

The Interrelationship of Artistic Language, Style, And Creative Mastery in The Short Stories of Sobir ‘Nar

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Abstract: In the poetics of the short story as a literary genre, artistic language, the author’s creative style, and the mastery of using the artistic word acquire a unified and significant role. This scholarly article analyzes the short stories of the talented Uzbek writer, translator, and well-known short story author Sobir O’nar. The study examines the functions of the three essential components—artistic language, the writer’s individual style, and creative mastery—in constructing the plot of the stories and ensuring their compositional integrity. Particular attention is given to Sobir O’nar’s stories “Lochin” and “Alag’dalik,” where these aspects are scientifically substantiated based on the principles of literary analysis. In these works, the writer’s distinctive style, poetic personality, and individual creative voice are clearly manifested. The relevance of this research lies in the fact that its conclusions may contribute to determining the development of the modern Uzbek short story tradition and to a deeper understanding of the artistic possibilities of the short story genre when approached with a profound analytical perspective.

Keywords: Story, method, style, skill, artistic language, narrative, hero, creator, synthesis, Sabir Onar, individual, subjective.

Introduction: The language of a literary work, the individual style of the author, and artistic mastery are closely interconnected concepts that function as essential components ensuring the aesthetic significance and artistic value of a literary text. The language of a literary work serves as a crucial medium through which the work is created, enhancing its expressiveness, rhythm, and artistic merit. The customs, national identity, history, and values of every people are reflected in the works produced in their native language.

In the rich cultural history of the Uzbek people, numerous outstanding works have been created that embody the unique expressive potential of the Turkic language. The great thinker and poet Alisher Navoi substantiated the richness and distinctiveness of the Turkic language in his work *Muhokamat al-Lug’atayn* (“The Comparison of Two Languages”), where he

compared its capabilities with those of the Persian language. Navoi himself extensively used the Turkic language in creating literary works.

In contemporary literary studies of the twenty-first century, literary works continue to be produced based on the rich expressive potential and literary characteristics of the Uzbek language, which belongs to the Turkic language family. The writer Sobir O’nar is one of the authors who has made a significant contribution to the development of modern Uzbek short-story writing. In his novellas and short stories, he skillfully employs the unique features of artistic language, creating refined examples of literary creativity.

In the writer’s stories, national identity, realism, and artistic expression possess a distinctive poetic power. This study analyzes the stylistic features reflected in the writer’s short stories, the system of characters, the

characteristics of artistic language, and the role of the author's creative mastery within the narrative structure. In Uzbek literature, Sobir O'nar has established a distinctive approach to deeply analyzing human psychology and expressing the realities of life through artistic representation. His stories stand out for their harmonious combination of realistic depiction, psychological analysis, and expressive literary language. Through his individual style, the writer encourages readers to reflect and reveals social contradictions through personal experiences. In his stories and novellas, the customs of the Uzbek people, historical memory, moral principles, national character, and the development of social consciousness are vividly portrayed with strong artistic expressiveness.

METHODOLOGY

In literary studies, artistic language, creative skill and style are important tools. In the scientific research of world-renowned literary scholars and philosophers, unique scientific studies have been created on the characteristics and scope of influence of the language of a work of art, creative style and artistic skill. In Russian literary studies, the issue of creative style has been thoroughly studied in the scientific research of M.M. Bakhtin, A.A. Potebnia, Y. Lotmon, D.S. Likhachev and other scientists. In Uzbek literary studies, the issues of creative style and artistic skill have also become objects of research by a number of our literary scholars. In particular, the scientific and theoretical observations of M. Qoshjonov, A. Rasulov, U. Normatov, N. Rahimjonova and others are noteworthy. The language of a work of art is an impressive, melodious component that draws the reader into the plot of the work, and constitutes the main essence of the discipline of literary studies. The language of a work of art is the language of images. The author achieves the imagery and expressiveness of the language in several ways when creating a work. These are the means of achieving the imagery of the language of the work through the skillful use of special poetic units, artistic means of depiction, and wordplay. Scientific works that study the work of Sobir Onar in literary theory are also noteworthy. In his article "The Reflection of National Mentality in the Works of Sobir Onar," researcher Shonazarov I analyzed the folk spirit and nationality in the writer's work. Historical-comparative, hermeneutic, and sociological analysis

methods were used in the research process.

