Lingupoetic Analysis of Word Order in World Languages

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Abstract

the article describes some comments on the linguopoetic study of word order in the Uzbek language, in particular, the manifestation of word order as a means of artistic representation in prose, poetry, drama, colloquial speech, to check its examples and role of creating artistic art, the requirements and criteria of linguopoetic analysis were discussed.

Keywords: linguopoetics, colloquial speech, text, poetic arts, word order, artistic text, dramatic speech, prose text

Introduction

Many scientific studies on text analysis have been carried out in world linguistics, and the issue of linguopoetic analysis of the texts of artistic works is one of the most important approaches to determining the expressive value of language. The linguopoetic features of word order in a sentence are considered to be one of the areas that require study in Uzbek linguistics.

In some works dedicated to the study of linguopoetics, it can be felt that the analysis of the language of an artistic work cannot go beyond the linguistic approach, and that the linguopoetic analysis is too lively and shallow.

The role of communication and dialogue between people is undoubtedly very important in the unity of people as a society of individual peoples, and in order to solve various problems and make regular progress on the development paths called civilization. It is impossible to imagine a human society that is completely devoid of communicative activity, and whose members are completely deprived of the possibility of mutual communication.

In his monographic studies, M. Yoldoshev defined text definition, typology and text units, principles of artistic text and linguopoetic approach to it, poetic actualization of language tools in artistic

text, main categories of artistic text as important and core points in the research of artistic text from a linguopoetic point of view.

Z.I. Khovanskaya singles out the following as the main components of such aesthetic activity:

1) the appearance of artistic images as a result of the author's intention and the aesthetic perception of reality in the creator's mind; 2) the embodiment of artistic images in aesthetic material, that is, their materialization through the means of the appropriate art type and the creation of a work of art as a product of aesthetic activity;

3) acceptance of the work of art by the public, that is, the process of aesthetic perception. Based on this, she says that literary activity can be imagined as a chain of such relationships[1]

The first work devoted to the study of word order in Uzbek linguistics is T.S.Yadikhanova's dissertation defended in Moscow in 1954. At first, the issue of "Word order in Turkish languages" was covered in the work, and the views of such linguists as M.A. Kazim-Bek, O. Bötling, P. M. Melioransky, S. Lange, N. I. Ashmarin, K. Gryonbek, E. V. Sevortyan, A. Gulomov were expressed and she indicated which direction was the priority in their works.

In I.K. Mirzayev's doctoral dissertation, the issue of word order in poetry was the first in Uzbek linguistics to be studied from a linguopoetic point of view. The researcher studied the word order in poetry into two periods: before the issue of the actual division of the sentence was brought to the agenda and the period after that. In the research of N.A. Baskakov, when the syntactic functions of words are not expressed by certain morphological indicators, the word order plays the role of the main tool indicating syntactic relations. I.I. Kovtunova studied the word order and the actual division of the sentence in a diachronic plan. She scientifically substantiated that word order is the main tool that creates actual division. She paid attention to the differences in the tasks of word order in written and oral speech.

Also, in poetry, word order is considered to be a portable (moving) and changing method from a formal grammatical communication tool, which clarifies the meaning of words, phrases and sentences, and gives them syntactic and stylistic subtleties.The choice of syntactic units in accordance with the specific purpose of the speech is always related to the search for the most convenient options. In this case, the most convenient option must satisfy the necessary content and the requirements of emotional soundness. The order of words in a speech is closely related to the actual division of the sentence.

The introduction of the doctrine of actual division of speech into linguistics serves as a solid basis for solving the problem of word order in Turkic languages. I.I. Kovtunova stated that the issue of word order as a linguistic problem in a sentence cannot be solved correctly without studying the issue of actual division, which is its main factor.

It seems that the issue of actual division in poetic and prose text is controversial. In prose text, actual division is the primary issue, while in poetry it comes after rhyme, weight, and word order.

Word order in a sentence performs important functions such as intonation, logical emphasis and rhyme, but until today it has not been specially studied as a subject of linguopoetic analysis in Uzbek linguistics.

