THE PROBLEM OF POETIC LANGUAGE IN LYRICS

Guzzal Otepbergenova
PhD in Philology, Associate professor
Nukus branch of the Uzbekistan State institute of arts and culture

Summary. The exploration of poetic language in lyrics presents a unique challenge, as it often transcends the boundaries of ordinary language. Poetic expressions, particularly in song lyrics, are not merely a different use of language but represent a complex interplay of meaning, emotion, and aesthetic form. This article delves into the intricacies of poetic language in lyrics, drawing on various scholarly perspectives to illuminate the challenges and nuances involved. A qualitative, interpretive analysis was employed, reviewing theoretical frameworks from Russian and European linguistics (e.g., Vinogradov, Potebnia, formalist theses) and applying them to a close reading of Yusupov's texts to identify poetic devices and their artistic effects. The analysis revealed that Yusupov's lyrical texts employ a wide range of poetic tools metaphors, similes, epithets, and semantic shifts (metaphorization) to construct vivid internal images, thereby enhancing readability and emotional impact. Poetic language is an artistic subsystem of language that shapes the aesthetic world of lyric poetry; its study bridges literary criticism, linguistics, stylistics, and cultural studies, and is essential for understanding the emotional power of lyrical works.

Keywords: artistic language, poetic language, poetic image, trope, metaphors.

These are lyrical works, which are especially valued for their delicacy, subtlety, and artistry in literature. In this regard, V.G.Belinsky writes: - "... everything that comforted, angered, delighted, saddened, offended, gave love, tormented, in a word, everything that was the content of the subject's spiritual life, everything that appeared in the subject. We accept it as a lyric" [1.72] - he said. Indeed, lyrics depict the inner world of a person and give special importance not to events, but rather to feelings and moods. According to the words of literary scholar Professor K. Orazimbetov, "lyrics are a genre that is complex, difficult to analyze, has a strong impact on people, and at the same time, it touches their most tender feelings." [2.53] All sources have recognized the fact that artistic literature, in its work, lyric is an art of words, and its first element is language. Famous Uzbek writer O. Sharafiddinov said: "There is no art of painting without paint and no music without rhythm, so there is no literature without language. In fact, the writer learns the character of people of all walks of life and reveals important truths that contribute to the development of society. However, all of these are realized in literature on the basis of language" [3.3] - he writes. Poetic language is a language that serves poetic, artistic and aesthetic purposes. Although the concept of poetic language was related to the language of poetry in recent times, later it began to be used as "artistic language" to express the special quality of the language of artistic literature. Poetic language is related to the topics of poetics, literary theory, stylistics of language education, linguistic poetics.

The artistic-aesthetic, poetic properties of the language were well-known by thinkers of the ancient period (Gorky, Aristotle, etc.). The beginning of its study in language education is connected with the representatives of the aesthetic direction (B. Crome, K. Fossler, A. A. Potebnia and others) at the end of the 19th century. Prominent Russian approaches to the problem of poetic language G.O. Vinokur, V.V. Vinogradov, L.V. Shcherba, B.A. Larin started research in a new direction.

Poetics is a science that taught a person to study the artistry of all arts and poetry as an art. [4.376] Viewing poetics as a learning direction of artistic literature as a science is related to representatives of Western European romanticism, I. Herder, F. Schilling, and F. Schlegelder. In theoretical linguistics, V. Humbold, Shteintal's minutes appeared. The theoretical problems of poetics in the linguistic orientation were shaped by A. A. Potebnya's essay called "Notes on the Theory of Speech Art". In this way, the speaking service of the language was divided into two: poetic language and prose language. L. P. Yakubinsky, who promoted this science, emphasizes two types of speech depending on "what language material the speaker chooses." One of them shows that it is a "practical language" that has no valuable qualities and is a means of communication, and the second one is a "poetic language" in which the aesthetic effect prevails over the practical purpose. Therefore, what we mean by poetic language is artistic tableaus made of words and artistic tools and methods of providing art. Academician V. V. Vinogradov, in his scientific research on the problems of poetic language, under the title "Problems of Russian Stylistics", emphasizes the fact that linguistic, aesthetic-stylistic, literary studies, and artistic studies are combined in the framework of poetics. [5.169] B. Sarimsokov pointed out the need for linguist and literary scientists to conduct joint research while learning artistic language exercises, "whether a linguist or a literary scientist, it is necessary to engage in

linguopoetics, artistic and figurative problems, only then they will become true philologists. Artistic problems are counted as philological problems "[6.27] - he writes.

