



## Poetic Words in the Artistic Text

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**Abstract:** *In terms of use in Uzbek poetic epics on historical themes, poetic, biblical words are productive, they mainly express portable meanings, enrich the poetic content, as well as serve in the creation of a number of poetic arts. The article discusses the use of poetic words in poetic epics on a historical theme, and these words increase the expressive capacity of the literary text.*

**Key words:** *Text, poetry, artistic discourse, migration, imagery, impressionism*

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Poetics is a science of poetic art, derived from the Greek word "poitiko". In the history of mankind, the art of perceiving the world, called literature, has been created, and the hard work of interpreting the word, the language, which is the means of expression of this art, is constantly occupying the human imagination and thinking. Poetics is also an ancient science. Among the works on this subject are the works of the ancient Greek philosopher Aristotle and the medieval French poet Bualo.

The study of the language of poetic works, its lexical-methodological, structural aspects is one of the main tasks of poetics. In this respect, the term is now used in a broad and narrow sense. In the broad sense it includes the study of fiction and its laws, while in the narrow sense it includes the work of poetry and its structure.

The problem of poetic skill and the study of the role of language elements in its formation are among the current problems. But this problem is often studied one-sidedly - from the point of view of literature or linguistics. Both of these, on their own, cannot give a philological analysis of the text without the use of the achievements of the other. Such a task, as is well known, has been undertaken by a science called lingvopoetics, which is still in its infancy.

Lexicographic and didactic sources known to us do not give a full definition of this term. Some literature on the lexicology of the Uzbek language states that it is a poetic word or phrase, which forms the core of the lexicon of artistic style. We have therefore found it necessary to define poetry as follows: Poetry is such a feature of a linguistic sign that it loses its 'everyday', traditional meaning, and directly affects the mind and (or) emotion of the reader. Poetry refers to the poetic meaning of a linguistic sign because it is not elements of that sign such as emotionality, willingness to use, and normality. Therefore, it only determines the nature of the methodological and logical information in a particular language sign.

Any means of expression in a poem acquires a poetic meaning if it is used in an unexpected way. In many poetic words, the poetic concept exists both in context and out of context. New constructions that emerge in the process of poetic speech enrich the layer of modern poetic words. Just as a number of lexical devices that are considered obsolete in terms of the literary language found in the language of poetry express the concepts that exist today, so is the activity in the language of poetry.

B.Umurkulov distinguishes such words as traditional poetics. They can be both thematic and substantive and, at the same time, stylistic. A word, phrase, or sentence used in poetic speech (with the exception of primitive poetics and syntactic parallelisms) takes on the character of expressiveness (poetic status) both in its simplicity and non-expressiveness. At the heart of expressiveness lies the unity and density of verses (Yu. Tinyanov) and the principle of comparison and contrast of their own and figurative meanings (Yu. Lotman).

The object of research in the work was A. Aripov's work "Judge and Death". The method of research is the principle of learning in the commonality of the plans of expression, content and function of the lingvopoetic-linguistic sign.

First of all, it should be noted that the essence and nature of poetic language cannot be studied in isolation from the nature of the essence of the period in which it appears and operates. Regardless of the aspect of its study (diachronic or synchronous), the model of poetic language for science remains a social, linguistic, pragmatic phenomenon. Only then can we have a clear and complete understanding of the essence of the poetics used in different historical periods.

Poetisms are manifested not as formal ornaments used to express any feeling of the poet, but as a vital necessity, a product of the existence of poetry. Because the word spoken at the right time and place has not only a spiritual, but also a moral and educational effect on the reader: in it the search for truth and truth through the word and skillfully conveying it to the reader, is a means of spiritual and spiritual nourishment.

It is expedient to study poetics, poetics in general, in two forms - formal and functional. If the formal aspect relates to poetic technology, "How?" studied on the basis of, the functional aspect requires an understanding of poetry and the social role of the poet. This requirement is "Why?" finds its solution by answering the question.

It should be noted that in most studies, only the upper, apparent, formal side of the poetic text is studied.

This is probably why, when it comes to poetics, more often than not, we are limited to talking about external, empirical features rather than their essence. Consequently, these two aspects of the study of poetics should be seen as complementary phenomena.

Childhood apathy has passed in a hurry,

It was too early to think about it.

It was fun to read the medicine book left by his grandfather,

In nature, the dam has grown, as free as nature.

The event that unites this passage from the preface of the epic lies not only in the lexical means used in it, but also in the allegory which is not given to the reader in direct observation and is therefore intelligible.

One of the important lexical means used in poetic speech is poetic words (poetics). Poetisms are poetic words or phrases.

The issues of poetics in Uzbek linguistics and their functions in poetic speech have been specially studied by linguist B.Umurkulov. In general, poetics is an important sign of historicity. This is because these types of lexical units have long been used in poetic speech and have become accustomed to this speech. They consist mainly of obsolete words, words that are not found in other types of speech other than creative individual word usage. Accordingly, poetisms are distinguished by biblical paint, the form is distinguished by the peculiarities of poetic speech. Most importantly, they enrich the artistic expression by creating synonymous, antonymic, and homonymous series.