The main means of constructing a sentence are word order, real division of the sentence, intonation and logical emphasis. The order of words and the sequence in the placement of sentence members are important for the correct construction of a sentence. Word order in Russian is free. This means that there is no fixed place for one or another member of the proposal. However, the arbitrary placement of words in a sentence can lead to a violation of the logical connections between words and subsequently to a

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[1] Khovanskaya Z.I. Analysis of literary production of modern French philology. -M .: Vysshaya shkola, 1980. S. 14

change in the semantic content of the entire sentence.

For example: the obligations accepted at the meeting of the representatives of the two countries were successfully fulfilled. (The meaning of this sentence can be understood so that the obligations were fulfilled at the meeting itself. To eliminate ambiguity, the sentence should be corrected as follows: the obligations accepted at the meeting of the representatives of the two countries were successfully fulfilled.) For written speech, the exact order of words is especially important, where the semantic content of the statement cannot be determined using logical emphasis, non-verbal means of communication (gestures, facial expressions) and the situation itself.

Inversion allows:

1) distinguish the most important members of the sentence in terms of meaning;

2) express the question and increase the emotional impact of the speech;

3) connecting text parts.

Thus, "Took off its dark green clothes the tree " here, inversion allows to strengthen the meaning of the main members of the sentence and the definition green (compare: direct order: The tree took off its dark green clothes).

The inversion of the adverb not only strengthens its semantic meaning, but also connects the sentences in the text.

Inversion is especially common in poetic speech, where it not only performs the above functions, but can also serve as a means of creating melody, melodiousness:

I am a strong growing tree,
 my words are ripe in my branches,
my eyes are like two mountains looking at the way that comes.
 And opportunity is a child in a hurry,
he likes the fruits, and he constantly goes around me,
sometimes wearing day,
4sometimes night. ... (Sh. Rahman)

Intonation includes tone, rhythm, intensity, tempo, tone of speech, logical emphasis. It is used to express different grammatical categories or express the feelings of the speaker.

There are different types of intonation: interrogative, exclamatory, enumerative, distinguishing, explanatory, etc.

Intonation is a complex phenomenon. It consists of several components.

1. Each sentence has a logical stress, which falls on the word with the most important meaning.

2. Intonation consists of raising and lowering the voice - this is the tone of speech.

3. Speech speeds up or slows down - this creates its speed.

4. Intonation is also characterized by its timbre, which depends on the intended setting and can be dark, funny, scary, etc.

5. Pauses are also part of intonation. It is important to do them in the right place, because the meaning of the statement depends on it:

How it surprised him / brother's words!

His words / how surprised his brother was!

Intonation of interrogative sentences consists in raising the tone of the logically stressed word: have You written poems? Have you written poems? have you written Poems? Depending on the logical place of stress, the intonation can be up, down, or down:

The peculiarity of the intonation of exclamatory sentences is that the highest rise of the tone, the

power of the sound falls on the word that is distinguished by the accent.

Logical stress is a semantic stress that can be placed on any word in a sentence depending on the wishes and tasks of the speaker. It emphasizes the most important thing in the sentence.

Read the following sentences aloud, emphasizing the marked words with intonation:

1) grapes are ripe in our garden;

2) grapes are ripe in our garden;

3) grapes are ripe in our garden.

The first sentence says that the grapes are ripe, not something else; in the second, the grapes are already ripe; in the third, the grapes ripened with us, not our neighbors or somewhere else, etc., known to the interlocutors.

Choosing words that show the most important thing in a message is called logical emphasis.

Take, for example, an invitation to a brother school.

If we highlight the first word with a stronger accent, then we emphasize that it is a brother (not a sister or someone else) at school. If we choose the second word, then we emphasize what the brother is doing. Emphasizing the last word with logical emphasis, we emphasize that our brother studies at school (not at a technical school, university, etc.).

Depending on the logical emphasis, the meaning of the sentence changes.

When changing the place of the logical stress, the intonation also changes: if the logical stress falls on the last word, then the intonation of the whole sentence is usually calm, and the logical stress itself is weak. And in other cases, the intonation is sharp and the logical emphasis itself is strong.

