



EXPRESSIVE MEANS OF LANGUAGE AND TRANSPOSITION

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Abstract. This article talks about linguopoetic tools that serve to ensure the emotional-expressiveness of an artistic work and their connection with transposition.

Key words: artistic text, emotional-expressiveness, transposition, metaphor, transfer, language of artistic work.

It is known that the aesthetic function of the language is manifested through linguopoetic tools that serve to ensure the emotional-expressiveness of the artistic work. As the ultimate goal of the linguopoetic analysis of the literary text, i.e., its interpretation, is to study the activity of linguistic tools and methods in the expression of this concept, the approach to the literary text as a single aesthetic whole is valuable as an extremely important principle. Regardless of whether the linguopoetic analysis is carried out according to one of the language levels or a complex one, it is still important to evaluate the participation of linguistic tools in the expression of this concept [Yoldoshev, 2008: 30-31].

Therefore, linguistic units in artistic speech serve to express connotative meanings along with nominative meaning. The more a word has many meanings and unexpected forms, the more perfect it can be from the point of view of artistry, and it can reveal the artist's skill. "To increase the artistic value, expressiveness, expressiveness of a literary work, the transfer of the name and sign of one thing to another, or the use of words in a general metaphorical sense, is called a trope (or transposition)... Transpositions are usually enriches speech, creates a new word or combination of words expressing a new content, creates an opportunity to express the attitude of the poet to the object of the image. The poet individuates the object of the image by means of displacements and reveals it more clearly - brighter: the reader gets a figurative idea about it" [Boboyev, 2002: 326].

At the same time, any speech act has certain intentions of the speaker, and depending on it, informative, exclamatory, interrogative, affirmative, negative, declarative, verdictive (judgmental) and other speech act. (acts) are separated separately.

Among the constant changes in objective existence, there is also transformation (migration), which is also one of the forms of universal manifestation of matter. Naturally, the transformation also takes place in the text and language of the artistic work, which reflects reality as an ideal system. After all, the main laws existing in the material system also take place in ideal systems, and this is the universal character of the laws and categories of comparison.

According to V.I. Kodukhov, language transformationology (the theory of migration) was formed in the process of studying sounds, roots and affixes, which were the material side of the language in the structure of linguistics.

The movement of language levels occurs as a result of the interaction of the external (formal) and internal (content) sides of language units. As noted by the famous linguist Wallace L. Chafe (Chafe, W.), the semantic inventory of a language is incomparably more numerous and diverse than its formal (sound-acoustic) inventory, and this incommensurability is the cause of much of the development of language. p aspects (including homonymy, synonymy...), as well as the existence of language transformationology [Cheif, 1975: 72-78]. The migration of language levels begins first with the emergence of temporary, contextual-situational language units, or rather, with the change of the contextual form and content of a language unit in a certain position.

We see the same situation at the level of word groups. For example, if a noun occurs in a typical syntactic position for an adjective, and an adjective occurs in a typical syntactic position for an adverb, then as a result of syntactic transformation, these word groups also change their category-specific categorical meanings, and respectively, the categorical meanings of adjectives and adverbs begin to express: Tilla uzuk muborak bo'lsin! (ot > sifat); Yaxshi bola yaxshi o'qiydi (sifat > ravish). So, it seems that when studying the cases of language transformationology, it is necessary to pay attention to interlevel relations.

Among the displacements and syntactic figures in the language of the work of art, there are expressive tools related to transformationology, which we will consider below. It should be said that the processes related to migration in the literary text are cases that are not directly related to the migration of word groups to each other in the literary text (indirectly, as noted above, there are relations, which is due to the regularity of relations between language levels) originates). The issue notes the spiritual-structural and functional-semantic changes that occur due to the use of these translations in the language of the artistic work and in various forms of artistic speech (author's speech, character's speech, monologue, dialogue, polylogue...) is in achievement and evaluation. Therefore, in the process of developing the theoretical and practical issues of transformationology of our language, the science of Uzbek linguistics has the task of paying serious attention to the aspects related to the mechanism of occurrence of this situation in artistic speech.

