



FUNCTIONAL-SEMANTIC AND LINGUO-POETIC CAPABILITIES OF IMPERATIVE STRUCTURES

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ABSTRACT

World linguistics pays special attention to the in-depth study of the specific phenomena of the national language and the literary language in its further development. Social development, as in all sciences, made new demands on linguistics. The phenomenon of national languages and their individuality is central to global issues. In recent years, there has been a tendency to reflect the national mentality in works of art. Indeed, just as fiction and its language are unique sources that more reflect the spirit of the era, so this situation also influences the creation of spontaneous linguistic and poetic research. The study of the syntactic features of the text of works of national literature in the context of world linguistics on the basis of descriptive, comparative, functional-semantic, linguopoetical, historical-typological and analytical methods actively used in world linguistics, their analysis and study.

KEY WORDS: *poetics, poetry, fiction, linguistic and poetic analysis, speech, imperative, functional, linguistic units, artistic speech, aesthetics.*

As the first manifestations of the study of artistic speech, its linguo-artistic and aesthetic quality and level of influence, one can take purely linguistic and linguo-stylistic interpretations, which have recently served as the basis for linguo-poetic interpretations. These areas set themselves scientific tasks, based on the requirements of the time and social needs. At the same time, they have to perform empirical tasks, such as describing the synchronous state of the language in a given period on the example of works of art, the degree to which artists use the word of the possibilities of language.

It is known that the term poetics was first used in Aristotle's Poetics. But experts say that "Aristotle's theory is based not only on his personal observations and study of works of art, but also on his research on literary theory by his contemporaries and predecessors"[1]. Since time immemorial, the term poetics has been regarded as the science of literature. But as much as poetics is related to literature, so it is related to linguistics. The well-known Russian philologist V. Zhirmunsky in his work "The Tasks of Poetics" referred to the works of A. A. Potebnya, mentioning the method of convergence of poetics with the general science of language - linguistics, is therefore generally recognized emphasizes separately, although there are many objections in his holistic concept [2]. Particularly noteworthy are the views of V. Zhirmunsky on the close connection between poetics and linguistics: Each of these facts, subject to an artistic task, thus becomes a poetic device. Thus, each section of the science of language must correspond to a separate

section of theoretical poetics [2]. Well-known researchers in the field of poetic poetry came to the conclusion that without linguistics there is no poetics. For example, R. Jakobson in his keynote lecture "Linguistics and Poetics" put forward the thesis that "poetics can be considered as an integral part of linguistics" [3]. V. Vinogradov, a well-known researcher of artistic language, stylistics and poetics, in many of his works focused on clarifying each of these issues [4]. For example, "Stylistics. Theory of poetic speech. In his fundamental work "Poetics", in particular, reflecting on poetics, he emphasizes that the study of the structure of literary and artistic works combines linguistic, aesthetic-stylistic, literary criticism and other artistic approaches in the field of poetics. This means that the linguistic approach to the poetics of a literary text, that is, linguopoetics, does not at all deny other approaches, but shows the leadership of this approach[5].

"Artistic speech differs from other types of speech in that it is the most productive means of figurative perception of being, which has a very high level of aesthetic impact". Therefore, the image of a work of art will remain in the memory of a person for a long time. This is one of the main reasons why expressions with high figurativeness are passed from ancestor to generation, from mouth to mouth, like catchwords [6].

The study of word usage is conducted in such aspects as linguistics and literature, aesthetics and culture, linguopoetics and cognition. Especially today, the strengthening of the conceptual approach to the



artistic image and speech, on the one hand, leads to the expansion and deepening of the scope of research, on the other hand, to the strengthening of interdisciplinary integration. Thus, the linguo-cognitive and cognitive-psychological approaches to the art of aesthetic perception of being and the art of word application show that the theory and practice of identifying the features of artistic thinking, the formation of artistic speech and the level of its artistic and linguo-aesthetic impact reach a new qualitative level [7].

The implementation of the method of linguistic and poetic analysis after the methods of poetic, linguistic, linguistic and stylistic research serves to ensure the coherence and consistency of scientific conclusions. Because without artistic analysis it is difficult to correctly and clearly understand the artistic and aesthetic intention of the writer. The results of artistic analysis make it possible to conduct an objective artistic analysis of the linguistic features of a work on the basis of artistic intent, as well as to draw adequate scientific empirical conclusions. Nevertheless, such artistic and linguistic elements have the character of isolation due to the empirical nature of the system of analytical processes. In this sense, linguistic and poetic analysis serves to look at these "disparate" phenomena as a whole, to identify common features in individuals, to coordinate the analysis. The original aesthetic value of a work of art in this approach is reflected more fully than in earlier stages [8].

