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REALIZATION OF THE CONCEPT OF " PERSEVERANCE " IN ARTISTIC STYLE

Submission Date: September 16, 2024, Accepted Date: September 21, 2024,

Published Date: September 26, 2024

Crossref doi: <https://doi.org/10.37547/ijll/Volume04Issue09-07>

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ABSTRACT

Information about the expression of the concept of "perseverance" in artistic style by various means is provided in this article. For example, words expressing determination (I swear, I believe, I'm sure, I must do), phrases (promise, pledge), sentences (I swear, I'm sure), various poetic figures (repetition, chiasm, gradation), explanations of pleonastic usages in the artistic style are explained with the help of examples.

KEYWORDS

Concept, concept of "perseverance", lexical level, artistic style, poetic figures.

INTRODUCTION

An artistic style is a style that opens up all the possibilities of the language, reveals all its beauties, can raise the author's ways of expressing any meaning, and can provide information about the author and the image.

Perseverance has a different meaning in the literary text. In the literary text, it is expressed that the

linguistic person is firm in his feelings, his feelings, he is sure that his thoughts are true.

Qay Onam ogil tug'sa mendirman o'sha

Qay Onam o'gil tug'sa mendirman o'sha

Kim yurtidan yovni quvsa mendirman o'sha

Kim yurtiga sodiq tursa mendirman o'sha

It can be understood that the identification in this text, the meanings of the words, the general content are given by the lexeme of sodiq. But this semantics is created and strengthened with the help of additional methods. One such artistic technique is pleonasm. In the word Mendirman, there are two means of expressing the first person unity: I am the personal pronoun and -man is the personal plural suffix. Here the pleonastic use is two-fold, with a plurality of first-person agents and conjunctions: -dir and -man. In this word, the personal-number suffix -man is used pleonastically, as it expresses "first person unit" with the personal pronoun "me", and with the affix -dir as a "connecting function".

N.Mahkamov analyzed a similar situation as follows. "When it is expressed by possessive I and II personal pronouns in noun clauses, the participle usually agrees with it in person and number: You are a student. Like I'm a student. However, it is also possible to omit the affix indicating compatibility in the participle, because the meaning of person-number is understood from the possessor: you are the reader. I am a student. In the first case, the meaning of the subject is expressed pleonastically, i.e., both by the analytical method (through a certain word - possessive) and synthetically (through the participle affix), and in the second case, it is expressed only by the analytical method.

By this pleonastic use, which is used for the purpose of strong emphasis, the author has increased the determination even more.

Let's compare:

Kim yurtidan yovni quvsa o'sha men. (1)

Kim yurtidan yovni quvsa o'sha mendir. (2)

Kim yurtidan yovni quvsa menman o'sha. (3)

Kim yurtidan yovni quvsa mendirman o'sha. (4)

In these four sentences, as the emphasis increases according to the set numbers, the strong emphasis in the last high-level line creates determination. In this sentence, kim and o'sha deictic units also served to express strong emphasis.

There is a tradition of expressing commitment to thoughts, feelings, and words through the lexeme of an oath (qasam) in the literary text. It is known that the lexeme of oath in Uzbek has two meanings:

"QASAM [a. — oath; promise] 1 A responsible word that is spoken with the name of holy things and people in order to confirm his rightness, the correctness of his words, etc. it, to convince others. Qasam(i)dan qaytmoq. Qasam(i)ni buzmoq. sht [Safar:] Shu ka'batulloning ichida o'tirib yolg'on gapirgan odam musurmon emas. Kishining qasamiga ishonmagan ham yetti mazhabda mo'min emas! (A. Qodiriy, Mehrobdan chayan.)

2 A formal promise of loyalty, an oath. Mayli, yomg'ir, qor yog'sin, o'z postimdan ketmayman. Askarlik qasamiga hech xiyonat etmayman. (Uyg'un).

The first meaning of this lexeme is effectively used in the literary text. In the works of Muhammad Yusuf, there are many expressions of determination from compound words with the component "qasam". After all, it is known that Muhammad Yusuf himself is strong and determined as a person. The personal qualities of the author are still noticeable in the formation of the linguistic personality in the work. This applies especially to poetic works. In the prose works, the author creates different linguistic personalities by

giving different characters of different characters. In this case, the personal linguistic portrait of the author becomes moderate. If the author expresses himself in an image, personal linguistic possibilities can be opened. In poetic works, the personal linguistic capabilities of the poet can be directly realized. Young researcher S. Yaqubova wrote that the human virtue of the poet Shodi Otamurod is reflected in his art: Shodi Otamurod – o'ziga talabchan, she'riyatning ulug' qudratiga ishongan shoir. U yozganlari hozircha to'kis emasligini-da ilg'aydi, ammo so'zga nisbatan qilingan zig'ircha xiyonatni ko'ngilga, yurakka nisbatan diyonatsizlik – jazoga mahkum amal deb biladi. Burchga sadoqat, mas'ullik tuyg'ulari izhoridagi ifoda keskinligi va keskiriligi qalamkash qalbida yetilgan qat'iyatni yaqqol namoyon etadi.

She'riyat! Sen o'zing go'zal diyonat,

Mayli, senda yashay kamu ko'st bilan.

She'riyat! Men senga qilsam xiyonat,

Yuragim portlatib yubor so'z bilan. (Sh. Otamurod)

In the following poetic passage, the determination in the sentence "I will not give to anyone" is realized through the sentence "I took an oath". If an oath is taken, it cannot be turned back:

Ishoning, ko'zimni to tuproq bosib -

Qolguncha Sizniki bo'lmayman desam.

