

Linguopoetic Features Of Unconventional Combinations And Agricultural Terms In Literary Texts

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Annotation. In this article, some of the unconventional combinations used by the writer in artistic texts are identified, and the main role of these combinations in expressing the content of the work and their linguopoetic properties are analyzed. The use of such unconventional combinations not only shows the creativity of the writer, but also increases the artistic-aesthetic content and colorfulness of the work, and increases the reader's interest in reading the work.

Keywords: Lingvopoetics, linguistic poetics, artistic text, unusual combinations, literature, weak beauty, brave beauty, envious fate, bitter wind, twisting speech, sarcastic speech, noisy silence, aesthetic effect, coloring.

Introduction

Language explores the essence of human psyche and activity from different perspectives. He discovered such ways of using language to express his identity, connecting fragments of speech with each other, and as a result, he became the author of a miraculous tool called artistic speech..

Enlightenment writer Abdurauf Fitrat in the "Rules of Literature" manual says, "If the commodity (material) in fine arts is sound and melody, then fine art is musical; if colors are lines, then there will be a picture; stone or other various minerals will be figurines; if there is stone, wood, brick, stone, soil, then it is architecture; tan, muga (position, facial expressions) movements are games (tans); speech, and the word is literature" and defines literature as follows: "Literature is to create the same waves in others by describing the waves in our thoughts and feelings with the help of words and sentences. "

The language of a work of art is such a complex and unique phenomenon that its study and research continues continuously. Therefore, it is not

difficult to imagine how many miracles fiction can discover.

In fact, an artistic text as an artistic-aesthetic whole is an extremely complex, multi-layered phenomenon, and understanding the main content expressed in it is not just a task, but a very difficult and complex creative process. The terminology of Uzbek language networks.

The study of its terminological system based on the materials of Turkic languages began in the 50s of the last century. By this time, terms in various fields were created in a number of Turkish languages, textbooks were published, the translation of scientific and technical literature from Russian had a positive effect on the formation of field terminology, and ultimately Studying the terms of networks that include linguistic materials and classifying them put a number of tasks before the science of linguistics.

The first research on the terminology of Uzbek language industries is the dissertation of N. Mamatov entitled "Uzbek Cotton Terminology", which was defended in 1955. It contains the development of terms related to cotton farming, their

classification, the different aspects of terms from words and phrases, the definition of the term, the history of the development of cotton farming in Uzbekistan and the emergence of new terms related to it, The decisive position of internal and external sources in the enrichment of the terminology of Uzbek cotton farming is analyzed in detail.

Also, the possibilities of poetic actualization of terms, including agricultural terms, in artistic text can be seen in the works of Abdulla Kahhor, Gafur Ghulam, Mirmuhsin, Erkin Azam, Tahir Malik, Asqad Mukhtar, Hamid Ghulam, O'tkir Hashimov. can reach Below we will consider some examples of the works of these writers:

1. The bitter wind carries the burden of many years on its shoulders and combs the beard like a pile of cotton on this old body bent like a brace.. (G. Gulom)

2. Umid was sitting on a soft wire bed. A bunch of withered cotton on the table. He became as small as a person who died of cancer. (Mirmuhsin)

3. It turns out that due to someone's carelessness, pipes of two different diameters were welded in the plot. One is wider, one is narrower... Isn't our accident with Fatima similar?. (A.Muxtor)

4. I have violets on this piece of land.(Hamid G'ulom)

5. In early spring, the smell of the soil is different.(O'tkir Hoshimov)

From the analysis of the examples, it can be seen that the terms bracket, cancer patient, accident, my violets, and the smell of soil acquired a linguopoetic character in the artistic text and served to ensure expressiveness. Therefore, any term does not have a linguopoetic value when taken separately, it acquires this value only within the text. Therefore, it is necessary to determine the original meaning of the term in the context of the text.

Reason will win over any plot. A head devoid of intelligence is like a spring without water, a young man without manners and discipline is like a horse without a saddle and harness, a shameless youth is like food without salt, a scholar who does not follow knowledge

is like a basil without fragrant flowers.. (T.Malik. "Saodat saroyining kaliti")

Based on the quoted passage, it can be understood that the author has a unique linguistic potential. The writer was able to create original artistic similes using a number of lexemes, which are terms in a particular field of science, but have become a common unit in the common language. That is, a head (without intelligence) is compared to a spring without water, a young man (without manners) is compared to a horse without a saddle and harness, a youth (without shame) is compared to food without salt, a scholar (who does not follow his knowledge) is compared to a flowerless cotton plant, and all thoughts are embodied in front of the reader as if they were strung on a thread. This is not a simple comparison, of course. This is a criterion of spiritual and spiritual education that is perceived at a high level, as well as an example. The skill of the writer is that the terms used in the work are not just chosen, that is, words that create a relationship of friendship (water, spring; horse, saddle-harness; salt, food; flower, baston). encourages a deeper understanding of the meaning of the expressed thought. In this case, metaphorical similes are created.

