

TAHIR MALIK'S SKILL IN USING LANGUAGE IN RELIGIOUS WORKS.**Akhmadova Ugiloy**

Artistry, artistic pathos is the main criterion of literature, which is studied both from the point of view of literary studies and linguistics. If linguists analyze the language of the work based on the linguistic approach while evaluating the writer's skill of using the language, the level of artistry of the work, they analyze the idea and theme of the work, even if it is partially separated from it. In the course of studying and researching the history of the language, the basis of the language of the artistic work, i.e. the written monuments of the current period, literary and artistic works, is used as the oldest and strongest linguistic tradition. In Uzbek linguistics, a lot of fundamental researches have been created in this direction. For this reason, linguists pay attention to obsolete, historical, new, ambiguous words, paronyms, synonyms, homonyms, antonyms in scientific works related to the language of artistic works. The language of literary literature is not a simple language, but a language that serves the emergence of figurative speech. The artistic language has expressiveness, emotionality, imagery, colorfulness, vividness. Correct analysis of lexical tools serves to reveal the skill of the writer. How abundant and diverse the writer's vocabulary is, as well as the appropriate use of synonyms, antonyms, homonyms, paronyms, and phraseological units determine the writer's linguistic skills. The tools that ensure the artistry of the text can be divided into two:

- a) linguistic (linguistic) means;
- b) non-linguistic (extralinguistic) means.

Linguistic tools can include phonetic, lexical (synonym, antonym, homonym, etc.), morphological, syntactic tools. Internal excitement in the psyche of the characters, happiness, sadness, approval, surprise, supplication, admiration, irony, pity, cursing, applause, questioning, emphasis, protest, wish, support Phonographic means are used to express such situations in writing. In the history of our literature, we have many works that show the richness of our language and its various possibilities. One of the main reasons for the uniqueness of the works of our writer Tahir Malik, who created a unique school in the field of artistic language, is the way he uses language. In recent years, one of the issues that linguists from all over the world are paying attention to is the question of the place of linguopoetic units in the literary text. In this regard, a number of researches have been carried out both in the field of international linguistics and in Uzbek linguistics. If we look at the world scale, the works of scientists such as V. V. Vinogradov, V. Y. Zadornova, A. A. Lipgart in the linguopoetic approach have scientific value. In Uzbek linguistics, S. Karimov, N. Mahmudov, M. Yakubbekova, M. Yoldoshev, D. Khudoyberganova, Sh. Usmonova, D. Andaniyazova, Sh. Toshkhojayeva, G. Nasrullayeva, F. Usmanov and another the researches of several

scientists on the language of artistic works and linguistic and cultural features of the Uzbek language have served to develop the field of linguopoetics. We will also try to analyze the work of the writer Tahir Malik "Goodbye, childhood" from the point of view of linguopoetics. "In the following days, Asrar was fried in his own fat, and he started thinking less about Dilfuza." In the given sentence, instead of using the words "squeeze", "attention", "crush", "worry" to describe the mental state of the hero, a stable combination that gives this meaning is used, and thus the effectiveness of the text further increase was achieved. Or we can pay attention to the following statements: "When a person was attacked by a large number of people, in most cases there were teenagers among them. "Finding the tip of the iceberg started with these." In this sentence, the phraseological unit "tip of the kalava" is used to increase the emotional-expressiveness of the combination "solution of the problem". There are many ways to enrich the language of a work of art. In particular, lexemes specific to oral speech are of great importance for the enrichment of the artistic language and its development. Oral speech is not affected by events that occur in social life. In the works of Tahir Malik, we can see cases of frequent use of Tashkent dialects.

- Sanjar, who is in your house?
- It's me.
- What about adang? (Goodbye childhood)

Asror sat down and asked the two children next to Qamariddin to get up.

The words "adang" and "kellaring" in the above sentences refer to the Tashkent dialect. We can also see that vulgar, barbaric, and slang words are used appropriately in the work.