The means of expression and image of the language, which serve to fulfill the methodological task in the language of literary literature, are also considered one of the most important signs that determine the position of the artistic style among other functional styles. Because although the need to use language tools in figurative, i.e. figurative, and in various forms for figurative images exists to some extent in all functional styles of language, but they can be used freely, freely, perfectly and widely as in artistic style. cannot be used in the circle. In other styles, visual means that are known to many people and have become partially stagnant in the language are referred to. And in the literary text, we come across such manifestations of visual means that can be created only by artistic thinking, which is the product of special creative work. In the process of studying examples of the language of Uzbek fiction literature, we can witness that the range of artistic image tools is extremely wide and it is one of the main tools for creating an artistic image and for giving emotional and expressive subtleties [Karimov, 1994: 5].

One of such tools is undoubtedly displacements, and it was mentioned above that the displacements in the plan of content and meaning - metaphor and metonymy are directly related to the topic we are discussing.

In Uzbek linguistics, migrations are one of the ways of lexical meaning development and are formed within the framework of the usual or occasional meaning of a word. When the movements are interpreted within the framework of the artistic text, it is more appropriate to approach their essence (without deviating from objectivity) from the point of view of subjectivity. Because the writer's (subject's) personal attitude to the object, worldview, artistic intention and purpose expected from the evaluation find their reflection in the translations [Hasanov, 2010: 9].

Metaphor is a type of meaning transfer based on mutual similarity between objects, events and events, and serves to figuratively express the attitude of the lyrical hero to reality. Two different linguistic phenomena occur through metaphor: 1) naming the nameless thing; 2) renaming the named thing (second name) [Butunbayeva, 2021: 63].

Let's pay attention to the following examples:

Men, mana, doim xo'jayinning qo'ltig'idaman [Cho'lpon, 2000: 216].

Oqbadan olabo'jilar boradi-boradi - dala kindigida oyoq iladi [Tog'ay Murod, 1994: 4].

Men o'ttiz yoshimda Xivani tiz cho'ktirdim! Mana, o'ttiz ikki yoshimda Qo'qonni tariqday tirqiratdim! [Tog'ay Murod, 1994: 9]

Ul mo'lt-mo'lt qora ko'zlar oti — xalqdur, taqsir. Xalq bor — haq bor [Tog'ay Murod, 1994: 9].

It-da ariq labidan yalab-yalab suv ichadi! [Tog'ay Murod, 1994: 4]

The language of Togay Murad's works is characterized by folkiness, liveliness, and simplicity. This situation is also seen in the writer's use of artistic images. For example, the words such as head, foot, hand, lip, and navel, which are used by the whole nation, are metaphors. This is not an individual metaphor formed by the writer. Reality and nationalism can be seen in the used metaphor.

Har yil bir keladigan bahor sevinchi yana ko'ngillarni qitiqlay boshladi. Yana tabiatning dildiragan tanlariga iliq qon yugurdi...Tollarning ko'm-ko'k sochpopuklari qizlarning mayda o'rilgan kokillariday selkillab tushmoqqa boshladi. Muz tagida loyqalanib oqqan suvlarning g'amli yuzlari kuldi [Cho'lpon, 2000: 3].

Metaphor creates emotional expressiveness, aesthetic beauty, expressiveness. This state was created by enlivening, transferring human characteristics to natural phenomena. The writer used several metaphors in this image ko'ngillarni qitiqlay boshladi, iliq qon yugurdi, tollarning ko'm-ko'k sochpopuklari, g'amli yuzlari kuldi metaphors such as . And the writer becomes not a simple narrator, but a skilled poet who describes the situation.

Ofarin, taqsir, ofarin, o'ttizida er atangan, qirqida sher atantar, deydilar. Taqsir, men bir kam saksonda... [Tog'ay Murod, 1994: 9]. In this example, metonymies (thirty, forty, eighty-one) occurred as a result of saving and striving for brevity. In fact, metonymy is created by using a proverb in the character's speech. The next metonymy (in Saxon) was also formed under the influence of this proverb. Expansion of the content and contraction of the form is taking place, and the spiritual properties of the noun are also being transferred to the number...hamma vaqt o'risning ichida qaynaydi, o'ris tilini suv qilib ichib yuborgan... Kattalarimiz o'rus-da, axir! [Cho'lpon, 2000: 220].

It is known that the principles of frugality and sometimes excess are applied in artistic speech. From this point of view, in this example, our elders are used in the form of metonymy. In the vernacular, the adjective big is used for high-ranking and highly respected people. Also, the transposed singular is receiving the grammatical plural and possessive suffixes specific to

the noun.

To sum up, in order to increase the artistic value, expressiveness, and expressiveness of a literary work, the name and sign of one thing is transferred to another, or the words are used in a general figurative sense. plays

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