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Gulnoza Xushboq qizi Jumayeva

Termez State University

Master's degree from

+998 919789180

## LANGUAGE FEATURES OF THE WORKS OF OMON MUXTOR (IN THE INTERPRETATION OF MYTHS)

**Abstract:** In this article we aimed to cover the language features of one of the manifestations of Uzbek literature – Omon Muxtor's works in the interpretation of myths.

**Key words:** the language of the work, myths, language characteristics of his works, euphemism, social euphemism, linguistic factors, taboo, language fact, passive lexical layer.

**Language:** English

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### Introduction

The fact that the present Uzbek literature is closely connected with its traditional roots is also evident by looking at the series of our novels today. To a certain extent, the mythological views on the heavenly imaginations of our ancestors have been studied. In them, special attention was paid to mythopoetic thinking and imaginations about the structure of the universe, emphasizing that it is an important character in the interpretation of the essence of the imagination of our ancestors. Folklore scientist M. Jo`rayev meticulously studied the historical foundations of the plot of the heavenly legends that arose based on cosmogonic myths and the system of motivations, the rudiment of the primary mythological imagination, the basis of which was based on their text (relic-A.N.Y.) was able to identify, classify the elements of the saved without.

The scientist noted that the heavenly legends are oral tales, formed based on ancient beliefs and mythological representations, which describe the interpretations of etiologic myths through the laws of artistic thought. Heavenly Legends of the verbal form, which have an artistic and aesthetic essence, have passed a stage of specific formation and improvement. The belief that arose based on Heavenly complications and mythological views has been preserved today not only in folk traditional rituals, rituals but also in his

way of thinking. In particular, the novel is observed in poetics and style.

According to folk beliefs, Heaven is the place of the melodics, the property of the underground-the dead. It is possible to observe that the motive, based on ancient mythological images, is also used in modern Uzbek novels. Observed excerpts stand out much closer to folk tales and fairy tales in oral creativity in terms of the style and partial form of the statement. The aspect we are focusing on is the moon's glittering appearance motive, which is the source of light at the bottom of the tin - dark well. Signs, color and material of the moon are given in the novel as "silver color", "silver fastening". In this respect, the O. In the image of the Mukhtar, there is harmony with the ancient views of the Turkic peoples. The appearance of light in the depths of darkness expresses confidence in the tantalum of goodness.

After all, the goal of Osman from falling into the well is to bring people "Water", which symbolizes the source of life. Having received strength from this belief in the victory of the good, the personage "well" - knocks to the bottom of the heart.

Contrary to traditional motivation, the Scythe of Osman with a head to the well symbolizes the symbolism inherent in the Nasir style, which means that he wants to work with contemplation. At first glance, the depth of this well is pleasing to the eye, the

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sounds coming out of its walls are valuable, and their resonance seems to indicate the supernatural characteristic of Legends. But in fact, it means that the personage looks deeply into the depths of the soul and listens to its inner world. In the world of O. Muxtar, it is regarded as a self-destructive crowd of people who are doomed to suffer thirst because they have dried up the seas and destroyed the land. In the same moment, in the bare desert of the moose, the Usman turns into two people in one body.

One of them is at the top of the well, and the other is in the well. The author puts forward the leading idea by inspecting himself as one of the eager crowds of the fate scapegoat from that state of loneliness. If the reader understands this situation, he will be able to perceive the style of the novel more deeply, his essence will become clear. Ustiyu the journey of the spirit of Usman under the earth without swimming with Allah, good and evil deeds of fate as a servant in the style of response.

A. The Mukhtar speaks about the troubles of hanging from the bottomless pit of moral and moral abnormalities in the "platoon", the path of believing in a vain and person. His hero suffers from the vision of a hole in the tooth, seeing the absurd aspects of the world. He tries to warn of the essence of the tragedies of the XX century, which destroyed the millennial history from the. Revenge on the permission of wise ancestors encourages Usman to rise from the depths of the abyss to the heights. He realizes that it is necessary to live diligently, to endure all the hardships, to preserve the image of his humanity. Osman is described by materializing in the Sanam "Plato", which yearns for a lifetime with a missed leave, that is, the author. From the walls of the well to the Ottoman, Khazin sounds are heard. The imagination of the writer and the whole novel is built based on this Khazin melody. This melody reminds the hero of memories of youth.

