

<p><b>Comments on Studying Linguopoetic Properties of Terms in a Textual Aspect</b></p>		<p><b>Linguistics</b></p> <p><b>Keywords:</b> linguopoetics, lexical layer, horizontal and vertical relations, literary text, pragmatical aim, textual aspects, metaphor.</p>
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**Abstract**

The terminology in the literary text is also a lexical unit with the potential of poetic updating. They are placed in the literary context in the context of the writer's function and become a linguopoetic target. But the terms can not describe their essence in context, and in order to fully understand their semantic meaning, it is necessary to use a textual framework. Therefore, the terminology can not be analyzed separately from the text environment. This is because the scope of their use varies by science. True, the terms within the exact sciences only come in one sense and represent only one concept. But within the framework of social sciences, they become a means of expressing emotion. The task of social sciences is to influence the spiritual world of man. From this point of view, the article focuses on the fact that the term has become an artistic means of art, not metaphorical, but also portrayed as metaphorical and emotional. The terms of the literary texts were written by skilled writers, intertextuality and pragmatic goals were analyzed using examples. The fact that the terms have a special place in the textual aspect and their inability to display the linguopoietic objective of the text was scientifically proven by a piece of art. The terms also show that text can be used in horizontal and vertical directions with other parts of the text.

All the forms of mirroring in the literary text go through the author's filters, and the author expresses his or her attitude directly or otherwise. However, he simply chooses the means for literary effect on the reader without just being simplistic. This, in turn, requires a great deal of work from the writer. The writer converts terminology into an artistic purpose of his own

It is useful to consider the semantic structure of the word and the lexical-semantic context of the term before exposing the term as an artistic source. Because when the term is used as a source of artistic imagery, changes in the semantic context are acceptable, and consequently, the necessary effect is achieved.

The semantic composition of the word refers to the harmony of meanings, which refers to expressing the subject matter or condition, the expression of additional emotional, stylistic colors, portable meanings, attitudes and dimensions.

The meaning of the words V.Vinogradov is divided of according to their equivalence and usage law[1, p. 53]. However, nominative meanings are relative to others. Context is not needed to understand the meaning of the word. Although the word is very meaningful, the fundament plays an important role in maintaining the basic meanings and uses.

Context is not needed to understand the essential meaning of the word. Even if it is very meaningful, the basic meaning of the distribution is understood without interruption. When there are no additional occasions when we hear a word, we first think of its usual or essential meaning. If the word has several commonly understood meanings, then the general psychological law, in our minds, has no meaning whatsoever.

As I.Kuchkartaev noted, "The complex and multifaceted unity of speech".

Under the meaning of the word, it is subdivided into meaningful and narrative meanings during the speech. The word speaks in the speech. It denotes the fact that it expresses a certain concept. The second part of the information relates to the terms of communication, combining different aspects of meaning – emotion, appreciation, word style and expressiveness. As a result, the denotative meaning of the word becomes more conventional. Speech is a process of exchange of information about the elements of the objective entity and the relationship between these elements. Lexica has its own distributive characteristics or semantic complexes, in combination with other words. Based on the specific semantic complex of words, other words that are members of another semantic complex, in the process of making a "chain" in the speech, provide the actual meaning of the word in the speech. As a result, the semantic structure of the word is neutralized by the definition of the ceiling. The actual semantic belongs to the second semantic complex and serves for the definition of the subject. For example, the word fox does not mean its meaning, but portable meaning. In this case, the fox can neutralize the "animal" *seme*. The *seme*, which characterizes the fox's fraud, moves to man here and serves to define it from the negative. It is evident that the meaning of the word is conventionally conveyed.

As it is known, the synonymic relations of the word are based on connotative meanings of the word. This connotation type is element of language, which is the semantic structure of the word. It should be noted, connotation would be synonymous with contextual or semantic functionality, but only applies to speech.

In part, we have observed changes in the semantic structure of the word and the way it is used in the talk. It is also desirable to consider cases of contravention of the term's semantics. Term dependence on the respective prevalence of sectors and it is important to pay attention, because of the imaginative mind based on literary issues regarding the application of speech as a factor that is required.

Literary speech is broadly-worded. Limiting the meaning of the term does not correspond to the functions of artistic speech. Term also perform the function of imaginative expression to the need to overcome the limitations of its meaning. In the creativity of word masters, we find many of these tasks. However, the concept that is expressed in terms of terminology can be expressed not only by the terminology, but also by its functional-semantic synonym. The use of the functional-semantic synonym instead of the term serves to ensure the emotional and expressiveness of the statement, to get rid of the reductions in the context, ie to increase the artistic aesthetic value of literary works.

