



Study Of Examination Used In Poetic Speech In Uzbeki Linguistics

Poetik Nutqda Qo‘llangan Mubolag‘aning O‘zbek Tilshunosligida Tadqiqi

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Abstract: The article deals with the study of exaggeration in Uzbek linguistics and who worked on it, and an attempt is made to explain it using examples from works of art.

Key words: Exaggeration, hyperbole, pragmatic linguistics, analysis, work of art, text, language, linguistic analysis.

Anotatsiya: Maqolada mubolag'aning o'zbek tilshunosligida o'rganilganligi va kimlar bu xususda ish olib borganliklari haqida fikr yuritilgan. Shuningdek badiiy asarlardagi misollar orqali tushuntirishga hatak qilingan.

Аннотация: в статье рассматривается изучение преувеличения в узбекском языкознании и кто над ним работал, а также сделана попытка объяснить его на примерах из художественных произведений.

Kalit so'zlar: Mubolag'a, giperbola, pragmatik tilshunoslik, tahlil, badiiy asar, matn, lison, lisoniy tahlil.

Today, in world linguistics, as well as in Uzbek linguistics, attention is being paid to the study of the use of language as a social phenomenon. Scientists are increasingly interested in the fact that language is an important means of communication between people and its unique mediating role in communication, as well as in studying a number of aspects arising from the need for communication. The department of general linguistics called stylistics or "stylistics", which studies language as a means of communication, performs an important task of consistent, systematic study and clarification of its communicative-pragmatic issues and problems.



Questions such as whether text analysis should be studied in syntax or stylistics, or whether a new field called "text linguistics" should be scientifically based, have also caused some debates in science. Until the 1960s, sentence syntax was considered the highest level of linguistic analysis, and linguistic research ended with sentence analysis. A text consisting of the content and structure of a few sentences could not be subjected to scientific analysis. It is known that the sentence is the highest unit of the language. But speech is one of the smallest units in the speech process. That is why it is appropriate to interpret the sentence as a building material of the text. In world linguistics, a number of ideas about the text and its linguistic nature have been put forward. French linguist R. Barthes says: "Any fragment of speech that is internally connected and consists of sentences connected with each other for the purpose of communication is called a text." . In this, he focuses on what the author is talking about and not on its content, but on the components of this text. In the researches of K. Kozhevnikova, the main attention is paid to the fact that the text is a product of connected speech, and it is especially emphasized that it is complete in terms of content.

The scientist's opinion that the text components are related both semantically and grammatically is noteworthy, because most linguists emphasize that the text components are only semantically related, and the lexical they ignore the connection through grammatical means. Czech linguist K. Kojenikova understands the text as the highest ideal communicative unit complete in terms of content. Therefore, it is particularly emphasized that the interpretation of the text in the form of a speech or language unit consisting of the relationship of units such as a sentence, a complex syntactic device, a paragraph, or a chapter is inappropriate for the purpose. The Russian scientist M.V. Lyapon shows that the description of the text can be based on the following four signs:

1. The text is a message resulting from the interaction of sentences. The text is a single resource for the researcher in the study of language phenomena.
2. The text realizes the speaking ability of the dictionary; is a tool. In this process, the text also acts as a space that ensures the real use of language in speech.
3. The text is the product of the speaker's active speech activity.
4. The text is the highest level of the language system that performs an important function in the communicative process. M.V. Lyapon emphasizes that the human factor is one of the most important factors in the formation of a text,



that a person is a living source for the formation of a text. Since the 1990s, Uzbek scientists have started to deal with the theoretical problems of text linguistics. In this regard, the textbook "Linguistic analysis of artistic text" by B. Orinboyev, R. Kongurov, and J. Lapasovla is of particular importance. It provides information on topical issues such as types of text, general and specific signs of idiom, methodological principles of linguistic analysis of text, problems of text creation, selection of means of expression, and the role of idiom in text structure. When it comes to text research in Uzbek linguistics, it is worth noting M. Tokhsanov's candidacy work on the topic "Microtext and means of expressing its coherence in Uzbek artistic speech". A. Mamajonov's book "Text Linguistics" published in 1989 is notable for being the first study guide devoted to this issue.