Following the tradition of the O. Muxtar Moon resembling a copper barge in the people, he describes by materializing what lies at the bottom of the well. Even when this copper dish is considered to be brought in the sense of a household item, the aspect in which Dear are placed before the guests are manifested. The fact that its shape is round, the color shimmering reminds the moon. And the most important thing is that around the copper tray, those who are close to the dream sit round dry, talk heartily. This conversation must take place in the minds of Osman, be based on his own beliefs, reflect imaginary processes. A. The well and Moon, the product of autonomous artistic thinking, are directly related to myth. Because the function that the concrete objects in the image perform is based not on the fact that they do not become reality, but on the heavenly concepts of the ancient man. The output of the voice of Osman, "grumbling" from Ismail Somoni Rauf (Abdurauf Fitrat.- What?N.Y.) is a sign that it is not "dear" that it

is far from the ancestors who lived in the grief of the land and nation.

So the hero of the novel is comparing the ancestors of the past and the descendants of today. In this place, the living form and content of the myth do not retain a pure complication characteristic in terms of character. It happens that his remains in artistic thinking are absorbed into the genre of the novel. This aspect also shows that the development of today's Uzbek novels is ensured by intertwining with the concepts and beliefs of humanity at various stages. Undoubtedly, the complex nature of the Uzbek novel is clarified by understanding the essence of methodological research.

The "table" in the image of the autonomous is the knowledge of man. Tableware "dry" (sewn by connecting.- What?N.Y.) Liga, the fact that it is not made from a holistic drape (91-page) is a sign that this knowledge is mastered today away. A. The artistic interpretation of the Mukhtar says that our world has not undergone any significant changes since ancient times.

The whole-the tragedies of the XX century, where all generations are doomed to live with the grief, longing, harmony, and suffering of Turkestan, are lined up on a thread in a certain sense. The goal, which is aimed at referring to the content of myths, is also to make it clear that in reality, it is necessary for a person in life to struggle and live, striving for the preservation of his appearance. Heroes who felt self-displeasure "when the world is nothing more than love!" they will come to a decision.

Usman (47 - page), who has fallen into the "depth without water" that creeps in the flood of the last century, lives with the grief of those people. His spirit acquires a "higher status" (46 - page). Therefore, the descendants of Osman could not reach the distant glow of light - will achieve.

If we attach importance to the "White hair shirt", "white Harir scarf", the hair (thin and thin) fabric on the Sanam, wrapped from head to toe in white, means purity and freshness in a portable sense. Focusing on color-related symbols, which are the most ancient means of autonomous artistic thinking, poetic achieves an increase in the artistic and aesthetic value of the mushed. Zero white colors are considered a symbol of goodness, light, prosperity.

So, A. Autonomous sustainable symbols have achieved to express the essence of the events in the application. Such a method has become incredibly suitable for our literature, as it is based on the content of myths in the same place as being incredibly characteristic. It is a sign that having reached the permission of Osman, he will take tea from his hand, the thirst in the water snake will give confidence to the bleeding of the heart. Both the people and the girl sitting around the copper tray at the bottom of the well say that Raufni or a miracle chest is needed to open the waterway to Osman. This crate, which comes in

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size as a thicker book, is not just a household item. However, the stored in it plays an important role in understanding the essence of the novel. If it is understood that the chest - heart, the bismuth in it is historical memory, then the meaning of the future of both Osman and the people will be understood from the attachment to the same chest.

