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Linguopoetic Characteristics of Epithets in the Work of Tilewbergen Jumamuratov

Seytnazarova Injayim Erjanovna

Docent of Karakalpak State University named after Berdak, Nukus, Uzbekistan

Abstract: This article analyzes the linguopoietic features of the epithet in linguistics and fiction. In particular, information on the use of epithets in the work of the poet Tilewbergan Jumamuratov was discussed based on examples from his poetry.

Keywords: epithet, general epithet, author's epithet, imagery, poetic lines, linguopoietic service of the epithet, pictorial means, artistry, figurative meaning.

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INTRODUCTION

Epithet — is considered the term stylistics and poetics from certain artistic and pictorial means from antiquity. Figurative description of things and events, concepts, etc. Most adjectives are also expressed by means of adverbs, nouns, numbers, verbs (zer shapan, qutlı kun, hawlıǵıp sóyledi, etc.). Epithet is not just a means of decorating a sentence, a phrase, but it is related to the content and is manifested in the logical, psychological, linguistic, and literary aspects of speech. Unlike a simple logical definition that distinguishes an object from its other types (such as “murgak sher”), adjectives distinguish either any feature of the object (“chetan arava”) or, as a metaphorical epithet, another object-specific feature to it. copies (such as “altın gúz”, “gúmis qıs”, “ushqır at”). Simple and permanent epithets are often used in folklore (such as “palwan jigit”, “shorı qız”, “ushar gilem”). In Turkish and, including Karakalpak classical literature, some epithets (such as “badamqabaq”, “pistemurın”, “gúl júzli”) were repeated a lot, and due to their constant occurrence, they turned into compound adjectives - complex epithets (such as “badamqabaq qız”, “pistemurın jawan”). There are epithets specific to each stage of literary-historical development. Epithetes are reflected in fiction in the unique style of a certain literary period, direction, writer.

DISCUSSION AND RESULTS

It is known that when it comes to the aesthetic function of language, it is common to pay more attention to the language of works of art. The aesthetic function of language is also constantly manifested in colloquial speech. However, this task cannot be called a leader in colloquial speech, and language always participates in artistic texts with the same special task. One of the stylistic tools that create the aesthetic function of language in the artistic text is the epithet.

In recent years, interest in studying the language of the work of art and the means of artistic representation used in it has been growing. It is known that the epithet is one of the most

important pictorial and expressive means of artistic speech. But the theoretical and practical aspects of epithets have not yet been sufficiently studied. True, in small studies in the form of articles [1:37-39;25-27], in treatises devoted to the analysis of the artistic text [2:49-53; 26-27], valuable opinions were expressed in some scientific research works, but the essence of this issue does not mean that it was fully revealed. These studies serve as a methodological basis for conducting special research on epithets. Because a number of works can be carried out on the linguistic and linguopoietic analysis of the epithets used in the language of the work of art. In particular, the pragmalinguistic analysis of the epithets used in the language of Tilewbergen Jumamuratov's works, which we are using as the object of analysis, serves as the basis for our linguistic and poetic research. Words belonging to the adjective group also tend to be poetic actualization as semantically characteristic units for sign-evaluation expression. In the artistic text, adjectives take an active part in creating the epithet, create an artistic-aesthetic effect through synonymy, forms that create the level of quality, and adjective-forming suffixes. In the study of the language of fiction, if a linguist pulls the blanket to his side only because of his right, and a literary critic pulls it to his side with an involuntary feeling of anger, it is clear that a definite positive result is difficult to achieve. Because the blanket is big or small, thick and thin, one. Sharing this one blanket is the fate of a linguist and literary critic in philological activity.

It is known that in the literary-critical analysis of the work of art, the need for an approach has been emphasized many times, not only from the point of view of scientific literary studies, but also from the point of view of linguistics. The main manifestation of the aesthetic task of the language is the text of the artistic work, in the study of the specific features of this task, literary studies such as literary theory, literary history, poetics and linguistic stylistics, language history, lexicology, semasiology, etymology, linguistics such as grammar should work in cooperation with each other. The question of the aesthetic function of language is a complex problem between these two major disciplines. «Epithet is not a simple determiner of a person, thing or events, but an artistic determiner that determines their essence and value at the level of a poetic image» [3:10].

