



LINGUOPOETICS OF ARTISTIC TEXT

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ANNOTATION

The referenced article deals with the linguopoetic features of the artistic text. It is known that Lingvopoetics works within the artistic text. To be more specific, linguopoetics deals with the artistic text both in terms of linguistics and literary studies. Because in the artistic text, the national language is polished in its own way, and the skill of the author of the text in creating an image is revealed. The article focuses on these aspects of linguopoetics. How attractive the Uzbek language is, how great poets such as Navoi, Babur, Furqat, who created beautiful examples of the art of words with the help of their own words and appropriations, used the possibilities of artistic language in this regard.

KEY WORDS

Linguistics, poetics, linguopoetics, section, combined, national language, literary language, artistic language, symbol, expressiveness, emotionality, metaphor, metaphor, contrast, proportion, nesting, formativeness, art, art, skill.

АННОТАЦИЯ

В указанной статье рассматриваются лингвопоэтические особенности художественного текста. Известно, что лингвопоэтика работает внутри художественного текста. Говоря конкретнее, лингвопоэтика занимается художественным текстом как с точки зрения языкоznания, так и с точки зрения литературоведения. Потому что в художественном тексте по-своему шлифуется национальный язык, раскрывается мастерство автора текста в создании образа. В статье уделяется внимание этим аспектам лингвопоэтики. Насколько привлекателен узбекский язык, насколько великие поэты, такие как Навои, Бабур, Фуркат, создавшие прекрасные образцы искусства слова с помощью собственных слов и заимствований, использовали в этом плане возможности художественного языка.

КЛЮЧЕВЫЕ СЛОВА

Языкоznание, поэтика, лингвопоэтика, раздел, комбинированный, национальный язык, литературный язык, художественный язык, символ, выразительность, эмоциональность, метафора, метафора, контраст, пропорция, вложенность, образность, искусство, искусство, мастерство.

ANNOTATSIYA

Havola qilinayotgan maqolada badiiy matnning lingvopoetik xususiyatlari yuzasidan so'z yuritilmoqda. Lingvopoetika badiiy matn doirasida ish ko'rishi ma'lum. Aniqroq qilib aytganda, lingvopoetika badiiy matnni ham tilshunoslik, ham adabiyotshunosslik kesimida ish ko'radi. Zero badiiy matnda umumxalq tili o'ziga xos tarzda jilolanadi ham matn sohibining obraz yaratishdagi mahorati namoyon bo'ladi. Maqolada lingvopoetikaning ana shu

tomonlariga e'tibor qaratilgan. O'zbek tilining naqadar jozibadorligi, o'z so'zlarimiz hamda o'zlashmalar yordamida so'z san'atining go'zal namunalarini yaratgan Navoiy, Bobur, Furqat singari bu borada zabardast shoirlarning badiiy til imkoniyatlaridan nechog'lik foydalanganliklari xususida mulohazalar bayon etilgan.

KALIT SO'ZLAR

Lingvistika, poetika, lingvopoetika, kesimi, uyg'unlashgan, umumxalq tili, adabiy til, badiiy til, timsol, o'razzlilik, emotsionallik, metafora, istiora, tazod, tanosub, uyadoshlik, shakldoshlik, sun', san'at, mahorat.

The object of investigation of linguopoetics is an artistic text. Prof. M. Yoldoshev, who has carried out a number of studies on linguopoetics, admits that "...in any artistic work, the communicative function of the language is also realized, but the aesthetic function is in the foreground, takes the lead." [Yoldoshev, 95] The artistic texts in the Uzbek language are no exception. That's why this situation is emphasized in the linguistic literature, - said M. Yoldoshev, quoting from the book "Lingvistichesky analiz khudojesivennogo teksta" ("Linguistic analysis of literary text") by Russian linguists M. Gorelikova and D. Magomedova finds: "Artistic text, unlike any non-artistic text, has a special task - a complex interaction with a communicative task. performs an aesthetic task, which is manifested in communication and is considered a decisive factor in the unique construction of the text". [Gorelikova, 5] This quote is not really news. N. Mahmudov, M. Mirtojiev, and M. Hakimov, as well as other linguists of the older generation who were specially engaged in linguopoetics, as well as other linguists who came steadily after them, put forward the same conclusions about the artistic text. The term "artistic language" is also descriptive since it is about the artistic language. It is clear to everyone that our language is classified as a national language and a literary language.