In the given example, original similes were created using units that are terms in separate fields of science, but have become ordinary units in the common language.:

In the example below, the writer uses professional lexicon to describe his characters with light laughter and similes.:

Who left it to us, my child, to be as twisted as a shoptoli, and as old as an old mahse. Thank you for that. (A.Muxtor. "Opa-singillar")

In the "Annotated Dictionary of the Uzbek Language" the word mahsi is defined as follows: "Mahsi is a national shoe made of sheep or goat skin, with a long sole, a soft sole without a heel, and worn with kavush or kalish."

The writer used the word "mahsi" related to the profession to depict the image of the old woman in the eyes of the reader. Instead of the word mahsi, the author could have used the

combination of hanging facial skin. But the use of a special lexicon in creating a simile device served the writer to fully express this image. Adib skillfully compared the aging of the old woman to the extreme old age of the old woman, creating the basis for expressiveness and the emergence of both laughter and admiration in the reader..

Love is like a ripe grape,

It cannot be touched,

Touch it and it will pour. (M.Yusuf. "Sevgi savdosi")

In the above-mentioned text, a term in a separate field of science, but a simple unit in the common language, created an analogy by means of the lexeme "bamisoli". This simile device is an individual simile of the poet. The object of simile is love, the image of simile is grape, the symbol of simile is drowned, and the means of simile is represented by simile units..

"In this place, the sign of the simile plays an important role in increasing the effectiveness of the simile. In the poetic text, the simile could also be composed in the form of a ripe grape as a metaphor for love. But by adding the word "drowning", the meaning of the simile is further strengthened. As a result, this metaphorical device served as an important component in imagining that love is the most delicate emotion. This simile device is then an apt, complete simile. ". [1. p. 18]

My soul hurts when I think of you

Who will caress your face like a flower...

Years passed before my eyes,

But not your moonlike expression...

(M.Yusuf. "Maktub")

In the given poetic passage, the following units, which are used as terms in separate fields of science, but as ordinary lexemes, can be distinguished: flower (botan.at.), moon (astron.at.), etc. These units are imprinted in popular thinking as a component that creates stagnant similes. In the poem, an appropriate, incomplete simile is created. That is, the simile (beautiful, beautiful) is not used for both terms. The basis of the simile is you, the image of the simile is a flower, the moon; simile is formed using the affix - like.

If you get to explore the seven climates,

Your pleasant smell like mulberry will drop on the ground. (M.Yusuf. "Rayhon")

In the given example, a unique simile was created by attaching the simile -day to the mulberry lexeme. It is known that the combination of the lexeme mulberry with the verb to pour out produces the phrase "to spill like a mulberry". This static simile can be used in different meanings depending on the context of the text. The poet masterfully incorporated this phrase in the vernacular into verse and applied it to the word "is" to create an original image. In this case, is is the base of the simile, tut is an image, spill is a symbol, and the simile is formed with the affix like. Such an analogy is an example of a complete and appropriate analogy.

Staying like a prisoner in this castle

Maybe it's my lack of understanding, that my tired soul. (A.Oripov)

Recently, in Uzbek linguistics, the attention to the analysis of the linguopoetic feature of the language of the artistic work, which is considered the creative product of the representatives of verbal art, and to the research from the linguopoetic point of view is increasing day by day. Many scientific articles, dissertations and other research works have been created due to such attention and interests.

M. Yoldoshev, who seriously studied the linguopoetics of literary texts in Uzbek linguistics in a monographic aspect, also writes in his doctoral dissertation: " has become more stable in the science of philology, and many studies devoted to clarifying the place of "linguistic poetics" as a separate independent science in the system of philological sciences have been created.[2. 18-b.]

At various stages of human development, he invented such ways of using language and connecting existing speech fragments to express his identity, and as a result, he became the creator of an amazing art form called artistic speech. Examples of speech art that appeared in the form of such a beautiful speech - proverbs, proverbs, riddles, tales, poems, songs, legends, myths, stories, short stories, dramas , novels and epics are appearing as the creative products of human artistic creators.

It is obvious to everyone that literature is the art of words, and it is an undeniable fact that its primary tool is language. In his doctoral dissertation,

M. Yoldoshev cites the following points from the great enlightened writer Abdurauf Fitrat's manual entitled "Rules of Literature": "Literature is thought, describing the waves of our feelings with the help of words and sentences. , to create the same waves in others". [3. p. 12] At this point, the literary critic P. Kadyrov also emphasizes the following points: "Statues are made of copper and marble, buildings are built of brick, glass, and steel. In a literary work, an artistic word is used instead of copper, marble, steel and brick. The difference between a literary work and music, painting, and other fields of creativity is that it is created not by means of tones, lines, or paints, but by means of words." [4. p. 13.] Any skilled builder, using all the building materials needed to build a building, works tirelessly, using all his skills, existing ideas, and talents, and in the end He shows a tall building as the result of his work. Similarly, in the art of literature, the creator uses linguistic materials so skillfully to create his creative product that he combines linguistic materials in form and content in such a way that, as a result, the reader witnesses how unique this work of art is.