An epithet is a poetic tool that defines or expresses a word. It is also used in artistic texts, sometimes in poetic and lyrical works. The purpose of the epithet is to emphasize something special that the author wants to attract his attention, his unique expressiveness. The use of such an artistic style allows the author to add subtlety, depth and expressiveness to the text. The author's creative intention is shown using the epithet. The simple and combined epithet is simple - there is one adjective, an epithet for the word, for example: silky curl, deep eyes; combined - they have two or more roots, perceived as a whole, for example: excellent mixed noise. There is such a thing as the epithet of authorship that it is less common than others. Gives the sentence its own meaning and additional expressiveness. The epithet helps to give brightness to the images.

Imagery appears not only through one word, but also depending on the spiritual connection of several words. This spiritual connection can be formed in some cases even on the basis of the whole context. The spiritual connection between poetic lines is ensured by various means of artistic representation. Epithet is one of the means of providing such artistic imagery, it can give the meaning of impressiveness, artistry, figurative meaning to each of the poetic lines. Epithet – is an artistic determiner that figuratively describes the sign of an artistic quality, a thing-event. Linguistically, the epithet always acts as a determiner, but unlike a simple determiner, it can act as an artist [4:363]. Because,

Kóklemnen soń baslanadı mapazı,

Tatlı jambılsha, erte piser ǵarbızı [11:58]

in these lines, the word "*tatlı"* is a determiner, but it cannot be called an epithet. Because it is used only in its own sense, giving the meaning of that "*mazalı, dámli"*. Therefore, the words in the

service of all determiners are not epithets, they should be defining figurativeness, artistry and figurative meaning.

Epithet – is a figurative quality, and our scientists did not point out for nothing that it is a defining, strong and bright pictorial tool with additional expressive meaning [5:225]. The characteristic – epithet from the simple adjective has a figurative meaning, which in turn brings it closer to the metaphor. It is distinguished from a simple adjective by the fact that it gives not one, but several meanings. For example, let's pay attention to the meaning of the word "*tatlы*" in the following lines of the poet:

Birew awır ayttı, birew ayttı tez,

Aytqanı sol, qattı sózge qattı sóz.

Birewlerge tiliń menen oq atıp,

Sen olardan kútip jүrme **tatlı** sóz [11:13].

The word "*tatlı*" in these lines has other meanings, taking into account the meaning of quality. In these lines, this word is "*jaǵımlı, tásirli, tóreli*», etc. means. So, it is difficult to express it in one sense. It is in this imitation that epithets appear.

According to the use of epithets, traditional (permanent) and individual types are distinguished. Traditional epithets are a descriptive tool that has become a language phenomenon due to their repeated use in the language, is free from imagery, emotional-expressiveness, and is close to the determiner according to the nature of meaning. However, it is one of the important criteria that ensure artistry in the language of a work of art.

Depending on the use and formation of epithets, the famous Russian stylist G. Ya. Solganik divides them into two large groups. 1. General epithet. 2. Authorship epithet [6:60].

As a general epithet, we refer to epithets that have been widely used by artists or ordinary vernaculars. For example: *altın gúz, awır sóz, jeńil samal, qara tún*, etc. We understand the occasional epithets included in the author's epithets for use by the author himself and found only in the works of that creator. Both of these types are somewhat found in the works of T. Jumamuratov. For example:

Bayaǵıda **qara túnler** tuwıptı,

Esken dawıl sındırıptı uwıqtı.

Qorǵan buzıp, el zarlatqan "batır"dıń,

Aqırında diywanası shıǵıptı [11:16].

If the author of the general epithet **"qara túnler"** is used in these lines;

Tán tozsa da, **gáwhar júrek** qartaymas,

Ğıjlap turar qızǵını hesh suwıspay [11:54].