Artistic language appeared artificially. In fact, "artistic language" is the appearance of the words in the stock of the universal language polished by the author in a certain artistic work. When the author introduces a specific word into the descriptive text or the speech of symbols, he creates an image by incorporating its various variants, equivalents, metaphorical forms, synonyms, homonyms, antonyms, in a word, into the text. or create impressive landscapes. Therefore, reading the works of classical and modern poets and prose writers gives the reader special excitement. The reader sees the scenes he is familiar with through the eyes of the author of the literary text, and breathes in the idea that he puts forward. Hazrat Alisher Navoi has a song:

The "quiet" in my soul is devoted to two things,
After Andin, "alif" dedicated to your clean sprout.
Sacrifice to the two crescents in "Nun",
The remaining two points are dedicated to two goals.

[Navoi,

724]

If you pay attention to Ruboi, the "soul" of the lyrical hero is compared with the three members of the lyrical character - zulfi, koshi, kholi within the framework of the art of tashbeh. In this case, the relative similarity between the shape of the Arabic letters and the three listed members of the mistress is taken into account. This comparison gives life to the work and amazes the reader. Or the main character of Oybek's novel "Kutlug' khan" Yolchi Mirzakarimboy, the main character of the novel, while being expelled from Mirzakarimboy's house, said to his beloved Gulnor: "I love you, Gulnor!" tends to say. He "wraps" this sentence in a folk phrase and says

with special tenderness: "I don't care about you, Gulnor!" "Is that you?!" It is also appropriate to understand the word in this context.

There is a method called masnu in Eastern poetry. In this, it is meant to be able to use several artistic arts within the framework of one stanza, to observe various issues, and to be able to convey the thought to be expressed to the poet quickly and easily, in an emotional way. Therefore, there are many cases of using various methods and tools in the poems of a number of poets, and by embellishing the form, ensuring the playfulness of the lines, achieving the silent expression of the idea presented in it. Such poems are spread under the name of masnu poems. There are many such poems in the lyrical legacy of the poet Zahiriddin Muhammad Babur. In fact, writing masnu' poems - creating masnu' ghazals, qasidas, and rubai verses is not a new phenomenon. Such poems have a long history in Arabic, Persian-Tajik and Turkish poetry. "Masnu" is an Arabic word, the root of which is "sun" which means art. The plural is "product". Dictionaries say that it is used in the sense of "created, decorated, decorated." As a literary term, it is correct to understand it in the sense of "art within the arts".

In Babur's poetry there are verses that can be masnu, as well as separate masnu poems. In one stanza, the lyricist was able to express the suffering of the hero of the loss of the country and the land through contrasts, similes, metaphors and other arts created by antonyms and metaphors:

I turned yellow in the shade of your fresh flower face.

Have mercy on me, oh Lolaruh, this face is golden. [Babur, 43-44]

If you pay attention, there is not a single word in the verse that does not serve as an artistic work. Proportion created by nested words in verse is emerging as a leading artistic art. Because "khazon leaf", "yellow", "chehrai zard" are words that make up one situation, "flower face", "lolaruh" another group of meanings. In addition, the general meaning of this group of words creates a conflict with the general meaning of the next group of words, which can be divided into an antonym without hesitation.

"Hazon leaf" is a symbol that depicts the incomparable pain of separation. In this combination, there is a hint that the lover has lost his lover for a lifetime, or that a lifetime of emigration has become destiny. At this moment, the lyrical hero and Babur are destined. After all, the author himself is also from the land of Yoru; therefore, the lyrical hero also has yellow leaves in his hijran; both are lovers and artists - they have the right to ask for mercy from the Creator. (in this case, the author and the lyrical hero become partners in fate and become harmonious in experience. - S.S.) The auxiliary word (yanglig') coming after the combination creates the main simile in the verse. The "flower face" of the lover is a metaphor. Through this, two objects - the beloved and the motherland - are depicted:

"flower" is redness, and redness is a sign of life, healthy and healthy blood flowing in the veins. In this case, the symbols of the lover and the country are combined and form a whole. The following words "hajr" and "sargardim" used after that not only express the separation of the poet from the land and the land, but also describe the current and continuous mental state of the poet, who is born of this separation. silenced. "Yellowing" - illness. This is also a metaphor. Babur absorbed the history of his fate, which was hopeless in love for both country and country, in the same words. In the next verse of the verse, we can see the logical continuation of the content of the previous verses in the metaphor "lalaruh" and "chehrai zardim". All of these combine to create an unexpected exaggeration in the verse. The poet decorates each stanza with such methods can be seen in other ghazals. Winner:

My lips bled, my eyes bled,

Why did he make me feel bad, I have another question. [Babur, 31]

In the verse, the most used symbol of "lip" in classical poetry has become a landscape; the lover's lips, like the bud of a flower that is about to open, or the pair of lips for a life-giving word to a lover, tears the lover's heart to pieces, makes blood flow from his eyes. This symbol is followed by several symbols and situations. This is a tried and tested view of the ratio.