Dozens of surrogates, such as Abdurauf Fitrat, Fayzulla Khujaev, who sought to erase the names of the Soviets from the pages of our history, were strong national consciousness, a sense of national pride, rebellious personalities against subjugation. The Uzbek people did not forget about such ancestors, always kept them in the heart.

The Adventures of Usman, who passed through the well into the underground world and faced with the spirit of ancestors, as instructed by their guide, entered the well from the lid on the edge of the well and left the "wide tributary of the river", are described based on mythological beliefs. Called to be worthy of our glorious history and great ancestors. Its crate-finding and waterway opening provides a novel optimistic solution.

By the end of the 20th century, Omon Mukhtar, who began to work in a large genre, sought to bring a new spirit of artistic interpretation to the Uzbek novel and tried to find new forms in each novel. Nasreddin, who martyred to go to the Cultepa in the novel "A Thousand and one outfit", and aḡlık with his ass the story" The Childhood of the master", the head of the mullah in the novel" The Bent head"?" in the fairy tale, the transfer of the traveler in the sea, the events associated with the Enchanted window in the "man in front of the mirror", the motivations and episodes associated with the mysterious well in Plato, the memories and fantasies that occur in the hill ruin in the "ruined Hill", the unexpected disappearance of the luxurious palace in the novel" Ffu", The influence of the fairy tale" forty lies in one lie "in the novel" The Land and Kingdom of women", an anecdote about Efendi's belief in his lie, characteristic of the fairy tale in the tone of the statement, it becomes clear that Nazareth is actively turning to folk traditions.

A. The effective use of Mukhtar in the modern prose of oral traditions of the people literature Doniyorova also attracts attention.

He analyzes the ancient motifs of folk fairy tales, used in the novel" Plato", as an example of some sketches. Professor U. Normatov is "These works are permeated with the national spirit, philosophy ... examples of folk oral creativity-narrated and the re-narrated story of the plot of fairy tales, in particular the description of the fairy tale "forty lies in one lie", which gave the text of the work a strange charm and refinement... Omon writes that "the autonomous novels are new in terms of form, form, structure of the plot, style of expression". The scientist draws his attention to the novels "Ffu", "women's country and Kingdom".

I. Yakubov and In some observations of M. Mirnazarova, O. In the autonomous prose, attention has been paid to such issues as the role of literary traditions, the skill of Nasir to use literature as an artistic instrument of differentiation. One of the methods of artistic painting, the phenomenon of literature mystification is considered one of the innovations in our national literature. Giving something a deliberately mysterious hue, trying to convince the reader that there are no Things is literature. This method of painting, which was first used in the novel by Adil Yakubov "the dilapidated world", gave positive results. The writer uses the diary details of one of the heroes as an important document to make the image brighter in achieving his intended artistic intent. Although the memories of Giuseppe are an artistic invention, it is characteristic in terms of reassuring the reader, ensuring the viability of roman events. This method, which is referred to in our classical literature as "tajahili orifona", is based on the fact that Nazareth is unable to know himself. This conditional tool can ensure the correctness of the image only if it is inextricably linked with the necessary vital details, circumstances and the fate of the personages.

A. Muxtar also interacts with the fate of the heroes through the book of poems Abdulla Hakim, which is a fictional image in the novel" thousand and one outfits". From the phenomenon of literary criticism, roman op uses narration as one of the principles of development. The book of poems in the novel allows you to analyze the thoughts, impressions of the hero.

Abdulla Hakim, one of the heroes of the novel" thousand and one appearances", is a winged man, a talented poet, although he is an ordinary servant. What he wrote about the master of Nasriddin consists of poetry and prose readings. For this poet, Nasreddin is living ash of the people who live forever, not bending their neck to anyone, not giving joy to the world. Her back, a small Sally on her head, and the donkey on her bottom are a sign of her life. Realizing the cold truth as a whole in the essence of his venom, Abdullah Hakim, who has achieved the freedom of heart and soul, everyone is worshiped in the glory of the genius of the people as he realizes the one napkin error of human life. Living in his own heart, Nasriddin at the command of conscience sees himself as concentrating on happiness, to live laughing over the baseness in life, to bring strength from the spirit. Only then a person acquires the independence of the soul, without Excessive adoration of the passions of the world.

