

## PERIFRAZAS AND DESCRIPTION METHODS IN THE WORK OF SHAROF RASHIDOV

Gayratova Gulzoda Sanat Qizi

Bukhara State University

2nd year student of the Faculty of Philology

Gayratovaguli@gmail.com

**Annotation:** As we study the life and work of Sharof Rashidov, a leading publicist, writer, and artist, we repeatedly witness the diversity, diversity, and complexity of his artistic imagery. In this article, we will try to study Sharof Rashidov's work, at least in part, and focus on his images. We seek to explore the periphrasis and imagery of the author through a number of prose and poetry works.

**Key words:** Sharof Rashidov, artistic style, "Kashmir qo`shig`i", imagery, paraphrase, prose, metaphor, metaphor, artistic expression, image.

Sharof Rashidov, one of the great figures of Uzbek literature of the 20th century, also lived and worked during this period. It is important to observe the transformation of the category of literary and aesthetic ideals in the works of Sharof Rashidov, to draw conclusions about his views as an ordinary representative of the Uzbek people, both creative and long-term first leader of the republic. After all, many of his works as a publicist, prose writer and poet were created as an attitude to the processes taking place and as an expression of their underlying dreams. A large part of Sharof Rashidov's work consists of literary and journalistic articles. Among the works of writers who lived and worked during the Soviet era, we find that they were created in accordance with the political requirements of the time. We can see such aspects in the work of Sharof Rashidov. Speaking about Sharof Rashidov's journalism, Ural Nosirov acknowledged that it reflected the spirit of the time: "First of all, he was a child of the time. The period shaped and perfected his worldview. Partisan discipline could not have been at the heart of political responsibility journalism. " "At the same time, each article clearly calls for new victories, inspires, encourages goodness, passionate partisanship and internationalism, theoretical and practical interpretation, and artistic influence," he said. It should be noted that no matter what topic Sharof Rashidov addresses, of course, he compares the past with the present, and is optimistic about the future. And every event, that is, when I think about a problem, I try to justify my point of view theoretically, based on the experience of science. " A O. Nosirov rightly points out, many of these aspects can be found in Sharof Rashidov's journalism. In particular, a number of his articles contain comments on the political professions of the period. In his article, The Fiery Singer of the Revolution, he describes Hamza's work as a tireless advocate of Soviet political ideals: "Hamza's name is our true pride today. His inspiring work has earned a worthy and honorable place among the spiritual treasures of multinational Soviet literature ... Hamza's first poems appeared in the press in 1905, at a time when the revolutionary movement in Russia was soaring, perhaps even a strange coincidence. But it is no coincidence that he followed the interests of his people, democracy, freedom and humanism, social justice and national development, came to the revolution, to Lenin, to the Communist Party, and chose this path firmly. It was natural and legitimate for anyone who thought about the destiny of the people, their freedom and happiness, and acted in this way. It is these noble ideals that define Hamza's

attitude to the great Russian people, to his advanced revolutionary culture, and to the deep internationalism in him. "

Post-independence research has shown that Hamza's work was not entirely devoted to Soviet politics, and that many passages in his work were later edited for political purposes.

Clearly, it does not make sense for a researcher who is talking about Hamza's work to evaluate his work from the outside without knowing his personality and works. Of course, Sharof Rashidov expressed his views on Hamza's fate, beliefs and original sources, which are now well known. In turn, he defended artists like Hamza, feeling responsible for what he said. Careful removal of the artists from the difficult barriers of the time, such efforts to preserve them have been rebuked by some short-sighted "critics" who do not understand.

Most of Sharof Rashidov's prose works were written after the Second World War. During this period, a number of works were created to depict and uplift the spirit of the people, who returned from a bloody war to a peaceful life and began to work creatively. The author's works in prose not only demonstrate his creative power in this field, but also play an important role in defining the essence of the literary and aesthetic ideals sung in them. In the post-war period, works by a number of Uzbek writers were completed and made available to students. These include Abdullah Qahhor's "Oltin yulduz", "Koshchinor chiroqlari", "O`qituvchi", Oybek's "Oltin vodiyan shabadalar", Ibrahim Rahim's "Hayot buloqlari" and "Ixlos", Said Ahmad's "Ufq", Hamid Gulam's "Olmot qiz", Askad Mukhtor's "Daryolar tutashgan yerda", "Qanot juft bo`ladi", Saida Zunnova's "Rashk".