This tutorial covers a number of issues such as theoretical issues of the text, its status, units, types of text, text components, means of connecting text components. In M. Hakimov's candidate's dissertation on the topic "Syntagmatic and pragmatic features of the Uzbek scientific text", the scientific style of the Uzbek language was studied from the aspect of the text category, and the syntagmatic and pragmatic features of scientific texts related to the humanities were revealed.

The exotic lexicon of religious texts in the Uzbek language was the research object of researcher N. Ulugov's candidate thesis. N. Ulugov tries to prove his opinion that religious text should be studied in linguistics as a special type of text on the basis of exotic lexical materials. Prof. In E. Qilichev's textbook "Linguistic analysis of the text" (2000), examples of the text and its linguistic analysis are given. Most importantly, the work includes examples of reading and analyzing poetic and prose texts and studying the text "under the linguistic microscope". Texts of lectures on this subject were also published by N. Tumiyofov and B. Yoldoshev, and extensive information was given about the important concepts of the subject.

It is known that pragmatics, as a new theoretical and practical branch of linguistics, is a speech process that embodies human social activity; investigates issues related to the communicative intention of the speech participants, manifested by the influence of the speech situation. M. Hakimov's research is of particular importance in the formation of linguistic pragmatics in Uzbek linguistics. His doctoral dissertation on the topic "Pragmatic interpretation of text in Uzbek language" was a worthy contribution to the development of text linguistics in Uzbek philology. One of the authors of this manual, M. Yoldoshev,



in his doctoral dissertation on the linguopoetics of artistic texts, provides important information about text theory. He also published several textbooks related to this research: "Fundamentals of literary text and its linguopoetic analysis" (T. 2007), "Linguopoetics of literary text" (T.: "Fan", 2008), "Linguistic analysis of literary text" (T., Publisher of the National Library of Uzbekistan named after Alisher Navoi, 2010). In linguistics, the "concept", which is the main object of study of cognitive linguistics, as a result of mental processes, has its own special verbalizers, i.e., means of realizing it, directly in the language. The concept of "hyperbola" is one such concept. The basis (foundation) of hyperbole, that is, its philosophical basis, is artistic (both prosaic and poetic) or simple, everyday speech exaggeration, i.e. exaggeration, although the meaning of exaggeration in modern linguistic and literary dictionaries, encyclopedias and other scientific reflected in research.

The analysis of most scientific research on hyperbole shows that most of the authors of these works include hyperbole among "stylistic figures", sometimes they interpret hyperbole as a "trope" and some consider it a "stylistic device (prime)". Rosenthal and the Telenkovas include it among "figurative expressions".

It should be noted that the least studied issue in the theory of hyperbole and related phenomena, as well as sleep, is the status of language phenomena specialized to express the conceptual semantics of hyperbole, which is the opposite of hyperbole, that is, the semantics of extreme diminution or reduction, and the question of how to interpret them. remains. Some scientists consider the description of the reality of the objective existence as "extremely small" or "extremely small" or "extremely small", like a tiny nail, like a dwarf, like a thread, like to swallow with a sip of water, etc., as a form of hyperbole.

The description of the subject aspect with hyperbola is defined as "the phenomena of extreme reduction (extreme reduction) are close and common to each other in certain respects, but they have fundamentally different linguo-cognitive, structural-semantic, content-semantic, communicative-pragmatic, psycholinguistic and sociolinguistic aspects. , emphasizing the presence of edges, since hyperbola represents, but should represent, hyperbolization, i.e., "exaggeration," and not its opposite, hyperbolization, i.e., "antihyperbolization." , there is a good reason to interpret "extreme reduction (extreme reduction)" as the antipode of a hyperbola, that is, it is an antihyperbola. Thus, hyperbola should be clearly distinguished from stylistic



phenomena such as meiosis, litota, metabola, antihyperbola, which are close to it and sleep, as well as amplification, grotesque. Information about the genre of exaggeration is given briefly in school textbooks. We will take a closer look at the true nature of exaggeration, how it creates subtleties of meaning, and all its types.

Exaggeration in Arabic means "magnification", "strengthening" and means the art of exaggerating and intensifying the state or movement of an artistic image depicted in a literary work.