Poetic language is a different system, which, along with the symbolic features of the language, has its own unique characteristics in the form of data, structure, and material of the art of speech. Poetic language is considered to be a language based on texts of all genres, types, and forms that have an artistic and aesthetic meaning, with the goal of artistically portraying, communicating, influencing. The national language and the poetic language are created separately from each other, not separate, different systems. [7.10]

The artistry of the lyrics is shown by its poetic language. What we mean by artistry is not the external form of the language of a lyrical work, but the correspondence of content and form, the harmony of thought and language, the expressiveness and emotionality of the words that express the idea of poet and have an aesthetic effect on the reader's feelings. Poetic language is not evaluated by the quantity or quality of artistic devices such as metaphor, epithet, simile. In the creation of a cheerful image, a lyrical hero is appreciated for his ability to express the aesthetic requirements of a lyrical hero in an artistic way with an aesthetic impression based on artistic language. On the other hand, expressiveness and imagery can be given by metaphors and similes, and by words without any expressive color, or by word combinations. The problem is not only in the material appearance of artistic tools, but also in the presence of that artistry in the work, in its impact on the reader's feelings. The science of learning language and vocabulary is divided into three. They are linguistics, stylistics and the theory of artistic words. It is necessary to be able to distinguish these three areas from each other, to feel the secrets and characteristics of each of them. It is a composite category common to the fields of literary studies, linguistics, stylistics, psychology, philosophy, cultural studies, folkloristics related to the interpretation of poetic and artistic concepts. B. Croce, K. Fossler, representatives of the aesthetic movement in European linguistics, paid special attention to the study of language as a result of the artistic service of poets, while the outstanding Russian philologist A. A. Potebnya and his students were among the first to develop the theory of artistic (poetic) language. Their research in this area, which put the aesthetic factor in the language in the first place, gave rise to the science of stylistics. In this way, the aesthetic service of the language opened a wide way to study the relationship between the poetic language and the folk literary language. A. A. Potebnya, who developed the concept of aesthetic language, considered (just) language to be a formal form of educational service. According to him, in a poetic work, a word can have a symbolic meaning based on its form. On that basis, a poetic image is formed in the mind of a person. From the epistemological and aesthetic category, the image born in the inner form of the word can be a sign of not only the word itself, but also the conscious constructive service of the entire artistic world. A. A. Potebnya's scientific views on this issue greatly influenced his later researchers. Also, on the issue of poetic language, L.P. Yakubinsky, R. Yakobson, V.B. It found a special appearance in the theory of the Shklovsky. The first thesis of formalists is that practical language and poetic language are not the same, they are different. Poetic language is a language with peculiarities that do not obey the rules of practical language. Second, lyric is a special art that requires artistry. Thirdly, a work of art is a collection of pure language methods. Such opinions were mentioned by a number of researchers in that period and in subsequent periods.

