

Linguopoetic Characteristics of Parentheses in Erkin A'zam's Works

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ABSTRACT

In per the parantez case and their study in modern uzbek linguistics were explored. In addition, in Erkin A'zam works parantez was analyzed and their lingvopoetic investigation were showed. In terms of given feature of the works the writer aim and his achievement into modern uzbek linguistics were evaluated.

KEYWORDS: *parantez, lingvopoetic, expressive syntax, parantetical position, parantetical tasks.*

Introductory and introductory constructions are summarized in many linguistics under the term "parenthesis" or "parentheses". For example, it can be observed that the term "parenthesis" is traditionally used in German grammars to represent both input and input units. fully justified itself. Because the word is actually the Greek parenthesis, which means "introduction." The same word parenthesis has been adopted into the French language as parenthese and is used to express the meanings of "introductory word" and "bracket". The word parentheses(a) was used in Russian as a typographical term meaning "figure bracket" in addition to its meaning as a linguistic term. [2,371] In modern Turkish, this unit is used only as the name of parenthetical punctuation in the form of parentheses. [3,116] French rhetoricians refer to parentheses as clauses or other units within a sentence. [4,139] Russian linguist N.D. Arutyunova also uses the terms "parenthetical position" and "parenthetical function" to express that this or that unit comes as an input (or input) part in the positional structure of the sentence and performs such a function. [5,119-122]

In Uzbek linguistics, introductions and introductions do not have a specific generalizing term. In the candidacy research of linguist D. Jamoliddinova, the terms "parentheses" and "parentheses units" were used as a term that summarizes introductions and inputs in Uzbek. [6]

Parentheses (introduction and introductory constructions) as an important unit of expressive syntax are one of the syntactic tools with a great potential for poetic actualization in the literary text. Most of the parentheses have a significant and specific linguopoetic value in the literary text. Of course, it is known that in the realization of this linguopoetic value in parentheses, an important role is played by the main sentence connected to the parentheses (parts in it), as well as the integrative relationship with other content-related units in the text, that is, their harmony. In other words, no parenthesis has a linguopoetic value taken in isolation, it has this value only within the work.

Parentheses are an expressive syntactic tool closely related to the individual style of the works of the skilled writer Erkin Azam. Because the writer skillfully included these methods in all his works.

The main characteristic of parentheses is that these units, especially their input type, change the syntagmically uniform, intonational uniformity and monotony of the sentence or text. It is known that the monotony of the syntactic structure in a sentence or text bores the reader, weakens the perception of the content, and reduces the aesthetic impact of the text. O.V. According to Aleksandrova, parentheses naturally "disrupt" the syntagmatic structure of a sentence or text, "destroy" the horizontal syntactic connections in them, and bring unexpected emphasis and expressiveness to the text. [7,30] By means of parentheses, a sentence or text is divided into parts, fragments, and intonation diversity is created. For example, *Shunda deraza ortidan lip etib*

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kimningdir – Zuhraningmi soyasi o'tgandek bo'ladiyu Farhodning mazasi qochgandek bo'ladi... gapiga nisbatan Shunda deraza ortidan lip etib kimningdir soyasi (Zuhrami?!) o'tgandek bo'ladiyu Farhodning mazasi qochgandek bo'ladi... (Shovqin, 161) sentence with an introduction in the style is more expressive, and in this sentence, relevant meaningful parts are emphasized and the amount of artistic and poetic emphasis is increased.

Sometimes in literary works, the difference in the communicative direction between parentheses and the main sentence, that is, belonging to two subjects, is very clearly expressed. It can take the form of a question-and-answer, dialogue between two speakers, in which, of course, the owner of the statement is one, but occasionally a second voice participates in the form of parentheses. Emotional-aesthetic tension is clearly expressed in the text. This is what can be seen in this passage: *Badfe'lligi tufayli, ha, aynan shu tufayli, ko'ngil qo'ygan qizi ham undan yuz o'girib, boshqaga tegib ketibdi. (Ajab qilibdi – nima, bu bedavoni deb baxtiqaro bo'lsinmi sho'rlik?!) Achchiq ustida yana shartakiligi qo'zib, adabiyot tarixi darsidan quvilibdi (battar bo'lsin!) va, tabiiyki, oqibatda imtihondan o'tolmabdi. (bu ham oz!). Keyin, alamiga chidolmay tag'in talay bema'niliklar qilibdi. Xo'p, ana, sevgilisi tashlab ketgan bo'lsa (kimni tashlab ketmagan?), bir kun biror sho'rpehona uchrar, uchramasa – sadqai sar, dunyodan moxovdek toq o'tar. Xo'p, ana imtihondan yiqilgan bo'lsa (kim yiqilmagan?), bir kun amallab topshirar, topshirmasa - sadqai sar, o'qishdan itdek haydalib ketar. ("Otoyining tug'ilgan yili",57)*