The lips are red, and it is also believable that the eyes of a true lover will bleed red at the sound of his lover's lips. As long as the lover is in such trouble, it is natural that his condition will be bad; The word "sororim" is an allusion to the fact that a similar word refers to two different meanings in the same text. Iyhom means to doubt. This word can be understood in two different ways. In the first case, the lover wants to know from the lover why this happened. On the other hand, the lover asks for mercy from his lover and begs for a kiss from his lips. Although it seems a bit obvious and false, at the same time it serves to express the carefree closeness of the lover to the beloved. Also, the rhymes in the stanza embellish the content of the stanza, giving it a special tone - musicality, which makes the thought that is being said become melodious and fluent, and is conveyed in one breath.

R. Vahidov, a clever literary critic who once examined Babur's masnu' poems, noted that these are language units that not only bring a complex of arts in the poem, but are also a tool for bringing a certain idea to the surface. [Vahidov, 41-45] According to the scientist, "his (Babur's - S.S.) poems are not just examples of artistry, but to bring out a specific idea, to draw a portrait of a lover in the heart of a lover of poetry. such as evoking enthusiasm for beauty, and ensuring the impact and long-term memory of verses will serve noble purposes". [Vahidov, 42]

In one of Babur's masnu, takrir or bargardanish (to return, to repeat based on a certain rule, close to iltizam) is the leading poetic art. It is already known that in Eastern poetry, the use of repeated words for specific purposes has risen to the level of art. But in this case, one cannot forget that the abuse of repetition has a negative effect on the artistic essence of the poem. The poet has fulfilled his duty only when the repetition serves his purpose. Adib Ahmed said in one of his wisdoms, "Be content, do content, be content, be content, know what you know" [Yugnaki, 204], he used the word "content" four times. repeats. Repetition had a negative effect on neither the form nor the content. Bilaks was able to emphasize the great virtue of truthfulness (honesty, honesty, conscientiousness) by repeatedly using a single word in the poem based on a specific purpose and regulation. Therefore, repetitions as a linguopoetic element can rise to the level of art only if they serve the clear and effective expression of the idea in the poem. In Babur's masnu, takrir is not mentioned exactly, but tardi aks, and in linguistics, chiasm (chiasm is "...the art of repeating a word or a phrase in the same verse or clause in reverse" - tardu aks). [Muqimova, 94].

Keep your teeth, your lips are coral, your flower is old, your letter is basil,
Your face is free, your hair is stock, your words are mul, my hair is menon.

Menon, your words are mul, you are scattered, your face is free,
Your basil leaves, your old flower, your coral lips, your teeth. [Babur,74]

In Masnu, there are not words, but phrases and a group of simple compound sentences. The repetition at the end of the first stanza comes at the beginning of the second stanza. According to the requirement of the masnu, takrir must be based on a strict rule, and in this masnu of Babur, the same rule is between simile and simile, that is, between mushabbah and mushabbah bihi. First, one member of the mistress is compared, and then a suitable allusion is given to it. And then this system is reversed, not in all, but in some cases. It can be understood that the

words in the first and second stanzas are edited in the third and fourth stanzas: khating rayhon - rayhon khating, lip marjan - marjan lip, soching anbar - anbar soching, menin menon - menon menin like. "With the help of chiasm, the melodiousness was strengthened, and it gave the reader pleasure and served to remember the idea quickly and easily". The first verse is reversed in the fourth verse, creating a special impact. More precisely, the simile that completes the second verse begins the third verse, and the poem ends with the word that begins the first verse. Another consideration is that the combinations "yuzing khur", "tyshing dur", "kading gul", "sozung mul" are not reflected in tardi.

