



LINGUOPOETIC ANALYSIS OF OSMAN AZIM'S POEMS

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Abstract: In this article, the poems of the Osmon Azim are analyzed linguopoetically, which contains ideas about the specific features of the poems. In addition, the article also emphasizes the means of enhancing the poetic meaning in Osmon Azim poems

Key words: linguopoetic, poem, meaning, communicative process, skill.

The main factor in the formation of a literary text is the commonality of creator-language-artistry. Owing to the individual skill of the creator, each language material used in the text can become a poetic unit and unique individual tool to that creator's style. Linguopoetic research is a peculiar culmination of general philological research, and is taken as the object of observation for the highest expression of human feeling, which is the highest status of language. Today's developed methods of linguopoetic analysis allow studying any Uzbek literary texts and determining the scope of its artistic and aesthetic impact.

While the artistic-aesthetic functions of the language of a work of art are studied in relation to the theoretical aspects of linguistics, it is appropriate to use the term *linguopoetics*, which has recently come into use. Because, "The process of linguopoetic analysis is not limited to the information about the language and style of the author, but also the specificity of the language of the period in which the work was created, the range of vocabulary of the writer, the use of language tools, the representation of artistic means through the language facts, upon the whole, it includes the analysis of all strata of the language".[1.38]

The term "*linguopoetics*" encompasses a relatively broad concept in the study of the language of an art-work, exploring the elements that maintain the art of a work within all levels of a language.

"No matter how distinct and well-known means that serve the art of language are, each creator goes his own way in choosing them. In this way, it is natural not only to create an example of ideologically mature, artistically perfect, aesthetically pleasing works for the reader, but also to demonstrate his unique skills in the use of language tools, and thus contribute to the perfection of artistic style.[2.59]



The defining features of literary language are imagery and emotionality. Poetic images, on the other hand, help to express thoughts concisely and succinctly, to create vivid and generalized images, and through them to remember certain events, thoughts and feelings. Thus the poetics of the work is formed. In the narrow sense, a poetic work and its structure, each poetic genre and its evolution, their origin and destiny, poetic stylistics, poetic speech and its character, various poetic arts and devices for images are also referred to by the term “*poetics*”. [3.242]

The individual creative skills of the creators in the use of language tools are varied. In the study of the language and style of a work of art, issues such as lexical, phraseological means, means of artistic representation, and the artist’s ability to create occasional words and phrases are often explored. If we analyze the poems of Osman Azim, we can see that they can provide rich poetic materials for all levels of language.

The poet skillfully incorporated the ambiguity and melody of folk songs into his poems, resulting in a moderate mix of literary language and folklore, as well as an attractive style of expression unique to Osman Azim.

Uzbek: Karvon ko’rdim tuyalari bo’zlab borar,

Nortuyada mening yorim muzlab borar.

English: (I saw a caravan, camels of which breaking through the desert,

My sweet half freezes on the camel.)

There is a growing interest in Uzbek linguistics to study *occasionalisms* and problems related to them. In particular, occasional words and phrases in studies of lingvopoetics have studied occasionalisms in a general description, while comments on their application have been made. [4.65]

Individuality in word usage is one of the factors determining the uniqueness of the creative style. Occasional words are formed morphologically and syntactically, mainly by the addition of constructive affixes and words. Occasional words are also formed semantically and as a result of the transfer of word meanings.[5.54]

In Osman Azim's poetry, alliteration is also a certain expression of the state of mind, with the help of which the lyrical hero's inner world and the poetic interpretation of



images is revealed. At the same time, the need to repeat a particular sound in poetic verses also imposes on the creator the responsibility of choosing words without compromising the meaning.

It should be noted that the principle of primacy of content in the dialectic of form and content prevails in Osman Azim's poetry, considering the fact that parallelism cannot completely change the content of the text and emerges as an auxiliary principle in terms of constructive function, the parallels used in the text and based on the principle of symmetry, regardless of the level of language served to an important poetic task – expressiveness. Location of syntagmatic units in contact, sometimes distant; the repetition in the speech passages, the functional-stylistic relevance to the text, were manifested as factors determining the expressiveness of the parallels. The poet, deeply aware of the expressive potential of parallelisms, discovered extraordinary original verses such as “Armonlar aylanib osmon bo’ldilar, Osmonlar aylanib armon bo’ldilar ...” (Dreams turned into heaven, Heavens turned into died dreams...).

Uzbek: Muvozanat – qiynoqsiz qiynoq,

Muvozanat – eng baxtsiz baxtim,

Muvozanat – ey, rangsiz bayroq –

Qachon qulaydi taxting?

English: Balance — torture without torture,

Balance — my happiest mishappiness,

Balance — O Colorless Flag—

When will your throne fall?