In lyrical works, words can be given different meanings, and thanks to their artistic use, poets can depict life events in a vivid, artistic way. In this way, they ensure easy and attractive reception and readability of their works in the language and heart of the readers. The author molds his style only by using figurative artistic words. If we understand the art of words in a narrow sense, it is limited to the use of those words in a variable meaning with changed semantics. In addition, a word that has a figurative meaning can to a certain extent eliminate its nominative function in a work of art and acquire a figurative, expressive meaning. In the direction of researching the meaning of word art, the use of lexical verbs that give the word an aesthetic-artistic meaning is taken into account. According to D. B. Olhovikov, it is known that the term "imagery" is related to the meaning of the semantic-stylistic categories called "expressiveness", "metaphorical", "symbolic","poetic". [8.341] While learning the ways of conveying imagery, one can distinguish trope, which is used simultaneously with the concept of metology (the figurative use of words in an artistic work), and non-tropical art, which is used simultaneously with the concept of autology (the figurative use of words in an artistic work). Thus, the image-trope has two orientations in terms of whether or not it is used in functional styles. According to the theory of literature, the words used in the figurative sense of the word in the literary work are called autology, and the words used in the artistic, figurative sense are called metology. It is known that imagery and art can be studied in the fields of literary studies rather than linguistics. Literary studies considers tropes as one of the tools used to create the artistic world of a literary work, and connects the word imagery with the inner image of the work. If in literature we use the term "trope" in relation to the concepts of "image", "imagery", then in stylistics we rely on the term "internal image", words and word combinations (chains). Figurative words are found not only in fiction, but also in

other fields of science. For example, term metaphors: the bottom of a mountain, the brain of a computer, etc. Although such figurative words are used in the figurative sense of the word, they do not have an aesthetic quality. They are not inherently literary words, they are used only in the vague sense of describing the external image of something "other". And since it is a figurative word, it is impossible to use the word in its ambiguous meaning. The transition of the word to figurativeness is the transition from its literal meaning to ambiguous meanings, the figurative meaning of the word is to remove its original nominative meaning service, especially to paint, color.

In order to acquire art, special use of artistic tools of the language is a condition. In this way, the technique of composition, that is, rhythm, etc. As such, they separate the world of lyrics from other forms of artistic speech. If we look at a work of art, let's say a poetry, as a whole aesthetic world, the tool that expresses its content is poetic language. The place where the poetic language is best and clearly visible is the lyric. We believe that language is a means by which people can communicate with each other, and we talk a lot about this service. Language is also an aesthetic tool, a tool of the artistic world. This service of language is not a separate phenomenon that is not related to each other. On the contrary, the poetic service of the language is related to the service of communication (as a means of communication). At the same time, he creates a new world of artistic phenomena subject to aesthetic and secular-historical regularities. [9.155] Therefore, from the point of view of relation, from the burden of communication (he writes a work of art, he does not write for his own sake, he writes to express his thoughts to the reader, hence this relationship), when it comes to performing artistic poetic service, it has its own rules and regulations. . It is known that the image problem is the most important problem in analyzing the poetic language of lyrics. There are cases where the means of describing a poetic image, words with stylistic color, or words without artistic color are given. Studying the linguistic appearance of a poetic image is one of the goals of analyzing the language of a lyrical work. In general, we can talk about the poetic language, of course, the artistic tools in the text of the lyrical work: tropes and their types; use of paraphrases, similes, metaphors, figurative epithets, etc. and showing the use of poetic synonyms, including defining their artistic function. In addition, it is necessary to determine the methods of making those decorative tools. These methods include changing the meaning of the word (metaphorization) and include other poetic expressions. Expressiveness and emotionality of words in a lyrical work, etc. are also artistic and poetic problems.

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Rezyume. Maqolada qoraqalpoq adabiyotshunosligida poetik tildi o‘rganish masalalari bo‘yicha fikr yuritiladi. Muallif I. Yusupov asarlarining badiiy leksikasi, antonimlar, sinonimlar, omonimlar va frazeologizmlardi talqin etadi. Shoir tilining takomillashgan shakllari, badiiy leksika namunalaridan foydalanganligini va poetik til boyligi, badiiyligi, teran obrazliligi ochib berilgan.

Резюме. В статье рассматриваются вопросы изучения поэтического языка в каракалпакском литературоведении. Автор интерпретирует художественную лексику, антонимы, синонимы, омонимы и фразеологизмы произведений И. Юсупова. Выявлены усовершенствованные формы языка поэта, использование образцов художественной лексики, богатство, художественность, глубокая образность поэтического языка.

Kalit so‘zlar: badiiy til, poetik til, poetik obraz, ko‘chim, metafora.

Ключевые слова: художественный язык, поэтический язык, поэтический образ, троп, метафоры.