

STYLISTICALLY MARKED UNITS IN ARTISTIC TEXTS

Musulmanova N.R.

Docent of TashSUULL named after Alisher Navoi, candidate of philological sciences

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Abstract. *Linguistic analysis of literary texts requires the study of author's specific lexical, morphemic and grammatical features. From the separation of marked and neutral units in the text, it is necessary to understand the connection between content and expressive purposes. This article discusses stylistically marked units in linguopoetic analyzes of Uzbek and other languages.*

Keywords: *stylistic marking, linguopoetics, connotation, inherent connotation, adherent connotation, denotative meaning, connotative meaning.*

When we study the works of Russian linguists on the study of linguopoetic analysis, we witness the foundation of a large scientific school on this subject. In the linguopoetic studies of many scientists, we can get a lot of information about grammatical tools and, at the same time, stylistic markings of units, tools that create expressiveness, tools that perform an artistic aesthetic function in texts, trope and syntactic figures, grammatical canvases, etc.

A lot of work has been done in this regard in Uzbek linguistics today. But the important thing is that the linguopoetic research of grammatical tools has not been carried out. Therefore, we decided to do this work and started our research by studying the grammatical devices found in different literary texts.

It is known that every writer has his own writing style and language, that is, he has poetic individuality. We have realized through many artistic works that the writer can create phonetic, lexical, morphological, and even syntactic styles in order to stand out from others or create comfort for himself. At this point, the grammatical means used in the sentence also play an important role in determining the meaning. We can also observe the pleonasm status of some formative additions (*бемехрсилик, келингизлар, синглицси, баобрўли ва ҳ.к.*). From a linguistic, specifically grammatical point of view, these cases can be considered as errors. However, if we take into account the acceptance of these patterns in oral speech, they seem to be common.

It is even known that there are punctuation styles of authors that deviate from the norms of the language. In particular, we can clearly see this situation in many poetic works. The specific use of punctuation marks can also define the image of the creator. According to psychology, the specific use of punctuation marks can also reveal a person's character. [1]

We consider it appropriate to give importance to poetic dialectics when analyzing literary texts. It is known that the Uzbek language is very rich in dialects, and our poets and writers often turn to dialects, and with this, they have the opportunity to publish their works among high-level, bestseller works. Here we can also see several variants of grammatical devices in the words related to the dialect. Because we witness the different use of grammatical tools in the speech characteristic of each dialect. From the point of view of historical and modern linguistics, it is possible to see the characteristic features of the means. We recognize the novel of our great writer Abdulla Qadiri, who introduced the novel genre to Uzbek literature, as the bestseller that "exploded" Uzbek literature in the 20th century. To this day (that is, in the 21st century), we can witness the fact that the work has been translated into several languages and a number of scientific and research works have been carried out on this work. The use of the suffix -gan in the form of -

kan in the name of the work invites the young generation to study the use of grammatical tools in the history of language. In general, during the linguistic analysis of literary texts, no detail, no element should be overlooked.

Linguistic analysis is inextricably linked with the study of stylistically marked units in the text. From the separation of marked and neutral units in the text, it is necessary to understand the connection between content and expressive purposes. First of all, it is necessary to distinguish stylistically marked units in the text and then analyze them. Unlike neutral units, marked units have certain stylistic connotations. Connotation is defined as an overtone or meaning coloring that gives additional meaning to the main meaning of the word. [2]

In the use of connotation in artistic texts, it is necessary to pay attention to inherent and adherent types. Because they can show us the ways and types of grammatical tools used in the text. Inherent and adherent connotations are reflected in the marked units of words and expressions used by the author or arising from the situation.

Inherent connotation is attached to the unit of language, becoming its permanent stylistic characteristic, and they are limited to individual words. Adherent connotation, on the other hand, is created in the creative process and is expressed in word combinations or, more broadly, in speech situations. From this point of view, inherent connotation is recognized as a phenomenon related to language, while adherent connotation is recognized as a speech phenomenon. So, in the texts, the author can actively use the adherent connotation, using his author's style according to the norms of the language or not following these norms. We discussed these in detail above.

So what does this have to do with grammatical devices in texts? It is known that grammar is subject to all norms of the language and is molded. But even within these grammatical rules, denotative and connotative meanings of lexemes and their expressive elements are given great importance. In particular, it is known whether the use of grammatical means is optional or mandatory, that is, it is standardized or marked.

The author of the work does not pay much attention to its grammatical features when using grammatical devices. For him, the content aspect of the work must be perfect. When analyzed linguistically, the correct and appropriate use of grammatical devices can reveal that it is perfect in every way.

