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LINGOPOETICS AND THE INTERPRETATION OF BORROWINGS IN UZBEK LINGUISTICS

Abstract: The article discusses how the lingopoetic issues that been studied in world linguistics. Opinions and comments of well-known scholars on the goals and objectives, the essence of lingopoetics are given. The ideas are proven through illustrative examples. At the same time, it was noted that no serious research has been conducted in Uzbek linguistics on the lingopoetics of words related to borrowings and specific groups.

Key words: lingopoetics, foreign word, barbarism, slang, borrowed word, artistic purpose, lingopoetic analysis, poetics.

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Introduction

All units in a language are dedicated to performing specific tasks. Each level unit of language not only performs a task within its own level, but also performs many tasks in conjunction with other level units in speech. It is these functions that combine to perform the general functions of language. Many functions and features of the Uzbek language are being studied in Uzbek linguistics, which is fed and nourished by the achievements of world linguistics. In our linguistics, such fields as cognitive linguistics, psycholinguistics, ethnolinguistics, ethnopsycholinguistics, sociolinguistics, mediallynguistics, lingoculturology, lingopoetics are developing.

The main part

It is well known to us from dictionaries and theoretical literature that lingopoetics is a linguistic field at the intersection of linguistics and poetics. In Russian linguistics, its linguistic basis began to be determined from the works of VV Vinogradov, VP Grigorev. later, in the works of such scholars as O.S. Akhmanova, A.A. Lipgard, V.Ya. Zadornova in linguistics, the purpose, object, methods of analysis,

different aspects of related fields (stylistics, poetic syntax) were highlighted.

In particular, A.A. Lipgart in one of his articles explained the meaning of linguopoetic analysis as follows: “The main condition for conducting linguopoetic research is the study of the text together with its formal and semantic aspects, in this respect it differs from the study of the text from the linguistic-stylistic and literary point of view.”

V.Ya. Zadornova, another representative of the Moscow School of Lingopoetics, explains the subject of lingopoetics as follows: “The subject of lingopoetics is a set of linguistic tools used in a work of art, through which the writer provides an aesthetic effect that combines his ideological and artistic concept. It is well known that for an aesthetic effect, it is not what is said in the play that matters, but how what is said. The purpose of linguopoetic analysis is to determine how a particular language unit is involved in the artistic process by the author, to determine how any combination creates an aesthetic effect.”

It has been half a century since the beginning of research on lingopoetics in Uzbekistan. Linguists such as I.Mirzaev, N.Mahmudov, A.Nurmonov, B.Yuldashev, S.Karimov, M.Yakubbekova,

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M.Yuldashev, G.Rixsieva, G.Jumanazarova, D.Jamoliddinova, A.Hasanov, D. Andaniyozova, Sh.Tashkhodjaeva, Sh.Kalandarov, Sh.Siddikova, Z.Mukimova and others wrote articles and defended their doctoral dissertations. During this time, important issues of lingopoetics were explored in the following way:

1. Researches aimed at studying the lingupoetic aspect by distinguishing certain language units.

2. Researches that were done on the example of the works of a particular poet or writer.

3. Research that selects a particular lingupoetic problem and studies it on the example of different units of language, based on the works of a particular writer.

The field of lingopoetics of Uzbek linguistics has given its clear conclusions in the areas we have mentioned above. Also, the topics and problems that need to be addressed in the context of lingopoetics are indicated. Accordingly, lingopoetic researches are still ongoing. In conducting such research, we can point out the following important aspects:

Firstly, in lingupoetic research, the possibilities of expression of language and its units are determined, and conclusions are drawn about them.

Secondly, the stylistic features of language units, their similarities and differences in linguistic and speech aspects are identified, and their possibilities of aesthetic influence are shown.

Thirdly, language is approached from an artistic point of view, which in turn differs from poetic syntax; that is, in the emergence of art, the role of language units that express its ideological and artistic purpose, the poetic functions of each language unit can be identified.

In Uzbek lingopoetics, researches have been conducted to identify such tasks, and this works are still ongoing.

In addition, non-native words of the Uzbek language - borrowings and derived words, foreign language phrases and combinations, sentences, microtexts have not been lingupoetically analyzed. Although they are not their own language materials, they are an integral part of literary texts.

It is known that in Uzbek the derived and non-derived words, fixed compounds are also used in literary texts for a specific purpose, and in general, are introduced into other forms of speech, for example, journalism. In such linguistic units applied to literary texts, the lingupoetic feature finds a particularly peculiar expression. For example, derived words are applied in order to give a special scholarship to a literary text, to show that the speaker has a good knowledge of the essence of the event. In the following literary text, the borrowing of *gipertoniya* (hypertension) is as follows:

In the garden in front of the building of the Department of Internal Medicine, Shamsi Turaevich,

dark-skinned, obese man, was wandering around with his hands behind his back. Bashirjon approached him and said:

- Hello, Shamsi aka! He whimpered. "What happened to you, brother? What happened to you?"

- Gippertoniya! Said Shamsi Turaevich, raising his right eyebrow a little. - If it is spring, it will increase. Come on, let's go into the ward. (N.Aminov, Liar Angels)

In order to exaggerate the rise of "davlenie" (blood pressure - from the vernacular language), the writer deliberately used the term by changing its phonetic structure - doubling the consonants, giving a logical emphasis and poetically actualizing it. Derived words, like the borrowing, perform a poetic function. They, too, come in the form of artistic texts as borrowings, and serve the emergence of the creative artistic intention. They would not have been deliberately introduced into artistic discourse or journalistic discourse if the specific purpose of their use in speech had not been intended, or if the derived linguistic units had not been performed by the creator in artistic discourse.

