

## **ABOUT THE LINGUOPOETICS OF ISLAMIC POET EPICS**

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**Abstract:** This article provides a brief overview of the linguopoetics of Islamic poetic epics.

**Keywords:** Linguopoetics, linguistic research, semantic-stylistic approach, phonetic poetics, lexical poetics, syntactic poetics.

Based on the fact that world linguistics has become much more advanced in linguistic research and a lot of experience has been accumulated in this regard, it will be advisable to boldly bring modern methods of analysis into research. At a time when advanced linguistics is working today, relying on the principles of anthropocentric theory and cognitive linguistics, folklore materials also need to be researched in semantic, stylistic, linguistic and linguopoetic rakurs as a continuation of the traditional observations mentioned above. Because the semantic-stylistic approach to the text favors the identification of facultative-connotative meanings of each language unit, Language units specific to the folkloric style, which they mean in addition to denotative meanings.

The linguistic approach to the material of folklore helps to determine the level of culture of the lifestyle of our ancestors and the rich spiritual heritage they left behind. And the linguopoetic approach stands at the center of the philological study of folklore texts. Therefore, we think that this aspect of research should be touched upon more broadly. The assessment of the importance of language in artistic creation began with Alisher Navoi. The great poet had clearly and clearly demonstrated the importance of the Uzbek language in art in his work "Debat ul-lexicatayn". The first scientific observations on the topic, which began in the 30-40s of the last century, came to the pen of professor Ayub Gulomov.

The research that emerged in the following years showed a growing rise in the study of the language and style of fiction. Over the course of nearly a hundred years, the scope of these studies has expanded and improved, spanning the period from the study of the phonetic, lexical-grammatical, stylistic features of an artistic text to the study of its artistic-aesthetic significance. This is how a new direction in Uzbek linguistics was formed today – linguopoetics, and I.Mirzayev, S.Karimov, M.Yaqubbekova, M.PhD of yolandev, G.Muhammadjonova, D.Shodieva, M.B.Kasimova, G.Jumanazarova, Sh.Haydarov, D.Jamoliddinova, F.Ibragimova, S.Umirova's scientific research, directly devoted to this area, arose. Some monographs were written. One of the first to apply the solution to the problems of linguopoetics in Uzbek linguistics was the scientist M.It is a satellite.

His above-mentioned doctoral dissertation and the monograph "Linguopoetics of artistic text" are directly devoted to the study of this topic. This study serves as a theoretical guide for further linguistic research in Uzbek philology. G.Jumanazarova also devoted her research to this topic. Initially a candidate on the topic "lexical and linguopoetic features of the epic" sugar with sugar", he successfully defended his doctoral dissertations on the topic "linguopoetics of the language of the epics of the boy of the elephant satellite". In this work, the author for the first time in Uzbek linguistics put linguistic research on a lexicographic basis and outlined his views on the features inherent in the Bakhshi School of the Phosil satellite in the use of language.

By reading these dissertations and books, it will be possible to find the answer to the question of

why linguistic analyzes are needed in linguistics. This is due to the purpose in mastering the text. In combination with a deep understanding of the ideological-artistic content of the work, the reader must also receive aesthetic pleasure in the process of reading it. This pleasure can only be obtained through the expressive means of the language used in the text. Linguopoetics, on the other hand, is precisely focused on giving artistic-aesthetic pleasure in the text and is engaged in the research of emotional-expressive means that arise in the author's artistic-contemplative world. Professor N.As Mahmudov noted, "the aesthetic task facilitates the basic communicative function of language, enriches its capabilities. Language and speech show expressiveness, power of influence with this same aesthetic function". Therefore, one of the tasks in the study of the language of the work will be aimed at researching the same aesthetic value of the language. True, such research is not new to World linguistics. Formation of linguistic views in philology Y.N.Tinyanov, V.M.Zhirmunsky, B.M.Associated with the name of Eichenbaum and other noble scientists.