Analysis and results. The language of a work of fiction and the attitude towards it have a long history in literary studies. Nevertheless, attention to it has been effectively positive since the 1930s. This is confirmed by studies in world literary studies, as well as ongoing scientific research in Uzbek literary studies. Academician V. Vinogradov emphasizes: "The study of the language of fiction should be the object of investigation of a special philological discipline, close to literary studies and linguistics, but distinct from both of them". In these views, the scientist interprets the language of a work of fiction as a separate, special principle. In the story "Alag'dalik" by the talented writer Sobir Onar, we witness the creation of a high artistic composition in which artistic language, creative style and artistic skill are combined. "Every twenty or thirty years, this disaster comes from somewhere. Then everyone is in danger, they are afraid. They feel helpless and helpless, they run in all directions. Then... A yellow puppy that came barking from the direction of Kushdamgali put everyone in danger, and while it was going, it bit Abdullah's dog. Within three or four days, the dog also became rabid." The plot of the story begins with a description of the above situation, in which the artistic language is expressed in a style close to the folk language, using words typical of the dialect. The words barking and barking in the passage are directly characteristic of the dialect of the village of Kushdamgali, where the author lived, and served to highlight the author's views and unique style in the story. The author wrote the work in a simple, fluent language so that the reader does not experience excessive psychological and emotional pressure while reading the story. In the creative style of Sobir Onar, national pride, social relations, people's pain, and thoughts and feelings serve as objects of artistic analysis. In the above story, the images of Rahmonkul, the foreman Koldosh, and the grandmother Khanbuvi are embodied as true heroes and people of dignity of the Uzbek nation. These people are images of humble, good-hearted people who live honestly in rural conditions without complaining about their lives. The event that makes them think, causes them grief and anxiety is the appearance of a rabid dog in the village, and the thought that this rabid dog has attacked their livestock, sheep, lambs, cows, and calves. "At the end

of those confusing days, both the brigadier's and Rakhmonkul's dogs died within a day. The brigadier's dog, according to him, first had red eyes and dilated pupils, then lay motionless, not even looking at the food in his mouth. Noticing this, the brigadier shot his dog without letting go of the stake. Rakhmonkul's, on the other hand, finished the job without anyone noticing: he killed both the heifer and the goats, and then disappeared. Rakhmonkul found out about this later." In the next excerpt from the story, the author presents the events in a realistic manner through life-like details. The events, presented in an objective manner without using unnecessary emotional coloring, enhance the inner horror in the plot. The sentence "At the end of the terrible days left behind" reveals a concluding spiritual background. This single phrase gives a frightening tone to the whole story. This means of imagery reflects the author's inner drama, naturalness and fluidity, and intense finality. Small but touching images are given through the image of the foreman's dog: details such as "dilated pupils", "reddened eyes", "lying in a stupor" show the dog's condition, the gradual worsening of rabies. The pressure of internal danger and confusion is understood through the external signs in the dog. The author describes the situation so vividly that it seems as if the reader is seeing the incident happening right before his eyes. This is a vivid expression of the author's artistic skill. In the development of the plot, the condition of two dogs is depicted in a contrasting state. While one of them has symptoms of the disease, the other does not show these symptoms, but it attacks the cattle in the barn and runs away. In the story, Sobir Onar enhances the dynamics by using folk lexical units. Using words such as "heifer", "without releasing the pile", "going in a bad state", he describes the rural environment in a natural oral tone, making it more lively. During the analysis, we acknowledge the author's artistic skill. Because in the development of events, not the situation of a simple dog's rabies, but the situations of danger, fear, and instability in the general environment and lifestyle are symbolically presented. "Rahmonkul found out about it later." – the sentence is a sharp final point, and although it is simply structured, it hides feelings such as being late, being hurt, being unable to do anything, and regret. The author does not give too much explanation to the

events of the plot, the reader who reads the work feels what the author wants to say. This is a sign of the writer's high artistic skill.

The author's story "The Falcon" is created in a lively and folk artistic language, in spiritual imagery and dialogic speech, in a realistic style, based on symbolic and artistic skills. "The son of the teacher of the Saxons, Norbuta, came from the Toti market yesterday with amazing news: somehow, the Arabs were looking for a bird called a falcon, and since there is a falcon in our mountains, they would count five thousand dollars in cash to the person who caught it. This was said not by a stranger, but by his cousin Esirgap. The Arabs were visiting the house of Dav Bakhshi in Jizzakh, and they ordered it. At first, Norbuta ignored this. When he came and told his father, the elder teacher's eyes lit up. "You're talking about five thousand dollars, isn't that a lot?" he said. Perhaps because of the power of money, Saksanip lost his peace. He went to Esirgap's house himself and clarified the matter. Saxon, a retired biology teacher, became even more disturbed after that. Although the main theme and idea of the story is about hunting a falcon and selling it to the Arabs, in fact, in the internal analysis, the idea of the work is about a person going against his conscience and the laws of nature due to his ugly ego. The author gives the symbol of freedom, liberty, dignity that does not obey people, and the power that maintains the balance in nature in the image of the falcon. Through the image of the author Saxon, the author describes the situation in which even enlightened people can go against their will due to ego and greed for money. The culminating tragic situation in the story is given when the biology teacher, who knows better than others that it is necessary to protect nature and animals, and to save them, comes to the verge of betraying nature as a result of giving free rein to ego. The characteristics of the living language are prominent in the story. The dialect-specific speech of the villagers is several. In places, "I gave it to you", "won't you die with the jela-pelang", "bultur" are visible. The author skillfully describes the spiritual world of the characters. From the language of the Saksoni domla "I gave it to you! Let's see how you get it! If you find a house, take it yourself. Why does a person with a whole arm and a leg live in such a wretched state? Try, tell your children, they are all lying around at home. Why are you raising them to be

