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Features of Linguopoetic Analysis of Literary Text

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ABSTRACT: In this article, some of the unusual combinations, phrases, and figurative words used by the writer in artistic texts are identified, and the main role of these combinations and words in expressing the content of the work and their linguopoetic properties are analyzed. In addition to revealing the writer's creativity, the authors have discussed the unique advantages of using such unusual combinations and the effective use of language to increase the artistic-aesthetic content and color of the work.

KEYWORDS: linguopoetics, artistic text, unusual combinations, literature, word, aesthetic effect, emotional coloring, words with opposite meanings, polysemy, lexical dialectics, stable combinations.

The fact that literature is the art of words has been repeated since ancient times. So, the main element of literature is the word, in general, the language. There is no doubt that the ability of a literary work to rise to the level of an eternal work depends on its linguistic composition and the maturity of the author's artistic expression. Therefore, in order to objectively assess the essence of any literary work, first of all, it is necessary to analyze the uniqueness of its linguistic composition.

In order to assess whether the use of words is at the level of art or not at the level of art, first of all, it is necessary to clearly imagine the word, its meaning and the structure of this meaning. Of course, additional nuances of meaning and differences in content that appear in connection with the use of the word can be realized through various image methods and tools. But it should be noted that in most cases, such additional subtleties of meaning exist as a possibility in the construction of the meaning of the word itself, they are already noted in the construction of the meaning of the word.

In the process of analyzing the lexical features of the work of art, it is required to identify the lexical units that show the writer's skill in using the language, the emotional-expressive expression schemes are realized in a bubble, and to think about the extent to which they served the artistic-aesthetic purpose of the writer. For this purpose, synonyms, synonyms, antonyms, polysemous, historical and archaic words, new creations, dialectal words, foreign and vulgar words in the language of the artistic work are distinguished and the purpose of which they were introduced into the work is explained.

The existence of words with opposite meanings in the language is one of the convenient tools for ensuring expressiveness, expressiveness, and effectiveness of artistic speech. Eastern literature has widely used this possibility of expression in the language since ancient times. "One of the arts that is very necessary for a poet is tazad. This art is also called mutabaqa, tibatq, tatbiq, muttazad, ittizad and takofu. In this art, art experts say, words with contradictory meanings are used. [3. 64-b]

Concepts, signs, situations, images are contradicted by using opposite words side by side. Usually, linguistic and contextual or colloquial antonyms are distinguished.

When determining the skill of using the language, attention is paid to the extent to which he was able to provide the expressiveness of artistic speech. This can be determined from the fact that he can use ambiguous words in their place, with a certain aesthetic purpose. Polysemous words are a linguistic tool that helps to expand the expressive possibilities of speech.

Ambiguity is basically a characteristic of words, meaning that one word has more than one meaning. Multiple meanings can also be observed in expressions. For example, the expression "to break out of one's heart" is used to express joy and intense fear. As soon as he saw the girl's burqa, the young man's heart leapt out of his sheath (Oybek). I can't say I'm not afraid, son. At this time, a person's heart comes out of its sheath (A. Qahhor).

Heading - to enter for a short time, to receive news; to mingle, join people. As if falling from the roof - unexpectedly, out of nowhere; rudely.

In the works of art, the types of words according to their own and figurative meaning, form and meaning relationship, possessive aspects of symbols such as possessive words, colorful words are used instead, so that these words are helps to increase students' speech skills and ensure language skills.

The option used by the writer in order to realistically describe the reality of the past in the artistic text is the highest level in expressing the spirit of the time, the representation of reality, it shows his creativity.

The Lingvopoetist method expresses the students' creative research, ensures their language alertness, and develops a sense of feeling the artistic work.

It is known that the words in the Uzbek language dictionary express different feelings and experiences of the speaker, and they are of two types according to this feature:

a) words without emotional coloring; b) emotional words.

Non-emotional words express a lexical meaning by informing about a certain object, action, sign, and do not have an additional value. In addition to expressing lexical meaning, emotional words also express additional positive or negative attitude of the speaker to the object, action, sign:

But there are also words that do not acquire a positive or negative meaning outside of the context, and in the speech situation, they receive a negative or positive meaning.