The role of word groups is extremely important in the linguistic analysis of a work of art. Because through them the author fully illuminates the plot of the work. We cannot ignore any set of words, that is, we cannot say which one is very important and which one is relatively less used. Because it depends on the author's style and skill in using words. In the linguistic analysis of the works, the statistical analysis of the use of words also plays an important role, and it is then that the use of words according to categories becomes clear.

During its gradual development, the grammar of the current Uzbek literary language has also been thoroughly studied the cases of emergence, development and sharp decline of all grammatical tools in the language. The etymology of these tools indicates that some of them have been used unchanged from the distant past to the present day, while some of them have changed and become part of our speech. It is known that languages on earth are divided into groups of amorphous languages, inflectional, agglutinative and polysynthetic languages according to their morphological classification. In particular, the Uzbek language belongs to the group of agglutinative languages, according to which it is recognized that new words are formed as a result of adding suffixes to the root or base of a word. Lexical and grammatical additions can increase

or decrease the emotional expressiveness of words and texts. Some grammatical devices added to words also affect the lexical meaning of words, and this situation affects not only the word, but also the grammatical and syntactic nature of the entire sentence.

Grammatical tools play an extremely important role in the use of forms that express imagery and emotionality in artistic texts. In particular, lexical and syntactic form-forming suffixes bring these units into speech. The lexical and grammatical meanings of words are revealed through language and speech tools, and the ideas the author wants to express are understood.

Adjective vocabulary and its place of grammatical means are extremely important in the aesthetic enjoyment of the reader of the work. Because the adjective word group has wider opportunities to increase emotional expressiveness compared to other word groups.

The variety of morphological and grammatical tools in the Uzbek language greatly helps to increase the aesthetic value of an artistic work.

According to the theory of I. V. Gubbenet [3], inherent connotation can be conditionally directed or marked from the point of view of language. Connotative units are usually separated by certain prosodic means. Marked units in literary texts show their potential (possibility) at different levels. For example, we can use as an example the fact that Uzbek conjugation forms are used based on the norms of the literary language in the marked case, along with the individual approach of the author or the requirements of the poem and prose of the work. For example, there are 6 conjugations in the Uzbek language today, and 5 conjugations have their indicators. Some of them, in particular, the accusatives -ni, -n, -in, -un, -di, -ti and sometimes in the indirect form, the accusatives -ning, -nin (poetic), -im, -ni are also expressed with the accusatives cases, forms such as -ting, -ding express both the unique uniqueness of the artistic text and the fact that it is written in a modern or classic way, and at the same time it also refers to its style. In poetic dialectism, the use of adverbs specific to the author's dialect is fully reflected in the expressiveness of the work.

In addition, adverbs are accepted differently depending on the consonant ending of the word stem or base. For example, the adverbial form -ga can also be -qa, -ka. In order to increase poetic expressiveness, it is often observed that the form of the exit agreement -dan is also used in the forms -tan, -din. In some places, in works of art, it is often found that the adverbial suffix -da is used interchangeably with the adverbial suffix -ga.

Grammatical forms of the category of agreement, categorical, relative and accompanying meanings were fully researched in our candidate's thesis, and its syntactic, that is, the function of connecting the subordinate word to the governing word, was studied in the work. [4]

In some cases, the linguopoetic value changes (variates). For example, a connotative unit can manifest its possibility (or ability, potential) both at the semiotic and metasemiotic levels. A marked unit can serve as an amplifier.

If we look back in history, we can see that the first attempt to analyze the literary text was made by Aristotle. His treatises on literature are considered to be the most consistent and well-researched studies of the language of literary works. To this day, his views on linguopoetics are in the center of attention of researchers. In his works, he not only analyzes genres of fiction, clarifies tropes and presents the theoretical foundations of the art of speaking, but also tries to reveal the essence and goals of artistic creation.

So, we can conclude that linguistics and literature, that is, efforts to combine the two fields, the tendency to research them interdependently, is a process that has been carried out for a long time, and the emergence of a new scientific field - linguopoetics - was related to the matter of time.

Linguopoetics continues and develops the traditions of the Prague School of Linguistics. It should be noted that only the use of marked units cannot reveal the stylistic features of the text. Language units found in the texts are almost the same, i.e. formal lexicon, inherent and adherent connotative lexicon, metaphor, simile, comparison, etc. It is important to understand the function of these units in influencing the reader in the analysis of the text by means of their own state and grammatical means.

Many marked units act as embellishments in the texts based on the irony of the author. [5]

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