

LINGUOPOETIC CHARACTERISTICS OF THE ARTISTIC TEXT AND INTERVIEW OF THE AUTHOR'S INDIVIDUAL STYLE

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Annotation

This article discusses the linguopoetic features of the literary text, the author's individual style, peculiarities, as well as the ideological and thematic area reflected in the text, the set of dominant characters. The general and specific aspects of the artistic style are highlighted in the text. After all, the text is one of the most important units that reflects both the imagery, and the purpose, and the form, and the theme, and the creative worldview. Methodological units form a lexical-semantic field and unite towards a specific goal. For example, as the idea is expressed in words, metaphor, metonymy, synecdoche, phraseological units are systematically welded to each other. The emotional concepts reflected in the architecture of the poem testify to the greatness of the poet's worldview. The sum of the total components manifested in the linguopoetic level tagline mutually systematizes the important aspects of the text structure. In it, the unity of word and image, form and content is very important. At a glance, it is no secret that A. Obidjon, O. Damin, D. Rajab, who were active in the poetry of the independence period, paved the way for the colorization of methodological dominant semiotic interpretations in their creative research. The skill of poets accustomed to speaking in a global context is varied.

Keywords: word, text, metaphor, metonymy, synecdoche, composition, lexeme, sema, permanent, unity, phrase, emotion, feeling, experience, style, poetics.

Introduction. It is known that linguopoetics is one of the important areas in linguistics in determining the units of language reflected in the literary text and their functional significance, ideological and artistic content, in estimating the philosophical

and aesthetic appeal, in the comparative-typological aspect. After all, the text is a key component in revealing the reality that is reflected in the macro and micro fields. In particular, all the elements of the study of language units, such as metaphor, metonymy, synecdoche, phraseology in the poem, will be aimed at demonstrating the balance of purpose, task, idea set by the author in the literary text. Any text is like a living organism. The author's worldview reflected in it acquires a systemic integrity and is aimed at identifying certain socio-educational issues.

Analysis of the literature on the subject. As a result of the development of social consciousness, human beings began to acquire the ability to give things their own names. They have also been able to identify by naming different realities, especially in relation to natural and social phenomena. As a result, the unity of emotion, experience, and reality paved the way for the creation of unprecedented discoveries before man. The unity of words and ideas is important in the structure of a poetic text. Because the poet, in the way of expressing what and how, manages to stabilize a clear scene on the basis of the illusion of imagination. He perceives things and events with the eyes of his heart and directs them to the hall of emotional observation. From it the student's heart rests. His imagination brightens, he lives trying not to be indifferent to the reality that is happening around him. At a glance, it is not hard to see that at the root of the seemingly simple reality lies a great universal problem!

It is no secret that in recent years in children's poetry the elements of colorful figurative expression, the singing of metaphoric units are manifested in a unique way. There is a poet who seeks to speak in a global context, and who is eager to do so. At its core, there is only one aspect - the noble feelings and goals, such as the upbringing of a harmoniously developed person, which, of course, can not be ignored!

Research methodology. In this work, comparative-historical, descriptive and classification methods are used based on the requirements of the topic. Its object is modern scientific sources and materials of children's poetry.

Analysis and results. "The phenomenon of the initialization of the literary text is understood, first of all, the interrelation of artistic coloring, grammatical structure, stylistic features of subtitles and subtitles in a single center, the dominant units"¹ . In

¹ Shmul.I.A. lingvopoeticheskaya stratifikatsiya xudojestvennykh tekstov I izuchenie individualnogo avtorskovo stilya: na materiale proizvedeni Shekspira. Kandidat filol.nauk – M. 2001.-C.3

the poetic text, however, these units not only reveal the ambiguity, but also open up a wide range of ways to express the peculiarities of the tags in them. It should be noted that A.Obidjon, O.Damin, D.Rajab, who were successful during the independence, were able to use the units of words in their poetic skills in their place and situation. Linguopoetics is recognized in linguistics as the third level of the study of literary text.² Indeed, the analysis of semantic levels can open a wide way to determine the dynamics of lingvopoetic elements. In particular, it is expedient to understand what the poet is writing about - who he is referring to. **It is noteworthy that in most of the poems about children, the notions of what is about - who opened a wide way to know the messages about:**

Hill with forest

The middle field.