In the novel, Nazir, who aspired to volume narration, subject, and content depth, went along the path of setting the volume and ending until each work rose in tone. In this respect, the prose of Abdulla Hakim in the novel "thousand and one appearances" is especially characteristic of.

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The fine method of creating a figurative image in folk fairy tales associated with the fact that in the interpretation of the Omon Autonomous is a Fox – judge, bear, turtle – figure, snake – Minister, Lion – King serves to increase the influence of the novel. It can be said that this chapter of the novel is a peculiar mosaic, built on a figurative basis. Strange jokes, which are integrated into the chapter in a compositional way, also recall the work of the Gulkhaniy "percussion". After all, not only a special kind of fairy tales but also parables are based on a figurative image. Nasser can continue creative methodologies with success within a new genre of this tradition.

The donkey, which often serves the day of ordinary, poor people, is a constant companion of Nasreddin in folk art. In the novel also seen the world – Hodja Badriddin living in a village that is strangled by Rahim's second, an educated person. His youngest son is also a perceptive, wise, at the same time incredibly naive guy. Thanks to childhood in the heart of Nasreddin, which is a child of a woman – loving family, the hairdresser Mullah is fascinated by anecdotes. In this regard, it does not differ from simple peasants. In a dream to get acquainted, Mullah moves from a to a "thousand-year-old song", weaving anecdotes with an inexplicable love for the Justice of the King. However, Rahim, who stole his dream, never saw the second in his life, could not imagine how full he was, could not even receive an assignment from the ruler to perform a certain service.

When the world wants to see, he takes a white Fatiha from his father and runs away from the rope of his donkey, who saw the martyr of Nasreddin, who set out with his donkey. Nasreddin who lost his companion is fluently on the road in search of his ass. Waiting for the human temperature for the first night, the Sultan and Bolton, disguised as a tourist Hunter, are deceived by fraud and muteness. Separated from the and the travel bag, Nasreddin begins to slip and go towards the side where his head flows. Seeking a just king and a conscientious judge with great hope and confidence, Nasreddin, who set out in the hope of bright days and deceived, in a vast and naked desert, shudder, shudder his feet to Thorns, his heart seeks to advance as blood. He is faced with children of color, thirty-year-old women of old age, "young men" who are obediently carrying a heavy labor hall, a helpless old man with a sword.

Nasreddin ran from the ass and looked for him, how many villages around paying in the pod is a muddy roof in the, with a shaggy wall, sees a strange state of low houses clogged with each other's paws. Bravery in the hope of living will witness the exhausting and sober state of ordinary people who walk in the bathhouse. Witnessing that the luxurious castles do not care about the plight of the poor people of the country, who live in palaces, mansions, puddles, korchalons, hooligans and thieves, in his heart there

will be doubts both about Mullah Ghulom's speech and the greatness of the latter. He, however, goes to the illusions that "our king is deeply saddened to correct this situation, to correct the situation, to wipe the head of all, but to make the hands shorter." therefore, he blooms his head, collecting five to ten coins of the teapot, telling all the jokes he knows.

Nasreddin eyewitness of human appearance, who is a witness, feels himself alone in the inter-city, is looking for a mullah Ghoul to find a place of residence, get a fur consultation. Trees in the puddles are also fruitless. Birds like a hare, a pike, a quail are in a cage, while the peacock is freely spreading its feathers like an ELP. The language-speaking and shallow bird's Miskin Hali also to the bizarre landscapes. This case is also revealed in the fate of trees.

The point of view and vision of the personage reveals a specific intermediary storyteller. The form of its statement does not directly and exactly repeat the author's image. In the description given, the narrator's image impresses his style and excitement both in his literary speech and in the emergence of fairness in the image of the personages and the expression of the environment. As a result, the power of the novel language and the narration of the content are provided by the aesthetic category, in which the author hides behind the author's work personage. The image of the author acts as a coordinator in the ideological-methodical center of the novel.

