

## LINGUOPOETIC CHARACTERISTICS OF PARENTHESES IN THE WORKS OF ERKIN AZAM

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### RESUME

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.

### РЕЗЮМЕ

В работе проведены исследования случай парантеза и его изучение в современной лингвистике узбекского языка. Наряду с этим, приводится анализ парантезов в произведениях писателя – Эркина Аъзама и их лингвопоэтический анализ. На основании этих свойств произведений оценивается вклад писателя в современную узбекскую литературу, лингвистику и определяется его поэтическая цель.

**Ключевые слова:** парантеза, лингвопоэтика, экспрессивный синтаксис, парентетическая позиция, парентетическая задача.

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, it is as if somebody's shadow is slipping behind the window - Zuhra's, and Farhad's taste seems to be running away. the sentence 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: Because of his wickedness, yes, precisely because of this, even his beloved daughter turned away from him and touched someone else. (He was surprised - what, should he be happy because of this bedavani saltiness?!) He was kicked out of the history of literature class (to make matters worse!) and, of course, he failed the exam as a result. (that's a little too!). Then, unable to bear his pain, he did a lot of nonsense. Well, if he is abandoned by his lover (who hasn't been abandoned?), one day he will meet someone, and if he doesn't, he will die like a leper. Well, if he fails the exam (who hasn't?), he will pass it one day, if he doesn't pass it, he will be kicked out like a dog. ("Father's birthday", 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 the literary text, in many situations, 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): Naturally, at birth, a human being comes into the world with a cry. (Why?) naturally, they immediately go after him. (Peace is needed!) Naturally, she will stop crying at some point. (What if it doesn't stop?) ("Father's birthday",6). Love... What is its color, taste, taste? I don't know. (Who knows?) When I was in school, I would be happy to see my classmate Sabohat. Even on Sundays I wandered madly around their yards; seeing him go out into the water from afar, I used to be the bucket in his

hand (I am in his hand!), and when he returns, I would turn into a crowd under his gates (he always passes by!). ("The year of his father's birth",15) Regarding this linguopoetic feature in the language of E. Azam's works, D. Khudoyberganova's article entitled "Writer's Style and Linguistic Features of Prose Text" states: "While composing a text, the writer uses an original method of expressing hidden thoughts - he gives the inner and outer speech of the character simultaneously." [8.67]

Sometimes, while the hero is listening to another's speech, the thoughts of the hero are expressed in the form of parentheses, in which the parentheses get a strong poetic emphasis, and an emotional-emotional linguistic contrast occurs: The next day, you will be taken to the cinema with a thousand tricks. Thus begins an abstract symphony. Now it's a coffee shop, a lonely alley... Despite your toothache, you join him and eat ice cream. (Be better!) ("The year of his father's birth",17) In some cases, a famous saying that he heard somewhere, from someone, is included as a parenthesis in the hero's speech, and in this case, the parenthesis acquires poetic relevance: A day or two later, an amazing Panic spread: did you hear, our Cattakon is a rabid sucker! Arzanda got infected from his puppy! (Let him be worse! He deserves what he has done, see.) (Aralashkurgan, 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 is included in the text in the form of parentheses and serves to make the thought extremely impressive, expressive, and emotional. On the surface, the speaker seems to be speaking seriously, but underneath his speech lies a hidden laughter, which is contrary to the real meaning (pragmatics): Ashur Bal abandoned the nos as a symbol of antiquity and switched to cigarettes in pursuit of modernity. ("I wish it would be useful, even when he puts on a hat and puts on a t-shirt, it's still known to everyone: his head is shiny!") ("Anoyi's jaidari apple", 64) There is something special about that industry. Elder. He is truly a servant. If he wants, he will do it forty times. A wise man. If his title is an order or medal, he has already taken all of them. So, this one is one of the "Eshmatjons". (You don't remember, at that time, a more "reliable" representative was chosen from each field, and the total privilege was hung on this person's neck. He is a deputy, a delegate, and a laureate! The soup is Eshmatjon's, the meat and the meat are the same!) ("The shadow is the field " journalistic miniature, 266) In this passage, the linguopoetic goal of the creator, consisting of an ironic expression, was realized through parentheses. Pay attention to the linguopoetic value of the irony expressed in parentheses in the form of microtext in the following passage: ...The sky-high statue in front of the parliament building on a high hill in the center of the city is his!

(It is said that in the city of Tashkent in Central Asia, a similar statue was erected to the genius of the world's poor, but after gaining independence, they rejected the ideas of socialism and toppled it. Alas, alas! Those who do not know the good! Let them see for themselves, they will inevitably regret it one day. !) Ha-ha, tovarish Khan Man Men did not live in vain! ("The land of hats or hats").

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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