

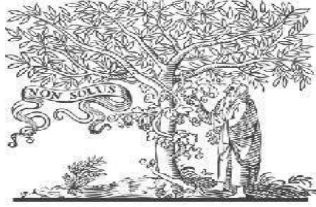


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Linguopoetic study of the works of Askad Mukhtor

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Abstract:

The article discusses the linguopoetic study of the terms used in the works of Askad Mukhtor. The peculiar artistic features of the terms are highlighted.

Key Words: Linguopoetics, terminology, artistic interpretation, one meaning, discourse

Introduction

The use of terms, which are a unit of lexical level, in only one sense, their inability to express themselves in art, is emphasized in scientific works devoted to the study of terms from different angles. Terms used in fiction are characterized by their ability to attract the reader's attention. In the 80s of the last century, despite the stage of development of science and technology and the abundance of popular scientific publications, the scientific lexicon in fiction was considered as a foreign, specific (specific) element for the literary text. It is no exaggeration to say that the use of scientific and lexical means in the literary text is a change in the literary language and the realization of the writer's artistic purpose. In connection with the idiolect of the writer, the elements of the language of science and technology are "copied" by the author into the literary language (text) in such a way that the reader has no idea about the violation of style. In our view, the process of incorporating scientific elements (terms) into an artistic (poetic) text is a fact that does not require proof. By its very nature, artistic discourse is polystyrene. In it different tools can be synthesized. Including terms used in the same sense are no exception.

The issue of a sharp distinction between artistic and scientific thinking has been removed from the agenda as a result of the change in attitudes towards metaphor, which is now largely seen as a means to create artistic images. Indeed, metaphor is regarded by linguists not only as a feature of language but also as a way of knowing.

Particular attention is paid to the role and value of metaphors in scientific research. Because metaphor is a product of the writer's creativity and liberates the scientist's thinking. For example, GG Kuliev emphasizes that metaphor is very important for the verbalization of new knowledge. In this case, "finding a metaphor encourages you to find a specific word", and only then "the period of categorization of metaphorical language begins" [1. B. 94]. However, the use of metaphors in the scientific and artistic fields has its own specifics. In a scientific text, logical and coherent content is important, while in a literary text, "content acquires aesthetic significance only on the basis of a certain form." The language of literature is figurative and ambiguous. The language of scientific literature should be neutral, unambiguous and "unknown".

"Language is a weapon for science," Bart writes. That's why it's important to make it as transparent and neutral as possible. "For literature, language is "being", "the world in which it lives" [2. B. 46]. For him, the literary content in the general case is no different from the scientific content. Because there is no scientific matter that has escaped the attention of fiction, which is able to imagine scientific knowledge in its entirety, divided into different directions. It is the breadth of the scope of the subject that forms the basis for the inclusion of various methodological tools in the scope of the speech structure of the work of art. In particular, we analyze the transformation of terms into a pragmatic goal generator based on the works of the famous writer Askad Mukhtor.

Seeing terms only within the boundaries of the receptive sentence is not enough for their essence, however, important features of the terms

become clear against the background of a broader linguistic context. With the range of its functions, the terms move almost throughout the text, not only providing thematic development of the text, but also deepening it polysemantically, as well as adding to it the subtleties of connotative-stylistic paint. At this point, it is appropriate to focus on two more points in the same text example. First of all, it is expedient to distinguish between horizontal and vertical relations in the interconnection of sentences within the text, as well as in the connection of terms with the main - the introductory sentence (as well as with other sentences in general). Given the participation of terms in the formation of blocks of text, that is, the fact that they are indicators of the presence of both horizontal and vertical connections between sentences, we observe how important the terms are in the text.

Weinstein was later renamed the "Doctor of Dust Science" for an interesting work. Both of these types of relationships should be considered when studying the use of terms in a literary text. It is worth noting that such relationships are especially noteworthy in the literary text. Therefore, M. Yuldashev emphasizes the following in this regard: "... Based on these considerations, it becomes clearer that a small passage from the text is not enough to assess the poetic, aesthetic value of a word or other unit in the literary text. Since the essence of an aesthetic sign cannot be fully expressed in syntagmatic or broader horizontal relations, it is necessary to work with a holistic artistic text or a larger piece of text that is sufficient for the expression of vertical relations "[3. B. 95]. One can fully agree with the idea that a whole literary text or a larger piece of text is needed to visualize a vertical relationship. The vertical connections of terms in the text can be both with the previous context (this is more common) and with the next context. The term "Doctor of Dust Sciences" quoted above has a vertical connection with the relevant passage in the previous context and at the same time with the following passage that follows five or six paragraphs: Weinstein's "eureka" began this morning. He tried more and came to the firm conclusion that a thick layer of wind-blown sand covered the insulators, the traverses, and by night frost or dew, a circuit was formed and the "candles" were lit.

It is no secret that a person's behavior in the process of activity is reflected in his speech. In a work of art, the writer feels the need for different linguistic means in expressing the pragmatic goal, the hidden private content views related to the inner

goal of the subject of speech. In the same process, the terms are placed in the play as a product of the artistic goal and perfectly express the pragmatic burden placed on them. For example:

I am amazed that you drive such a big car like a toy. "I don't want to be a painter," I told him.

In this text, the appearance of hidden private content related to the internal purpose of the subject of speech is expressed using the term "painter" profession. It is necessary to get acquainted with the full content of the work in order to understand the illocutive purpose inherent in the spoken word expressed by the term in this text. A reporter from the newspaper who came to photograph the protagonist, Khurshida, says she will be photographed in front of a cotton machine she has not picked. Khurshida and Tursun compare this process to the term "painter". They pragmatically covertly describe the process, and no one but the two understand the meaning of the term.

In conclusion, two communicative-oriented terms are a unique, most convenient tool in describing a particular event or protagonist from different perspectives in an artistic text, as well as in creating a polyphonic-polyphonic image. The terms have a special lingvopoetic significance as one of the most influential lexical phenomena that facilitate the realization of the writer's various artistic goals. Terms are also one of the tools involved in the formation of a writer's unique individual style, for example, in the sources we analyzed, it became clear that terms, in particular, have become an integral part of Askad Mukhtar's artistic style.

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