In the city dominated a glorious fear. The people themselves do not see, do not hear, do not recognize the breed that Nasreddin is asking. At night, lying in the bathhouse beauty, for seven days, "uncle" is looking for Gulomzhon with pain and suffering during the day. He sees from afar that Rahim has passed the path of the second. Cold-blooded and malevolent guards, Princes, sarcous can not even stand his author because they drive the people. And to enter the palace can not find a reason for the fur coat. Coincidentally, Nasreddin finds a message from the mysterious death of Rahim G`ulomjon, the second himself standing at the head of the ills of society, where evil has become a picture through the conversation of the poor two fats. Thanks to the casual conversation of the two, the young Nasreddin feels that he is growing up. Mullah realizes that G`ulom is a and a crook, who opened the way to deception, thereby betraying the people and also reaching out to his head.

Nasreddin, who remembered his past life and felt sad in his heart, imagined the sad appearance of his father in a conversation between his father and his. Nasreddin dilates test addresses to discern this fact.

The main thing is that he does not sing "until the silence is interrupted", like a gull. He promises to quickly leave the city. His village, ordinary and chaste people miss the kindness, the bosom of the parents. Contrary to the command of conscience, the world finds it more desirable to walk away from the one who



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wronged their fellow than to be a cock to the lies. On this path, he protects himself bravely and proudly goodness. Hence, Nasriddin or G`ulomjon's AFS lat lat lat lat lat lat about the second civil and philanthropy, insight and wisdom, mercy and kindness. To the headman, the scientist around the King acts as a tool to expose the poet's praise and, the singer of the "speaker", the excess of the nobility of the Hunarmand. With its constant taste, it makes it possible for them to have a bitter statement.

Nasriddin with his gaze in the addresses waving real-life landscapes in front of us, the hero becomes an impudent common people's conscience, at first glance simple, sincere, hardworking, promising from the next day, unsuspecting, is seen as a man. The place of trust in his soul is gradually occupied by Appetite, and then hatred. And this and hatred will turn into an irony. It is not just a pity for the millennial fate of ordinary people, who understood the logic of life and the essence of human destiny. Because of Nasriddin-all the same Nasriddin! The epithet "Master" is not added to his name from idle to idle. So it is natural that in prose there is a sharp decline in quality. In most fairy tales it is necessary that he did not swim with the King:

Nasriddin, who, having said his word, was able to keep himself calm even before the King, literally becomes the hero of the people "living laughter" and a symbol of eternal truth, justice. In the return of courageous and brave Nasriddin in his time to the unruly people, he also finds an expression of a folk spirit. Rahim typifies the latter not by natural pitching-seriousness, but by the power of the true word, the courage of Nasriddin and. It is from this that he remains "like a scorpion bitten", or "like a madman". And what gave power to Nasriddin was the command of conscience and loyalty to reality. Nasriddin villages: reel, quinoa, Kal-Beck, bloody, Karakozan, no or not like the Kultepa of the city embodied in the degree of strangeness that shakes the flesh of the bookkeeper in the name. In what space and in what time are they? The meaning of the issue is more important for the autonomous than the exact time and space. In the eyes of a clever reader, a thought is manifested, which is hidden under the names placed in the strange villages in the novel. These muddy and low-lying houses look like they are clogged with the pincers of one another, helpless and uneven, frightened, crushed under heavy labor, hungry, although the Will is not bent " children».

The situation of the "Alpomishday young man", "the old man in the sword", insists that his lifestyle is. He invigorates luxurious castles and palaces, two types of people living in them, with these strange urban villages in his imagination and consciousness. He thinks, thinks, about the fact that in the world the concepts of truth, justice, faith, equality are so trampled upon. Our long and close history, the fate of the people, the poor El-Gham are heartily felt.

