



FORMATION OF CONNOTATIVE MEANING THROUGH ARTISTIC AND VISUAL MEANS

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Abstract: The emotional expressiveness of the language units used in the work of art is considered to be the main task of performing a methodological task. This thing gives rise to the specific semantic-stylistic features of the artistic visual tools in the text of the artistic work and the state of impact of the work. The means of artistic images are more beautiful and effective in poetry.

Key words: poetry, language units, animation, anaphora, artistic, word.

In poetry, the skillful use of stylistic figures such as simile, epithet, antithesis, oxymoron, rhetorical question, repetition, allusion, allusion allows to create subtle allusions, original allusions and expressions.

The language units used in the work of art are distinguished by their emotional-expressiveness and methodological function. This thing gives rise to the specific semantic-stylistic features of the artistic visual tools in the text of the artistic work and the state of impact of the work. Repetition is one of the most used stylistic devices in fiction poetry. Repetitions in the course of artistic method, artistic art appear in different places in the speech (text). In the task of artistic repetition, the main tool can be a sound, a word, a phrase, a certain phrase, a sentence, or even a whole verse (verses).

Purposeful repetition in poetry: provides musicality and harmony in poetry; exaggerates and intensifies the meaning; acquires a new meaning; attracts the attention of the reader and increases his education.

Beautiful examples of anaphora are given in Erkin Samandar's poetry. Along with strengthening the melodiousness in the verses, they also serve as an important tool in realizing playfulness and meaning in the poem.

First of all, if we talk about anaphora, it can appear as possessive, participle, determiner, complement, case.

1. Anaphora in possessive function:

I will give you back your voices,

I am a mother, there is no limit to my power.

2. The occurrence of anaphora as participle:

I saw the temperature in the elegant flower,

I saw peace in the heart without pain.

3. Giving anaphora as a defining function. There is a specific purpose in the appearance of determiners at the beginning of the verse:

So clear, so innocent



There is no comparison.

4. Anaphoras given as fillers. The filler is expressed as a constructive part of poetic verses in different patterns, through different semantic-syntactic options.

It shines in my eyes,

To me he is alive.

5. Giving anaphora as a case. Among the parts of the sentence, the case assumes much more tasks and mainly comes before the predicate.

Silence reigns in the bosom of the sand,

Those who sleep in the sand are martyrs.

No longer can a person be sold as a slave,

Now a man will not be thrown into the fire,

Now there is no cage for him,

The world will no longer be a prison.

(Sabir's words in "Zainab and Amon" by Hamid Olimjon)

Method of revitalization (allegory). Animating as a type of metaphor is actively used both in oral speech and in literary texts. In this art, human abilities and characteristics are transferred to animals, birds, and inanimate objects. In other words, the characteristics of speaking, thinking and feeling characteristic of people are embedded in its basis. The method of revitalization in its essence is as old as the concepts of primitive consciousness. They are "...related to the views of ancient people about spirits, and later took a wide place in poetry as a special metaphorical method", said Hotamov N., Sarimsakov B. Russian-Uzbek interpretation of literary terms in the dictionary.

The early morning wind blows your hair,

I'll ask when I pass by.

He says: look at it, get out of my way,

I want to walk among the mountains!

(Cholpon "Beautiful")

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