Built a bathroom here

In autumn sphere

On water heating

Crocodile was the head.

White cat conductor,

Black dog cleaner.³

The resemblance of the creatures in this poem, the pitching and the irony, gave rise to a light humor. The child who reads this will have the impression that interfering in something he or she cannot do will lead to serious mistakes. As a result, children's worldviews become clearer, their reserves of knowledge and energy accumulate, they draw life conclusions, and act intelligently. A. Obidjon's poems often call for the most important aspects of the development of the worldview of the dwarfs, namely, the

² Kirtaeva. A.V. Lingvopoetika stratifikatsiya mnogokomponentnix atributivnikh slovosochitani v angliyskiy drame XVI- XVII vekov. – M. 2001. –C.2

³ Anvar Obidjon. The joy of the little ones. —T., Uzbekistan. 2019. —B.145.

depiction of reality from the inside, the presence of a person in the true sense of the word, respect for adults.

Linguostylistics - guarantees the organization of the total components of the object of study in a single center. The scope of the subject, the history of creation, the mental features of the poetic and prose works also play an important attribute in the initial assessment of the text. As a result, the so-called gleaming spiritual layer allows nature to emerge in a vivid and figurative way:

Snake to my waist

I'd like a belt.

From crocodile skin

If a hot cap.

From polar bear skin

I am wearing a fluffy hat.

From the path of the lion

Wool socks made.⁴

This piece is taken from D. Rajab's bouquet of poems "Bakhshi bola - yaxshi bola". Now the attitude towards poetry has also changed. The expansion of the gleaming spiritual layer in its essence led to a slight growth of the child's imagination. As a result of the scientific and technological revolution, children have moved to the effective use of advanced technological products. For example, at a time when time is flowing like water, there is a lack of writings that call for reflection on the environment, both through poetry and color, as well as through technological objects. This feature also contributes to the formation of the goal reflected in the spiritual layer of the word and the word in children's poetry of the independence period. We were

⁴ Dilshod Rajab. "Bard child- good child" – T.: "Teacher". 2016. –B.69

able to determine that the methodological dominant characters in the works of poets such as O. Damin and A. Obdijon, D. Rajab are complementary components.

Content interpretation in modern children's poetry has laid the groundwork for stabilization. Linguopoetic elements simultaneously create the conditions for the emergence of new artistic styles as a result of the fact that it has the status of an aesthetic "internal norm" of the work or literary direction (for example, abstract works of futurists, oberiutovs violate the canons of genre). This opens the way for A.Obidjon to express the epic essence, for O.Damin to express the oriental essence, and for D.Rajab to express the beautiful essence in the traditional way. As a result of the unity of interpretation and imagination, stylistic painting also intensifies:

It's my choice

If so, my bro.

Even close to the bad

I would never go.

Everyone loves me

Like a lifting skullcap.

Given to the hands of unbridled,

I've been soccer ball man⁵.

In this poem, reality is manifested in two dimensions. This poem, which is methodologically simple and traditionally written, is of great interest to children. After all, in most of D.Rajab's creative researches there are many cases when things are called not in their own name, but in a symbolic-figurative interpretation.

As the textologist G.Jumanazarova emphasizes: "It is expedient to divide the words in the stylistic layers of the language into two groups in terms of the epic hero's

⁵ Dilshod Rajab. "Bard child- good child" – T.: "Teacher". 2016. –B.69

subjective emotional attitude to the object of speech, to certain events: lexical units representing positive and negative attitudes. In addition to the nominative (pronoun) function, the words in both groups also serve to highlight the subjective assessment of the epic protagonist in relation to the concept they express. This feature of theirs is most noticeable only when compared to words that are completely neutral in terms of emotional-expressive coloring. It is necessary to take into account one linguistic aspect - the most important means of creating emotional-expressive coloring ”⁶. Consequently, lexical-semantic units play a very important role in the structure of a poetic text. As a result, the color of the spiritual layer, which the poet represents, opens a wide way to painting in its own way.