The richness of poetry and its importance in the expression of the ideas put forward by the creators are evident in the epics written on a historical theme. Some of their features are found in the following views.

Poetic words are also created on the basis of the use of words in different forms in order to create different poetic possibilities. For example, the abbreviated use of words, the addition of sounds in some words, or the short use of conjunctions are also the basis for the formation of a poetic word.

We also see the use of abbreviated suffixes in such words as "bakhtima", "koksima", "sasim" in the epic "Taj mahal". Such appearances of the suffixes of direction and revenue agreements are selected according to the requirement of poetic form and content.

Speaking about the grammatical means of the artistic style, the linguist S.Karimov noted that the use of the infinitive in works of art in the above-mentioned form is very active, taking into account the variants of adverbs, their definite and indefinite features. The conjugation suffix affects the number of syllables in a word in such a form. It reduces a syllable in words due to it and is considered important for weight. Other methods do not focus on weight, so there is no need to use the form of the yield - (i) n. At the same time, his participation also to some extent influences the pathos of the literary work, giving it an uplifting, glorious and sometimes uplifting spirit.

In poetic works, the presentation of figurative pronouns in an obsolete or dialectal variant also acquires originality. For example, he used these pronouns in such forms as "that reason" ("Afrosiyob"), "indestructible ul" (Hakim and death), "fig'on chekar ul" ("Taj mahal") and to ensure the methodological naturalness of speech. served, ensures that the poetic text is impressive, in terms of sound, melody, drowsiness.

Neither the obsolete and abbreviated variants of the interrogative pronoun, nor the verbal forms peculiar to the pronoun, such as nechuk, are also actively used in poetic epics on historical themes. For example:

*У бир гадо, у бир табиб, у ялангоёқ*

*Ахир, нечук у бўларди сиз билан ҳамдам.*

(«Ҳаким ва ажал»)

*Шуларсиз ҳаёт не?*

(«Минг бир ёғду»)

Бу шакл *-дир* қўшимчасини олиб, гумон олмошини ҳосил қилади. Бугунги кунда гумон олмошининг *нимадир* шаклида қўлланилиши ҳам фаол. Шеъринг асарларда бу олмошнинг *недир, надур* шакли поэтик жозибадорликни таъминловчи муҳим луғавий бирлик сифатида хизмат қилади. Масалан:

*«Тўхта!» – дейди кимдир недир айтгали*

(«Афросиёб»)

*Сенсиз надир давроним*

(«Тожмаҳал»)

Also, in the poetic epics on the historical theme, words such as beacon, rain, mung, agu, beggar, flour (voice), knee, horn, mirror, lightning, generous, jayron, yov, yovqur, alyor, boza, bozlab, bol, bot-bot it is also evident that it has found its place in the poetic text with a sign of poeticity. They served to express different metaphorical meanings, to form syllables correctly in verses, and to create sound harmony.

Many words that are distinguished by their poetic features have been borrowed from Arabic, Persian-Tajik and other languages since ancient times. "... Assimilations are especially evident in the socio-political, economic, religious and military spheres. A number of scientific, technical, military and everyday terms became popular during this period and played an important role in the vocabulary of the language. For example, eternity, abadul-abad, azaliy, ayyuhannos, alhazar, asno, agyor, bashar, botin, baqi, vido, volida, dol, dorilomon, yo rab, malun, zavol, zako, zakiy, ziyo, vengeance . words are assimilated words that have been used in our language since ancient times, a certain part of which is specific to poetic speech and is this type of speech. It serves to create meaningful and impressive artistic means of imagery, creating beautiful poetic arts. For example:

*Шиквали бир қараш қилди: Табибми сен ҳам?!*

*Муҳаббат ҳам хасталиқдир, инжиқ, шиквадор.*

(«ҲАКИМ ВА АЖАЛ»)

Older variants of verb forms are also methodologically useful in deepening poetic meaning and in creating melody. Evidence of this can be found in the epics we have observed.

The above allows us to draw the following preliminary conclusions on the study of linguistic analysis and, on this basis, the lexicon of the poetic text, in particular, the study of poetics:

1. It is known that any research can give appropriate scientific and theoretical conclusions only if it can accurately and precisely express the definition of its object. Therefore, one who deals with the problem of poetic text must have a deep understanding of its main element - the term poetism itself. The above description we have given him is one of the first considerations in this area.

2. Since the word is a primary element of art, it is expedient to study it not only from the point of view of literature, but also from the point of view of applied linguistics, in particular, from the linguopoetic point of view. In linguopoetics, however, as mentioned above, it is possible to give a perfect philological analysis of the text only when it (only it) is interpreted as a linguistic sign. In this regard, it is worth recalling the opinion of M. Yuldashev that "... correct philological interpretation and understanding of the literary text is a key factor in achieving its maximum aesthetic pleasure and the ability to receive information." Indeed, it is the only philological discipline that requires the study of character in the commonality of plans of expression, content, and function.

3. In art in general, and in poetry in particular, it is important to compare the primary meaning and function of events with the occasional meaning and function. It is expedient to make extensive and appropriate use of this doctrine, invented by Yu. Lotman.

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