slaughtered? Bultur You were not good enough to ask for a word when my goods were lost. When I wrote to the prosecutor, I couldn't even put my hand on it. Now... Yes, brother, the time has come, do you see? I have given up!..." is a depiction of the psyche through internal monologue speech.

This speech reveals the hidden pain of the Saksanip domla's years of poverty and the strong feelings of his desire to be recognized by people in society. The author delves deeper into the hero's spiritual world in the story, and it becomes clear that this greed did not arise suddenly, but grew stronger as a result of years of losses, loss of wealth, and a sense of social inequality. The story also depicts nature as a powerful force through vivid scenes. At the end of the story, the worst vice, greed, gradually erodes the will of man, as a result of which nature is brought to the brink of destruction, is depicted in a natural and believable way. " Saksanip has many relatives in the desert. They had moved out of the village before. Among them, especially his brother-in-law, he was very close, and he would come and go. From one of his brothers-in-law, he heard that there was a falcon's nest in the pass where Farish goes up to Zafarabad. One warm winter day, he couldn't bear it anymore, so he rode a motorcycle to Narbuta and deliberately went to see it. Now he has calmed down a little. When the days get warmer, he comes back. The bird goes back before and after laying eggs. This is a falcon. When it is a falcon, it is just like the falcon in the treatise that the Arabs buy. " In this passage, the author describes the spirit of the character in simple, fluent and folk language. Through words and phrases such as "brother-in-law", "brother-in-law", "coming and going", he creates an atmosphere typical of village life and dialect. The phrase "There is a falcon's nest on the road that leads to Zafarabad" gives us a clear picture of the place. Clear and concise sentences naturally reflect the sequence of events in the story. The features inherent in this artistic language make the text lively and easy to read. In the author's individual style, realistic imagery serves as the leading principle. Particular emphasis is placed on real-life details: images of the hero riding a motorcycle on a warm winter day or riding a horse across the Narbuta mountain range are situations that can be observed in real life. The details of the events are described based on observation. The step-by-step development of the

story is also a product of Sabir Onar's unique artistic skill. The Saksanip domla first hears the news about the falcon, then goes to see it, goes back again, observes the falcon before and after laying eggs. As a result, the reader's interest and excitement in the falcon increases. The author's artistic skill is manifested in the following places in the story.

- The ability to correctly select details;
- Dynamic style of depiction;
- Strong concluding emphasis;

The hero's repeated trips to see the falcon indicate his curiosity and love of nature. The consistency and sequence of the hero's actions make the text lively and natural. The Saxon's repeated trips to see the falcon indicate his curiosity and love of nature. In the sentence at the end of the excerpt from the story, "This is a falcon. Even when it is a falcon, it is the same one that the Arabs get, the falcon in the treatise," the author's emphasis is emphasized by repeating the word falcon twice, emphasizing how unique a bird it is. In general, the author skillfully uses lively folk language in the story. Even details found in real life have their own spiritual significance in the content of the work.

CONCLUSION

Summing up this small scientific research, we can say that the work of Sobir Onar, the stories he created, are of great importance for the new Uzbek literature. The creator was able to make a worthy contribution to the development of storytelling, a subgenre of the epic genre. As a result of his God-given talent and scientific research, he created exquisite examples of pure, realistic style of creativity that are close to the hearts of readers. All of the features considered important for creating a work of art, such as artistic language, the individual style of the creator and artistic skill, were important criteria in Sobir Onar's creative laboratory. The stories take as their main theme the ideas inherent in the author's character, worldview, and the external environment in which he lives. In the story "Alag'dalik", the image of a frightening situation is revealed in a realistic style, through the images of simple village people. In "Lochin", the situation is skillfully depicted, where people like Saksanip Domla, who lived an honest life, worked as a school teacher and retired, are just one step away from succumbing to the lure of lust. The analysis of the stories leads to the conclusion that Sabir

Onar is an extremely intelligent and skilled writer. He is a talented person who, through his artistic skills, is able to demonstrate the magic of the pen in his stories.

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