The poetry's material is not words but emotions, not words. Indeed, literary literature can not be separated from the spoken word.

The semantic composition of the word, refers to the harmony of meanings, by which particular attention is given to the expression of subject matter or state, additional emotional, stylistic colors, portable meanings, attitudes and criteria.

The meaning of the words V.Vinogradov is sort of according to their equivalence and application law. However, the so-called nomadic meaning is relative to others. Context is not needed to understand the meaning of the word. Although the word is very meaningful, the fundament plays an important role in maintaining the basic meanings and uses.

The text is a huge syntactic-communicative unit. An immediate role in the creation of text relates to the purpose of the text writer. For this purpose, the choice of text types is based on this purpose. Text is divided into artistic and non-formal text. In the context of this article, we are talking about literary texts.

The artistic text is a sophisticated integral characteristic of the author, which combines linguistic imagery with aesthetic effect on the reader. From this point of view, sensitivity rises to the forefront. As a result, artistic image tools become a generator of expressivity. Here are some of the remarks made by N.Mahmudov about the role of language: "Language is the expression of the idea, the world, collecting, storing and conveying information to subsequent generations, comparing the artificial language (eg.esperanto) but it is nothing else than the conventional "language" intended for editing ... However, people have different feelings such as their joy and their experiences, joys and sorrows, amazement and amazement, that they are not always purely communicative. The aesthetic task facilitates the basic communicative function of the language and enriches its potential. The language and speech demonstrate the power of expression by this aesthetic task"[4, p.24-25].

It should be noted that in the creation of the artistic text all the capabilities of the language are widely used by the artist in accordance with his artistic purpose. In this process the phonetic, lexical, morphological, syntactic layer of the language comes to the Creator. Of course, although lexical layer units can participate in all layers of the language in expressing expressiveness, they have a special place in this regard. Moreover, the lexical feature of the textual construction is of considerable value. The terminology used as a lexical unit is used only in a single sense, and can not be expressed in terms of the art, in scientific studies of various terms.

During our research, we have seen that terms have a great potential to ensure the sensitivity and expressiveness of the speech. The texts are used in literary texts, to provide the necessary information for the full understanding of the speech, clarify, explain, recall, and express emotions that are unclear for the listener or reader. . Creates an illusion of "superstition" between the hero of the work and the reader. The heroic creatures make the expression "unthinkable" as if it were whispering in the reader's ear. This increases the reader's confidence in the hero and draws him closer. Some readers are intended to warn the "mystery behind the scenes", while others prepare for new information. In some terms, the author or the hero's positive attitude to the reality is expressed in some cases, and in some cases it is superfluous and superfluous. "Even some terms can be added to literarygeneralization by creating an onomastics" [5, p. 28]. As a result of the involvement of the terms, we find many of these artistic-aesthetic effects in the works of talented writer Tohir Malik. Here are some examples:

*Yopiq eshik ortidagi "xalqaro ahvolning muhim masalasi" yong'oq o'yinida chiqqan janjalning "tinch yo'l bilan hal etilganligi"dan boshlanib, bitta kalishni galma-gal kiyib maktabga qatnash chog'ida yuz bergan sarguzashtlarni eslash bilan yakunlanadi.*(Tohir Malik "Shaytanat" asari) *Siz aytganday arqon uzun tashlansa, ular qo'rg'onlarini shunday mustahkamlab oladilarki, keyin o'nta bomba tashlab ham tinchita olmaysiz.* (Tohir Malik "Shaytanat") *Menga qolsa Sunnatullaevning ishini ochsangiz shartta "huqushunoslik fanlari nomzodi" yoki "do'kto'ri" unvonini berib yuborardim.* (Tohir Malik "Shaytanat") *Dunyoning yaralish formulasini yaratibdi akam. Qaragin-a. Bu shunchaki formula emas, dunyo ishlaridan zada bo'lgan yurakning nolasi edi.*(Tohir Malik"Shaytanat")