"The capacity of Navoi's phrase is amazing: "If you are alert, you are a king, you are a king, you are alert".

"Warning'" emphasizing the word - the poet's thoughts about being sober.

"King" and it is not used in the sense of ownership, domination.

"If" the auxiliary word expresses a conditionality requiring each other.

Thus, the most important thing in the message can be distinguished by word order and logical emphasis.

Word order is a tool of spoken and written speech, while logical emphasis is only spoken. Logical emphasis is mandatory unless the word order emphasizes the most important point in the message. The ability to distinguish the most important thing in a sentence is a necessary condition for expressive oral speech.

Text linguistics according to I. R. Galperin " the text is the work of the processing process, which has completeness, objectified in the form of a written document, literary processed in accordance with the type of this document; A work consisting of a name (title) and a number of special units (sfe) combined with various lexical, grammatical, logical, stylistic connections with a certain type of document, expediency and pragmatic attitude "[2] .

The study of the literary text from the point of view of linguistics gives meaningful results if the researcher "refers to the postulates of communicative stylistics, which is closely related to the scientific fields that comprehensively study the entire text (speech work) as a form of communication and idiostyle phenomenon [2, p. 6]. In this scientific paradigm, "communicative-activity approach to the text as an idiostylic phenomenon in the projection of the linguistic personality model to all levels" plays a special role[3][2, page 7]. Different types and types of text show different personal characteristics of the author's

2 Galperin I.R. Text kak obekt lingvisticheskogo issledovaniya. Izd. 4-e, stereotyped. M: KomKniga, 2006. 144 p.

3 Bolotnova N.S. O statuse kommunikativnoi stylistiki teksta i perspektikh eyo razvitiya // Izvestia Altayskogo universiteta.

style. In the framework of text linguistics, the problem of the author's intentions becomes one of the main issues. The role of the author in artistic communication is even more important, because he is the carrier of design, producer of content, "author-text-reader" is the initiator of the process, in which all three components are present in a synthesis, as a whole, and it is wrong to consider them as independent from each other. The necessity of each of these components for the communicative process indicates the linguistic-cognitive and linguistic-pragmatic possibilities of artistic communication.

In a literary text, the intention of the author is often hidden, it is the addressee who is able to decode the hidden meanings placed in the message by the producer. As a reader, the addressee is the final link of the communicative chain that determines the important features of the artistic text, the adequacy of its speech effect on the addressee, and the formation of the integrity of language communication. Thus, the addressee has a constructive influence on other components of artistic communication, which determines his active role. For example: "It's funny what people believe in papers: certificates, diplomas, degrees, recommendations."

According to O. A. Alimuradov, the category of intentionality is also implemented by transmitting certain information to the receiver, therefore, intentionality "unites individual semantic components"[4], which helps to form more complex cognitive units-concepts.

Learning the language of works of art is the main problem in the work of many researchers both in our country and abroad. They develop different methods and methods of analyzing the literary text, among which two main approaches can be distinguished: linguistic and literary.

The starting point of research for the linguistic method is language, and the text is considered from the point of view of the manifestation of general language laws.

The literary method chooses the text as the starting point, and the language is the auxiliary material for analysis. Thus, the study of the language of artistic works reinforces the division of philology into linguistics and literary criticism, and accordingly, the division of stylistics as a field of philology into linguistic and literary stylistics.

In the works of V. Vinogradov, the idea of the need to create a separate science of philology, the science of the language of fiction, develops, and the subject and tasks of linguopoetics are formed as a field of philology that studies the language of fiction.

According to V. Vinogradov, the task of linguopoetic research is to study the aesthetic function of language units in the work of oral and artistic creativity. Thus, at the intersection of linguistic and literary stylistics, as a result of the convergence of two approaches, a new branch of philology appeared - linguopoetics, the subject of which is "a set of language tools used in a work of art, with the help of which the writer implements his ideological and artistic plan" provides the aesthetic effect necessary to increase"5.

The purpose of lingupoetic analysis is to find out how this or that unit of language (word, phrase, grammatical form, syntactic structure) is included by the author in the process of verbal and artistic creativity, how this or that specific combination of language tools creates this aesthetic effect. is to determine the arrival.