The founders of the science of linguopoetics are considered R.O.Jacobson's theoretical views are based on his, mainly, "issues of poetics" (1987), academic V.V. With these issues, later O in Russian linguistics.S.Akhmanova, V.Y.Zadornova and A.A.Scientists like Lipgart were engaged. V.Y.Zadornova spoke about the fact that the linguistic analysis of the text should be aimed at interpreting the aesthetic impact of a work of art, A.A.Lipgart, in his work "fundamentals of Linguopoetics", evaluated linguopoetics as a field that arose in the range of linguistics and poetics, defining its subject, goals and objectives, methods of analysis. A.Lipgart understood linguopoetics as the branch of philology that views linguistic units in relation to the enrichment of the ideological-artistic content of a work as well as the creation of aesthetic efficiency.

Such studies on linguopoetics, especially N.Mahmudov's work on the study of the linguopoetics of Oybek poetry and the stories of Abdullah Qahhor enriched views on the aesthetic value of language tools. At the moment, artistic creativity has served as a reliable theoretical resource in determining the individual style of its owners. Research of samples of Uzbek folk oral creativity with the help of views arising in world and national linguistics on linguopoetics and recommended methods of analysis makes it possible to imagine the linguistic picture of the universe somewhat wider and more terribly. Especially today in Uzbek linguistics, there is also a growing need for research on the language of folk epics, and the scope of analysis of the language and style of epics performed by each Bakhshi is expanding on the basis of modern requirements. In the analysis of the epics, special attention is paid to the identification of Bakhshi's vocabulary skills. Zero, A.As Shomaqsudov noted "in literary works, individual characteristics are one of the main dimensions that determine the artistic value of a work, and therefore the writer's artistic perception of reality in a literary work, the creation of an image, which is associated with the composition of the work the individual characteristics are all vividly manifested in the language of the work".

Hence, the relevance of the problem now assumes the need for linguistic analysis in revealing the uniqueness of the text of the work in the work carried out by researchers on the study of the language of epics. The research methods used in the study of the language of epics in linguistics contributed to our linguistic analysis of the language of the epic "Orzigul". Therefore, conducting linguistic observations on the text of the epic "Orzigul", sung by an Islamic poet, is an urgent issue of both theoretical and practical importance. In our linguistics, works devoted to the linguopoetic study of the language of epics, such as the linguopoetic, artistic-aesthetic characteristics of the language of epics performed by Bakhshis, the style of expression of performers, the skill of using means of expression-images, the peculiarity in the formation of new words and phrases in the statement of events issues have been analyzed. A.A., who studied the lexical-stylistic tools that provide the artistry of the language of the Qahhor stories in a special monographic plan.Hasanov, while evaluating the work on the linguopoetic study of artistic texts in Uzbek linguistics, sets out the following points: "in particular, M.The first study of the linguistic features of the artistic text in Uzbek linguistics by yolandyev in a dissertation plan brought the work on this subject to another step higher.

The scientist identified seven principles of linguistic analysis of the artistic text: unity of form and content, unity of space and time, determination of the relationship of the language of the text to the universal language and literary language, approach the artistic text as an artistic-aesthetic whole and determine the concept of the work, identify the means of poetic actualized language in the developed its principles". Indeed, the epic exaggerates the uniqueness of each Bakhshi in the use of existing words and sentences, phrases in the language, depending on the content of the text. By linguopoetically analyzing the text of the epic, it is possible to come to certain conclusions about the language of the work, the specific methodological skill of the author or performer.

At this point, one also has to briefly reflect on the concepts of the "language of a work of art", "artistic speech", which are directly related to the subject of research, and their relevance to linguopoetics. "Artistic speech is considered a means of articulation of fiction. In the history of philology, the language of fiction and the term poetic language are frequent. Although the concepts in which these terms are expressed are very close to each other, but differ in certain aspects among themselves. Concepts such as "image", "style", "movement (trope)", "artistic language", "Stylistics", "poetics" are inalienable concepts for the language of fiction and linguistic poetics... In practice.

In practice, only some fragments of a comprehensive object are given to the analysis of artistic speech. Such a basic fragment is considered the language of a work of art. It seems that artistic speech is a broader concept in relation to the language of a work of art. It contains the expressive function of the language. The language of a work of art, on the other hand, is an outline, a fragment of artistic speech. Linguistic poetics (LPs), which study artistic speech, also covers the artistic-aesthetic function of all sath units of the language system. At the phonetic-phonological level, phonetic units can also perform an artistic-aesthetic function. In particular, the repetition of the same sounds, the same syllables, is considered a means of providing beauty, impressionability in poetry.

