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Article



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LINGUOPOETIC PROPERTIES OF IMPERATIVE STRUCTURES USED IN POETRY

Abstract: Since the 1960s, interest in the study of literary texts from a linguistic and poetic point of view has been growing in world linguistics. The object of study of linguopoetics, similarities and differences with stylistics, works worthy of linguopoetical analysis and the problem of the language of writers were in the center of attention of linguists. "Fiction literature is a unique type of human speech activity. Linguistic and poetic analysis plays an important role in the study of his language. Linguistic poetics can be understood as a branch of philology that studies the aesthetic features of the artistic context. The subject of linguopoetics is the totality of linguistic means used by the author in a work of art to achieve his ideological and artistic goal. The aesthetic effect of a work does not depend on what the text is about, but on how it is narrated.

Key words: poetics, poetry, fiction, linguopoetical analysis, speech, imperative, functional, linguistic units, artistic speech, aesthetics, linguopoetics.

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Introduction

"The question of the interdependence of linguistic means and their aesthetic activation in the context of fiction is extremely important for a full-fledged philological understanding of a literary text. Although units of the semantic, metasemiotic and linguopoetic levels participate in the aesthetic design of the text, the word is the primary language unit; it is surrounded by all other units and other elements interpreted from the point of view of literary criticism. Without completely denying the significance of other linguistic units, it is worth noting the nuclear role of language in the formation of artistic sensitivity. A literary text not only reflects real life, but also forms the core of a creatively created world in a work of art. The word, determined by the artistic task created and uploaded by the author, is aesthetically enriched with content, begins to live by the complex laws of aesthetic integrity. The word with all its colors becomes an instrument of figurative thinking [1].

A complete understanding of the command act in the language of works of art depends, first of all, on the imperative situation - the degree of perfection of

the formation of the command situation. When studying the language of works of art, it is observed that the command situation is given openly or covertly based on aesthetic requirements. An imperative situation is when a command situation manifests itself in the form of joy, satisfaction, a strong order, insult, call, approval, approval, expression of surprise. The author uses imperative units only after the word has hit the target and formed a situation conducive to the implementation of the team action. The skill of a writer in the use of imperatives is determined by the degree of attention that he pays to the word.

The problem of the prose text is one of the most frequently touched upon in philology. Experts attribute this to the complex structure of the prose text. It is relatively convenient to study and reveal the artistic and aesthetic aspects of poetic speech, because there are clear rules, ready-made patterns developed over the centuries. But prose is a relatively new and multi-layered field of artistic creativity. Therefore, the problems, interpretations and analyzes on this issue have not yet been completed. For example, literary critic D.Kuronov formulates the problem of a prose

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text in the following way: “The art of the prose language is unique, it cannot be approached according to the criteria of poetry. For example, if we confine ourselves to a story about migrations in the language of prose, various stylistic figures, it turns out that we have said almost nothing about it. After all, the magic and charm of the language of fiction lie in the deep layers. Unfortunately, the verbal factors and non-verbal phenomena that turn the language of prose into art have not been studied enough by us. In my opinion, this is the result of a somewhat more dismissive view of prose speech as much simpler speech, closer to the language of everyday communication. However, this is a completely wrong idea. After all, when we read good prose works, isn't it a miracle that we “see” what they depict and “hear” the words of the characters?! Is it not a word, or rather a text, composed of this sacred object, involuntarily takes the reader into the realm of the unreal - artistic reality, and makes him live according to the laws of that universe?! Therefore, literary scholars need to reveal the secrets of this miracle, to begin studying the literary text from the point of view of both the formation and perception of artistic information in the cognitive aspect. The structure of a literary text, the rhythm of prose and its integral connection with the rhythm of the narration or the subject of the image; There are a number of important issues that need to be studied in detail, such as the fact that the construction of sentences is different when describing a process and different when describing things [2]. In fact, the first unit in the formation of any text is the word. Words selected according to the way of expressing thoughts form different combinations and sentences. The text consists of sentences. Depending on the type of text, intonational means are selected (rhythm, assonance, alliteration, repetition).

The Navoi scholar Sh. Sirojiddinov, in his article on literary translation, comments on these two types of literary text in the following way: “Analysis of the text of a literary work is the first task in the translation process. In addition to the above characters, the literary text also has its own characteristics that are difficult to analyze without knowing them. The artistic text (poetic, prose, dramatic) acquires a certain originality due to the aesthetic load and the author's personal ideological intention. This uniqueness testifies to the methodological uniqueness of the author as a creative person. The figurative thinking of the author is an important feature of artistic creativity. His thoughts and feelings serve to make figurative speech figurative through the means of speech. The artistic representation of life is the representation of reality through images. In a literary text, we encounter a system of images, not just one image. In this regard, when analyzing images in a literary text, it is important to study their ideological and aesthetic content and the language of a literary text. In prose,

when a certain figurative statement takes up a lot of space, it is expressed in one line or verse of a poem. A small amount of poetry can give “a lot of meaning and aesthetic appeal” [3]. In this article, the scientist discusses the specifics of each type of text and emphasizes that the nature of these types of text must be taken into account when translating.