It is wrong to look up the terms linguopoetic without going beyond the scope of the terms. However, it is impossible to define the true lexical, communicative, logical, linguophetic essence of the term without leaving the gap. One example is that the head of the clairvoyant denied the title of "my cousin", but the meaning of the term "my cerebrum" is not clear in this context, and Zahid must be as honest, honest as a young man. Only then does this term represent its semantics, but it is not only a particular meaning, but also a sign of the link between words, and hence, a specific element of the textual formation. As can be seen from this example, it is desirable to conduct terms rather than research, rather than to have greater integrity, that is, within the text. Indeed, it is desirable to analyze terms in context. The analysis of terminology in the context of the semantic-syntactic and communicative-aesthetic features of textual surroundings provides an entirely different function when separating the text. For example:

*Zohid ko'richak emas buyrakdagi tosh ekan. O'qtin-o'qtin qo'zg'ab, bezovta qilib turishi mumkin ekan.* (Tohir Malik "Shaytanat")

The cerebral, the kidney stone terms, did not fully comprehend its meaning. To understand the semantic-structural, logical, and literary-aesthetic meanings of these terms, we need to refer to the broader text. Specifically, when several paragraphs relate to the preceding paragraph, the purpose of the term clarifies:

*Mahmadona leytenantning har majlisda bir igna sanchib olishi, haqiqat talab etishi boshliqning esini teskari qilib yuborgan, majlis desa ko'ngli ag'dariladigan bo'lib qolgan edi. Zohid ketgach, atrofidagi ikki-uch haqiqatparvarlarning o'z-o'zidan tinchishiga ishonardi.*

Terms take part in the text, creating meaningful horizontally and vertically in terms of content. The cerebrospinal clause described above appears horizontally in the context of the preceding part of the word, and has been interpreted several times in the text: *Kecha tantana bilan kuzatilgan leytenant bugun yana boshliq huzurida paydo bo'ldi. Ilgari boshliq unga baqirib, hatto chiqarib yuborishi mumkin edi. Endi esa jilmayib ko'rishishga majbur. Boshliq Zohidni butunlay yo'q bo'lib ketadi, deb hisoblamagan. Biroq bunchalar tez kelar, deb o'ylamovdi...* this part is vertical relationship with the fragment. It is noteworthy that such relationships are particularly striking in the art text. Therefore, M. Yuldashev in this regard emphasizes: "... From this point of view, it is clear that a small piece of the text is missing from the text to evaluate the poetic or

aesthetic value of the word or another unit in the artistic text. Unless the essence of the aesthetic sign can not be fully expressed in syntagmatic or wider horizontal relationships, it is imperative to work with a fictional text or a larger piece of text that is sufficient for the expression of vertical relationships"[3, cr 101-102].

It is important for a student to study the variations in the structure of the speech. Sh.Safarov writes: "A syntactic analysis is enough to determine the order of the fragments in speech. Any kind of changes in speech structure (such as inversion, ellipse, and other modification) and meaning movements (syntactic polysemia, ammonia, etc.), the purpose of their occurrence, is to rise to the level of text syntax and pragmatism"[5, p. 8-9].

The writer chooses language tools and linguistic templates, depending on his artistic purpose. The main purpose of his presentation is to put the aesthetic pleasure on the listener or reader. It utilizes literary imagery and language elements efficiently. As a result, it affects the mentality of the listener or the reader's emotions. In this process, all line units in the language will have some or all of the most important elements in the art. The terminology, which is the lexical unit, is also aesthetically valuable. The linguistic acumen is expressed by the fact that the terms represent only one meaning. However, during our observations, we have seen that in artistic works, terminology is used as a means of expressing imagery. Consequently, the terms also have the potential to be used in many ways. Humanities reflect the social, economic, cultural and other aspects of the people. Natural and definite subjects study the objective phenomena that are not human, and therefore, the conceptual lingvo-cultural symbol, which is based on a term called them. There are, however, reasons to believe that some technical terms may also include lingvo-cultural information reflecting national identity in the use of the mechanism (instrument, weapon). From this point of view, the language of humanities, in particular its terminosystems, can not be completely isolated from national-cultural mentality, emotional expressiveness. In other words, the language of humanitarian sciences should not be "dry", in contrast to the language of natural and exact sciences, in the humanities disciplines it is desirable to find the originality, sensitivity, and warmth of every natural language. The majority of humanitarian subjects are different from the natural sciences, but not to only narrow specialists, but to a wide audience. From this point of view, the terms can also be used to express expressiveness in literary terms.