The use of lexemes in portable meanings at the lexical level is also considered an object of Investigation of the LP. Also, phenomena such as the displacement of sentence fragments, the repetition of the same fragments in the composition of the sentence, also serve to form artistic speech. Thus, LP is divided into parts such as phonetic poetics (FP), lexical poetics (LP), syntactic poetics (SP), according to which line unit of the language studies the artistic-aesthetic function. The individual study of any type of LP and the opening up of their relationship is one of the important tasks facing current linguistics". From the described definitions, it can be concluded that if Bakhshi can appropriately apply existing units in the language in accordance with the content of the text, the epic created by him, as a work of artistic-aesthetic influence, will receive the attention of listeners and readers and will live through periods.

One of the tools that ensure the linguopoetic identity of the epic language is the means of expression-representation. Linguist N.Mahmudov shows: "there are various manifestations of the use of words in a portable sense in speech, which are generalized by the name of movesets (or tropes). On the basis of the moves lies a comparison of two things or concepts, that is, on the basis of a certain relationship between two things or concepts (such as similarity, commonality, connection), the name of one of them is transferred to the other with the goal of strengthening the image, expressiveness, accuracy.

That is why migrations have a special place in ensuring the expressiveness of speech as specific pictorial means". These thoughts of the scientist are the artistic style of the Uzbek language, the expression used in it-the linguist S.Further consistently continued by Karimov: "their so – called troplap is directly involved in the creation of an image, and the second part-methodological figures, although not creating an image, are the formation of these images, being harmonious, ripe, promote the reader's correct and quick understanding of the text. Although not at the level of language units being used in a portable sense, creating an image, they are depending on the situation dditional meaning expresses, gives the object of the image an inventive assessment, brings high emotionality to the surface.

The role of an accelerator in the arrival of emotions in the reader or listener to the junbush – acts as a catalyst, assists the writer. The challenge of fiction is also that the writer seeks a unity of language that can express emotions to the extent that he is satisfied. They are rubbed against each other, placed opposite, applied side by side, used repeatedly, etc. After all, the tropes themselves are the result of the desire to use words in a more portable sense than their original meaning”. A speaker or writer always strives for the perfect, beautiful, compact, logical, clear, impressive and understandable of his thoughts. To do this, he tries to apply silent, touching words and sentences that affect the psyche of the reader or listener in order to achieve his goal in expressing thoughts.

When communicating an object, character, feature to the person to whom the speech is directed, it refers to other means that have coloring and impressiveness while retaining that content instead of simple units in the content of Information, Message, address. There is a group of tools that arose due to this need that reflect both expressiveness and representativeness in themselves. In the science of philology, these means are meant when they are called means of expression-image. In linguistics, the means of expression-image are separated into two parts as tropes and figures. Their Tropic section deals with pictorial means such as epithet (adjective), analogy, metaphor (istiora), metonymy, synecdoche, exaggeration, lithota (diminutive), irony (irony), allegory, revitalization, periphrase, while the figurative part of the work deals with poetic syntactic means of repetition, antithesis, gradation, ellipsis, silence, rhetorical questioning, rhetorical incitement, multiple bindings and bindings.

The study of the linguistic features of the text of epic helps not only about the teran historical roots of our native language, but also to determine its linguistic concepts, the system of tropes and the linguistic potential of methodological figures. The second aspect of the matter is considered to be the study of the individual-artistic skills of each epic singer, in this place these two aspects are united by themselves. Taking these aspects of the matter into account, in this chapter of our work, we set out to show the traditionalism preserved in the singing of the epic “Orzigul” and the skill of the Islamic poet in using stylistic syntax or other means of artistic image in the process of improvisation –performing without an express or any preparation.

The epic, which has been formed among our people for centuries, has its own traditions and singing procedures. If extralinguistic factors lead in the rules of epic telling, linguistic factors prevail in tradition. Let's say that at first the events of the epic took place in any country in ancient times, at the end of the epic all the positive heroes reached their goals, hear the last word from a fortuneteller or from such a place, one day the use of the same narrative method in the style of the days, linguistic principles such as positive feedback from the and the suitor took; one day the Tsar's air came to shikor. Like Beck (267).

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