One of the most important aspects in the linguistic poetics of literary text that serves to ensure methodological originality is the role of analogies. For example, the reality in the simulated text, the events have a positive effect on the sharpening of the child's imagination, intelligence.

M. Yuldashev emphasizes: “It is not right to look at private-author analogies only as a disturbing, beautifying means of the literary text. The skilled artist appeals to such analogies with the necessity of an artistic-aesthetic need. Such analogies are extremely important in concretizing concepts that are difficult to imagine, in defining abstract concepts, in embodying the most subtle aspects of things, events, and situations in the eyes of the reader, and in making the image darker than dry. ”⁷ This means that the poet is prone to analogies, even in the face of unexpected circumstances, circumstances, and perspectives. This kind of analogy is very common in the work of A. Obidjon. At first glance, the analogies of names such as apple, fox, wolf, mouse, bear, tiger, uncle, uncle, old man, crow can be placed in poetic lines in such a simple, clear and ironic way that it means:

If I were a bear

Will be a wolf

⁶ Jumanazarova G. Linguopoetics of the language of the epics of Fozil Yuldash oglu. —T., National Library named after A.Navoi. —B.169.

⁷Yuldashev M. Secrets of the word Cholpon. - T .: Manaviyat, 2002. - 60 p.

If I were an oven,
Will be a flue.⁸

The central part of the word in this poem is the child. He likens himself to a bear. The image of a bear and a wolf also shines in its own way. It is used in the form of a furnace and a pipe in the sense of an object. In poetic texts, the amazement of children with parables is shown to be the primary goal

Found - Foundable,
The head is flat.
Like an owl
Eye is slap.⁹

First of all, “originality, imagery and expressiveness always prevail. However, such analogies amaze any reader with their attractiveness, brilliance, expressiveness and unexpected (extraordinary) evidence”¹⁰. It should be noted that A. Obidjon often refers to an extraordinary, unexpected form of imitation. It must come out in a beautiful way as a result of feelings and emotions. Because a child tends to imagine life and the world with curiosity and sensitivity. This aspect is a tried and tested phenomenon in the poetic development of the poetic text as a field of extraordinary influence rather than traditional.

Conclusions and suggestions. In general, the analogies in the structure of the poetic text are attractive and have a positive effect on the quality of expression and

⁸ Anvar Obidjon. *Polonaise birds*. —T., Uzbekistan. 2018. —B. 15.

⁹ Anvar Obidjon. *Polonaise birds*. —T., Uzbekistan. 2018. —B. 14.

¹⁰ Jumanazarova G. *Linguopoetics of the language of the epics of Fozil Yuldash oglu*. —T., National Library named after A.Navoi. —B.171.

comprehension in the poem. In particular, the formation of children's worldview, the distinction between black and white, a serious preparation for the awakening of their own attitude to each process, creates the basis for the demonstration of independent thinking skills. It is no secret that A. Obidjon's poem "Polosonlik polaponlar" is one of the most unique works, which teaches to react to different issues. In it, the issue of time and space - the sign of motivation of the delicate feelings in the heart of the child - is exaggerated when it can give originality. It is also worth noting that the analysis also shows that the images created by the poets whose works are addressed have gained their originality. For example, Anvar Abidjan's poems try to embody familiar scenes by referring to the images of *elephant, crocodile, white cat, black dog, apple, fox, wolf, mouse, bear, tiger, uncle, uncle, old man, crow*. In Dilshod Rajab's poems, *the , ball, snake, crocodile, polar bear, and lion* are embroidered, and artistic interpretations related to the child's imagination are expressed. This indicates the need to create a large-scale study of Uzbek children's poetry, its peculiarities, the world of images.

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