It is known that the linguistic analysis of any text includes two levels: semantic and metasemiotic.

19986. No. 3 (8). S. 91-95.

4 Alimuradov O.A. Sense. Concept. Intentionality: A Monograph. Pyatigorsk: Pyatigorsky Gos. language university, 2003. 312 p.

5Vinogradov V.V. Yazyk zhudojestvennogo proizvedeniya // Voprosy yazykoznaniya. 1954. #5. S. 29; S.5-38.

At the semantic level, language units (words, phrases, syntactic structures) are considered in their direct meaning. At the metasemiotic level, a transition is made from the consideration of the immediate significance of language units to the study of their functioning in the text. Words, phrases, syntactic structures are analyzed here from the point of view of additional content, the meanings they enter into the context. However, being universal, linguistic analysis does not take into account the specific characteristics of artistic texts, where the researcher penetrates into the writer's ideological idea, his worldview and aesthetic position, the way of artistic thinking, in relation to cultural and philological traditions. acquaintance is required.

It is not enough to understand the content in a work of art, it is necessary to consider the complex interaction of the oral-speech structure and the artistic-compositional organization of the work, and for this, the connection of language and poetics is necessary. Thus, the researcher should rise to another level and apply lingopoetic analysis, which examines the methods of using the metasemiotic features of language units within the framework of the work, their role in reflecting the author's intention and the ideological content of the work.

The basis of lingvopoetic analysis is V. Zadornova6 can be based on a certain system of categories and parameters developed by The category of lingopoetic transformation is the most basic and important category of lingopoetic analysis. Various elements of the language that find themselves in the sphere of oral and artistic creativity are changed and reveal the possibilities of aesthetic expression objectively included in them.

A more private category is "polyphony of words". In these works, the post-literary word seeks to expand its possibilities: in each use, it can have all the semantic and stylistic potentials at the same time, overtly or implicitly. Thus, in the literary text, the word has additional depth and possibilities, and acts as a global semantic unity. This feature of the word is one of the signs of the artistic nature of the text.

The use of the categories developed by V. Zadornova was not widespread in the researches of his followers and linguopoetics scientists. However, it is impossible not to emphasize the great contribution of V. Zadornova to the development of linguopoetic analysis, for the first time she clearly formulated its purpose and described in detail the system of categories and parameters of this method of studying oral and artistic works.7.

A. Lipgart was also involved in the development of the conceptual apparatus of linguopoetics. According to him, "lingopoetics is a branch of philology, within which the stylistically defined units used in an artistic text are examined with the question of their functions and their comparative importance for conveying a certain ideological and artistic content and creating an aesthetic effect."8.

A. Lipgart examines the relationship between linguopoetics and linguostylistics, linguopoetics and literary studies, and emphasizes that linguostylistic analysis is an integral basis of all subsequent linguopoetic structures.

A separate part of A. A. Lipgart is devoted to describing specific methods of linguopoetic research. Linguistic-poetic analysis of a work of art as a set of language units that make up this text can begin with the study of linguistic-poetics of a particular artistic style. This study will be very effective if the language units in question really perform the function of influence. In the study under consideration,

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6 Zadornova V. Ya. Slovesno-khudojestvennoe proizvedenie na raznykh yazykah kak predmet lingvopoeticheskogo issledovaniya. Autoref. diss. ... Dr. Philol. science M., 1992. S. 19; 49s.

7 Zadornova V. Ya. Slovesno-khudojestvennoe proizvedenie na raznykh yazykah kak predmet lingvopoeticheskogo issledovaniya. Autoref. diss. ... Dr. Philol. science M., 1992. S. 19; 49s.

8 Lipgrat A.A. Lingvopoeticheskoe issledovanie zhudojestvennogo texta: teoriya i pragmatika (na materiale angliyskoy literatury 16-20 vekov). Diss. ... Dr. Philol. science M., 1996. S. 23.

these rules are described in the material of attributive expressions9. The undoubted merit of A.A. Lipgart is a detailed description of specific methods of linguopoetic research described in detail in his works. In addition, for the first time, the scientist writes about the possibility of using lingopoetic analysis synchronically and diachronically.

