

The usage of Some Artistic Imagery in the Novel “Days Gone By”

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ABSTRACT

My purpose in writing an article The main purpose of the study is the artistic image of the Uzbek language focusing on a complete study and simulation of the tools, cortical and analytical interpretation by collecting examples from works of art give. In the language of fiction, the medium is very ancient and widely used is a linguistic feature. It has a variety of stylistic features of the language finds expression. Renewal of socio-political life over time as it happens, new expressions appear in the language of art, figuratively tools acquire new content, specific stylistic colors of the language shows. Hence the syntactic figures and tropes philology in the context of the language and style of the writers, in particular has always been one of the most pressing and important issues in the field of linguistics remains. That is why the means of artistic representation in linguistics much attention is being paid to the study.

KEYWORDS: *metaphor, ko'zimizning nuri, duogo'y padaringiz, meaning, bears, natural phenomenon, passage, describe, literature, grief, sorrow, ruhsiz tanlar, abstract, concept, mayus ko'ngillar, sad, qadrdon, metonymy, synecdoche, appearance, express, ko'z tikkan orzu-havasimiz, combination, synonymous.*

A number of art images are widely used in the novel “Days Gone By”. When using visual aids, the writer relied on his own style, the situation of the time, and the language. This is it increased the appeal of the work. Looking at the novel “Days Gone By” We analyze the means of artistic representation one by one. We know that there are different types of metaphors. Metaphors sometimes also occurs in phraseological units. For example: “Qamchingdan qon tomsa, yuzta xotin orasida ham rohatlanib tiriklik qilasan.” (A. Qodiriy: “O'tkan kunlar” /novel/ A. Kadiri: "Days Gone By" p.12) In this passage *qamchisidan qon tomgan kishi* – means an angry, cruel person.

In another sentence, we see the use of metaphors: “Huvalboriy... ko'zimizning nuri, belimizning quvvati, *hayotimizning mevasi* o'g'limiz mulla Otabekka yetib ma'lum va ravshan bo'lg'aykim, alhamdulillah biz duogo'y padaringiz, mushtipar onangiz va yaqin do'stlaringiz- munda Haq taoloning hifz-i himoyatida sihat va salomat bo'lib ko'z nurimizning duoyi jonini subh-i shom, balki aladdavom rabbulolamindan rajo va tamanno etmakdamiz.” (A. Qodiriy: “O'tkan kunlar” /novel/ A. Kadiri: "Days Gone By" p.38) The “*hayotimizning mevasi*”, used in the above sentence, is a word that is adapted to the meaning of a child.

The tree bears fruit, not life. The name of the plant is changed to something else. “Har holda Toshkand ustiga yana *qonliq bulutlar* chiqdi, ishning oxiri nima bilan tinchlanar- bu bir xudog'ag'ina ma'lumdir” (A. Qodiriy: “O'tkan kunlar” /novel/ A. Kadiri: "Days Gone By" p.40)

The shift in meaning associated with a natural phenomenon is cited in this passage passed. “*Qonliq bulutlar*” mean dangers. The word cloud, especially the “black cloud”- “qonliq bulutlar” is often described in literature as grief, sorrow, and suffering will come. The author here adds a bloody quality to the word cloud, the danger described in detail. “Yosh shohimizning baxt va tole'lari ruhsiz tanlarimizga qayta boshdan ruh, *ma'yus ko'ngillarimizga* qaytib chiqmaslik umid bag'ishladi” (A.

Qodiriy: "O'tkan kunlar" /novel/ A. Kadiri: "Days Gone By" p.295) The human mind is an abstract concept that cannot be seen. A sad face but sadness- *mayus ko'ngillar* is a combination of meanings. The word sad is sad means sunken.

