

Peculiarities Of Studying The Linguopoetic Features Of Historical Terms In A Text Environment

Jamoliddinova Dilnoza Mirhojiddinovna¹, Saydalieva Dilzoda Bakhodirovna², Azamova Shakhzoda Otakozievna³, Akbarova Kholiskhan Makhmudovna⁴, Umarova Gulbakhor Jumanovna⁵

¹*Professor of the Department of Primary Education of the Kokan State Pedagogical Institute, Ph.D., Uzbekistan*

²*Teacher of the Department of primary education of Kokand State Pedagogical Institute, Uzbekistan*

³*Teacher of the Department of primary education of Kokand State Pedagogical Institute, Uzbekistan*

⁴*Teacher of the Department of primary education of Kokand State Pedagogical Institute, Uzbekistan*

⁵*Teacher of the Department of primary education of Kokand State Pedagogical Institute, Uzbekistan*

Annotation

Within the framework of the article, the fact that the terms are a tool with a linguopoetic nature has been researched with the help of examples taken from a work of art. The characteristics of individualization of the hero's speech in connection with the writing skills of the terms are highlighted in the example of the work of Asqad Mukhtar.

Keywords

Artistic text, linguopoetics, expressiveness, lexical level, terms, imagery, individuality, poetic actualization

Introduction

When creating an artistic text, the creator uses all the possibilities of the language in accordance with his artistic intention. In this process, the phonetic, lexical, morphological and syntactic levels of the language help the creator. Naturally, although all level units of the language can participate in the expression of expressiveness, lexical level units have a special place in this regard. Moreover, the lexical feature is extremely valuable in the study of text construction. The fact that terms are words expressing only one meaning is expressed in linguistic literature. However, in the course of our observations, we witnessed the use of terms in artistic works as a means of expressing imagery. It follows that the terms also have the possibility of being used in many senses. We prove our opinion with the scientific opinions of Professor N. Makhmudov in his pamphlet "Language System Research": "Humanities reflect the social, economic, cultural and other characteristics of peoples. Natural and concrete sciences study

objective phenomena that are not subject to man, and accordingly, the concept underlying the term that names them is characterized by the fact that it does not have a linguistic and cultural sign. But there are reasons to believe that even some technical terms may contain linguistic and cultural information that reflects the national identity in the use of a mechanism (tool, weapon, etc.). Based on these considerations, it can be said that the language of humanitarian sciences, in particular, its terminological systems, cannot be completely free from national-cultural mentality and emotional expressiveness. In other words, the language of the humanities should not be dry, "possessed", unlike the language of the natural and concrete sciences, it is desirable for the language of the humanities to embody its own richness, impressiveness, and "warmth" of each natural language. It should also not be forgotten that most of the humanities, unlike the natural sciences, are aimed not only at a narrow circle of specialists, but also at a much wider public. If we think from this point of view, the

terms can also participate in expressing expressiveness in the artistic text. It is known that language has various possibilities of expressing expressiveness. The breadth of such possibilities is one of the specific dimensions that also show the richness of the language.

The terms are placed in the literary text and are used for purposes such as providing information necessary for the full understanding of the speech, clarifying, explaining, reminding, and expressing feelings. It creates a special illusion of "friendship" between the hero of the work and the reader. The character creates an atmosphere as if he is whispering the "unspeakable" into the reader's ear through the term. This increases the reader's trust in the hero and brings him closer. Some of them are designed to warn the reader about the "secret behind the curtain", while others serve to prepare for new information. Some terms express the author's or hero's positive attitude towards reality, while others contain sarcasm and sarcasm. The terms are characterized by the fact that they are of special importance as a means of individualizing the speech of the characters in the artistic text. In addition, the writer uses terms in his speech in a unique way in order to fully reflect the image of the hero before the eyes of the reader and achieves his artistic goal. We will analyze this on the example of the work of Askar Mukhtar, a great word artist and skilled writer. Asqad Mukhtar's work "There is a mood in storms" is dedicated to the life of miners. The main character of your work, Zargarov, is depicted together with the environment surrounding him and the world around him. In this process, the skilled writer achieved the poetic actualization of the internal mental world of the hero, the pains that are crushing his heart through the means of terms: In the plot, due to someone's carelessness, two different diameter pipes were being welded. One is wider, one is narrower... Is not our accident with Fatima similar?