It is natural that when studying the manifestation of the aesthetic function of the language in the literary text, that is, the linguopoetics of the text, all language units involved in the realization of the same task should be in the center of attention. However, as M. Yoldoshev rightly pointed out in his doctoral dissertation, "...in an artistic text, not all units and tools have the same artistic and aesthetic value. In the literary text, certain language units, language tools acquire special, especially poetic value, while others are more poetically passive, even if they participate in the image. According to the complete artistic text or a specific artistic context, a specific language unit comes to the fore aesthetically and becomes a representative of additional, new artistic meanings." [5. p. 23] It is said by most linguists that the language of any artistic work is a unity that realizes the aesthetic task, which is one of the important tasks of the language as an artistic text. This opinion certainly applies to world linguistics, including Uzbek linguistics.

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. Many people like Abdulla Kadiri, Abdulla Kahhor, Odil Yaqubov, Shukur Kholmirezayev, Tahir Malik, Togay Murad, Said Ahmad, O'tkir Hashimov, Erkin A'zam, and many others have appreciated the artistic and aesthetic effects of the speech, which is aesthetically watered as a result of the participation of unusual combinations. can be found in the works of Uzbek writers. Here are some examples of such unusual combinations.

"May he protect me from the evil eye, my God does not give such a blessing to anyone, He gives it to His beloved servant. This is not a weak beauty, but a brave beauty." Today "jealous" fate tried to spoil this brave beauty. But it didn't work. (S. Ahmad's work "The morning left in the eyelash") [6. 17-b] The combinations referred to as unusual combinations in the example you witnessed are: weak beauty, brave beauty, jealous fate. The reason why these combinations are called unusual is that they are not used in this way in the normal communication process of people, the ability of the writer to use words masterfully, at the same time, such combinations enrich the content of the artistic work, the reader will definitely It is also characterized by increasing his interest in reading the work. The purpose of the author's use of such a combination is to make the image of the text more attractive to the reader, to expand the scope of the reader's imagination, and to provide the reader with the opportunity to become a full-fledged participant in reality. The combination of weak beauty used in the given example was created in order to describe

the hero of the author's work and to form a broader image of him in the reader. Through this, it is emphasized that the external beauty of the hero is not just superficial beauty, but a manly beauty, that is, the owner of a beauty worthy of pride, as well as pointing to his character through the word brave. "Jealous" is a work in which fate is not able to see this beauty in her and threatens her life and health. By attaching the word "envious" to the word "destiny", which expresses the feeling of not being able to see the achievements of others, which is characteristic of humans, the writer has a feeling of compassion for the hero of the work, and a feeling of hatred for fate is appearing. Below we bring to your attention the analysis of several such compounds.

Until we arrived in Namangan, the air was nauseating and a bitter wind was blowing. The cold was so severe that it was unbearable without hiding somewhere. (S. Ahmad's work "The morning left in the eyelash") [7. 39-b] From this passage we can extract the combination of bitter wind. As we know, the word wind is a word that expresses one of the natural phenomena, and the word bitter is a word that expresses the taste of things. By creating the combination of bitter wind, the writer increases the power of the artistic text to have an aesthetic effect on the reader, that is, with this, the author more clearly expresses to the reader the natural phenomenon that the characters encountered at that time, the strength of the wind. It was possible to use the combination of strong wind in this place, but the author preferred to use the combination of bitter wind. Because the same combination is important for the reader to be able to visualize and clearly feel that the characteristic of a person in the wind, which causes a strong air current that irritates the throat, is stronger at that moment. In fact, it shows how skillfully the artist can use words.

Such unconventional combinations also serve to increase the content and color of the work. You can find many more such unusual combinations.

Hearing this, Anwar said, "Curse the father of the nation, who is the father of this man!" said. At first, the colleagues next to him did not like the core of this twisted statement. Then they understood and laughed. (T. Malik "The Devil") [8. 13-b]. The bride was one of those people who understood the word. (S. Ahmad's work "The morning left in the eyelash"). [9. 13-b.] In the given examples, the conjunctions in the form of adverbs and adverbial sentences were

created in order to express the idea in a different way based on the individual potential of the writers. Both combinations are close to each other in meaning, that is, the content of "a sentence with a hidden meaning" is understood from both combinations.

The poplar leaves are still rustling outside. The river roars. In this noisy silence, a heart-shaking anguished cry is heard: "Ilhaq, Is-haq!" (The story "Swan" from O. Hoshimov's "Works of the World") The author has resorted to contradiction in creating the combination of noisy silence here. To make noise - to make a "noise" sound; silence - the absence of any sound; it expresses content such as silence. As it can be seen, although the conflict in the meaning of these two words is clearly manifested, the writer tries to increase the resonance of the meaning by creating a combination of these two words, and at the same time, to the artistic effectiveness in expressing the situation at that moment. intended to achieve.

Unconventional combinations are not always equal to all the words in the text in terms of linguopoetic value in the literary 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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