During the post-war period of peaceful construction, prose became one of the leading genres of Uzbek literature. Prose works of Uzbek writers cover the period of people's life. Along with the creative work of the Uzbek people, they raised a variety of topics, such as love, the impact of various ups and downs in life on the human psyche.

The author's first story, G`oliblar (1951), was written in the post-war period, when Uzbek families were at peace, someone's child, someone's father had not returned from the war, and labor was in full swing. The author recalls the events that led to the writing of the work: "For many years the story" G`oliblar "formed in my mind, I thought a lot about my childhood impressions when I was a student of the philological faculty of the university. In front of my eyes was my beloved village, which was connected to the mountainside. Endless desert. Thousands of acres of beautiful, fertile land lay dry. Only in the first spring the hills were covered with crimson tulips and purples. Then, as the days got hotter, the sun's heat would suck up the dampness of the earth, and the grass would dry up, scattering its grassy breath. I have witnessed every kolkhoz farmer dream of cultivating the steppe and building cotton fields instead of the dry wheat fields. I was thrilled by their stories and decided to write my first story on the subject. "

The practical proof of the proverb "He who brings water is dear to the people" is the basis of the story. Through the images of Oyqiz, Olimjon, Lolahon, Halim bobo depicted in the play, new aspects of land acquisition, increase of water resources, and a new approach to labor are revealed. Human nature is complex, and the harder it is to be tested, the more it will recover and reach new heights. Oyqiz's two brothers, Temur and Alisher, did not return from the war, and their mother, Holbib, died. The main theme of the novel is the work of Oyqiz, who hopes for the safe return of Olimjon, who went to war with his father Umurzak, and the confidence of Oltinsoy in the future of the people who supported each other both in grief and in the holiday.

The work depicts the life of Oltinsoy, the life of Uzbekistan in the person of Oltinsoy, who became beautiful through the life of young people and their neighbors, who were invaluable to their initiatives, and, most importantly, the hard work of honest people. Here we are interested

in the names of the heroes of the work, the brothers who did not return from the war. The similarity of the characters of Olimjon, Oyqiz, Juraboev, Umurzak in the novels "G`oliblar", "Qudratli to`lqin" can be seen in "Mighty Wave".

The "mighty wave" covers the worst of the war, the events of 1943. The play reflects the heroism of the people who fought in the war for the freedom of the homeland, the people who found the strength to deliver food to those who gave their lives, the people who lived for the front, for the victory on the front. Just as Oyqiz Olimjon was encouraged to go to the front in "Galiblar", Bahor supports the goal of Polat, who dreamed of competing with the enemy on the front like his father Haydar Sodiqov in "Qudratli Tolqin". After reading his father's letters from the front, Polat said, "Courage does not choose youth!" rushes to him with the thought. There is always a word in a young man's heart: "Father, I will be a worthy son for you!"

Each of Sharof Rashidov's works reflects the human character through the man and his problems, relationships and contradictions, the life of sincere and humble villagers. The Kashmir Song was Sharof Rashidov's heart notebook. During his lifetime, the work has been translated into dozens of languages. The legendary protagonists of the story are Bambur, the king of bees, and Nargiz, the queen of flowers, while the Storm and the pest Horut are portrayed as negative characters. Interestingly, on the Bobur and Nargiz side, birds, flowers, trees, fragrant scents, and heart ties are connected and protect them. In the wake of the storm and Horut, negative images such as wind, plague, hurricane and lightning appear. While writing in the flight of high imagination, the author symbolizes the vital activity of nature, the revival of nature, the language, the struggle for survival. In the words of Professor Hotam Umurov, "Kashmir Qo`shig`i, by its stylistic nature and stylistic rhythm, is a melodious, resonant, meaningful work, acknowledging the harmony of Indian melodies and Uzbek" Tanovar "in the work."

Sharof Rashidov's film "Kamolot" was written in 1960. The author portrays the creative work of the workers of that time through the image of Polat Karimov, who compared the fruits of the hard work of the peasants who worked hard to open new lands on the barren lands, to turn the protected lands into cotton fields and fields. It describes the way of life of the people of Beryozovka, a village of a hundred houses, in the conditions of the bloody war, the life of Uzbek warriors who fought valiantly on this land.