There is no doubt that the study of terms in the context of a large linguistic unity is a great advantage, because this approach makes it possible to interpret the problem differently and thus determine the linguistic status of the terminology. In this case it is desirable to focus on two more features in the same context. First of all, the differentiation of the horizontal and vertical relationships in the context of the text, as well as the relationship between terms and phrases, is quite common in linguistics. For example: *Mana, oradan yillar o'tib, riyozatchilar umid bilan qaragan yigit shahar turmasining so'roqxonasida yolg'iz o'tirib, raqamlarga raqamlar ulayapti: qo'shuv, bo'luv, oluv, so'ng ildiz ostidagi raqamlar... Bularni echish unga cho't emas. Ammo adolat formulasiga tishi o'tmayapti. Ne-ne allomayu donishmandlar echa olmagan masalaga uning qurbi etarmikan?*

In this section, the meaning of the mathematical terms used in the form of additions, divisions, roots and formulas is understood in the text when interposed in vertical relation to the part that came before a few spots: *Zohidning elkasiga bir shayton minib olib,*” *bu o’qishni tashlaysan, huquq ilmini olasan, bu ablahlarga qarshi kurashasan, adolatni tiklaysan, bechoralarga suyanchiq bo’lasan*”, *deb ming’irlyayverdi. Zohid bu gaplarga ko’ndi. To’ng’ich o’g’il dardida qaddi bukilgan otaga ham shu fikr ma’qul keldi.*

It is noteworthy that such relationships are particularly striking in the art text. Therefore, M.Yuldashev in this regard emphasizes: "... It is clear from this argument that it is clear that a small piece of the text is missing from the text to evaluate the poetic or aesthetic value of the word or another unit in the artistic text. If the essence of the aesthetic character is not fully manifest in a syntagmatic or broader horizontal relationship, it is necessary to work with a fictional text or a large number of text that is sufficient for the expression of vertical relationships" [1]. The vertical relationships of the term in the text can be found both in the previous context and in the next context. Because all the forms of mirroring in artistic texts pass through the author's filial, and the author expresses his or her attitude to the phenomenon, which is directly or indirectly illustrated. But he does not just say simple, but he chooses the artistic means of stimulating the reader consciously. In the same situation it is necessary to terminate the horizontally and vertically, transforming its artistic purpose into a product. As a result, terms in the artistic speech appear as a result of a predetermined artistic goal, while the author achieves the terminology, sensitivity, and poetic perfection of the literary work. Indeed, the terms are included in artistic speech in connection with the writer's work, it is important for them not to use them in the game, but to what extent they can give rise to the artistic burden they have.

The terms form the basis of the science language. Because the concepts in science are expressed through terms. The problem of terms in Uzbek linguistics has been studied extensively. Especially, linguists O.Usmonov, S.Akobirov, S.Usmonov, R. Donyorov, Q.Zokirov, E.Nazirov, N.Mamatov, N.Qosimov, H.Jamolkhonov and A.Madvaliev, G.Ismailov's work is remarkable. The linguistic acumen is expressed by the fact that the terms represent only one meaning. However, during our observations, we have seen that in artistic works, terminology is used as a means of expressing imagery. Consequently, the terms are also used in many ways.

Even in linguistics there is an idea that "expressiveness is a driving force of language development." Indeed, the terms have a great opportunity to make the speech sensitive and expressive. The abilities of poetic updating of terms in artistic texts can be seen in the works of many Uzbek writers such as Abdulla Qahhor, Gafur Gulom, Mirmuhsin, Erkin Azam, Tahir Malik, Asqad Mukhtar. Here are some examples: *Achchiq el uzoq yillar yukini elkasida tashib, qavs kabi egilgan shu qari gavdaning bir uyum paxta kabi soqollarini taraydi. (G’afur G’ulom) Umid yumshoq simkaravotda o’tirardi. Stol ustida so’lib qolgan bir tup g’o’za. U rak kasali bilan o’lgan odamday qovjirab kichkina bo’lib qolgan. (Mirmuhsin) Uchastkada kimningdir beparvoligi bilan diametri ikki xil quvurlar payvandlab ketilavergan ekan. Biri kengroq, biri torroq... Fotima bilan bizning avariya ham shunga o’xshamaydimi. (Asqad Muxtor) Qanaqa gap topib kelding.*

*Katta akang miyangni muruvvatini burab qo'ydimi. (Toxir Malik) Sizning bahonangizda "akademiya"ni bitirib, "professor" bo'ldim.*

The terms used in the artistic text are metaphorical in relation to the writer's ability to be used in emulation and play an important role in combining the linguopoetic goal. In other words, when no terminology is taken separately, it does not have linguopoetic value, which is only in the text. No matter what a metaphorical word it is, it can be understood literally by its surrounding meaning. For example: *Zoxid ketgach, atrofidagi ikki-uch xaqiqatparvarlarning o'z-o'zidan tinchishiga ishonardi. Boshliq Zohidni "mening ko'richagim" deb piching qilardi.* (Toxir Malik).

