

PRAGMALINGUISTIC AND LINGUOPOETIC ANALYSIS OF EPITHS

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Abstract

The article describes the essence of the epithet at the level of a physical image, as well as its pragmalinguistic and linguopoetic features on the example of the stories of Abdulla Qahhor.

Key words

artistic text, artistic speech, visual and expressive means, epithet, qualification, linguopoetics, pragmalinguistics.

It is known that the epithet is one of the most important visual and expressive means of artistic speech. However, the theoretical and practical aspects of epithets have not been sufficiently studied. It is true that valuable ideas have been expressed in small studies in the form of articles, treatises on the analysis of artistic texts, and some scientific research works, but this does not mean that the essence of the issue has been fully revealed. These studies serve as a methodological basis for conducting separate research on epithets. Because a number of works can be done on linguistic and linguopoetic analysis of epithets used in the language of artistic works. In particular, the pragmalinguistic analysis of the epithets used in the language of A. Qahhor's stories, which we are analyzing, serves as the basis for our linguopoetic research. Based on the scope of research, we think about their artistic and aesthetic features. Because the linguistic essence of epithets can be a separate object of research.

"The epithet is not a simple identifier of a person, thing or event, but an artistic identifier that determines their essence and value at the level of a poetic image." The difference between an epithet and a simple determiner was scientifically substantiated by M. Mukarramov in his research in the form of an article with four reasons.

In some works carried out by Uzbek linguists, epithets are recognized as one of the types of migration, that is, they are listed among the types of migration. Folklorist I.Boltayeva, referring to the theoretical views of Russian linguist A.A.

Potebnya about epithets, admits that "epithets are not a type of migration". A.A. Potebnya understands the epithet as a broader, more general phenomenon in relation to migrations and emphasizes that epithets can be expressed by migrations or not. In this place, I. Boltayeva refers to the transferable and non-transferable use of epithets and distinguishes the difference between epithets and transfers by saying that "epithet is a method of artistic expression or image, and transfer is a means of artistic image and expression." moves.

Approving the opinion of the researcher, we approached epithets as a semantic-stylistic tool. In fact, for an epithet, it is not important whether the word has its own or figurative meaning, but rather it should be understood as the strengthening, emphasis and aesthetic status of a separate sign in a thing or event. "The writer may exaggerate the objective signs characteristic of the visual object while evaluating it according to his ideological position, aesthetic taste and poetic goals. Such an image is often realized through quality." In this regard, we approve of I. Boltayeva's recognition that it can become a simple identifying epithet. We will try to explain our idea through the following example: After all, one of them touched me with his white hair! ("The Woman Who Didn't Eat Raisins")

In the given lexical context, the word white has the denotative meaning of the word "white" as an epithet. The reason for this is that the sign is emphasized and strengthened with a certain pragmatic purpose. According to A.N. Veselovsky, "the epithet serves to highlight the most important and defining characteristic of a thing."

It can be observed that in the researches of recent years, some confusion has been allowed in the use of epithet and adjective terms. U. Normatov applies the term of qualification to literary studies, and epithet to linguistics, while I. Boltayeva takes the opposite approach. In our opinion, both qualification and epithet are relevant for the fields of literary theory of literary studies and linguopoetics (analysis of literary texts) as a general philological term. Therefore, epithets are the object of study of both literary studies and linguistics.

According to the use of epithets, traditional (permanent) and individual types are distinguished. Traditional epithets have become a linguistic phenomenon due to their repeated use in the language. But even so, it is one of the important criteria that ensures artistry in the language of a work of art. It was used in the stories of A. Qahhor *oy yuzli, shirin so'zli, qora qosh, qora ko'z yigit, soxta tabassum, mayin ovoz, xunuk gap, xunuk ish, xunuk xabar, qop-qora qon, og'ir xasta, osmonteshar imoratlar, osma ko'chalar, tannoz qiz, aziz kishi, suxsurdakkinna yigit, cho'loq supurgi, qora ko'ngil, quruq*

ilm, harom ish many examples can be given. But in our research, we refer to more individual (private-author) epithets when defining A. Qahhor's linguistic skills.

Epithets in individual use are related to the writer's style and show their unique linguistic ability in speech. Individual epithets "taken by a certain creator and arise due to the need to show them separately in an artistic work." So, in individual epithets, both subjective and emotional relations of the writer are clearly visible. In this regard, epithets carry pragmatic information in speech.

Epithets are divided into simple and complex types according to their structure. Below, we will analyze the individual epithets used in the writer's stories according to this aspect.

Simple epithets are expressed by one word. According to the basis of their use, they can be divided into movable and immovable epithets.

The epithet can also be expressed through artistic movements as a means of artistic representation. In this case, it becomes more metaphorical:

Asqar otaning nazarida bundagi har bir daraxt, har bir buta motamsaro, bahorda yaproq chiqarganda ham qora yaproq chiqaradigan va hozir «endi keldingizmi, Asqar ota» deb turganday ko'rinar edi. («Xotinlar»)

In the given text fragment, a mobile epithet is formed in the black lexeme of the compound black leaf. In this case, the black lexeme is syntagmatically attached to the word it is dependent on with the socially conditioned "mourning" expression scheme, excluding its genetic symbol. So, mobile epithets are formed in the unit of syntagmatic communication, in the context of speech. Using the black lexeme as an epithet, the writer skillfully expressed the pragmatic purpose of his ideology implicitly. The writer combines the image of nature with the spirit of Askar Ota. The soldier feels in his soul that mother nature is in a state of mourning for the deceased woman, and remains anxious. At this level of revitalization of nature, the combination with the epithet black leaf was shown as a unique example of imagery.

Examples of mobile epithets are such combinations as blind moon, dirty letter, blunt letter, grave of the living, bitter smoke, and iron curtain used in literary stories. Almost all of them are metaphorical in nature. Using them creatively and individually, the writer achieved implicit expression of his ideological goals and increased the aesthetic power of the language of his stories.

In another type of simple epithets, the word used as an epithet is syntactically combined with the part it is connected with, keeping its denotative meaning. Such epithets can be recognized as immobile epithets. Although they are not built on the

basis of figurative meaning, they are subordinated to the strengthening of the sign during the speech, to emphasize it and to a certain pragmatic goal of the writer.

Haydar ota uning ketidan qolib asta-sekin yelib yurgan sarg'imtir changga qaraganicha xomush qolgan edi...(«Asror bobo»)

A. Qahhor uses colors symbolically in most of his stories. He often uses adjectives of color such as gray-yellow, yellow-dirty, yellowish, sap-yellow to indicate depression, pale mood, and anger. In particular, the above-mentioned example is a clear proof of this. The chaos that occurred in the psyche of the character of the story, Father Haydar, is combined with the natural scene. The word sargamtir in the brikma with the epithet sargamtir chang refers to the rawness and strangeness of the character's thoughts, and to some extent filled it. A. Qahhor is a master of psychological imagery. Depicting the image of nature with the hero's psyche in a dialectical unity is his unique skill.

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