It is well known that the study of style and visual means of language has become one of the most important and important issues in linguistics. Because any linguistic tool can be a methodological tool as well as a nominative function in the speech process. Typically, such tools provide ample opportunities for both artistic and methodological language to be effective. One of the most widely used such methodological tools in the author's work is the paraphrase.

One thousand nine hundred and forty-three. Spring! She is as cheerful as ever, with a warm smile on her bushy lips, squinty faces, and charos eyes. Her long and dark hair wavy like a river, her green skirts fluttered, and she walked across the country with a special charm. Even in the tragic days of the bloody war, which brought so much sorrow and grief to the people. spring shines, gives life to the world. "Mighty Waves"

Every artist has a strong artistic means, artistic style and visual skills. It is no exaggeration to say that every sentence he creates uses all the means of imagery and similitude of his language as he tries to reach the heart of the reader. Artist Sharof Rashidov, for example, used a variety of simulations in the above passage. He used periphrases such as "Green Skirt" and "Head of the Hand" to make the text more versatile and effective. The artist could have called it a green meadow, a green field, not a "green skirt," but he would not have been able to achieve such a touching and emotional emotion at the time. explained that it was the concern of

the whole nation and used it effectively to shape the goal of increasing artistic uplift within the text.

The earliest flower in the flower garden is the beautiful Nargiz, whose beauty is described all over the world. Who doesn't love her at first sight, who doesn't sing her, who doesn't dream of her? Are there few people who dream of seeing him? He is dressed in a blue velvet tunic over his horned robe, with all the flowers and a beautiful white stalk, and with pearls of dewdrops on his ears. Kashmir qo`shig`i

But the song he sings, accompanied by the gloomy autumns, the birds, and the cool breeze; also a treasure. His song echoes through the valley at dawn, as if looking for a way to a distant land. He misses someone, he misses someone. Nargiz's heart is pounding, her heart is pounding, her longing is burning, her body is burning. Kashmir qo`shig`i

We know that it takes a great deal of skill on the part of the artist to embody the object of the image in the eyes of the reader, and in this small piece of prose, one of the most beautiful means of depiction by the writer is the use of metaphors and metaphors. For example, the use of units such as dewdrops of dewdrops, drunkenness of peacocks and peacocks in the text makes the work emotionally moving and versatile.

However, the enemies of goodness, who were secretly watching this happy meal and roasting in the fire of envy, could not stand it. , fell into a vicious cycle. They started by blocking out the sun. The sky was overcast with black clouds. The darkness of night was everywhere. The sun was shining during the day and the stars were shining at night. Kashmir qo`shig`i

It is no exaggeration to say that the most widely used means of periphrasis are the means of artistic representation. Periphrases, in particular, are one of the most important stylistic devices in speech. They glorify, elevate, and impress the speech, but they also serve to make the speaker or writer take the speech seriously and to pay attention to every word. For example, the peripheral units in the above-mentioned prose passage, such as the Flame of Envy, the Enemies of Goodness, the Land of Survival, and the Juice of the Stars, are among them.

As Nargiz remembered these events and sat in the midst of narcissistic fantasies, Lola spread her leaves on the other side of the rock and waited for her to open up. with her sweet smile she was the epitome of sophistication and grace, a very incomparable combination of colors. Her deep, wide eyes gleamed, her thick eyebrows reminiscent of a swallow's flight, and her slender figure was beautiful; was. Kashmir Qo`shig`i

One of the visual units used in this passage is a metaphor: a sweet smile, a dreamy dream. With this tool, the creator was able to create a powerful and uplifting lexical meaning of speech.

Belgrad qizi

Ko`zi chaqmoq, yuzi to`lin oy,

Quyosh kabi ravshandir chiroy.

Nur yog`adi anor yuzidan

Va tomar nur ikki kuzidan.

Tabassumga to`la pista lab -

G`uncha yuzni ochgan ertalab.

Qalbi jo`shqin, to`lqinli dengiz,

Yuzida yo`q xech qayg`udan iz.

Qiz onaga bir hayot edi

Va qayrilmas bir kanot edi.