"Salim... died," he said, something stuck in his throat. Qamariddin stopped and took him by the collar. "Who said? I went, doctor. In this sentence, the word "doctor" is the dialect form of the word "doctor" in the Uzbek language. Yes, brother, I can't help but do that. You go to my court and listen to me, okay? (Goodbye, childhood) The word bratan in the sentence is also a vulgar word in Russian, and it expresses the meaning of disdain and disdain towards the person being addressed. In Russian, this word means brat, and in Uzbek, it means brothers. Tahir Malik is considered to be a writer who effectively uses various linguistic and non-linguistic means in his works to ensure the expressiveness of the work and bring the reader into the events of the work. In his works, he widely used dialects, vulgarism, barbarism, phraseological units, phonetic, grammatical means, and synonyms.

The writer widely uses the syntactic method to ensure the effectiveness of artistic speech. In the text of the work, we can see that many syntactically identical sentences are used. In linguistics, such devices are studied under the term parallelism.

In the literary text, in many cases, the inversion method is used in the sentence in order to bring the speech of the characters closer to the conversational style, to individualize their speech: Are you funny, domlajon, you are a person who does not

come even if we invite you to kill a camel, you are a big bag, - said the elder "I am now" went inside. (p. 20) In the above sentence, we can see that the word "are you interested" at the beginning of the sentence and the beginning of the sentence with an impulse greatly helped to create lively speech. Ellipsis refers to the phenomenon of omitting parts of speech with a specific purpose in the process of speech communication. Such reduction is carried out on the basis of the principle of linguistic economy - lexical economy.

For example: They agreed to reconcile, but... to my uncle... , this... is a very expensive custom. With this, the rich nephew poured a bucket of ice water over his uncle. We often meet this linguistic phenomenon (ellipsis) in folk proverbs and sayings. As a result of omitting the words, conciseness and expressiveness of the nature of the proverb appear. We can observe that the ellipsis method is used in the literary text for the following purposes: 1. Every moment, hour, day... brings them closer to freedom. Every moment, hour, day... tortures them, they live cursing their steps. ("Farewell, childhood" p. 2) Used to express the deliberate silence of the speaker in order to attract the attention of the reader. Usually, the hero's silence is defined by many points. But it should be remembered that not all sentences that end with a full stop are examples of silence. Means that show emotional-expressiveness and increase colorability serve to increase the effectiveness of the artistic text. Due to the fact that the expression of artistic influence in a syntactical method has caused some complexity for many writers, they have rarely resorted to this method. In the works of Tahir Malik, the use of the syntactic method can be seen in many places. This, in turn, serves to increase the readability of the work. Tohir Malikning diniy ruhdagi asarlarida tildan foydalanish mahorati.

Genre and style are one of the most complex categories in literary studies. In this sense, the study of the effectiveness and melodiousness of the language of an artistic work is the main essence of the science of literature. Dealing with the language of works of art began in the 19th century. For example, according to the Italian linguist Benedetto Croce, linguistic categories related to the language of an artistic work acquire individuality just as aesthetic categories are individual. Because a work of art is a product of speech activity of an individual (writer, poet or dramatist). Language is considered the first element of artistic literature, the main tool for creating an image. In a work of art, the author's speech and the narrator's speech have their own characteristics.

In his work, the writer achieves figurativeness and expressiveness of the language in several ways. One of them is to achieve the figurativeness of the language of the work by skillfully using special visual means, special lexical materials, poetic elements, word games. The poetic, figurative, descriptive language of the work of art serves to reveal the idea of the work, as well as the character of the hero. The language of the work of art is rich in many similes and pictorial means, emotional-expressive coloring. The main



purpose of the language of a work of art is to develop the world in accordance with the laws of artistic beauty, to satisfy the aesthetic needs of both the author of the work of art and the reader, and to have an aesthetic effect on the reader with the help of artistic images.

We know that it is impossible to fully understand the idea and content of the work without studying fiction and its language features. Therefore, when analyzing the writer's works, it is necessary to pay special attention to the writer's ability to use artistic language. The language of Tahir Malik's works is determined by the uniqueness of the historical style. It can be noted that the sentences and words built on the basis of the historical principle in the works of the writer made a great contribution to ensuring the artistry. Also, the writer's excessive use of repetitions, synonyms, antonyms, Uzbek folk proverbs and sayings, imperatives, conjunctive clauses, and rhetorical interrogative sentences served to increase the artistry of the work.