

EPITHET IN A FICTION TEXT

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Abstract

In the article, the epithet is interpreted as one of the most important pictorial and expressive means of artistic speech. It has been studied that adjectives can actively participate in creating an epithet, that they can create an artistic and aesthetic effect through synonymy, quality-forming forms, and quality-forming additions.

Keywords: epithet, artistic work, aesthetic function of language, linguopoetics, pragmalinguistics, means of artistic representation, quality, levels of quality.

When it comes to the aesthetic function of language, it is common to pay more attention to the language of artistic works. The aesthetic function of language is constantly manifested in spoken speech. But still, this task cannot be called the leader in spoken speech, and in artistic texts, language always participates with this special task. Epithet is one of the stylistic tools that create the aesthetic function of language in a literary text.

In recent years, there has been an increasing interest in studying the language of artistic works and the means of artistic images used in them. It is known that the epithet is one of the most important visual and expressive means of artistic speech. However, the theoretical and practical aspects of epithets have not been sufficiently studied. It is true that valuable ideas have been expressed in small studies in the form of articles, treatises on the analysis of artistic texts, and some scientific research works, but this does not mean that the essence of the issue has been fully revealed. These studies serve as a methodological basis for conducting separate research on



epithets. Because a number of works can be done on linguistic and linguopoetic analysis of epithets used in the language of artistic works. In particular, the pragmalinguistic analysis of the epithets used in the language of Nazar Eshanqul's stories, which we are analyzing, serves as the basis for our linguopoetic research.

The words belonging to the quality group also tend to be poetically actualized as semantically specialized units for the expression of signs and values. In the literary text, adjectives take an active part in the creation of an epithet, create an artistic-aesthetic effect through synonymy, quality-forming forms, and quality-forming additions.

When studying the language of fiction, if the linguist pulls the blanket to his side as his only right, and if the literary critic pulls it to his side with an involuntary indignation, it is certain that a certain positive result will be achieved. hard to reach Because the blanket, big or small, thick or thin, is one. It is the fate of a linguist and a literary scholar in philological activity to share this blanket.

In the literary-critical analysis of a work of art, the necessity of an approach not only from the point of view of scientific literature, but also from the point of view of linguistics has been emphasized many times. Since the main manifestation of the aesthetic function of language is the text of an artistic work, in studying the specific features of this function, the directions of literary studies such as literary theory, literary history, poetics and linguistic stylistics, language history, lexicology, semasiology, etymology are used. , grammar and linguistic areas should work in cooperation with each other. The question of the aesthetic function of language is a complex problem between two major disciplines.

"The epithet is not a simple identifier of a person, thing or event, but an artistic identifier that determines their essence and value at the level of a poetic image." The difference between an epithet and a simple determiner was scientifically substantiated by M. Mukarramov in his research in the form of an article with four reasons.

In some works carried out by Uzbek linguists, epithets are recognized as one of the types of migration, that is, they are listed among the types of migration.

For an epithet, it is not important whether the word has its own or figurative meaning, but it should be understood as the strengthening, emphasis and aesthetic



status of a separate sign in a thing or event. "The writer may exaggerate the objective features characteristic of the visual object while evaluating it according to his ideological position, aesthetic taste and poetic goals. Such an image is often realized through quality." In this respect, we approve of I. Boltaeva's recognition that it can become a simple identifying epithet. According to A.N. Veselovsky, "the epithet serves to highlight the most important and defining characteristic of a thing."

It can be observed that in the researches of recent years, some confusion has been allowed in the use of epithet and adjective terms. U. Normatov applies the term of qualification to literary studies and epithet to linguistics, while I. Boltaeva takes the opposite approach. In our opinion, both qualification and epithet are relevant for the fields of literary theory of literary studies and linguopoetics (analysis of literary texts) as a general philological term. That is why epithets are the object of study of both literary studies and linguistics.

According to the use of epithets, traditional (permanent) and individual types are distinguished. Traditional epithets have become a linguistic phenomenon due to their repeated use in the language. But even so, it is one of the important criteria that ensures artistry in the language of a work of art.

Now he is alone and desolate. No one could find him, they only knew that he was alive when he was driving his goats to the fields in the morning and the smell of boiling milk filled the village in the evening. Momo Bayna led her loneliness and misfortune through the corridor of years, where the smell of life was stinking, insulting and humiliated. ("Can't Catch the Wind")

Nazar Eshanqul used the above layered epithets in a unique individual way. Epithets in individual use are related to the writer's style and show their unique linguistic ability in speech. Individual epithets are "adopted by a certain creator and appear due to the need to show them separately in an artistic work. So, both subjective and emotional relations of the writer are clearly visible in individual epithets. In this regard, epithets carry pragmatic information in speech.

Epithets are divided into simple and complex types according to their structure. The individual epithets used in the literary stories above can be analyzed according to this aspect. The first two of them: smelly, zabun is a simple epithet, and despised is a complex epithet. They became poetically actualized in the story in a unique way



and became one of the leading elements in the realization of the writer's artistic intention.

Epithet can also be expressed through artistic movements as a means of artistic image. In this case, it will have a more metaphorical character:

In the evening, I went to the old man's yard. The yard was deserted. The smell of stilts disappeared with the old man himself, but the foul smell still bubbled and burned the chimney. ("The Man Led by the Monkey")

In the given fragment of the text, a mobile epithet is formed in the lexemes of shilta smell, ugly smell in the combination of shilta smell, ugly smell. In this case, the lexemes of dirty and ugly are syntagmatically connected to the word to which it belongs, with the socially conditioned expression of "unpleasant, unpleasant living conditions left over from old age". Therefore, mobile epithets are formed in the unit of syntagmatic communication, in the context of speech. The writer skillfully expressed the pragmatic goal specific to his ideolect by using insulting and ugly lexemes as epithets. The writer combines the image of the situation with the psyche of the character. Nazar Eshanqul is a skilled word artist who mastered psychological imagery. Depicting the image of the situation with the psyche of the hero in a dialectical unity is his unique skill.

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