Ammo Siz hech kimga qilmaysiz nasib,

Hech kimga bermayman, ichganman qasam.
(Muhammad Yusuf)

Usually, the oath is taken on sacred concepts. Such sacred concepts can be universal and personal. Oaths to universal sacred concepts are more common in official oaths. Swearing on personal sacred concepts can often be observed in the poems of proud poets such as Muhammad Yusuf and Iqbol Mirzo. In the poems of Muhammad Yusuf, the verses "the right of my whole life are sworn", and in the poems of Iqbol Mirzo, the sentence "the right of our love" is found:

Agar seni tarif etsam,

Ul oy qayda, bunda gul ham,

Butun umrim haqqi qasam

Bir oshiqman! (Muhammad Yusuf).

Bog'imda kapalak sayr etib uchar,

Istasang chiroyin ko'rgani kelgin.

Xijronlarga qo'ngan ishqimiz haqqi,

Umrim bo'yi seni sevaman degin. (Iqbol Mirzo)

In the poetry of Iqbol Mirzo, there is a tradition of swearing by personal sacred concepts. The following poetic passages prove our point:

Ayriliqni o'ylasam, Tomirimda muzlar qon

Ko'zlaring haqqi qasam, sensiz kun yo'q Qizlarxon (Iqbol Mirzo).

Qayrilma kipriging haqqiga qasam,

Dunyo gumroh edi gar men kelmasam.

Dilda gohi umid, gohida alam,

Dunyoning qo'lini tutib o'tyapman (Iqbol Mirzo).

In the literary text, there was a lot of strengthening of determination through the double use of negative forms: I can't see you today (I must see you).

This phenomenon is not a pleonasm. "If the indivisibility indicator is added to both components, the negative meaning of the leading verb is negated by the -ma formant of the auxiliary verb, resulting in an affirmative meaning. For example: he can't help saying, he can't know. A.Gulomov showed that the phenomenon of divisibility of two negatives is not limited to the scope of the compound verb. He did not pass away without a child (-siz and -ma). If we omit one of the two negations used in the above examples, the grammatical meaning changes completely, that is, a pure negation is expressed. It is known that if we omit one of the affixes in pleonastic use, the meaning does not change dramatically, even if it does, the difference is only stylistic.

We will try to prove this point through the following artistic text:

Balki quyosh kular ertaga,

Ochiladi gullar ertaga,

Nima bo'lsa, bo'lar ertaga,

Seni bugun ko'rmasam bo'lmas.

Uzun tunlar bunchalar mahzun,

Mahzun tunlar bunchalar uzun,

Men ertaga yashashim uchun

Seni bugun ko'rmasam bo'lmas. (Muhammad Yusuf)

In this piece of artistic text, the fact that the lover must see, his determination in this opinion is given through the construction of the verb consisting of two negative forms, and other artistic image tools are also used. Comparing yesterday and today, an antithesis is created. Or Long nights are so sad, Sad nights are so long sentences, chiasm was created. The gradation in the poetic passage also emphasizes once again that the author's opinion is firm:

Men ertaga yashashim uchun

Nima bo'lsa, bo'lar ertaga ↑

Balki quyosh kular ertaga ↑

The negative forms used in this text express an undeniable determination, a determination that has reached the limit of stubbornness. Although the modal meanings of desire and desire are formed when the sentence " Bugun seni ko'rishim kerak " is used with signifiers such as very and really, determination is a condition and necessary modal words for the emergence of the necessary condition of seeing. But in the artistic style, the rigidity created by the use of two negations provides both artistic expressiveness and the modality that the action should be carried out in any case.

Let's compare:

Sentences	Modal meanings
<i>Bugun seni ko 'rishim lozim</i>	<i>Desire</i>
<i>Bugun seni ko 'rmoqchiman</i>	<i>Desire</i>
<i>Bugun seni juda ham ko 'rmoqchiman</i>	Strong desire
<i>Bugun seni rosa ham ko 'rmoqchiman</i>	Strong desire
<i>Bugun seni ko 'rishim kerak</i>	Necessary
<i>Bugun seni ko 'rishim shart</i>	Necessary and strictness
<i>Bugun seni ko 'rmasam bo 'lmas</i>	Necessary and strong strictness

An example of the side-by-side use of negative forms in a literary text is the occurrence of the word "no" with the infinitive form of the verb. In such devices, the negation of indivisibility is made more strict by the word no:

Yo'q, halovat istamayman,

Orom bilmas yosh jonim.

To'lqin urgan ummoncha bor

Yurakdagi tug'yonim (E.Vohidov).

Yo'q, kerak emas,

Kambag'alman, lekin gado bo'lganimcha yo'q (E.Vohidov).

Yo'q, u qochoqmas.

Qochoqlarni men ko'rganman — urushdan qochib

Yillab somonxonalarda yashaganlar bor (E.Vohidov).

Repeating the word no twice increases the determination:

Yo‘q, yo‘q, muhabbatga aslo egmam bosh.

In the literary text, determination is clearly expressed through repetitions. The firmness of the idea is further exaggerated by the repeated use of a particular word:

Bir she‘r yozay BAXT haqida, armonlardan charchadim,

Rashku firoq, arazlardan, hijronlardan charchadim.

Osmoniy bir so‘roqlarni jamlab kelsin so‘zlarim.

Jonim yegan, shubhalardan, gumonlardan charchadim
(Muhammad Yusuf).

So, determination in the artistic text is expressed by different means. Such tools include words expressing determination (swear, I believe, I'm sure, I must, condition), phrases (give a promise, pledge), sentences (I swear, I'm sure), various poetic figures (repetition, chiasm, gradation), pleonastic uses can be exemplified.

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