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LINGUISTIC EXPRESSION OF THE MOTHER IMAGE IN THE STORY OF “DUNYONING ISHLARI”

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ABSTRACT

The article deals with the linguistic representation of the image of the mother in the works of U. Hashimov. In the course of the study such features as the use of certain lexical units denoting care, love and loyalty, as well as the use of specific grammatical constructions and means of expressing the image of the mother in the language have been identified, and it has been established that the image of the mother is given in different contexts, using different linguistic means. The article also focuses on the fact that the image of mother has a special meaning in the Uzbek culture and is perceived as a symbol of care, love and devotion.

KEYWORDS

Image of mother, story, epithet, linguistic unit, character, type.

INTRODUCTION

The image of the mother in Uzbek literature is one of the most extensive and widespread motifs. The stories, novellas, and novels depicting the mother reflect the cultural, social, and religious values of Uzbek society. Especially in the works of the prominent writer O'tkir Hoshimov, the mother is portrayed as a caring, loving,

and devoted woman who sacrifices her own life for the well-being of her children. She is the core of the family, preserving its unity and harmony. In depicting the mother, the writer uses various linguistic tools, including similes and metaphors to convey her qualities and characteristics. The mother image embodies



universal human ideals and values such as love, self-sacrifice, and strong will, often employing symbolism and allegory to create her portrayal. The common feature of the mother image is that she is depicted as a symbol of love and loyalty, holding a significant place in the lives of her children and the entire family.

It is well known that the linguistic portrait of a character in a literary work appears in various forms, depending on the individual style of the creator. When we turn to the works of O'tkir Hoshimov, it becomes evident that the central unifying image in his larger and smaller works is the mother. Literary studies have advanced significantly in interpreting such images, as is evident from the substantial works created on this topic. In these works, the subject has been studied on a dissertation scale from a literary perspective. However, the mother figure depicted in the novella—her behavior, nature, inner and outer world, linguistic portrait—has not been studied in a linguistic dimension. Considering that the object of research in fields like linguopragmatics, cultural linguistics, cognitive linguistics, psycholinguistics, neurolinguistics, and anthropolinguistics is the human being, the horizons of this research become clearer. After all, any character is the product of linguistic thinking, and it is appropriate to study linguistic activity in conjunction with the person to whom it belongs.

In modern linguistics, a literary text is viewed not just as a collection of semantically and syntactically

interconnected sentences, but as a form of communication that embodies the knowledge, thinking, national-cultural worldview, and mentality of a specific language community, possessing social value. The linguistic portrait of a character, in turn, is seen as a factor that brings communication to life. By studying the principles of creating a linguistic character and literary persona, we can reveal the significance of linguistic paradigms in the creation of artistic images, alongside the individual style and skill of the creator.

O'tkir Hoshimov's mastery in creating images is vividly evident in the linguistic study of the "Mother" image. The story "Dunyoning Ishlari" ("The Affairs of the World") became the culmination of the author's creative work due to the mother image. As the author emphasizes, this image is the central element that unites the work, which is composed of "great and small novellas." In bringing the mother image into the work, the author skillfully utilizes a mixed form of narrative, combining both the narrator-author and the character-narrator. In the first instance, philosophical reflection predominates, while in the second instance, the simplicity and sincerity of the child's thinking contribute to the naturalness and perfection of the work's language, as well as demonstrating the author's high skill in using linguistic means to create an artistic work.

Initially, through the narrator-author's speech, the general image of the "mother" is clarified: "Perhaps



you have experienced this too: you suddenly wake up in the middle of the night. You just lie there staring at the ceiling... At first, the ticking clock seems to fade. The house is quiet, the window is quiet, the dark sky is quiet. Even the wind doesn't move. A heavy silence falls, and your ears begin to ring. A burden seems to press on you, pinning your body to the ground, leaving you feeling lonely and weak. It seems as if the whole world is on one side, and you are on the other... At such moments, my mother suddenly appears before my eyes. She emerges from a corner of the dark room, bends over my head with a sad smile, and her rough fingers, hardened by years of toil, seem to stroke my forehead... My chest swells, and I cannot hold back my emotions. Fragments of memories rush in, and my heart pounds as I get up."

The above excerpt is a descriptive text within the story, where the narrator-character brings the text to life, directly participating in the narrative field. The object of depiction is the character's condition. In descriptive texts, monologic speech usually takes the lead.

3. "National Traditions in the Expression of the Image of 'Mother' in Uzbek Literature":

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