



## LANGUAGE OF A LITERARY WORK AND THE USE OF EXPRESSIVE MEANS IN IT

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### ABSTRACT

*In the article, the author studied some topical issues of linguistics. Attention was paid to the linguistic features, stylistic differences and the use of artistic means of the poet Umar's works.*

## ЯЗЫК ХУДОЖЕСТВЕННОГО ПРОИЗВЕДЕНИЯ И ПРИМЕНЕНИЕ В НЕМ ЭКСПРЕССИВНЫХ СРЕДСТВ

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### ABSTRACT

*В статье автор исследовал некоторые актуальные вопросы языкознания. Уделено внимание языковым особенностям, стилистическим различиям, использованию художественных средств произведений поэта Умара.*

## BADIY ASAR TILI VA UNDA IFODA VOSITALARINING QO'LLANILISHI

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### ABSTRACT

*Maqolada muallif tilshunoslikning ayrim dolzarb masalalarini o'rgangan. Shoir Umar asarlarining til xususiyatlari, uslubiy farqlari, badiiy vositalardan foydalanishga e'tibor qaratildi.*



## **ВВЕДЕНИЕ (INTRODUCTION/KIRISH).**

Therefore, the knowledge of the Karakalpak language, is one of the most actual and one of the comprehensive problems that require in-depth study and research. Nowadays, when the scientific views on this matter are focused on the conditions of study, especially in the study of the Turkic language, the linguists often pay more attention to the phonetic, lexical, morphological, and syntactic aspects of the language. It can be evidenced by the lack of scientific works related to the problems of stylistics, which are often related to those structural systems.

## **ЛИТЕРАТУРА (MATERIALS И МЕТОД AND METHODS/ADABIYOTLAR TAHLILI VA METODLAR).**

The issue of style in the Karakalpak language is one of the first to be mentioned separately in the works of E.Berdimuratov. About functional styles, we can show his work entitled "Development of Karakalpak lexicon with the development of functional styles of the literary language" (Nukus, 1973) . In this work, the issues of the emergence and formation of functional styles in the Karakalpak literary language are analyzed from all sides, and it is scientifically researched that they are the main source of enrichment of the vocabulary of the Karakalpak language. Each type of functional style is defined, and the ways and reasons for their current development are revealed.

The subject and tasks of the stylistics of the Karakalpak language, the stylistics of lexical, morphological and syntactic tools, tropes and stylistic figures and other issues are briefly described in A. Bekbergenov's work entitled "The Stylistics of the Karakalpak Language" (Nukus, 1990). [2]

**ОБСУЖДЕНИЕ (DISCUSSION/МУХОКАМА).** A special study was conducted by Kidirbay Bekbergenov on the scientific style of the current Karakalpak language. In his candidate's thesis, which is called this style, the scientific style of the current Karakalpak language is comprehensively characterized and its main features are revealed [3].

Famous linguist E.M. Galkina-Fedurok paid special attention to the style of artistic words in his valuable work "About the style of poetry of Sergey Yesenin" and said: The style of a master of artistic words expresses his view of the world, the language tools he has accumulated in artistic images. For this reason, it is impossible to study the style of the master of artistic words, his functional direction separately from the figurative content of the work. This is a condition for both prose and poetry [4.5].

Umar the poet is a contemporary of his contemporaries Kunkhoja, Berdakh, Ajinyaz poets, he is knew traditions, he saw with his own eyes the narrowness of the times, the sufferings of inequality, the miserable life of the people, the situation, the oppression of the ruling groups, the hard life of the working people. He was a poet who felt pain in his heart, worried, and hoped for good in the future. Let's say that in one of his most famous works, "What the benefit?", he was full of pityful feelings about the waste of time, inequality, cruelty, the plight of the people, the idea of the show is clear, the content of the story is very beautiful, the author's content is beautiful and the images are beautiful. It is designed to flow in a beautiful form. In our opinion, this task that has been put before the company has been fulfilled due to the quality of work. From this point of view, let's take a



look at the content and beauty of his work in the following poetic lines, and the stylistic elements used in the poem

Qarasañ qapılıp túnerip turğan,  
Gárdishi zamanniń bul pálek urğan,  
Basqa aqır-zaman sawdalar salğan,  
This is similar to Kunkhoja's poem and similar in number, content and style  
Ordıq oraq, shaptıq otın, qazdıq jap,  
Jas ómirler gúldey solıp, *boldıq sap*,  
Bul júristen endi bizge kún qayda.

We are not going to say the content of Kunkhoja's poem "Kun qayda" is similar to song "Ne payda". Both of them about the hard life of the man of the past life, no matter how much he sweats, there is no profit for himself, only the profit of the oppressors of others, the man's dissatisfaction with the authority, the psychological difficulties of the work, the cruelty of the era of forgiveness, the description of the cruelty of the man is clear and figurative expressed. In fact, almost the majority of classic literary works are similar to the content, form, and the vivid expression of feelings of displeasure with the times.

The aim of the research is to use with the poem of Omar writer's style as a means of creating a beautiful picture in accordance with the ideal, aesthetic requirements and content of the unlimited riches of the great national language, and to give a linguistic value to the use of tropes in it.