***Ul sanamkim, suv yaqosinda paritek o'lturur,
G'oyati nozikligindin suv bila yutsa bo'lur, -***

There is no doubt that this verse of Atoyi is describing a delicate girl. Along with exaggeration, the poem also uses tashbeh (the suffix -dek (-tek) is one of the main forms of the genre of tashbeh). In the poem, the mistress is described as a girl so delicate, so beautiful that she could be swallowed with a spoonful of water (how can a whole human body be swallowed with a spoonful of water?!). Relatively more complete information about exaggeration and its levels is given in the work "Badoyi' us-sanoyi" by Atullah Husayni, the author mentions types of exaggeration such as tabligh, igrak, guluv, mardud. Exaggeration is also widely used in the works of Alisher Navoi:

1) tabligh - the event or feature being exaggerated is reasonable and can be realized, although sometimes with difficulty.

***Kecha kelgumdur debon ul sarvi gulru kelmadi,
Ko'zlarimga kecha tong otquncha uyqu kelmadi.***

It is an exaggerated image of a lover staying up all night because of the failure of his promised partner, but this situation can be imagined mentally and sometimes it happens in real life.

Imaginary - in such an image, the reader can visualize and imagine an event or feature, but it cannot happen in practice or in life. For example, in the epic "Farhad and Shirin", when Shirin's horse falls, it is possible to imagine that Farhad will carry his horse and Shirin on his shoulders and walk for several miles.

cannot give:
***Ko'tardi orqasig'a bodponi,
Nechukkim bodpo, ul dilraboni...***

***Chu ikki-uch yig'och gom urdi shaydo,
Bo'lub ollinda qasru havz raydo.***

Guluv is an unbelievable exaggeration that cannot happen in real life:



I took every red flower in the noise of your face,
I turned a yellow flower into a yellow flower.

According to the verse, when the lover misses the red face of his beloved, he picked up a red flower and smelled it. It is impossible to mentally accept this described phenomenon, and such a phenomenon does not happen in life.

In conclusion, it can be said that a new, interdisciplinary direction - cognitive linguistics - is increasingly developing in modern linguistics. Research specific to this direction is based on the principle of anthropocentrism, and the focus of such research is the human factor. In addition, "concept", which is the main category of cognitive linguistics, as a mental unit, is the only means of acquiring world knowledge. Among various concepts or conceptual semantics, the concept of "hyperbole", which is one of the cognitive stylistic concepts, is among the concepts that have a universal nature, and it is impossible not to exaggerate them on purpose and often according to the situation. This indicates that this conceptual semantics is very important and necessary semantics from the communicative point of view. All synonymous, homonymous, hyponymic, hyperonymic, and paronymic relationships related to hyperbola are implemented within the hyperbola concept space through its components based on the laws of this system.

The group of linguists led by S. J. Dubois has a unique understanding of hyperbole, and they consider it appropriate to express the changes inherent in all aspects of language by the term "metabola" (rhetorical figure). When using hyperbola, objects are magnified, i.e. scaled in intensity. The well-known scientist of English phraseology, A.V. Kunin, in his in-depth, special scientific research on hyperbola along with other phraseological units, emphasized that the semantics of hyperbola can be expressed through phraseological units, and rightly thinks that such language units should be called "phraseological hyperbola".

In Uzbek linguistics, G. Keldiyorova highlighted the linguistic features of antitheses used in the works of E. Vahidov. In the late 80s and early 90s, G. Muhammadjonova revealed the unique language expression of Muhammad Yusuf, Shavkat Rahman, Usman Azim, A'zam Oktamlar as an example of the artist's individual skills. Analyzing repetitions in Muhammad Yusuf's poetry, Shodiyeva divided repetition as a methodological tool into contact and distant repetitions.



Almost all visual aids contain the concept of similes and contrasts. Special means of expression are divided into tropes and figures. Special means of expression create imagery and emotion in the language. By using them, the author affects the intuition of the listener. In addition, brevity and accuracy are achieved in the statement. Expressiveness is called tropes to transfer the name and sign of something to another, simile, or use words figuratively for this purpose, with the intention of providing expressiveness and accuracy. Metaphor, simile, simile, metonymy, synecdoche, exaggeration, allegory, animation, paraphrase are types of metaphors.

If we pay attention to the object of study of linguistic and cultural studies, in cultural studies there are concepts specific to each nation and culture, that is, lexical units. For example, the words that reflect the culture of our Uzbek nation, such as chapon, ton, doppi, pilaf, xonatlas, are words that reflect our culture.

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