These lines use the author epithet **"gáwhar júrek"** –. The reason is that comparing or simulating the heart as a gem is not found in the works of other artists.

The main focus in the epithet is not on the thing itself, but on its type, quality, action, origin. Individual authorship epithets – is one of the most vivid pictorial weapons. For example:

Binyat bolǵan kól-teńiz,

Ór teke tolqın oynatqan [11:235].

The epithet "*órteke*" in these lines is an artistic epithet used instead of the word "*qaysar, júwensiz*". That artistic epithet was used to give the meaning of the stubbornness of the wave. This analogy can be used as an example of an epithet caused by the quality of a thing.

Dúnya júgin arqasına tiyegen,

Insan degen ullı atqa iyemen.

Bazı birewler adamlıqtı umıtıp,

Haywan isin islegenge kúyemen [11:18].

The epithet "*dúnya júgin arqasına tiyegen*" in these lines is an artistic epithet used instead of the word "*kóp mashqalalı, miynetli*". This quality of action is an epithet based on the transfer of meaning.

Jipek hawa saǵınǵanday sıypalap,

Boy balqıtıp shımbırlattı janımdı [11:78].

The epithet "*jipek*" in these lines is an artistic epithet used instead of the word "*jaǵımlı*". This arose directly on the basis of the transfer of quality to portable quality.

Depending on the formation of epithets, three types can be indicated: lexical, semantic and grammatical epithets.

Lexical epithets are formed by the figurative occurrence of one word. For example:

Jurttıń bári jaqsı kórer jańanı,

Jańa kiyim, jańa zatlar tabadı.

Jańadan da jaqsıları bar eken,

Góne dostıń bolmas sirá jamanı [11:22].

Kelbetiń jarqın,

Topıraǵıń **altın,**

Kórindiń kórkem kózime [11:105].

Jarasıp tur **dúr** tisi,

Jańa lázzet beredi,

Sıńqıldaǵan kúlkisi [11:161].

Samqal sóziń baha kórmey,

"Naborshik"ke atasań [11:219].

Semantic epithets are formed not by one word, but by a combination of two or more words.

Mınaw biri **qayshı qulaq** kók donen,

Góruǵlınıń ǵıyratına uqsattım [11:153].

Qayda qaldı dáwran jaslıq, **gúl júzli** shıray,

Kórgen tústey elesleydi siz benen bizge… [11:174].

Kim talantsız aqsha tapsa,

Mensinbeydi shayırdı.

Qańa sińgen haram aqsha,

Namısıńnan ayırdı [11:219].

Grammatical epithets appear on the basis of extended sentence members. For example:

Káramatıń sheksiz edi ósken jer,

Miynet penen shınıqqan jer, pisken jer.

Duz taplanıp, óńeshimdi tesken sher,

Tolqınlarıń juwıp ketkey, Aralım! [11:96].

Buwındırıp jup jaǵadan asılǵan,

Àjel qáwpi ketpey turdı qasımnan. [11:130].

Kúnler ótti **júregimdi suwlatqan,**

Kúnler ótti **qayǵı uwın qurǵatqan** [11:133].

In the work of T. Jumamuratov, the level of artistry of his poetic lines increased even more by using ethetes. Imagery, direct attitude, and ordinary vernacular are clearly felt in the ethers of the poet's poems.

CONCLUSION

In conclusion we can said that, information about the use of epithets in the work of Tilewbergan Jumamuratov was revealed based on examples from his poetry. Due to epithets, the artistic expression becomes more expressive. Epithet is a powerful stylistic, artistic image tool that serves to increase the effectiveness of words in the process of daily communication, especially in works of art. By using it appropriately, the author was able to show the opinion he wanted to express more expressively and more effectively.

Tilewbergen Jumamuratov – is a skilled word artist of the Karakalpak people, who left a great spiritual legacy to today's generations. Describing the image of the character's psyche and state in a dialectical unit is his unique skill style.

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