If we recall that in due time Gulkhani also drew attention to the essence of social life and named the names of villages and ovules with symbolic terms, we are sure that in this novel It is possible to observe not only the oral creativity of the people but also many features inherent in the genres of classical literature.

A. In expressing the spirit of the people, characteristic of the works of autonomous folklore, the image of Nasriddin and uses courage, pride, the inclination to noble deeds, confidence in the power of the true word, courage. This makes it possible to expand the boundaries of space and time to millennia, to look more deeply at the essence of social life, to increase the Hall of thought. The main thing is that the brings Nasriddin as a living person into the novel and passes it through the test addresses. He deceives, deceives, believes, and his confidence collides with real life, and his vision grows.

Consequently, such aspects as the spirit and images inherent in fairy tales, the commonality in the structure of the plot, used in the realistic novel, serve as a methodological tool that leads to a sharp and sarcastic statement to expose social vices. In this task, the odd. The Autonomous was able to make fruitful use of the style based on conditional symbolism.

The main thing is that the space of fiction and the times are not far from modern. In addition to sympathizing with each other, the heroes of the book literary work can express hatred against each other. There is a peculiar picture of the novel "A Thousand and one outfit". Then The A.Life-loving characteristic of the autonomous worldview has its expression. Confidence in a person in the methodological view of Nazareth is strong. The novel is built based on a sad and thoughtful tone so that the heroes do not experience melancholy and tragedies, the end of the work comes to an end with the interpretation of the hope of bright days. The O. Muxtar himself explains this situation by the fact that in FE'l-care, in his nature, in the mood of, the league "not a noble person"; grows up in an environment, is brought up, his heroes are " Tall People", " large and Whole " individuals:

It turns out that the style of the novel "thousand and one outfits", which Nasir created, in general, O.The autonomous prose forms a distinctive ring in the development of a specific style. Because it follows from the general direction of the author's talent. Following the style of artistic perception and expression, it also determines its originality in the creation of an artistic character, and, consequently, the language characteristics of the novel. The above publicistic appeal in a certain sense serves to ensure the interaction of the author and the reader. However, it should also be noted that such a publicistic style in the work led to the weakening of the novel artistry. It turns out that the influence of folk and classical literature on the formation and development of the prose style is also incredibly strong. This case, as we observe, also finds its confirmation on the example of

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the gasket plot, which served to deepen the content in harmony with the main plotline, which was used in the opening of the mindset and the spirit of the hero.

One of the main causes of the tragedy of the fate of the people for centuries in the eyes of the autonomous region is not political vigilance, the fact that one of the main reasons for the tragedy of the people's destiny is not only the seriousness of hunting, but also the blind belief in loud promises, and the conclusion of.

Therefore, Nasser knows that only aspiration to meet life needs can not provide both the prosperity of society and happy life. He condemns any kind of solitude, glorifies justice and democracy. He puts forward the idea that a single person (Rahim second in the novel), who considers himself and his word the law, leads a policy of subjugation and oppression. From this point of view, he reminds the tragedy "Abulfazhon", which is permeated with the intense symbolism and thoughtful philosophy of nature. Many parallels, such as the fact that their brothers, Emir-officials, even their mother, look with suspicion, execute most of them, keep some of them in prison, destroy the land, remain alone in the palace, work only with the advice of Mulla G'ulom, just like the abolitionist and Ulfat, moral poverty, are visible. The presence of a flame cake and malice in the heart draws Rahim into the abyss of the bottomless whirlpool in the latter. Not only is there justice about him, but his kingdom also rots from the inside and remains to go to the brink of ruin.