Although the study of this topic is new to Uzbek linguistics, some works have been published in Russian linguistics. Among such studies we can include the articles of N.G Babenko. In the articles "Lingopoetics of foreign writing: functional-semantic analysis (on the works of modern Russian prose)", "Lingopoetics of foreign words (on the works of modern Russian prose)" features studied. According to the scholar, foreign words are introduced into the literary text with a special poetic purpose and perform the following functions: 1) to impose certain magical functions on a foreign word; 2) interpret the interference between two cultures (Russian and Western) by adding two language lexicons; 3) interpret the drama of the work through cacophony in different languages; 4) strengthen and enrich intercultural ties through the use of foreign words and expressions; 5) indicate the "internationalism".

The following thoughts of V.Ya. Zadornova show that any word is not introduced to the literary text in vain and it has a clear function. When the word is conditioned by the writer's artistic task, it is enriched with shades of aesthetic meaning, beginning to live on the basis of complex laws of aesthetic integrity. When the word is manifested in all its subtleties, it becomes a means of figurative thinking.

Researches in modern linguistics are also studying the lingupoetic features of the way words are written in the writings of other nations. For example, NG Babenko, in one of his articles, linguistically studied the spelling of Russian words in Russian literature, not in Cyrillic, but in Latin script, and concludes: "Thus, in modern Russian prose, it will not break, but will be a lingupoetic method that points to the conceptual content of the work."

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Based on the tasks set in our study, the analysis of the functions of language units in the literary text, such as barbarism, vulgarism, jargon and slang, which are alien to our language and violate the norms of literary language, is given in Uzbek literary texts. Of course, this should not be construed as promoting foreign words. Indeed, if it is understood in this way, even the artistic sources from which we have selected illustrative examples will be assessed as unfit for reading. Or it turns out that the creators promoted foreign words in their works. Hence, the aim is to reveal the functions of the units that are the object of research in the artistic text.

In our opinion, the correctness of the above statement should be explained here with a couple of examples. To do this, compare the poetic features of the word's assimilation (talant - talent) and barbarism (*importniy*-imported, *nichego*-it's alright):

1. Also, the young teacher turned out to be a good artist. She walked onto the stage and sang songs at the wedding of our neighbor Osman Kara who was a young teacher just like her and she danced so much that the school principal Kunkeldiev repeatedly said: "Talant! Nastoyashchiy talant! (Talent! Real talent!) This girl is lost in these lands, pity, such a pity!" (E.Azam, *Manzuma otin*)

The borrowed word "*talant*" is used in this text. The writer wanted to say that his protagonist was very talented through the same assimilation. It is also possible to use the word "*iste'dod*" which means talent in Uzbek, instead of the word "*talant*", but for the writer, the meaning of the word "*iste'dod*" seemed insufficient. He therefore reinforced the content by using the word "*talant*", which is applied to great talents. The writer created an emotional effect. Whether we like it or not, the emotional-expressive paint in the word "*talant*" is strong, so the use of the word "*talant*" to express such expressiveness has become commonplace in conversational, artistic styles.

2. Love ... I don't know what its color, hue, taste is. Girls... Girls that like smooth, sleek guys who live at the expense of their parents! At first glance, he stares at me from head to toe: "Is he worth dating? Where does his father work? Do they have cars? The sole of the shoe is high - *importniy, nichego*; (imported, it's alright) jacket - tolerable; *fu* (eww!), these aren't good pants, should not even cost five sums!" (E.Azam, Book titled "Otoyining tug'ilgan yili")

In this text, the barbarisms "*importniy*", "*nichego*", "*fu*" played a great poetic role. Of course,

the writer could use Uzbek words such as "*chet elniki*" meaning *imported good*, or "*hechqisi yo'q*" meaning *it's alright* to say the least. In that case, however, the person, characterized by barbarisms, would have a blurry image, the naturalness in the image of the type of girls, the originality in the speech of such girls would fade. By using exactly these words, the writer ensured the credibility of the image speech he created.

3. In the following literary text, the author also showed the most characteristic feature of the girl he is describing - Russification: *He made this proposal, thinking that the man who supported him [Tursunboy aka] in his youth would benefit even a little, because he knew the future and importance of the institute. Finding a companion for his daughter was a secondary issue for him. That's why when Abdullah left, his daughter asked, "Neujeli iz-za menya khochesh ego zastavit poexhat?" (Do you really want to force him to go because of me?) "No, not just for you," he replied.* (O. Umarbekov, It is difficult to be human). In revealing the character of the protagonist, the writer made the character speak Russian, ensuring that the character fit the speech. The aesthetic effect that the reader receives from the same situation was greater than the description of the protagonist's Russian speech in Uzbek words.

In the works devoted to the borrowings, the linguistic features of the borrowings in the language in which the word is received are shown. For example, in the opinion of E. Begmatov, in order for a word to be absorbed into the accepted language, it must meet the following requirements:

1. The borrowing is subject to the laws of the language that receives it.
2. It is connected to the lexical-semantic system of the receiving language and absorbed into it.
3. If the word is borrowed, it is unlikely that the word will leave the language quickly. There will be no inappropriate discussions about the "unnecessariness" of such a word, or "removing" it from the language, and so on.

Conclusion

We agree with this view of the scholar, but we cannot place such a requirement on derived language units, as required by our research. Because derived words, compounds, sentences, microtexts are applied to the literary text for stylistic and lingopoetic purposes. In this sense, it is also important to study how the creative style and its artistic-linguistic skills are used in the definition.

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