Qobil, and the heroes who have experienced the bitterness of life are more inclined to virtue than the "scorpions

³Bahodir Karim. Abdulla Qodiriyvagermenevtiktafakkur. – Toshkent: Akademnashr, 2014. – B. 49.

on the altar" and are considered to be characters who do not forget goodness. The situation related to the rescue of Anwar proves our opinion.

The field of linguistics that studies artistic speech is called linguistic poetics, which is based on the concept of the language of an artistic work (or poetic language). For literary studies, the basic concept is artistic speech, and the branch of literary science that studies it is called stylistics. From the point of view of linguistics, artistic speech (artistic text) is a material, a tool for studying the laws of language, and for a literary scholar it is the only basis⁴ that creates an aesthetic object. The process of concept materialization determines the foundations of poetic speech, the main aesthetic center - the theory of interpretation ensures the integrity of language and thought. The restoration of artistic reality in the imagination relies on the methodological task, the perception of language as the material of the image changes into an important category that determines the aesthetic value:

Makhdum's yard had three floors. On the first floor from the street was a guest room, a school and a gymnasium. On the second floor, there was a murabba', a semi-tanob-like garden, in which fruit trees such as peaches, apples, figs and several old sour vines grew. Probably because Makhdum used the children's energy well, the garden was not empty every day, there were all kinds of greens. In the middle, there was a sofa with one and a half gas rising under it, summer flowers were planted on three sides of the sofa, basil and other small flowers were lying around. After entering from the first floor, there were paths leading to the sofa of the garden and inside.

The artistic reality formed by means of words, phrases and sentences introduces the reader to Salih Makhdum's yard, the landscape of the garden arranged with taste has become attractive as the result of the "power of children's work". The flowers surrounding the sofa radiate a pleasant expression and tickle the hearts. The image of the situation shows that the schoolboy has a high taste, the writer does not embody the image only in black, but describes it with human complexities. The internal harmony of the expression, which has changed from surprise to beauty, serves to describe a real event.

In order to assess whether the use of words is at the level of art or not at the level of art, first of all, it is necessary to clearly imagine the word, its meaning and the structure of this meaning. Of course, additional nuances of meaning and differences in content that appear in connection with the use of the word can be realized through various image methods and tools. But it is worth noting

⁴Quronov D. Adabiyotnazariyasoslari. – Toshkent: Navoiyuniversiteti, 2018. – B. 240.

that in most cases, such additional subtleties of meaning exist primarily as a possibility in the construction of the meaning of the word itself, they have already been noted in the structure of the construction of the meaning of the word.

Every artist organizes the sense of words, the capacity of meaning and the level of connection in the use of language material, and the concept of poetic skill is directly connected to the process of aesthetic selection and object processing. Renewal of image material is considered a creative philosophy, turning the possibilities available in the literary language into an artistic reality. In the present case, each author creates a poetic speech from the stock of vocabulary, transfers the universal essence to an artistic feature. Analysis and image competition function in the text:

Anwar went to the sofa and put Mansur on the floor. Leaning towards Rana, Masud kissed him on the cheek and took it from Rana. Masoud got into Anwar's hands and screamed and screamed. Rana held out his hands and said, "Come to me, come." Masud twisted and hugged Anwar. They laughed. Anwar kissed the boy. Rana scolded Mas'ud and said, "Look, my dear boy." Anwar picked up the child and laid him on the bed. Mansur clung to his left knee, and Rana joined him... Meanwhile, they slaughtered Masoud for some time. he fixed his face, which started to show black spots with his hair⁵.

A writer who creatively uses figurative tools of language expands the possibilities of the lexicon of everyday practical speech, and the author tries to summarize both the hero's attitude and character traits by means of artistic speech. After returning from work, Anwar Mirza captures Masud, who is wooing him, and forgets the fatigue of the day. A very comprehensive pictorial expression defines the socio-philosophical foundations of the narrative technique, in which the author's narrative organizes nature, human behavior and the spirit of the age.

It is not difficult to find out Anwar's attitude to life from his words. He connects his life first of all with his knowledge, the craft he needs to acquire - labor, which is both a devoir and a duty for a person in general. "I am not a fan of such responsibility, especially ceremonial duties," he said in response to Shahidbek's words. Another quality of his is expressed in his own words. The fact is that Anwar is a young man who does not show his identity in public, and even considers his place to be one level lower than most people⁶. The hero, who is humble and has a deep sense of responsibility, responds appropriately to the advice of Salih Makhdum and Shahidbek, and shows that he is not envious of his position. The act, which was assessed by the librarian as "community",

⁵Referenced literature, - p. 14.

⁶Qo'shjonov M. O'zbekningo'zligi. – Toshkent: Abdulla Qodiriyomidagixalqmerosi, 1994. – B. 73-74.

actually increases Anwar Mirza's virtue and defines his authority in the eyes of the people. Acquiring knowledge and doing honest work determines his life position, there are always people who are loyal to their profession in any situation. The young man will soon make enemies: on the one hand, his pedigree angers many, and on the other hand, his violation of palace traditions, his friendship with ordinary working people, angers the courtiers. Although the character, on the one hand, appears as a perfect person with high spirituality, on the other hand, he cannot avoid the flaws of languor and weakness. Artistic character is affected by life conflicts:

Khan's opinion stopped flowing. He did not imagine the emptiness of the treasure, the immense greatness of the thought-out work. He distributed sarkors and chogols to all towns and villages in Kalamravi. They were ordered to collect taxes and help from the people. After this voluntary presence, "let every household in my country give me one piece of land and one worker!" There was also a general decree without exception. Who can go against the "order of the Khan Hazrat" whose whip is blue and his dagger scatters poison. Each family, even if it had a breadwinner, started to send with one hoe to the place appointed by the khan. In addition to hiring one worker, the rich had to find a horse or cart⁷.

The "period of administration" imposes heavy burdens on the population, successive taxes, injustice at every step. Most of the people engaged in hard work are peasants, workers, and the food shortage makes the situation even more complicated. People were crushed under the cruel whip of sarkars appointed by Khudoyor Khan, who often visited, strangled 3-4 people for disobedience every time he came. As a result of severe tyranny, the ditch was finished within a year, the waterway known as "Khan's ditch" in the vernacular is actually watered with the blood of the people, and the inhabitants are dug for the skin of their foreheads.

In general, the differentiation of the artistic speech of the hero is caused by the diversity of age, gender, category, caste and worldview, therefore, in the process of creative independent formation, the realism of the historical psyche acts as a connecting tool. The national-literary language base and the nature of the narrative technique of the work actually negate each other, universally binding rules tend to the level of freedom in expression skills. The sense of perception of words and the choice of a poetic idea organize the main aesthetic center, in which the integrity of the image-imagination increases the capacity of meaning. The transition from concept

⁷Referenced literature, - p. 60.

nomination to creative predication directs the position of the author to the artistic concept of the hero.

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