And in Russian linguistics, the question of the role of imperatives in artistic creativity attracted the attention of philologists. The direct verbal impact in a literary text is characterized by the fact that language units are aimed at expressing the author's intention, so that the text is not too difficult for the reader to perceive. Among the means aimed at this goal, forms of imperatives are of particular importance, expressing such meanings as command, advice, demand, wish, exhortation, reproach. Imperative units used in a literary text, especially in a prose one, are formed, among other things, in relation to the writer.

“The imperative mood or imperative mood is a form of expression belonging to the category of inclination. The imperative form represents the meaning of interrogation, command, or advice. An important feature of the imperative construction is that it is both a message and an action: in this case, the speaker not only expresses his desire, but also the person to whom the speech is addressed is forced to fulfill the desire. Imperatives are a universal grammatical tool and one of the communicative-pragmatic categories that ensure the formation of sentences in arbitrary semantics. As Yu. M. Malinovich noted, “imperatives are already concerned about sensitivity, and the question of their effectiveness is firmly established”. This is one of the strongest paradigmatic forms of speech, built for the purpose of interaction. In addition to Yu. M. Malinovich, one can say that the imperative differs from all forms of expression aimed at other interactions [4]. At the same time, the participants in the appeal situation are organized in the form of imperative sentences “at least two persons, one of which orders another person or group of persons to perform one or more actions” [5]. In a literary text, through such units, poets and writers try to give individual aesthetic goals. The “influential force” of imperatives, emphasized by D.M. Dreeva and I.R. Gigolaeva, is clearly seen in the intonational structure of the poem. It impresses the reader, giving the poem a special pathos, inviting to observation.

In a poetic text, imperatives are used as a “special influencing force” or a powerful linguistic means of expressing a (lyrical) mood. How a team in a poetic style differs from the usual one in terms of its effectiveness has long been at the center of discussions among philologists. This is explained by the Russian linguist E. V. Uryson in connection with thinking [6]. When perceiving a verse in a poem, the mind compares the same information with that taken from prose and fills in the gap or removes unnecessary

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information from the text. They say that mental activity is adapted to simulate the perception of a poem or any text. This can be taken as a linguistic hypothesis. The “power of influence” of the poem arises on the basis of certain semantic units. It is well known that in the process of understanding a poetic text is perceived differently than a prose one. Prose, even if it is lyrical, first of all expresses “objective content”. Poetry can also express “substantive content”, but its unique structure enhances the effectiveness of the bombastic text resulting from the skillful use of language units. The intended purpose of this practice is to inspire the reader (listener) by giving it a “lyrical mood”, and specifically to control or direct the reader's (listener's) emotions. Connoisseurs say that the first influence that is transmitted from a poem to the reader (addressee) is the “lyrical mood”. You can also say that this is a unique tool aimed at keeping the reader in the sphere of influence. He is also characterized by an intuitive understanding of poetry. “The melody of a poem is an important factor in ensuring the musicality of a literary text. In this sense, the architecture of poetry is the first indicator of the genre of a literary text”. Of course, the melody is important for the poetic text, but at the same time, there are so many means that they may well claim to be the “first”. For example, in modern and postmodern

poetry, visuality, not tone, comes to the fore. That is, the form itself is the first sign. Imperative techniques used in a poetic text enhance the impact of the text, encourage the activity of a speech-oriented person, and serve to ensure the intonational integrity of the poem. The imperatives differ depending on the style of the organization. The main manifestations are intonation, command inflections, graphic indicators. Imperatives may include units that provide intertextual communication - allusive nouns, precedent units, poetonyms.

In conclusion, we can say that a prose text is a type that has its own laws of the literary language. In it, the degree of freedom of language units is extremely wide. When thinking about a prose text, it is necessary to talk not only about movements in the language of a work of art, various stylistic figures, but also about speech factors and non-speech phenomena that make the language of prose work into art. It is especially important to keep in mind that imperative constructions are of particular importance, which are a powerful means of bringing the impact of live speech into a prose text. Although the imperative units used in a literary text, especially in prose, are expressed in the language of characters, they are also shaped by the attitude of the writer.

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