Otasining suyangan tog`i,

Ham qalbida orzu bulog`i -

Qizi edi. Qizga mehri band,  
Mag'rur edi, ko'kragi baland

We know that Sharof Rashidov not only created prose, but also wrote poetry. The paraphrases used in the composition of this poem are from metaphorical units: the spring of dreams, the mountain on which they rest, the irreversible wing, and so on, and we can witness their artistic exaltation.

Uyalma  
Men ketganda ancha yosh eding,  
Bog'bon qizi - gullar erkasi.  
Mana endi oydek to'libsani,  
Yuragimning sho'x arzandasi.

Menga atab gullar ekibsan,  
Ochilibdi xuddi o'zingday.  
Gullaringga xushtor yulduzlar  
Termuladi charos ko'zingday.  
G'uncha edi qalbmida sevgi,  
Endi chaman bo'lib ochildi.  
Otashlarda toblanib, erkam,  
Yo'llaringga durday sochildi.

The presence of periphrases makes the speech a little extravagant and decorative. If you decide to use them in poetry, this should be taken into account. Special characters are appropriate phrases for speech and styling ... And, of course, not to repeat the words. One type of paraphrase is euphemism, when we try to soften the effect of ephemerals, we call neutral words and phrases that replace abbreviated or resonant vocabulary, or neutral words with special semantics. The paraphrase only changes the names of objects, qualities, actions, and does not simply perform aesthetics as a semantic function: they help the author to express the idea more clearly, emphasize certain qualities of the described object or event, prevent words from repeating. In particular, the above-mentioned poem contains a number of periphrasis units: the man of flowers, the bright stars, the merry-go-round. The artist referred to the gardener as the "flower man" and was able to give her an artistically impressive lexical meaning with the "flower man" paraphrase. At the end of the article, we first tried to find out how strong Sharof Rashidov's artistic and journalistic skills are during the article. It is no exaggeration to say that we are once again convinced that he has created unique works for Uzbek literature.

#### List Of References:

1. Ghaybullo as-Salom. Izhori dil.// Sharof Rashidov. Erk istar ko'ngil.-T .: Ghafur Ghulam Publishing House, 1992. -B. 123-124
2. Nosirov O. Sharof Rashidov "Davri farzandi". -T .: Fan, 1992. -B. 20.2 Shown Edition. – B. 21-22.
3. Nosirov O. Sharof Rashidov "Davri farzandi". -T .: Fan, 1992. -B. 19-22.
4. Rashidov Sh. Kashmir qo'shig'i. Two language epics. -T .: Sharq, 1997. -B. 45
5. Karimov N. Post-war Uzbek literature. -Tashkent: Fan, 1982. -B. 36.
6. Sharof Rashidov. Works. The fourth volume. -Tashkent: Literature and art, 1982. -B. 171.



7. Sharof Rashidov. Works. The fourth volume. –T .: Literature and art, 1982. -B. 272-272.
8. Пихоя Р.Г. Советский союз история власти 1945-1991. Новосибирск:сибирский хронограф, 2000. -678с
9. 3 Rizaev S. Sharof Rashidov barcode to portrait. -T .: “Writer”, 1992, -205p 1 Rashidov Sh.R. Journalistic articles. Works, Volume 5, –T .: “Ghafur Ghulam Publishing House of Literature and Art”, 1981-1982
10. 4. R.Normurodov. Secondary nomination in Uzbek language, Tashkent, 2010, pp. 11-39.
11. D.Aytboev. On the study of periphrases // Journal "Uzbek language and literature", 2006, issue 5, pp. 86-88.
12. R.Rasulov, I.Umirov. Annotated Dictionary of Descriptive Expressions of the Uzbek Language, Tashkent, 1997, pp. 4-27. Topic 40. About Uzbek lexicography
13. Kobilova A.B. Features of the use of the periphrases of the Uzbek and English languages in journalistic texts. International Journal of Psychological Rehabilitation, Vol.24, Issue 07, 2020. –Page: 8162-8168. <https://www.psychosocial.com/article/PR270794/18979/>
14. Kobilova A.B. Periphrasis - as a stylistic device. Proceedings of Global Technovation 2ndInternational Multidisciplinary Scientific Conference. Hosted from London, U.K., December, 28th2020. - Page: 215-216. <https://conferencepublication.com>