Phonetic means in strengthening the poetic meaning in the poetry of Osman Azim, in particular, the repetition of sounds, alliteration, according to phonopoetic phenomena such as volume drop, sound gain, sound shift, melody play an important role. The analysis of some linguistic units in the poetry of Osman Azim shows that art speech is a special communicative form of communication and the means of language actualized in it demonstrate its high-level pictorial potential - emotional-expressive features. Most of the lexical units used in the poet’s text do not remain within their denotative meaning. Their



semantics is always inclined to a figurative image, to reveal the secrets of the human spiritual world, the inner world, to express it in a way that does not fit into the usual communicative process. Therefore, their analysis in the linguistic-stylistic and linguopoetic direction allows to be aware of certain aspects of the world of artistic thinking of the author, and therefore leads to consider its individuality in the use of language.

Uzbek: Hamma mendan minnatdor,

Hamma ochadi quchoq,

Ammo qaydan qadalgan

Yelkamga buncha pichoq?

English: Everyone is grateful to me,

Everyone opens their arms.

But where is it stuck

So many knives on my shoulder?

In language, each element has its own function, scope of meaning, laws of connection with other elements and units. A writer who is perfectly aware of these laws, who has a high level of word perception and skill, can create a unique image, unexpected, amusing artistic plates. In this very case the reader becomes a captive not only of the idea of the work, but also of its beautiful language. In this case, the decisive role is played by the various artistic and aesthetic meanings assigned to them on the basis of the selection, sorting and polishing of units that are extremely suitable for the artistic image in the vernacular, based on linguistic and artistic laws.

If a word is a unit of language, then text is a unit of communication. Words have a certain meaning, and texts have a certain content. The reader, knowing the meanings of words, understands them from the context, comprehends, creates certain meanings in his imagination. Understanding meaning and content means understanding the text.[6.38]

In order to assess a poet's ability to use words, it is necessary to have a clear idea of the word and its meaning, the structure of that meaning. The additional subtleties of meaning that arise in connection with the use of a word can be realized through a variety of imaging methods and tools. But such additional semantic subtleties often exist in the form of



possibilities in the meaning of the word itself, which are already noted in the semantic construction of the word.

Uzbek: Men keldim. Tosh bo'lib yig'lar edi tosh –

Sog'inib yuksakning havolarini.

Toshjon! – dedim, - Toshjon! Qo'y o'zingni bos!

Angladim dardingning davolarini.[7.29]

English: I came. He cried like a stone.

Missing the high airs.

O, stone! - I said, - O stone! Let yourself be quiet!

I understood the cure for your pain.

In the study of the semantic structure of nominative units of language, special attention is paid to the concept of the connotative aspect of semantics in linguistics. According to V.N. Telia, **connotation** is a semantic essence that enters into the semantics of language units usually and occasionally, expresses the emotional-evaluative and stylistic attitude of the subject of speech to the being in the sentence and has an expressive value according to this information.[9.10]

The fact that the essence of language is a means by which it can perform the function of information on the basis of denotative and connotative meanings in terms of its internal structure, its internal dualism, on the one hand, is a form of thinking that reflects an objective being; on the other hand, the essence of each element is closely related to the fact that it is an independent system arising from the internal relationship of that element with other elements. If the naming function of language is related to the fact that it is a form of thinking, a means of molding concepts, its expressive function is related to the fact that language is an independent system, the essence of elements can be revealed on the basis of their internal relations.



According to O.S. Akhmanova, there are two types of connotations in the semantics of words: **inherent connotation** - a connotative meaning inherent in the word outside the text, and **adherent connotation** - a connotative meaning that appears in the word in a particular context.[10.78]

Outside the speech, even without a specific text, it can be expressed as a shade of connotative meaning that is part of the semantic structure of a word and is defined by paradigmatic relationships.

Adherent connotative meaning is formed by changing the syntagmatic relationship of a language element. Neutral connotative words can have one or another connotative meaning under the influence of context. In particular, the main factor in the formation of the literary text on the basis of the violation of the semantic structure of the figurative word, the omission of one semantic, the exaggeration of the second semantic - is the creator-language-artist's commonality. Due to the individual skill of the creator, each language material used in the text can become a poetic unit and an individual tool unique to that creative style. Linguopoetic research is the culmination of general philological research, for which the high potential of language, which is a high expression of human feelings, is taken as an object of observation. The developed methods of linguopoetic analysis today allow to study any Uzbek literary texts and determine its artistic and aesthetic impact.

It should be noted that it also took the leading in Osman Azim's poetry, including the fact that parallelism could not completely change the content of the text and emerged as an auxiliary principle in terms of its constructive function. The parallels used in the text and based on the principle of symmetry are important. served the poetic task - expressiveness. Location of syntagmatic units in contact, sometimes distant; the repetition of the speech passages, the functional-stylistic relevance to the text, were manifested as factors determining the expressiveness of the parallels. The poet, deeply aware of the expressive potential of parallelisms, discovered extraordinary original verses such as "Armonlar aylanib osmon bo'ldilar, Osmonlar aylanib armon bo'ldilar ..." (Dreams turned into heaven, Heavens turned into died dreams...).

Phonetic means, such as repetition of sounds, alliteration, phonopoetic phenomena such as volume drop, sound gain, sound shift, melody play an important role in strengthening the poetic meaning of Osman Azim's poet



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