Writers use dialect-specific words based on the need to portray their characters as believably and vividly as in real life, without separating them from the area and environment they live in. Dialect words, while clearly reflecting local color and territorial affiliation, "perform a certain aesthetic function in artistic speech. However, the aesthetic value of dialectisms is related to their norm in artistic speech, how they are used, and at the same time, what dialectisms are used." [1. 24-b] In the literature on linguistics, it can be observed that dialectal units are classified as phonetic, lexical and grammatical dialectisms.

Lexical dialectics. Dialect is also present in expressions and serves to emphasize the belonging of the characters of the artistic text to a certain region and the place where the events are taking place. For example, in the works of Togay Murad, phraseology typical of the Surkhandarya dialect is often used: Eson's servant's son, Batir, came from the neighboring district. He walked slowly. Shahadat pointed his finger over his head.

Stable compounds. "Language units consisting of a stable relationship between two or more words, which are ready to be brought into the speech process, and which exist as a possibility in the memory of the speakers, are called stable compounds".[2. 103-b] Phrases, proverbs and wise sayings are stable compounds. The role and importance of phraseological expressions is incomparable in pictorial representation of reality, in its clear and full embodiment before the eyes of the reader. Phrases are unique figurative expressions of conclusions drawn by the people based on observation of events in life, evaluation of acceptable and unacceptable actions in society, summarization of life experiences. Writers usually do not content themselves with choosing and using phrases to suit the purpose of the image. Perhaps, characters change and rework according to their nature, mental state, lifestyle. In this way, folk expressions are polished and saturated with new subtleties of meaning. There are many different ways of processing folk expressions, giving them a new color and tone, a new interpretation of meaning. This can include methods such as "opening a new interpretation of the meaning of the general phrase, changing the lexical structure of the phrase and expanding its semantic-stylistic functions, adding new metaphorical and figurative meanings to the phrase". [5. 70-b] Various methods of processing phraseological expressions were widely studied by B. Yoldoshev. The most common ones in the literary text are as follows: 1. Replacing some words in the phrase: If you stay silent for three more days, you will become as weak as a mullah riding a bicycle. (S.Ahmad) We didn't even report that Mingboshi's so-and-so will catch our eye. Why are you silent? Have you stuffed cotton in your mouth? Is there a fool in the world who will throw an ax in his own foot? (Shepherd)

In the study of compounds used in a work of art, determining the amount (fund) of compounds within a work and classifying them according to their characteristic features, describing them structurally and semantically, and checking their function in the text are considered requirements of linguopoetic analysis. In such an analysis, the writer's ability to use available language units is also revealed.



When creating an artistic text, talented creators and writers skillfully use words, phrases, various combinations and syntactic units in such a way that by assigning them additional meaning, they increase the content of the text, enrich the text aesthetically, and at the same time, the reader has a high level of understanding of the text. they succeed in making an impression.

From this point of view, unusual combinations are one of the syntactic tools with a great potential for poetic actualization as an important unit of expressive syntax in artistic texts. Such unusual combinations found in the literary text acquire significant linguopoetic value, increase the colorfulness and meaningfulness of the text, complicate the semantic and artistic structure of the text to a certain extent, and increase its effectiveness. The author examines the existing ways of depicting reality in the artistic text, and he always directly or in different ways expresses his reaction to the depicted events. However, he does not simply tell the story, but consciously chooses the means of artistic impact on the reader. In this situation, the author feels the need for unusual combinations. Among them, the bitter wind, the brave beauty, the harsh speech, the restless century, the wind says (Said Ahmed); such as twisted speech, dead silence, cold light, faded eyelashes, the light of honesty, the eyes of the heart (Tahir Malik).

Unusual combinations are not always equal to all the words in the text in terms of linguopoetic value in the artistic text, the linguopoetic value of unusual combinations is significantly higher. In his work, the writer creates such combinations every time to express different meanings in accordance with his artistic intention. That is why the linguopoetics of such unusual combinations is of particular importance in the assessment of the writer's artistic skills.

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