

## Pragmalinguistic and Linguopoetic Analysis of Epiths

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**Abstract:** The article describes the essence of the epithet at the level of a physical image, as well as its pragmalinguistic and linguopoetic features on the example of the stories of Abdulla Qahhor.

**Key words:** artistic text, artistic speech, artistic meaning, artistic content, epithet, pragmalinguistics, linguopoetics, aesthetic impression, implicitness.

It is known that the epithet is one of the most important figurative and expressive means of artistic speech. But the theoretical and practical aspects of epithets have not been sufficiently studied yet. It is true that valuable ideas are expressed in small studies in the form of articles, treatises devoted to the analysis of artistic texts, and some scientific research works, but this does not mean that the essence of the issue has been fully revealed. These studies serve as a methodological basis for conducting separate research on epithets. Because a number of works can be done on linguistic and linguopoetic analysis of epithets used in the language of artistic works. In particular, the pragmalinguistic analysis of the epithets used in the language of A. Qahhor's stories, which we are taking as the object of analysis, serves as the basis for our linguopoetic research. Based on the scope of research, we think about their artistic and aesthetic features. Because the linguistic essence of epithets can be a separate object of research.

"The epithet is not a simple identifier of a person, thing or event, but an artistic identifier that determines their essence and value at the level of a poetic image." The difference between an epithet and a simple determiner was scientifically substantiated by M. Mukarramov in his research in the form of an article with four reasons.

In some works carried out by Uzbek linguists, epithets are recognized as one of the types of migration, that is, they are listed among the types of migration. Folklorist I. Boltaeva, relying on the theoretical views of Russian linguist A. A. Potebnya about epithets, admits that "epithets are not a type of migration". A.A. Potebnya understands the epithet as a broader, more general phenomenon in relation to displacements and emphasizes that epithets can be expressed by displacements or not. Here, I. Boltaeva refers to the movable and non-movable use of epithets and tries to distinguish the difference between epithets and displacements by saying that "epithet is a method of artistic expression or image, and displacements are means of artistic image and expression."

We also approached epithets as a semantic-stylistic tool, approving the opinion of the researcher. In fact, for an epithet, the meaning of a word is not important, but rather it should be understood as the strengthening, emphasis and aesthetic status of a separate sign in a thing or event "The writer may exaggerate the objective features characteristic of the visual object while evaluating it according to his ideological position, aesthetic taste and poetic goals. Such an image is often carried out through qualification. In this respect, we approve I. Boltaeva's recognition that it can become a simple identifying epithet. We will try to explain our point by the following example: *Ахир бумтасу онноқ сочи билан менга тегишди-да!* («Майиз емаган хотин»)

In the given lexical context, the word "white" served as an epithet while retaining its denotative meaning. The reason for this is that the sign is emphasized and strengthened with a certain pragmatic purpose. According to A.N. Veselovsky, "the epithet serves to highlight the most important and defining characteristic of something."

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In recent years, it can be observed that there is some confusion in the use of epithet and adjective terms. U. Normatov applies the term of qualification to literary studies, and epithet to linguistics, while I. Boltaeva takes the opposite approach. In our opinion, both qualification and epithet are relevant for the fields of literary theory of literary studies and linguopoetics (analysis of literary texts) as a general philological term. Therefore, epithets are the object of study of both literary studies and linguistics.

According to the use of epithets, traditional (permanent) and individual types are distinguished. Traditional epithets have become a linguistic phenomenon due to their repeated use in the language. But even so, it is one of the important criteria that ensures artistry in the language of a work of art. It was used in the stories of A. Qahhor *ой юзли, ширин сўзли, қора қош, қора кўз йигит, сохта табассум, майин овоз, хунук гап, хунук иш, хунук хабар, қоп-қора қон, оғир хаста, осмонтешар иморатлар, осма кўчалар, танноз қиз, азиз киши, сухсурдаккина йигит, чўлоқ сунурги, қора кўнгил, қуруқ илм, ҳаром иш* many examples can be given. But in our research, we refer to more individual (private-author) epithets when defining A. Qahhor's linguistic skills.

Epithets in individual use are related to the writer's style and show their unique linguistic ability in speech. Individual epithets are "adopted by a certain creator and appear due to the need to show them separately in an artistic work". So, in individual epithets, both subjective and emotional attitudes of the writer are clearly visible. In this regard, epithets carry pragmatic information in speech. Epithets are divided into simple and complex types according to their structure. Below we will analyze the individual epithets used in the writer's stories according to this aspect.

Simple epithets are expressed in one word. According to the basis of use, they can be divided into movable and immovable epithets.

The epithet can also be expressed through artistic transfers as a means of artistic representation. In this it becomes more metaphorical in nature: *Асқар отанинг назарида бундаги ҳар бир дарахт, ҳар бир бута мотамсаро, баҳорда япроқ чиқарганда ҳам қора япроқ чиқарадиган ва ҳозир «энди келдингизми, Асқар ота» деб тургандай кўринар эди.* («Хотинлар»)

In the given text fragment, a mobile epithet is formed in the black lexeme of the compound black leaf. In this case, the black lexeme is syntagmatically attached to the word it is subordinate to, with the socially conditioned "mourning" expression scheme, excluding its genetic symbol. So, mobile epithets are formed in the unit of syntagmatic communication, in the context of speech. Using the black lexeme as an epithet, the writer skillfully expressed the pragmatic purpose of his ideology implicitly. The writer combines the spirit of Askar father with the image of nature. The soldier feels in his soul that mother nature is in a state of mourning for the deceased woman, and remains anxious.

In another type of simple epithets, the word used as an epithet is syntactically combined with the part it is connected with, keeping its denotative meaning. Such epithets can be recognized as immobile epithets. Although they are not built on the basis of figurative meaning, they are subordinated to a certain pragmatic purpose of the writer to strengthen the sign in the speech. *Ҳайдар ота унинг кетидан қолиб аста-секин елиб юрган сарғимтир чангга қараганича хомуш қолган эди...* («Асрор бобо»)

A. Qahhor uses colors symbolically in most of his stories. He often uses adjectives of color such as gray-yellow, yellow-dirty, yellow, sap-yellow to indicate depression, pale mood, and anger. In particular, the example given above can be seen as a clear proof of this. The chaos that occurred in the psyche of the character of the story, Father Haydar, is combined with the natural scene. The word sargymtir in the brikma with the epithet sargymtir chang refers to the roughness and confusion in the character's thoughts and to some extent fills it. A. Qahhor is a master of psychological imagery. Depicting the image of nature with the psyche of the hero in a dialectic unity is his unique skill.



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