The term "appendicitis" in the writings from the writing century with acute cunning did not fully comprehend its meaning. In particular, when a few paragraphs relate to the previous part, the purpose of this term is clarified.

Requirements for terminology in natural sciences and social sciences and humanities are not the same. In artistic terms, terms are used to express expressiveness and become artistic imagery. This, in turn, contributes to the artistic nature of the work.

The main purpose of the literary text is to make the reader aesthetic. This is because the aesthetic expression of the sketch in the art is a decisive factor. In the light of this aspect, certain linguistic and language tools are aesthetically grounded in the artistic text and become an expression of new artistic meanings. Naturally, while the expression can be represented by all the line units of the language, the lexical level units have a special place in this regard. The terms that express only one meaning have a great deal of opportunity to make the speech sensitive.

The author of the terms is O. Yakubov used his writings in a proper manner, and in the end, the terms served to make the aesthetic intention of the author aligned with the basic textuality and linguistic construction.

Here's how it can be seen in this section: *Bu "falsafa"ning butun chirkinligiga aqli etgani uchun ham Normurod SHomurodov odatda bu odamlar bilan bahs-munozara qilib o'tirishni o'ziga munosib ko'rmas, ularning "ulug' falsafa"siga ichida bir kulib qo'ya qolardi.* (O.Yoqubov "Diyonat"romani).

The "philosophy", the "great philosophy" of the example derived from the work of the sharpest cunning, did not fully fulfill its meaning. To understand the semantic-structural, logical, and artistic-aesthetic significance of this term it is necessary to refer to the broader text. Specifically, when several paragraphs relate to the preceding paragraph, the purpose of the term clarifies:– *Ha, bu dunyo o'zi shunaqa ekan, profisor. Bani odam avval ko'zi ko'r, aqli noqis bo'lib tug'ilar ekan. Ko'zi ochilib, oqu qorani tanib, bundoq, yon-veriga qarasa.... go'r tepasida turibdi. Go'rni ko'rganda aqli kirarkan, osiy banda.*

Integrity, which is based on the connection of particular words, is an essential sign of the text. He emphasized that the meaning of any word, as it is realistic in a concrete context, is that he

can perform his true essence with other words, M.Yuldashev said that the German linguist K.Boost's relationship between the words: "There are so many threads that come from one sentence to the other, so that they can make a jumble of tricks, and they can be said that they are wrapped in a single net because each individual is closely related to others"[3, p. 32-33].

Indeed, the separate discrimination that is contained in the terms of reference does not in any way provide a complete idea of the subject of the sentence, as well as the purpose of the artistic purpose of the term. For example: *Proxor bilan O'rozqulning nolai nidolari go'yo miyasiga allaqanday bir muruvatini burab yuborganday bo'ldi-yu, Otaqo'zining esiga lop etib tog'asining xati tushdi.* The essence of the term of the "Muruvvat" is five or six times the following: *Peshindan beri har eslaganda larzaga solayotgan bu xat yuragini tilka-pora qildi... Tog'asi-ku, xatda bo'lsa ham o'z dardi dunyosini, alam-iztiroblari, armonlari, mehri, yaxshi tilaklarini unga jiyaniga aytib ketdi. Armonsiz ketdi. U-chi?*

It is important to say that the terms used and the unexplained terms can fully reflect their semantic-structure, communicative-aesthetic and other features within the text, which is the highest communicative unit, so it is possible to achieve a true scientific interpretation only when any subject is studied in the text. Indeed, the unity of information can not be present in the form of a separate speech, it joins with other words, creates a text, and records the results of human thinking. Different variables in the structure of the speeches must be studied within the context, including the terms. After all, syntactic analysis is enough to determine the order of the parts in the word. Any kind of changes in the structure of the speech, the types of meaningful movements, and the analysis of the reasons for their occurrence, will certainly rise to the level of text syntax and pragmatism. Based on some of these important remarks, it is possible to say once more that it is difficult to define the semantic, sturdy, and linguopoetic value of not just the words, but also the terminology used in the text, without the work being done in the text.

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