Each era will have its own unique aesthetics, worldview, artistic generalizations. Language units reflected in a literary text are considered on the basis of an artistic concept, regardless of whether it is a "writer's" or "textual" analysis. Art, reflected in linguistic units, is the field of study of linguopoetics. In this work, we aim to explore the problems of art that are reflected in command-interrogative constructions. We examined how command and interrogative forms are manifested in poetic, prose and dramatic speech manifestations. This form of speech in its general characteristics is an artistic text. However, each of them differs in formation, composition and content. In this sense, we tried to analyze the functional-semantic and linguistic-poetic possibilities of imperative and interrogative units in the context of speech phenomena.

The researchers emphasize the need to consider the imperative as a functional-semantic category as part of the context-dependent component of the modal system (for example, "affirmation / negation", etc.) [9]. In the field of domestic linguistics, a lot of research has been done on this subject, and the content of imperatives has been developed. For example, in the literature on Uzbek linguistics and stylistics of the Uzbek language, the following information is given about command expressions: "Command speech". In addition to

prompting the listener to do or not do something, this also includes threats, strict orders, requests, advice, entreaties, suggestions, and so on. The infinitive form of command sentences is formed only with the help of the affix "-ma". Command sentences are widely used in fiction, in the form of a dialogue, in the style of official papers, in various appeals, in exercises and assignments of a scientific style. The imperative participle is often represented by verbs in the imperative mood. In this type of imperative sentence, the affix "-gin" (-gil) may also appear in contraction. At this time, the team will be asked to respond please. In order to surprise the order, a part of speech brings a load [10].

Imperative means have a very wide range depending on the ability to express: a specific thought can be conveyed to the listener in the form of a command, please, advice or other forms, depending on the purpose and will of the speaker or the speaker.

On the expression of the command and desire of O.G. Belyaeva, M.Ya. Blox, A.V.Doroshenko, L.P. Chaksoyan, J. Lyons and their followers carried out a serious functional-semantic analysis. As a result, it was possible to single out different semantic types of command-semantic sentences and study their thematic-rhetorical relationships. In a literary text, there is a close semantic-functional and pragmatic connection between the characters' imperative speech and the author's statement, since they are interconnected on the basis of a single communicative task [10].

The materialization of consciousness through speech, emphasized by A.E. Suprun, and the process of transformation of individual consciousness into social consciousness are formed on the basis of a specific aesthetic setting in a literary text. The linguistic indicators of this process (it can refer to the phonetic, lexical or syntactic level) can be revealed more fully and comprehensively with a linguo-conceptual approach. Today, the advantage of this principle is emphasized in almost all scientific research. The term "concept" has become one of the basic concepts of modern linguistics and was first used in Russian linguistics in the 1920s [11]. By the 1980s, this term began to be actively used in their work by such linguists as N. D. Arutyunova, V. I. Karasik, D. S. Likhachev, Yu. S. Stepanov. The study of the appearance of certain words not only in the lexical meaning, but also as a concept, the ability to express the individual and social nature of speech, its place in the structure of speech, the level of perception of the people, worldview and artistic and aesthetic thinking, communicative competence. Greater emphasis is placed on what spiritual realities the word/unit in question reveals within the framework of a particular text.

The position of the researcher is important in the analysis of the meanings expressed in a literary text.



When the task is to study the writer's aesthetic intention, a "writer's" analysis is carried out and the writing skill is revealed. If the task is to explore the inner world of the characters, the language culture, the work is subjected to a "heroocentric" analysis. In addition, in the "text-centered" analysis, all units are considered from the point of view of text linguistics as units that form the text.

At the moment, we can say that the imperative in the language exists as a possibility. Clear linguistic mechanisms are used to translate them into speech. Such techniques are formed in each language on the basis of national culture, a specific worldview. Imperative means have a very wide range in the Uzbek language: this or that thought is expressed in the form of a command, please, advice, encouragement or other forms, depending on the intentions and wishes of the speaker or the listener, and the listener can understand the thought not in form, but in content. . Sometimes this leads to misunderstandings in communication. The emphasis on the notion of an imperative situation by linguists is important because it refers to the solution of the same problem.

Approaching imperative constructions in a literary text on the basis of linguo-poetic, linguo-pragmatic and linguo-culturological principles, it is possible to identify unexplored aspects of such techniques. In the rapidly developing Uzbek linguistics, such phenomena should be studied using the achievements of modern linguistics. A complete study of the content and possibilities of expressing imperative constructions in fiction, making a great contribution to the development of our linguistics, reveals the hidden potential of our language.

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