"Lingopoetics" When using the term, it is important to remember that it is used to refer to two contrasting types of research. The purpose of one of them is to determine the thematic use of a particular artistic style in a certain work or group of works. This type of research includes Z.B.Yeshmambetova, in which the relationship between the author's speech and the character's speech is considered as a lingopoetic problem, and for the first time an attempt is made to apply lingopoetic analysis to the study of works of the dramatic genre.10; The work of V. Asanov, which examines the lingopoetic function for changing prose, materials of U. Shakespeare's plays; the problem of the research conducted by Central A. K. Junisbayeva is the lingopoetic nature of the image; E.Somova's work, linguopoetics is studied here for the first time.

Means of expressing the author's attitude towards the character; dissertation of S. Titova dedicated to the development of methods of revealing the linguistic-poetic function of the phrase in the context of oral and artistic creations11 and others.

The second type of research is the study of a separate artistic text aimed at determining the role of formal language elements in conveying a certain ideological and artistic content and creating a certain aesthetic effect. Such works are the studies of V. Zadornovoy, where the lingopoetic method was first developed and applied to the material of poetic works in different languages, and our work, where an attempt was made to analyze several large-scale prose works (novels) in a comparative comparative plan. .

However, since both approaches are based on the same principle - consideration of the formal and substantive aspects of the text, they are combined using the term "lingopoetics".

A. Morozov's dissertation deserves special attention. The novelty of this work is that the methodology of three-level text analysis, that is, the methodology of linguopoetic analysis, which until now has only been used in the research of literary texts, is applied for the first time to the language of advertising texts12. This study talks about expanding the scope of the methodology of linguopoetic analysis and applying it not only to the texts of oral and artistic creativity, but also to a fundamentally different functional style - advertising style.

And finally, the latest work in the field of linguopoetics includes the dissertation of L. Kozenyasheva, where the linguopoetic method of analyzing the literary text is further developed, because it used this methodology. In this case, the method of lingupoetic analysis of the artistic text is effective, because it allows to eliminate the gap between the literary and linguistic approach to the interpretation of the image of the character. The linguopoetic method of research allowed L. Kozenyasheva to comprehensively analyze the oral-speech and artistic-compositional methods of creating the image of a

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9 Lipgrat A.A. Lingvopoeticheskoe issledovanie zhudojestvennogo texta: teoriya i pragmatika (na materiale angliyskoy literatury 16-20 vekov). Diss. ... Dr. Philol. science M., 1996. S. 23.

10 EShmambetova Z.B. Sootnoshenie avtorskoy rechi i rechi character kak lingvopo-
ethical problem (no English language material). Autoref. diss. ... candy. Philol. science M., 1984.

11 Titova S.V. Lingvopoeticheskaya znachimost slovosochetaniya v opisanii vneshnosti personazhey (na materiale angliyskoy prozy XVIII-XX vv.). Autoref. diss. ... candy. Philol. science

12 Morozov A.Yu. Vyrazitelnye vozmojnosti reklamnogo texta (na materiale amerikanskoy reklamy). Autoref. diss. ... candy. Philol. science M., 2001. p. 55.

literary character in diachrony.

Thus, in order to fully understand the artistic work, it is necessary to consider the complex relationship between the oral-speech structure and the compositional-artistic organization of the work, to evaluate the aesthetic effect. For this, the researcher should apply lingopoetic analysis, which looks at the ways of use.

Metasemiotic features of language units within the work, their role in reflecting the author's intention and ideological content.

In conclusion, it can be said that the convergence of stylistic styles at different levels of the language (from phonostylistic to syntactic) provides a holistic picture of what is described and presents the author's irony to the reader, behind which the main character spares effort and money to organize a celebration for his beloved woman, sympathy lies in that he confuses himself with one of the guests. The essence of the linguopoetic method is the analysis of the language material itself, taking into account the artistic, compositional and plot features of the work. Such an analysis allows us to conclude that how the combination of language tools at different levels participates in the creation of an image and helps the reader to fully understand and perceive the emotional and aesthetic impact of the author of the artistic text.

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