If the Abulfazhuman degradation is ensured by treachery, disgrace, slander, gossiping and mutual disputes, the second tragedy of Mercy is brought about by turning a blind eye to the truth, praising the talisman, born of the horror of fear. Based on the real historical events of Fitrat, The autonomous sees work based on conditional symbolism. Both authors criticize the despot, expose the amir-officials. If in the essence of drama tragic Paphos refers to the life of Turkistan in the 20 of the XX century, referring to the tragedy of the nation in a huge period from Phytate Afrasiyab to Rahimkhan, from Siyovush to Abdumo'minkhan, then The autonomous person perceives a great history. Rahimbek and Rahim talk about the second and express historical tragedies through a lyrical retreat. The cynical gesture focuses on the period when the word and the unit of work are broken, praise and admiration are escalated. While the authors reacted to the method of Management in a long history, they are fixed in the concept of promoting the world of mankind to awareness.

Fitrat those who do will evaluate their opinion as "not worth half a penny". He tries to harmonize and describe the existing illusions with the study of satanic forces in human nature. We also observe this situation in the novel "A Thousand and one outfit". Although both works differ in their genres, it is not surprising that the problems raised in them are not the same stage

of socio-historical development, the human being embodies many aspects related to all the space and times in which it exists. This aspect, in our opinion, is related to the coverage of universal themes, the expression of people's ideas. It is explained by the fact that issues such as kindness, moderation, justice, personality contradict ugly means on the way to the struggle for power. This place is we can not bypass the factors, as the Muxtar learned deeply about the creation of the, as a result of which he was influenced to some extent, and even wrote a special novel with the name "Plato" dedicated to him. It remains to say that the beginning and the end of the twentieth century have many spiritual and spiritual in common.

From independence and national ideology, the influence of innate creativity on contemporary writers, the inspiration for new form-methodical research will give a certain impetus to the opening of bright pages even in the literature of the 21st century.

The cruel Mercy in the novel "A Thousand and one outfit" appears in the second to be the features of willpower, cowardice, staying in the grip of panic, nomadism. The in the heart of the king, who did not reason for anything more important than the preservation of the throne, leads him to revenge. Those who are a group of officials lay the groundwork for the inevitable tragedy. Alas, in such places the direct description of the author is given only in the style of information. And the spirit of images does not open deeply.

Even if he did not take his talent and thinking in the right direction, invented anecdotes that will become a great power. In this sense, the power of influence on the adventures associated with Nasriddin plays an important role in terms of the content of the hoop.

At the bottom of the jokes and laughter of the heroes, the thoughtful crowd embodied the meaning, which was achieved through the effective use of Effendi's anecdotes. A. It is not surprising that the Mukhtar called such places as "a real joke". Nasriddin's courage and bravery, correctness, and blasphemy, in which Rahim equated the second with the ass, were absorbed into the love of anecdotes. Digesting them in the novel is provoking Burma. A. It ensures that the autonomous achieves a specific expression of universal problems in the struggle for good and evil.

The cruel king will not have the responsibility to protect the interests of the subordinates. He limits the free, free will of people. The mood of impotence in the King, which is far from spiritual qualities, brings forth a feeling of mutual distrust. Cruelty deprives him of political power. The power in the hands of a person who is ineligible to the rule of the state only serves the interests of the venerated ones, generating flattery and nonsense. And such power is doomed to decay. Such conclusions from the novel once again serve to confirm the correctness of the principles of social

<b>Impact Factor:</b>	<b>ISRA</b> (India) = <b>4.971</b>	<b>SIS</b> (USA) = <b>0.912</b>	<b>ICV</b> (Poland) = <b>6.630</b>
	<b>ISI</b> (Dubai, UAE) = <b>0.829</b>	<b>PIHHI</b> (Russia) = <b>0.126</b>	<b>PIF</b> (India) = <b>1.940</b>
	<b>GIF</b> (Australia) = <b>0.564</b>	<b>ESJI</b> (KZ) = <b>8.716</b>	<b>IBI</b> (India) = <b>4.260</b>
	<b>JIF</b> = <b>1.500</b>	<b>SJIF</b> (Morocco) = <b>5.667</b>	<b>OAJI</b> (USA) = <b>0.350</b>

justice and democracy chosen by independent Uzbekistan.

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