

LINGUOPOETIC STUDY OF ARTISTIC TEXT

Tursunova Sojida

Teacher of the Faculty of Uzbek Philology, National University of Uzbekistan named after
Mirzo Ulugbek

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Abstract. *This article talks about the aesthetic function of language, artistic text and its possibilities, linguopoetics, principles of linguopoetic analysis. Examples of scientific works related to linguopoetics were cited. Within this topic, the opinions expressed by our linguists were presented. For the linguopoetic analysis of the literary text, the prose and poetry of Uzbek literature was addressed.*

Keywords: *linguopoetics, artistic text, aesthetic effect, artistic image, assonance, alliteration, lexical level, syntactic level, figurative meaning, etc.*

Introduction

All units in the national speech acquire a certain aesthetic value in the artistic language. The place where the aesthetic function of the language comes to the fore is the text of a literary work. The artistic text expresses the content of the artistic work, is functionally complete, formed on the basis of the image capabilities of the language, can freely combine various styles according to the artistic intention of the author, has the ability to give aesthetic pleasure and influence to the listener or reader. is an extremely complex whole. In the literary text, as in the texts of other styles, laws such as strict logic, simplicity, comprehensibility, normativity are not fully followed. It effectively uses artistic image tools. Effectiveness comes to the fore. Melodious, attractive units are often used. A harmonious music, an inner harmony can be felt in the depicted reality. It embodies many possibilities, such as to excite a person spiritually, to make him cry, to laugh, to lead him to the world of fantasy, to immerse him in thought, to form his aesthetic thinking, to teach him to look at events from a deep, different perspective [4; B.88.]. It can be seen that the aesthetic function of the language is manifested in the artistic text. Through this task, the language affects not the mind, but the heart and emotions of a person.

Linguo-poetics analyzes problems related to language features of any genre. In particular, the study of epic works in terms of language features is explained by the concept of linguo-poetics. Interest in the problems of linguo-poetics began to form in the 60s of the 20th century. It is known that since those times, the branch of linguistics that studies the specific features of the poetic language began to be called linguo-poetics.

The term "Linguopoetics" is defined in the scientific literature as follows: "the subject of linguopoetics, which is a separate branch of philology, is the aesthetic effect that a writer uses in an artistic work and provides the aesthetic effect necessary for the realization of ideological and artistic issues. is a set of language tools" [3; B.14-15.].

In the article "Literature begins with language" by the well-known literary scholar Ozod Sharafiddinov, it is written: "There is no literature without language, just as there is no image without color and music without melody. No matter how sharp a writer's eye is, no matter how strong his thinking power is, no matter how much he knows the secrets of human nature, if his pen is dull, his style is blunt, and his language is stupid, his good intentions remain on paper" [5; B.164.].

Literature analysis and methodology

The science of text linguistics is a branch of linguistics that deals with the study of literary texts and the analysis of the aesthetic function of language. Many scientific works have been carried out in Uzbek linguistics in this field. In the textbook "Text Linguistics" by the linguist scientist A. Mamajonov, the text and its specific features, types of text, means of connecting text parts are considered. In his manual "Linguistic analysis of the text", E. Klichev talks about text forms, artistic text and its linguistic analysis. The linguist scientist M. Hakimov focuses on the syntagmatic and pragmatic aspects of the text, especially the scientific text, in his candidacy thesis entitled "Syntagmatic and pragmatic features of the Uzbek scientific text". Linguistic scientist M. Yuldashev's manual entitled "Fundamentals of literary text and its linguopoetic analysis" talks about literary texts and their linguistic features. M. Kurbonova, M. Yuldoshev "Text Linguistics" study guide on the study of text categories, text and communication, text and its types, means of connecting the text and its parts, speech style and its manifestations, information about the phonetic-phonological, lexical-grammatical features of the literary text, the principles and methods of researching the literary text is presented.

In addition to the above, a number of scientific works on linguopoetics have been created by many representatives of science, we can cite the following as examples: "Linguopoetics of epics of the era of independence" by M. Kurbanova, "Syntax and linguopoetics of foreign speech" by Sh. Isokova. ", D. Andaniyozova's "Linguopoetics of onomastic units in literary text", O. Jumanazarova's "Linguopoetics of Fazil Yuldosh's son epics (lexical-semantic, linguostylistic and linguostatistical analysis)", D. Shodiyeva's "Muhammad Yusuf's poetry linguopoetics", "Linguopoetics of the works of Erkin Azam" by Sh. Toshkho'jayeva and a number of other dissertations.

Analytical and comparative methods were used.

Results

The artistic text appears as a product of the creative-aesthetic perception of the world and reality. Both the creation of the artistic text and its understanding and perception by the reader as an artistic whole is a complex aesthetic activity. Z.I. Khovanskaya is such an esthete K distinguishes the following as the main components of the activity:

1) The appearance of artistic images as a result of the author's intention and the aesthetic perception of reality in the creator's mind;

2) the embodiment of artistic images in aesthetic material, that is, their materialization through the means of the appropriate art type and the creation of a work of art as a product of aesthetic activity; acceptance of a work of art by the public, that is, the process of aesthetic perception. Based on this, he says that literary activity can be imagined as a chain of such relationships, that is: the reader of the writing of reality. This four-ring chain should always be taken into account in the linguopoetic analysis of the literary text.

