

Artistic-Pragmatic Function of Language Units in Poetic Text

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Abstract. *This article is aimed at studying the pragmatilistic features of poetic texts and pays special attention to the identification of artistically characterized language units. The process of analysis in the study is not limited to the study of formal and grammatical aspects, but also includes linguistic means enriched with poetic content. From this point of view, in-depth study of the text falls within the sphere of linguopoetics.*

Key words: *poetic phonetics, poetic morphology, poetic syntax, poetic morphemics, poetic semantics, sarcasm, abnormal, deictic unit, lexopragmatics, linguopragmatics.*

In fact, it is advisable to analyze this area, taking into account that each unit of the level performs an artistic and aesthetic function. Therefore, the issues of phonopoetics, morphopoetics, and syntactic poetics should be a serious object of research. This directly opens the way to pragmatylistics. We did not dwell on this in detail, since we aim to analyze the pragmatylistic features of the poetic text in the following chapters.

V.M. Zhirmunsky focused only on the analysis of poetic means observed within the framework of phonetics, morphology, and syntax levels of linguistics, while the lexical units, dialectal, phraseological, and other language levels that occupy a leading place in the works of any creator were left out of the scientist's attention. In another instance, the scholar discusses poetics, stating the following: "Only with the introduction of the concept of style into poetics can the system of basic concepts of this science (material, content, style, text) be considered complete. In this respect, the poetic text does not consist of meaningless or consecutive sentences. The general structure and purpose of the poem were aesthetically justified in the text. That is, the method expresses beauty depending on the task of the work."

Another Moscow scholar, V.Y. Zadornova, explains linguopoetics as follows: "The subject of linguopoetics is the set of linguistic means used in the work. Through these means, the writer ensures artistic impact and aesthetics. The intellectual potential of the creator is also that the aesthetic effect effectively expresses what is said in the work and what it means. The purpose of linguopoetic analysis includes the process of determining what a particular linguistic unit is, from the author's involvement in the artistic process to the creation of an aesthetic effect through any combination.

In Uzbek linguistics, during the period of independence, a number of works devoted to linguistic poetics were created. In this field, Prof. I. Mirzayev. A number of researchers, such as M. Yuldashev, M. Yakubbekova, G. Mukhammadjonova, D. Nematova, and L. Jalolova, conducted fruitful work. In particular, M.Yuldashev's monograph on linguopoetics is distinguished by its scientific depth, logical consistency, and harmony of theoretical ideas with practice.

G. Rikhsiyeva, reflecting on some features of the field of linguopoetics, classifies the source of research in this area according to the following directions:

1. Poetic phonetics.

2. Poetic lexicology.
3. Poetic morphemics.
4. Poetic semantics.
5. Poetic syntax.

Researcher A. Nurmonov adds to the classification such sections as poetic morphemics and poetic semantics, but his proposals raise some objections. Because such areas as poetic phonetics, poetic lexicology, poetic morphemics, poetic semantics, and poetic syntax are identical to the views of V.M. Zhirmunsky, that is, it is understood that in the process of linguopoetic analysis, it is possible to study not the poetic level, but poetic means related to a certain level. In her dissertation, M. Kasimova, based on the classification of G. Rikhsiyeva, analyzes the linguistic means that form the speech of a literary work and the writer's style, dividing them into the following types: phonetic, lexical, morphological, syntactic means.

G. Rikhsiyeva's classification of "Poetic Morphemics" was studied in the research of M. Kasimova within the framework of morphological means, which are considered a component of grammatical means, while "Poetic Semantics" was studied within the framework of lexical means and tropes. However, this classification and the given opinions are also controversial, since the classification is based not on linguopoetic analysis, but on linguistic analysis. Usually, in the process of linguopoetic analysis, not only phonetic, lexical, morphological, and syntactic means related to linguistics are analyzed, but also the poetic functions of phonetic, lexical, morphological, and syntactic means must be analyzed.

Summarizing the research works of the linguists analyzed above, it can be said that although such a systematization of the field of linguopoetics serves the formation of a general methodology for studying the language of a work of art at the linguopoetic level, we can see that the theoretical foundations of linguopoetics have not been widely and fully developed, more precisely, they have not been put into a perfect system, and the essence of these directions and the characteristics of each of them have not been discussed at all.

What is the pragmatic interrelation of linguistic units between language levels?

The linguopragmatic features of the poetic text, the study of the factors that create these possibilities, are necessary for determining the social essence of language. Sh. One can agree with Safarov's opinion that "the starting point (period) of the development of the language system begins with pragmatics." Because it is known that language primarily serves the speaker's personal communicative goal, desire, intention, and benefit. Therefore, the study of the individual characteristics of the creator (i.e., the linguistic personality) in the process of using language in the creation of a literary text is of great importance. The process of forming a literary text - individualization of the character's speech, adaptation of communicative speech, creation of portraits, landscapes, and poetic images, as well as the effective use of lexical and phraseological resources and expressive means - depends entirely on the skill and talent of the writer.

Pragmatics is a separate branch of linguistics, the scope of research of which includes the selection of linguistic units in the process of communication, their rational use, and an in-depth study of the influence of these units on the participants in communication. At the same time, these rules and principles are analyzed as a broad context in accordance with the conditions of communication, which allows us to determine the practical use of language units and their functional role. Analysis of linguistic phenomena in this way allows us to identify various environments, existing barriers, limitations, and limitations that arise in their application. As a result, the practical and artistic functions of language are studied more deeply and deeply.

The leading idea of linguistic analysis is to determine the essence of language in relation to its application in practical activity, that is, to study the language unit within the framework of its function. It is the concept of task (function) that forms the basis of the pragmalinguistic approach in linguistic analysis.

