Linguopoetic Possibilities of Poetic Syntax

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Abstract: The article explores the linguopoetic possibilities of poetic syntax on the example of Abdulla Qahhor's stories. It reveals the role of poetic syntax in the realistic depiction of reality, in popularizing its social coverage, in pointing out the character traits of the heroes, and in giving an aesthetic spirit to the art of the stories.

Keywords: poetic syntax, linguopoetics, intonation, rhetorical question, antithesis, parallelism, repetition, anaphora, epiphora, apostrophe, ellipsis, inversion, poetic phonetics.

In order to become a real philologist, each person should thoroughly master the sciences of literature and linguistics. This is the main criterion in the serious and effective study of linguopoetic research.

We would not be mistaken if we say that the issue of poetic syntax is one of the problems that our linguists are currently interested in. In particular, syntactic tools such as intonation, rhetorical question, antithesis, parallelism, repetition, anaphora, epiphora, apostrophe, ellipsis, inversion, poetic phonetics have become the main concepts of poetic syntax. The views on the essence of proverbs and proverbs, which have been studied as a lexical unit until now, have also changed and are being interpreted as a syntactic unit. Below we will consider these units.

The influence and affectivity of any artistic work is determined by the vitality, novelty, clarity of expressions and variety of artistic and visual means. Of course, they will have their real impressive power and artistic-aesthetic value only when the word artists use them purposefully according to their individual style and artistic-aesthetic intention.

Proverbs, which are the expression of folk wisdom, are linguistic and artistic tools that have such imagery, impressiveness and, as a result, artistic and aesthetic power.

As the language of fiction draws its nourishment from the wealth of the national language, proverbs have an incomparable role in it. Because proverbs embody the past life, worldview, way of life, customs and traditions of the people who created them. When proverbs are introduced into fiction, their content deepens, matures, and becomes polished, as a result, "colorful proverbs that embody wise thought, sharp truth, deep content, and precious gems of the vocabulary become expressive (that is, effective, emotional) tools of our speech. among the most impressive, the most memorable, it has the power to involuntarily force a person to think and express opinions" becomes a real art-image tool.

Proverbs are the most characteristic linguistic tool in making the writer's language juicy and impressive, and as a result, pleasant and sharp works appear. Each artist has their own style of using proverbs and sayings, which defines their individual school of art. In particular, Abdulla Qahhor created his own unique style by turning to proverbs and sayings in order to increase the attractiveness and impact of the language of the stories, to improve them artistically, to ensure

the closeness of the work to the life of the people. However, Abdulla Qahhor's individual skill in using proverbs and sayings, which are masterpieces of folk wisdom, has not been widely and comprehensively studied. It is true that some scientific treatises and works in the form of articles contain brief thoughts about this. In particular, M. In Hakimov's book "Writer and People's Language", the author briefly touches on the use of proverbs as epigraphs and the creation of new aphorisms based on traditional proverbs. Basically, in the author's work, the artist of words - Oybek's skill of individual use of words takes the first place. The linguist scientist I., who conducted a wide and comprehensive scientific study of the phraseological innovation of Abdulla Qahhor. Kochkortoev scientifically analyzes the new expressions created by the writer based on proverbs. It can be seen from this that Abdulla Qahhor's skill of creative and individual use of params should be widely and comprehensively covered. This determines the relevance of the chosen topic. Below we analyzed only the parames used in Abdulla Qahhor's stories and tried to determine the writer's ability to use them creatively and individually"Prose speech is the main source that shows the artistic and aesthetic scope of folk proverbs." In particular, while observing the artistic-aesthetic function of the proverbs used in the stories of Abdulla Qahhor, we paid attention to their form and content structure and found it necessary to study them into the following types.

1. Proverbs whose form and content are completely preserved. 2. Proverbs with reduced form and enhanced content. 3. Creative-individual proverbs created by the method of analogy.

1. Proverbs whose form and content are completely preserved. Such proverbs are characterized by the fact that they are given without changing their form and content. Therefore, in some studies, it is used as proverbs without change. Abdulla Qahhor skillfully used such proverbs in various methodological tasks.

Proverbs, when used in a literary text, express different pragmatic purposes according to the ideology of the writer. This is characterized by the fact that it has a pragmatic sign. "Because the thought that can be understood from folk proverbs is often behind the text." Therefore, the writer effectively used these common hidden meanings of proverbs in creating epigraph-proverbs, which is one of the important factors determining his unique style. For example, the writer Houses are full of bread, my child is hungry, the ditches are full of water, my child is thirsty ("Pomegranate"), The death of a horse is a holiday for a dog ("Thief"), The sky is far, the earth is hard ("Patient"), Ola crow crows , he uses proverbs such as his time is running out ("Prophecy") and Tajik Zori beheda zion meshikanad as epigraphs, in which he skillfully used the main idea of the work. So, in a certain sense, epigraphs-proverbs have an informative function. It is possible to form a certain idea about the idea of the work by recognizing the hidden meanings of the epigraph-proverbs mentioned above. it is their duty to inform. However, the hidden information of proverbs as a pragmame is realized within the text and has its real artistic-aesthetic, impressive power. For example, the story "Patient" describes an unfortunate event in the Sotiboldi family. Sotiboldi's wife is sick.

Sotiboldi will do everything he can to cure his wife. All these large and small events alone will dry up the tinka-madori of a small family. The doctor's office becomes a mirage in Sotiboldi's mind, because it takes a lot of money to get there. It is impossible for Sotiboldi, who lives on debt. Such a difficult situation, helplessness, helplessness of this family is represented by the epigraph "The sky is far away and the earth is hard". In the epigraph-proverb given for the story "Thief", the pitiable plight of grandfather Kabul, his robbery is likened to the death of a horse, and the robberies made by the country's officials over the misfortune of a poor farmer to a dog's holiday. Unlike the above, the epigraph-proverb "Houses are full of bread, my child is full of food, my child is full of water, my child is thirsty" in the writer's story "Pomegranate", unlike the above epigraph-proverbs, served to express a pragmatic goal in harmony with the writer's ideolect. That is, this proverb has the following interpretation within the context of the common meaning: "Some children do not despise, do not look down on, do not appreciate the little things that are available at home: "What's wrong, there is nothing at home?!" they complain. Then the

parents said: "My child, aren't these things just food and drink?!" They say the above proverb in the sense that a man is satisfied with what he says, and patient with what he does not. But Abdulla Qahhor uses this proverb very skillfully to reveal his pragmatic purpose within the context of the occasion.

According to the story, Turobjon's wife is a witch. His only desire is pomegranate. However, it was impossible for such a small wish of a short-handed, poor family to come true in the social environment. This situation becomes one of the main causes of family conflict. There is no talk between the couple. If left to herself, would Turobjonn's wife raise a quarrel, the cause of this desire is the baby that is still forming in her body. The only desire of this baby forms the composition of the story, acquires a deep social meaning. Here, the writer appropriately uses the above proverb as an epigraph to express the intimate and spiritual experiences of a woman suffering in difficult living conditions.

So, this proverb does not have a direct informative function like the above proverbs. Because it is directed towards a specific pragmatic goal, its occasional pragmatic meaning has appeared in a large textual environment.

So, Abdulla Qahhor approached the proverbs with great responsibility in depicting reality realistically, in popularizing its social coverage, in pointing out the character traits of the heroes, and in giving an aesthetic spirit to the art of his stories and showed his unique style.

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