It seems that there is a reason for this. If these words were repeated in reverse, the expected meaning might not be revealed, and therefore Babur left both combinations unchanged in this place. The lexical and artistic meanings of the words in the Masnu' quartet (on the basis of strict similes) are mobilized to fully perceive the quality of the landscape: for example, the teeth of the mistress are beautiful and shiny, and her lips are like coral, her figure is as beautiful as a blossoming flower, the soft hairs on her lips are as smooth and fragrant as fresh basil; His face is like the beauty of a paradise, his hair is black like the color of musk and smells of amber, his speech is like intoxicating wine. , tovin to blue, and blue gives strength and power to the dead body of a person. Of course, the comment we have given is relative. In this masnu of Babur, one can find the characteristics of the mistress. In order to know the face and character of the lover, her inimitable beauty, you need divine enlightenment, you need to understand the otherworldly meaning and allusions hidden in the essence of the poem.

There is a wonderful ghazal in the landscape lyrics of the poet Furqat conditionally it is called "Fasli navbahor oldi". The theme and image direction of this ghazal goes back to the times of Amiri. Poets like Fazli, Amiri, Khatif, Ado also wrote ghazals in this content and form. Furqat's, if you look at it more lightly, you can compare it to this ghazal. However, in the meaning and strength of the meaning, in the impressiveness and imagery of the words used. When looking at the text for linguopoetic purposes, it gives the impression that Furqat is ahead of all. Because the poetic words used by Furqat, and other language elements that create artistic language, were able to ensure the maximum aesthetic impact in the poem. The verse of the ghazal is as follows:

Fasli has been busy, secretary winters,
Friends are a treasure, go for a walk guys. [Furqat, 198]

On the surface, it is a question of changes in nature - zimistan (winter) is giving way to spring, and spring is fleeting, it will pass in a short time, so it is a call to go for a walk in the flower gardens. as embedded in the contents of the watt byte. The poetic perfection of the verse was primarily ensured by inverted contradictory units such as "fasli navbahor" and "ketibon zimistons". If Furqat had not formed the verse in this way, perhaps the tendency to attract attention would have faded from the very beginning of the poem. In the context of the verse, why man came to this bright world, the period of childhood (winter) is over, he has come to appreciate life, his youth, the period of his youth (fasli navbahor), therefore, the given spoil is to spend life as in the treatise, to know God, His Is it being said that he should strive to gain enlightenment and realize his identity?! After all, loving the life that God has given to man, appreciating it, and not being deceived by the world have been preached by people for ages! It was not for nothing that Hazrat Navoi said, "I love you dearly, dear life!" In fact, this world is a deceiver - it fascinates a person like a fifteen-day bride, creates conspiracies in his heart, distracts him from living as the Creator ordered. This is evidenced by the following verses of the ghazal:

In the morning, the dew fell, and the vegetables became fragrant.

It was raining little by little. [Furqat, 198]

"Subhidam" - dawn, the last point of the night, therefore, the beginning of the day; A day is the whole life of a person. The greens of the day (blue grass) are stages of life associated with youth. How beautiful is the dew in the morning: blue clouds raining spring rains, drops falling from flowers add more beauty to the existing beauty like dew.

After washing your face, make yourself with jasmine,

Nargis is looking forward to the shepherd's eye. [Furqat, 198]

This byte is a logical continuation of the previous one. The poet emphasizes the beauty of the surroundings. The world has become more beautiful and distracts the human being: nastaran flower washes his face, applies make-up, combs his hair, "makes cotton on the face, combs the eyebrows that don't grow" (Furqat's line), like the eyes of a daffodil opening and closing his eyes, inviting Man to himself; trying to distract him from enlightenment, to deceive him through external beauties. It's easy to be fooled. It is in the blood of man to be deceived by the false world. However, Furqat's lyrical hero is not like that. In the following stanzas, the poet feeds on the rich possibilities of the Uzbek literary language and creates a world of unique symbols. As a result, the artistic language of the work not only provides communicative information about the spring landscape, but also creates an unrepeatable impact with the aesthetic power of each word in the ghazal.

It is known that poetic speech differs from prosaic speech by its conciseness, attractiveness, saturation with metaphors, and emotional and expressive coloring. It has been recognized by experts that words in poetic speech, in addition to expressing denotative meaning, are mainly determined by connotative meaning. "Poetry is essentially a figurative, impressive means of expression based on various methods of expression, artistic allusions. The scale of imagery and expressiveness in poetry is also a direct result of poetry being based on visual means, expressing thoughts in a clear, expressive and compact form. [Umurkulov, 11] If this process is prominent in lyrical poetry, it is less visible in epic poetry. When it is said to be weaker, it should not be understood as a lack of emotionality and expressiveness (standard of evaluation).

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