He pushed Zargarov on the shoulder.

____ "Plumber! "You found a lot, but!__ said with pleasure.

____ You really are two different people. The reason for the truth is in your dimensions. The poetic actualization of the terms "accident" and "calibre" was written by Doctor of Philology, Professor H. Shamsiddinov analyzed it in his candidate thesis.

In many places of the work, the writer puts the pragmatic burden on the terms to revive Zargarov's character and image in the eyes of the reader. This reveals the character and unique characteristics of the hero. In this process, the writer successfully uses the term "caliber" and brings it into dialogic speech.

Including:

____ Oh-a... caliber, scale ____ It's a big thing. Don't joke. what do you mean

____ What's your joke? Caliber is also a big deal, let me tell you.

It should be noted here that we refer to the context to understand the essence of the issue expressed by the term "caliber". Because the artistic meaning occurs only in the context, in order to understand this meaning correctly, sometimes a whole sentence, sometimes a chapter of a supersyntactic unit work, or even a complete work should be read.

In order to fully understand the essence of the term "caliber" in the above dialogic point, let's focus on the story a few paragraphs above. Because the term enters into a vertical connection with the passage before it, and as a result points to the reader about the unpleasant events that happened between Zargarov and his wife Fatima.

Asqad Mukhtar uses the term "caliber" in different parts of the work as a derivative of different artistic goals. This, in turn, created a great ground for increasing the artistic value of the work. In one place, the workmanship of one hero in the work, but this workability is only one side, and he has no idea about other fields, and in fact he has a narrow worldview, was able to skillfully and gently express the term "calibre" not with simple sentences:

You know, the Sanginovs are hard-working people, but their caliber is low. Everyone has his own object, his own plan, his own responsibility.

In another place, through the term "calibre", the hero of the work, Zargarov, was able to describe in a unique way the fact that Zargarov is a hard-working, determined, selfless person, and he was able to show an original example of praise:

____ Your caliber is really high. You don't fit into human standards. In no way, not even for love.

Askad Mukhtar does not describe the character of the characters and their unique qualities in the work using separate lines. The conclusion about what kind of people they are is left to the reader. In this

process, as a solution to the puzzle, he uses terms as a means of expressing art. He introduces terms into the speech of the characters, and the pragmatic meaning of these terms shows in the eyes of the reader whether the characters have a positive or negative character. This is the secret of the success of Akad Mukhtar's unique dialect and works. For example:

— What about myself? Am I there or not? I'm not self-sufficient, I have a life, I have a life, why should I waste it? Shouldn't my life have an independent meaning?

Or another hero

— Do you know what life is? Life is a line between two numbers, from the soul of his brother.

In historical works, obsolete terms participate with the color of antiquity and make the artistic image brighter. Such terms serve as a bridge between the diachronic and synchronic aspects of the language and are of great importance in the study of the historical development of terms. However, in detective works, historical terms are used in a completely different way, as jargon in the speech of characters, by representatives of the criminal world who do not obey the laws of society and live according to their own rules, and the work creates a basis for revealing the spiritual world of criminals. A vivid example of such historical terms can be found in Tahir Malik's "Shaytanat":

As soon as the judge said this, Kesakpolvan took him by the collar:

- Don't get sick, only you and I know this. If it's a little further, you'll go after him yourself, - Kesakpolvan shook him a couple of times, and then, without loosening his collar, but in a gentler tone, added: - Give the teahouse to the boy you trust. Now you walk next to me. Qazi rose from the career ladder and reached the rank of deputy, realizing that the price of this rank was Khumkalla's life, and he served his master.