Another characteristic of Erkin A'zam's work deserves special attention. In his works, "foreign speech" is expressed by means of parenthetical constructions unrelated to the plot, but they are used with the purpose of polishing the written content structure. In this case, foreign speech interrupts the author's story. In many situations in the literary text, introductory constructions are also characterized by the fact that they are a means of combining the character's speech (his external speech) and his thoughts (his internal speech): *Tabiiyki, tug'ilayotganda odamzod faryod bilan dunyoga keladi. (Nega?) tabiiyki, uni darhol ovutishga tushadilar. (Tinchlik kerak!) Tabiiyki, u bir payti yig'idan to'xtaydi. (To'xtamasa-chi?) ("Otoyining tug'ilgan yili",6). Muhabbat... Uning rangi, tusi, ta'mi qanday? Bilmayman. (Kim biladi?) To'g'ri maktabda o'qiganimda Sabohat degan sinfdoshimni ko'rsam o'z-o'zimdand quvonib ketardim. Hatto yakshanba kuni hovlilari atrofida devonavor kezib yurardim; olisdan suvga chiqqanini ko'rib, qo'lidagi paqir bo'lgim (qo'lidaman-da!), qaytishida darvozalari tagidagi gujumga aylanib qolgim (doim yonidan o'tadi-da!) kelardi. ("Otoyining tug'ilgan yili",15)*

Regarding this linguopoetic feature in the language of E. Azam's works, D. In Khudoyberganova's article entitled "Writer's Style and Linguistic Features of Prose Text", the following opinion is emphasized: "When writing a text, the writer uses an original method of expressing hidden thoughts - he gives the inner and outer speech of the character in parallel at the same time." [8.67]

Sometimes, while the hero is listening to another's speech, the thoughts of the hero are expressed in the form of parentheses. *Ertasi kuni ming hiyla-nayrang bilan kinoga olib tushasiz. Shu tariqa xotimasi mavhum simfoniya boshlanadi. Indini qahvaxona, xilvatgina xiyobon... Tishingiz og'rib turganiga qaramay, unga qo'shib muzqaymoq yeysiz. (Battar bo'ling!) ("Otoyining tug'ilgan yili",17)*

In some cases, a famous saying that he heard somewhere or from someone is included as a parenthesis in the hero's speech, and in this case, the parenthesis acquires poetic relevance: *Oradan bir kunmi, ikki kun o'tib, qo'rg'onda hayratomuz bir vahima tarqaldi: eshitingizmi, Kattakonimiz quturgan emish! Arzanda kuchugidan yuqibdi-da! (Battar bo'lsin! Qilmishiga yarasha" deganlar ham topildi, qarang.) (Aralashqo'rg'on, 53)*

It is known that E.Azam's works are completely different from the style of other creators due to the richness of ironic image elements. In the writer's work, the sarcastic subjective attitude of the speaker

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is included in the text in the form of parentheses and serves to make the thought extremely impressive, expressive, and emotional. In this case, on the surface, the speaker seems to be speaking seriously, but underneath his speech lies a hidden laughter, which is the opposite of the real meaning (pragmatics): *Ashur kal eskilik sarqiti sifatida nosdan voz kechib, zamonaviylikka intilib sigaretga o'tibdi.* ("Koshki foydasi bo'lsa, telpakni tashlab, shlyapa kiyganida ham baribir hammaga ma'lum: boshi yaltiroq kal!") ("Anoyining jaydari olmasi", 64) *U sohaning bir zo'ri bor. Oqsoqol. Haqiqatan ham xizmat qilib qo'ygan zot. Istasa – qilni qirq yoradi. Donishmand. Neki unvonu orden-medal bo'lsa, barini olib ulgurgan. Xullas, anovi "eshmatjon"lardan. (Eslarsiz, u zamonda har sohadan "ishonchli" roq bir vakil tanlanardi-da, jamiki imtiyoz shu odamning bo'yniga ilinardi. Deputat ham o'zi, delegat ham o'zi, laureat ham o'zi! Osh ham Eshmatjonniki, go'shtu to'sh ham shuniki!) ("Ko'lankasi maydondir" publitsistik miniatyurasi, 266)*

In this passage, the linguopoetic goal of the creator, consisting of an ironic expression, was realized through parentheses. Note the linguopoetic value of the parenthetical irony in the following passage as a microtext:... *Shahar markazidagi baland tepalikka o'rnashgan parlament saroyi qarshisida bo'y cho'zgan osmon barobar cho'ng haykal ham uniki! (Aytishlaricha, O'rta Osiyodagi Toshkent degan shaharda ham jahon yo'qsillarining dohiysiga shunga yaqin bir haykal tiklangan ekan, ammo mustaqillikka chiqqach, sotsializm g'oyalarini rad etib, uni ag'darib tashlabdilar. Afsus, afsus! Yaxshilikni bilmaganlar! Mayli, o'zlaridan ko'rishsin, bir kun kelib pushaymon qilishlari muqarrar!) Ha-ha, tovarish Xon Man Men bekorga yashagani yo'q! ("Chapaklar yoki chalpaklar mamlakati").*

In conclusion, it can be said that it is difficult to imagine the works of Erkin A'zam without parenthetical constructions. As we mentioned above, this tool is one of the important expressive-syntactic tools that determine the artist's style. The study of the linguopoetics of E. Azam's works showed that the creator used the linguopoetic possibilities of parentheses in his works. Especially in his work, parentheses, in particular, their type of introduction, became one of the factors that determine the writing style.

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