The study of linguistic pragmatics has a very broad scope. In this case, the connection of language units with the speech situation and context, linguistic etiquettes expressing the relationship between people in the process of communication, the social characteristics of speech, as well as words and means of evaluation are analyzed. Thus, linguistic pragmatics serves a clear and systematic study of the function of language in each speech unit, its role in the process of communication and the features of its use in various conditions, the goal of which is to fully study the phenomenon of discourse and presupposition, which expresses the inner subjective psyche of a person.

Pragmatics can be divided into hierarchical parts in terms of language level. We consider it expedient to consider the problems of pragmatic interpretation of the text in the Uzbek language in the context of language levels. In his monograph "Fundamentals of Uzbek Pragmalinguistics," M. Hakimov presents his views on the level of linguopragmatics, such as phonopragmatics and lexopragmatics. According to the monograph, the first information about phonopragmatics was presented in Russian linguistics in the 80s of the last century. However, before this, A.S. Akhmanova and I.M. Malgazhdarova published an article on issues limited to their reflections on the term "Pragmatic Linguistics."

Pragmatics - the use of language in a colloquial text - also plays an important role in understanding the meaning of speech. Language levels include phonetics, morphology, syntax, lexicon, and discourse.

In the process of pragmatic analysis, in order to clarify the essence of the concept expressed by the term pragmalinguistics, it is necessary to take into account the methodological method associated with teaching English phonetics - the study of pronunciation through a language laboratory. From the point of view of linguopragmatic methodology, pronunciation forms in the optimal variant of phonetic units of the language are important. In the international language, intonation manifests itself in the speech phonetic units of the language. The use of pronunciation in a certain optimal variant explains the aspiration for a perfect phonetic apparatus. In this respect, the pragmatic embodiment in phonetic units is distinguished by the skill of language teaching.

For the correct and clear expression of the single intention implied by the subject of speech, upper and lower intonation are also added to the normative forms of pronunciation.

Oh, mening ortimdan **ovvora** onam,

Bir **parcha yuragi** ming pora onam.

Har baloni ko‘rib yorug‘ dunyoda,

Toshkanni ko‘rmagan bechora onam,

Bolang bo‘lib bir bor boshlab keldimmi,

Endi men ham senga o‘g‘il bo‘ldimmi!..¹

In Muhammad Yusuf's poem, emotions and pragmatic meanings through sounds are expressed as follows:

1. Through assistants ("**Oh**", "**mi!..**") - deep emotion (suffering, gratitude).
2. Sound repetitions ("**ovvora**") - reinforce the theme's significance.
3. Tension in pronunciation ("**parcha yuragi**") - image of heaviness, suffering.
4. ("**Toshkanni ko‘rmagan bechora onam**") - Here, an ordinary village boy who came from the village couldn't take his mother to the city, to the capital, using the Tashkent dialectal variant of the word Tashkent.
5. Change of tone ("**o‘g‘il bo‘ldimmi!..**") - inability to adequately implement personal attitude. In this poem, the emotional impact is enhanced by changing the sound in each selected word.

¹ Muhammad Y. Saylanma: She'rlar. Dostonlar. Xotiralar. – T.: "Sharq", 2007. – B. 288.

The fact that the pronunciation of poetic speech is based on the phenomenon of inversion is considered the norm for a factual act.

In Abdulla Aripov's poems, there are many examples demonstrating the importance of word choice and the stylistic influence of vocabulary. The poet was able to express words skillfully and figuratively.

Yer yuzida qonrang quyosh,

Ko'kda o't yoqib yurgan bulutlar..."

The use of "blue" instead of the simple word "red" here enhances the elegance, vitality, and even dramatic depiction of the sun. The word "blood" evokes additional meanings such as life, power, and cruelty.

In the creation of a work of art, the perception of the writer's thinking (i.e., the motive, strategy, and tactics of text formation) arises within the complex cognitive, stylistic, semantic, and pragmatic framework of linguistic realization. Therefore, pragmatics encompasses issues studied in fields such as semantics, stylistics, and syntax, and functions as their specific generalizing field. Indeed, important issues for pragmatics are that it is necessary to determine what sign a person used, when, why (i.e., for what purpose). This, in turn, requires the analysis of the possibilities of combining signs to form a linguistic structure (syntax) and expressing meaning corresponding to the purpose of users in the text (or communication) through this structure.

The scope of pragmatic analysis also includes the selection of words, word forms, and stylistic devices, since these processes form the meaning, stylistic layer, and contextual interpretations in mutual communication. Thus, in the pragmatic study of a text, it is impossible to separate such areas as semantics, stylistics, and syntax. Linguopragmatics is connected with issues related to the existence of communication in real conditions and the fulfillment of its task, and in fact, pragmatics deals with the formation and interpretation of meaning within the context. This process, in turn, allows us to study the purposeful use of language and the pragmatic effect of communication.

In conclusion, it can be said that the linguopragmatic analysis of poetic speech allows us to deeply understand the essence of the language of the literary text, the relationship between the author's intention and the reader's perception. The study shows that phonetic, lexical, morphological, and syntactic units in a poetic text serve not only an aesthetic function, but also a certain pragmatic goal. The combination of linguopoetics and pragmatics enhances emotional expressiveness in poetic speech, revealing the social, cultural, and communicative functions of language units. Although existing linguopoetic classifications serve as an important methodological basis for the analysis of literary texts, the need to develop a unified systematic approach to the consistent and comprehensive study of the linguopragmatic features of poetic speech remains. In this regard, this study substantiates the scientific and practical significance of linguopragmatic methods in the comprehensive analysis of poetic texts.

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