"Chunki shu ikki yil ichida kechirgan *qora kunlarni* eska olish manim uchun o'sha kunlarni qaytadan boshdan kechirishlik singari, ul kunlarni siz unuting, unutmang, ammo men unutdim". (A. Qodiriy: "O'tkan kunlar" /novel/ A. Kadiri: "Days Gone By" p.325) The word color "*black*"- *qora* has a negative connotation. There is no any day which means black. It conveys the meaning of grief. Metonymy is also common in the play. For example, "Darbozasi sharqi-janubiyga qaratib qurilgan bu dongdor saroyni Toshkand, Samarqand va Buxoro savdogarlari egallaganlar, saroydagi bir-ikki hujrani istisno qilish bilan boshqalari musofirlar ila to'la. Saroy ahli kunduzgi ish kuchlaridan bo'shab hujralariga qaytganlar, *ko'b hujralar* kechlik osh pishirish ila mashg'ul, shuning uchun kunduzgiga qaragandasaroy *jonliq*: kishilarning shaqillashib so'zlashishlari, xoxolab kulishishlari saroyni ko'kka ko'targudek". (A. Qodiriy: "O'tkan kunlar" /novel/ A. Kadiri: "Days Gone By" p.6) In this passage metonymy is used in the words of many rooms- *ko'b hujralar* and palaces are busy- *saroy jonliq*, or meaning based on the interconnectedness of events in space or time meaning when there is no external or internal similarity between them moved The existence of a permanent connection between them leads to a shift in meaning from.

In another passage we observe metonymy: "Ziyofat samimiyat bilan chaqirilg'anliqdan dasturxon qadrlik mehmonga maxsus turlangan edi. Ziyo shohichi bilan o'g'li Rahmatning har zamon mehmonlarni *dasturxonga* qistashlari boshqalarning ishtahalarini ochishqa sabab bo'lsa ham, ammo bizning Otabekka sira ham asar qilmas, xayollanib o'ltirar edi" (A. Qodiriy: "O'tkan kunlar" /novel/ A. Kadiri: "Days Gone By" p.16) There was a metonymy in the table cloth- *dasturxon*. *Tablecloth* means the food on the table. In the text of the letter below, the meaning is changed by means of metonymy. Let's look at the explanation of the words. "Siz qora chopon og'aynilarning *qipchoq* qo'lida shahid bo'lg'an qarindoshlaringizning ruhlarini shodlandirmoq uchun o'ldirdim! ". (A. Qodiriy: "O'tkan kunlar" /novel/ A. Kadiri: "Days Gone By" p.317) There was a metonymy in the name of the people. Name of the nation migrated to people of the same nationality. *Toshkand* tinchlangandan keyin (agar salomat bo'lsam) o'zim xabar yuborurman. (A. Qodiriy: "O'tkan kunlar" /novel/ A. Kadiri: "Days Gone By" p.40) After Tashkent calms down (if I'm healthy) I'll tell you I will send. The name of a place is copied to another object in that place, that is Tashkent means the reality there.

Kelgan kunimdan *Marg'iloningizni* xushlamay boshlag'an edim. Chunki tanishlarim yo'q, musofirchilik bilinib qolayozg'an edi. Endi bu soatdan boshlab *Marg'ilondan* roziman, negaki, yo'qlab kelguchi sizning kabi qadrdonlar ham bo'lur ekan. (A. Qodiriy: "O'tkan kunlar" /novel/ A. Kadiri: "Days Gone By" p.9)

In the example of this sentence we can see the phenomenon of metonymy. When it said that, I agree with Margilan, it meant people by the name of the place. He also used the synecdoche to watch "Days Gone By" we can witness. Saying a person's name with a sign on his appearance is synecdoche means to move by way of meaning. Arzimagan sabablar bilan talaf bo'lgan *jonlarni* hamisha ko'z oldingda tut! (A. Qodiriy: "O'tkan kunlar" /novel/ A. Kadiri: "Days Gone By" p.40) The word "soul"- *jon* is a synecdoche that means "souls" people are meant. The whole is expressed through the part. "Ammo siz hurmatlularga ma'lumdir, bizning shul Otabekdan o'zga farzandimiz bo'lmay, dunyoda o'zimizdan keyin qoldiraturg'an *tuyoqimiz* va ko'z tikkan orzu-havasimiz, umid hadafimiz faqat shul Otabekdir". (A. Qodiriy: "O'tkan kunlar" /novel/ A. Kadiri: "Days Gone By" p.125) The word "*hoof- tuyoq*" used in the sentence has a synecdoche meaning is a word. The word hoof means child, that is, whole through the part is expressed. Ma'lumingiz Toshkanddan uylanganimdan so'ng *yolg'izboshimg'a* ham Toshkanddan, ham Marg'ilondan ikki xotin ushlab

turish og'irliq qila boshladi. (A. Qodiriy: "O'tkan kunlar" /novel/ A. Kadiri: "Days Gone By" p.160) The combination of my lone head (single head)- *yolg'iz boshim* is synonymous, is a compound, that is, it represents the whole through the part. Human body a whole person is meant by the head, which is part of the organ.

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