The first poetic poem is constructed in the hyperbole style by means of hyperbola, the environment of life, time, the nature of the world is closed, it has a direct effect on the psychological state of a person, and the guard (metaphorical meaning) of the time is like a "pálek urğan" (quday urğan) pálek (metaphor), other (metaphor táğdirge degen máńide), aqır zaman (epithet), sawdalar (metaphor in the sense of difficulties, heavy sufferings), bul dúnyağa shıqqannan ne payda (hyperbola). All of these tropes are in the people's spoken structure, and the poet choose them very well. Such poetic lines give both beauty and expression to the content of the story, and if they affect the practical feeling of the reader, it will be difficult to see that it is as meaningful as the time. Omar poet literary works are related to the fact that A. Pirnazarovtın's most of his pieces are characterized as a unique poetic work of body psychology [5. 41-42].

In the following lines taken from the language of the piece of people mentioned above, there are words used traditionally in the folk language to describe the tropics that are growing up, *kewlimniń xoshi, jerdiń dúmpeshin, mushin, kórsettiler qolınan kúshin, dúnyağa shıqqanıńnan, aspan zaminniń, astı qapılıp, pulsız diyxan, júrgen sarsılıp* such as tropes as place of needed to show one of the principles of poet's masters can be established in the selective use of style.

The next couplet begins with the poetic line "Aspan zaminniń astı qapılıp" and has the tradition of saying it in the vernacular. Aspan zaminniń astı qapılıp Búlgen elge búkir bala, Máten jirtıq bolğan emespe! He also used the traditional language of the country. In it, hyperbole is clearly felt, almost all the words in the composition, the content and the figurative expressiveness are colorful. When this poem reached the level of phraseologism, the meaning of the lining was used in the service of a proper style.



The epithet "Pulsiz diyxan" at the beginning of the word "Pulsiz" gives a metaphor to the thought, "Keshe kúndiz júrgen menen sarsılıp" appeared from the hyperbole, the word "sarsılıp" in its composition is used in a metaphorical service in the sense of heaviness of the work, the tormented feelings of the hero due to he is free are reflected. In conclusion, it gives additional imagery which creates the antithesis of "there is no good for us, good for the rich".

Omar's song "Ayiriqsha" was inspired by the style of Ájiniyaz's poem "Bozataw". The wonderfulness of the country where he was born, the feelings of missing, the poor life of the people, the author's love for the country was described with similar psychological feelings:

Jaqsılıqtan aǵardı ǵoy biziń shash,  
Qıs kúni hawada qıppa jalańash,  
Xosh aman bol, bizden qaldıń Bozataw (Ájiniyaz)

In both, the descriptive words of the tropics are chosen according to the content and the personal style of each one. All the meanings of the words, speech, whole meaning of poetic point of view is giving meaning, and from the point of view of selective use of the tropes, they give imagery and impact to the thought.

"Jaqsılıqtan aǵardı ǵoy biziń shash" said Omar. The phraseological phrase "shashım aǵardı" in the folk speech means I did not get rid of all the difficulties, I was confused, I was in trouble and based on the meanings of the semantics, person who in trouble, often uses phrases "*shashtı aǵarttı, shashım aǵardı, shashımdı shala aǵarttı,*". The poet took the model of the people's style, according to the style of his own writing, he reduced it to a poetic line in the form of "my hair has been turned since I was young". It is clearly understood that the word "man" has been created with the "g'oy" element of emotion and modality, and as a result, it has been written in a poetic way. "Qıs kúni hawada qıppa jalańash" "" is a hyperbole. The epithet "naked" in this hyperbole firstly, indicates a social state. Secondly, it is a reason for the performance of a descriptive task. The epithet "*ashtan-ash*" means hyperbole. In this work the author's creativity is also clearly visible. When evaluating the language of Omar poet's works and the usage of tropes, it is worth paying attention to the poem "Elim".

It is noteworthy because of the beauty of the language of the poem, the choice of tropes for the stylistic service.

Úyrek ushıp, ǵazlar qonǵan kóllerim,  
Qatar qonǵan jaz jaylawda ellerim,  
Ten qurdaslar menen júrgen kúnlerim,  
Yadıma túsip meniń náyleyin.

In the first line, it is seen that the term "kóllerim" special noun, epithet "*úyrek ushıp, ǵazlar qonǵan*". They serve to describe the beauty and effectiveness of the poetic line. The meaning meaning is also serves to meaning epithet. From the row *Days which teń qurdaslar menen júrgen*, the epithet "" has stylistic meaning. The word figurative meaning came from folk word has psychologic and colorful meaning. By means of this poem, he expresses his feelings of being away from his friends, and relatives in a stylistic way, and thus he makes a special use of emotions in his poems.



So, through the deep and effective poetic description of these poetic lines, the tropes serve a special semantic-stylistic service and provide the beauty of the poem.

In the song "Berermen, he gives sharpness to the meaning of the picture by equalizing people to scorpion and snakes that crushes the people and reminded he would be champion one day in fight:

Adamga miyrimisiz shaqqan shayanni,  
Tańda bir ózine azap berermen,  
Záhárli qastıyan qara jıllanni,  
Ordaların buzıp oyran etermen.

**РЕЗУЛЬТАТЫ (RESULTS/NATIJALAR).** Let's say there is no language element and there is no figurative, semantic- stylistic meaning: shayan-metaphora, tańda-metonymy, azap berermen-hyperbola, záhárli qastıyan-epithet, qara-epithet, jılan-metaphora, orda-metaphora, oyran etermen-giperbola, jandı-metonimiya, jazıqsız-epithet, ózińdeydiń-simile, tókkenniń-metaphora, azap-metaphora, gáriplerdiń-metaphora, iytlerine-metanomy, talatıp-metaphora, gázap-metaphora and e.t.c

All of these are more than the language of the poet, and they show the beauty of poetry. The poet's ability to choose the aesthetic requirements of the tropes in his poetry is clearly noticeable in all his poetic compositions.

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