Marufjon Yuldoshev, who has conducted serious research in the field of literary text research in Uzbek linguistics, puts forward the following points about the principles of literary text analysis:

3) The principle of unity of form and content.

4) The principle of space and time unity.

5) The principle of determining the relationship of the language of the literary text to the national language and the literary language.

- 6) Principles of identifying poetic actualized language tools in the literary text.
- 7) The principle of determining the mechanisms of intertextuality in the literary text.

DISCUSSION

Linguo-poetics - studies the artistic and aesthetic functions of linguistic units used in artistic works, the connotative function of language. Artistic language as a comprehensive object has the feature of being divided into functionally graded parts and fragments. However, in practice, only some fragments of this object are given to the analysis of artistic speech. Therefore, artistic speech is a broad concept, and the language of an artistic work is a form, a fragment of artistic speech. Since it includes the expressive function of the language, it covers the artistic-aesthetic function of all level units of the language system. Based on this, linguo-poetics is divided into such types as phonetic poetics, lexical poetics, and syntactic poetics. The task of linguo-poetics is to study these areas separately and to shed light on their interaction. In particular, at the phonetic-phonological level, the same sounds are repeated in the same syllables, creating the phenomena of assonance (repetition of the same vowels), alliteration (repetition of the same consonants), and serving as a means of creating impressiveness. is studied.

For example:

*O'ylayversang o'y dunyoning o'yi bitmas,
Qo'li uzun tashvishlarning to'yi bitmas,
Unda bobom boshlab ketgan uyi bitmas –*

Qishloqda loy qorganlarim yaxshi edi [2; B45.]. The repetition of o' and o' sounds in the poem is an assonance phenomenon, repeated use of y' and b' sounds,

*Qaro qoshing, qalam qoshing, qiyiq qayrilma qoshing, qiz,
Qilur qatlina qasd qayrab, qilich qotil qaroshing, qiz.
Qafasda qalb qushin qiynab, qanot qoqmoqqa qo'y maysan,*

Qarab qo'ygil qiyokim, qalbni qizdirsin quyoshing, qiz. (Erkin Vahidov)'s poem, the repetition of the q sound increases the expressiveness of the speech and creates a strong impression.

The use of lexemes in figurative meanings at the lexical level. For example:

" *Shu payt qorong'i darvozaxonadan maraz mo'raladi.*

– *Ko'rdingizmi, – dedi kapitan o'rnidan turayotib, – men boray, shu taxlitda kechgacha ham turaveradi.*

Men ham turdim va kapitan bilan xayrlashayotib so'radim:

Modomiki shundoq ekan, nima qilasiz shu maxluq bilan muomala qilib? [1; B.68.].

The words "disease" and "creature" mentioned above are used figuratively. Makhluq is derived from the Arabic word, which means something created. 1. The general name of man and all animals, living beings. 2. Used in reference to a living thing other than a human being. 3. In a figurative sense, it means an insult to an ugly, disgusting animal [6; B.559.]. The word Maraz is derived from the Arabic word, which means disease. 1. A pus-filled, infected wound. 2. Means relative insult. 3. In the figurative sense, naughty, harmful defect, vice [6; B.541.]. Both words are used in a figurative sense, referring to a person.

At the syntactic level, the arrangement of the parts of the sentence, repetition of the same parts in the structure of the sentence serves as the basis. For example, a man wearing a black cloak, a black hat, and black glasses came out of the narrow street. probably waiting for the captain to look, he stopped at the beginning of the street. Because everything was black, his face was very

white, white, black glasses on his face looked even blacker, in short, if two bones were intertwined under his chin, his head was like a symbol of death. [1; B.62.].

The repeated use of the word black in this excerpt from the story "Instigator" (Ig'vogar);

Olti oykim, she'r yozmayman, yuragim zada,

Olti oykim o'zgalarga tilayman omad.

Olti oykim, do'stlarim ham pana-panada

Iste'dodim so'nganidan qilar karomat. (Abdulla Oripov). [7]

And in the above excerpt taken from Abdulla Oripov's poem "Sarob", effectiveness increased as a result of repeated use of "olti oykim"

Summary

Today, significant work is being done in the field of linguopoetics in our linguistics. In particular, a number of scientific-journalistic articles and studies devoted to the linguopoetic study of various scientific and artistic works are being created, which in turn serve the development of this field. These changes in our linguistics contribute not only to the development of our science, but also to the development of our national thinking. In the current era of globalization, as in all fields, serious attention is being paid to innovative ideas and innovative research in science.

In Uzbek linguistics of the period of independence, studying the issues of linguopoetics, mastering the subject and tasks, methods and conceptual and terminological apparatus of the field requires special research. Therefore, this research work includes such topical issues as the principles of linguopoetics and linguopoetic analysis, the role of irony in linguopoetic analysis, and methods of expressing ironic content.

The artistic text is a complex whole, and its analysis from the point of view of linguistics serves to enrich the field of linguopoetics with valuable information. It is necessary to pay attention to a number of principles in the linguistic analysis of the literary text. Following these principles in literary analysis makes it easier to understand what the writer is trying to say.

The figurative use of words is a valuable resource in revealing the aesthetic function of language, in general, in the linguopoetic analysis of an artistic text. Their role is incomparable in the clear presentation of the writer's purpose in the literary text. Irony is one such tool.

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