The quoted passage uses historical terms such as qazi, viceroy. Both of these terms are high-ranking titles in the Middle Ages. In the criminal world, people are called not by name, but by nicknames depending on the task they perform. The historical term

qazi corresponds to the present-day position of judge. The reason why the criminal in the play is nicknamed the judge is because this person judges and sentences the petty criminals who disobeyed Asadbek. The writer, with a sharp cut, reveals how terrible the unwritten rules of the criminal world are and how low they are by introducing historical terms while expressing that he achieves his promotion from this position to the position of deputy simply by deciding the fate of a person. The deputy is a higher position than the judge, because he is the deputy of the governor. In another place of the work, Asadbek calls the tea house a treasury:

Don't bother him. From now on, you should keep an eye on the boys so that they don't become widows. I told you before, didn't I? do you remember Look at the time, it has become thinner. Did you close your cash register?

Historical terms such as "king" and "prince" are used in the speech of representatives of the criminal world. While giving these terms, the writer compares the criminals' pursuit of primacy, the cruel rules of their own ugly worlds to the struggle for the throne in history.

"The king is dead, long live the king!" As they say, the problem of the new king could not be ignored. It's not just about putting a dumb person on the throne. Whoever sits on the throne will be able to take it back. A single bullet fired at a new king who refuses to submit will not rust in the barrel of a pistol. Hongirei's provision is different: a person who is not loyal to Asadbek must sit on the throne. In the language of politicians, it is better to go to the throne by fighting. Whoever is smarter, whoever is not merciful, whoever is able to tear out the opponent's heart and chew it - that is the king!

Or somewhere else:

Khongirey, sitting on the throne of a thief in law, and affectionately called "Prince" by his teacher Zelikhan, has always disliked gamblers..

In the work, by calling Asadbek with the historical term of the ruler, the author succeeds in awakening both positive and negative attitudes towards him in the reader..

As the moment of Asadbek's ascension to the throne of the ruler of a small country in the Satanic world approached, Kesakpolvan remembered that conversation.

In the play, the gangsters of the criminal world call the criminals in their gangs, who serve them, "my followers". The term *ayan*, which is considered a historical term, was used in ancient times to refer to high-ranking officials close to the king in the khan's court. Asadbek, the main character of the work, is the ruler of the criminal world, and therefore calls his loyal men "Ayans".

While standing on top of the grave, he drove away his vision, but later he hoped that "I will be lost in love, and become a different person in love." Chuvrindi's death was wounded by a poisoned arrow.

It can be concluded that terms, like other lexical units, play an important role in the development of language vocabulary. Over time, some terms may become obsolete and replaced by new ones. This, of course, is a process that is inextricably linked with the development of science. Obsolete terms can be used in the language both literally and figuratively. On the one hand, outdated terms help the reader to understand the historical reality, on the other hand, the terms in the language reserve, although outdated, make it possible to be informed.

The requirements for terms in natural and social sciences are not the same. In the literary text, terms are used to express expressiveness and become a means of artistic representation. Terms are also units capable of poetic actualization. Only, skillful use of them requires great skill from the writer. Because every artistic tool introduced into an

artistic work creates an opportunity to objectively assess the essence of the artistic work and the skill of its creator. This, in turn, creates the basis for ensuring the artistry of the work and for reaching the writer's ideological goal to a wide readership.

REFERENCES

1. N. Mahmudov "Study of linguistics" Tashkent 2017
2. H.Shamsiddinov "Terminy v zhudojestvennom rechi" autoreferat dissertatsii po filologii, Tashkent 1984
3. Jamoliddinova, D. (2009). Semantic-grammatical and linguopoetic features of parenthetical units in literary speech: Philol. science. nomz... diss. autoref. Disser abstract. Tashkent.
4. Jamoliddinova, D. M. (2011). Semantic-grammatical and linguopoetic features of parentheses units in artistic speech. Tashkent: Science, 93.
5. Jamoliddinova, D. M. (2020). TERMINOLOGY AND PROFESSIONAL VOCABULARY. Scientific Bulletin of Namangan State University, 2(10), 294-298.
6. Djamiliddinova, D. M. (2020). DIFFERENT CHARACTERISTICS OF THE TERM AND THE WORD. MEJDUNARODNYI JOURNAL I SKUSSTVO SLOVA, 3(5).
7. Jamoliddinova, D. (2020). The poetical actualization of terms in the literary works (As the sample of the works of askad mukhtar, abdullah kahhor and ulmas umarbekov). International Journal of Psychosocial Rehabilitation, 24(6), 2597-2602.