

## POSSIBILITIES OF TERMS IN THE LITERARY TEXT

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### Annotation

The article examines in terms of the text the transformation of terms in a work of art into a means of expressing art in connection with the idiolect of the writer. The use of terms in a single sense and their inability to perform an aesthetic function has been advanced in the scientific literature. In the article, the introduction of vertical and horizontal relations of terms in a work of art is interpreted in the example of the works of Askad Mukhtor.

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The use of terms, which are a unit of lexical level, in only one sense, their inability to express art, is emphasized in scientific works devoted to the study of terms from different angles. Terms used in fiction are characterized by their ability to attract the reader's attention. In the 80s of the last century, despite the stage of development of science and technology and the abundance of popular scientific publications, scientific vocabulary in fiction was considered a foreign, specific element for the literary text. It is no exaggeration to say that the change and the realization of the writer's artistic goal. In connection with the idiolect of the writer, the elements of the language of science and technology are "copied" by the author into the literary language (text) in such a way that the reader has no idea about the violation of style. In our view, the process of incorporating scientific elements (terms) into an artistic (poetic) text is a fact that does not require proof. By its very nature, artistic discourse is polystyrene. In it, different tools can be synthesized. Including terms used in the same sense are no exception.

The issue of a sharp distinction between artistic and scientific thinking has been removed from the agenda as a result of the shift in attitudes towards metaphor, which is now seen primarily as a means to create artistic images. Indeed, metaphors are valued by linguists not only as a feature of language but also as a way of knowing. Particular attention is paid to the role and value of metaphors in scientific research. Because metaphor is a product of the writer's creativity and frees the scientist's thinking. For example, GG Kuliev states that metaphor is very important for the verbalization of new knowledge. In this case, "finding a metaphor encourages you to find a specific word", and only then "the period of categorization of metaphorical language begins ." However, the use of metaphors in scientific and artistic fields has its own specifics. While logical and coherent content is important in a scientific text, "content is only aesthetically significant on the basis of a certain form" in an artistic text. The language

of literature is figurative and ambiguous. The language of scientific literature should be neutral, unambiguous and "unknown".

"Language is a weapon for science," Bart writes. That's why it's important to make it as transparent and neutral as possible. " For literature, language is "being," "the world in which it lives." (2.B.46) For him, the literary content in the general case does not differ from the scientific content. Because there is no scientific material that has escaped the attention of fiction, which is able to imagine scientific knowledge in its entirety, divided into different directions. It is the breadth of the scope of the subject that forms the basis for the inclusion of various methodological tools in the scope of the speech structure of the work of art. In particular, we analyze the transformation of terms into a pragmatic goal generator, based on the works of the famous writer Askad Mukhtor.

We begin the analysis with Askad Mukhtor's "Pleasure in Storms." The protagonist of the work Mardonkul Zargarov is a geologist, a highly qualified specialist and a unique person. This is evident not only from his activities and works, but also from the specific level of reflection expressed through the elements of scientific discourse.

Zargarov explained to his wife, Fatima, "Life seems to go on in search of something. The search seems more interesting than what I found, I wonder. When I stop, I feel like I'm drowning. " Mardonkul Zargarov can even see events that are not related to his profession with a special look. For example, in the process of talking to Gita, who works in the mine, he gets the following bite: "But here the ore is cleaned from the turmoil. You don't have to be afraid of people. Be afraid of yourself. " After hearing why Gita wanted to run away from the mine with her husband, Zargarov skillfully uses terms such as "ore" and "pure metal" to better explain the nature of the incident to Gita and influence her. plays a key role in reaching the listener fully.

For Zargarov, as mentioned earlier, his career and life are intertwined. His unique thinking and worldview can even be seen in his description of people. "I get told a lot about it," he said. But I'm sure that every bad person is like a bucket of ore, even if it's just a grain of gold. "

Here the metaphorical adjectives that come with them, not just the terms, are highlighted. Apparently, despite the predominance of terms in the separated text, the description has a sign of empathy and comparison and attracts the reader's attention.

It is noteworthy that the situation at work is completely different - Kumtov, desert, geologists Mardonkul Zargarov : "I received a stern warning. What can I do?" Am I going against the obkom because I have a big caliber? " For him, eternity, eternity, and freedom were all associated with this desert, where all things were entrenched. The general words in this description, the usual metaphors, give the work an epic distance . For thousands of years, all people seem to have thought and spoken.

Thoughts on eternal topics take on a new tone, which is uncharacteristic for literature, and sound convincing with the involvement of scientific information. The weight of these thoughts is not the use of terms alone, but the holistic image of the protagonist, who sees existence through the prism of geological science, who can ask the right questions and philosophically observe and implement his decisions.

Seeing terms only within the boundaries of the receptive sentence is not enough for their essence, however, important features of the terms become clear in the context of a broader linguistic context. With the range of its functions, the terms move almost throughout the text, not only providing thematic development of the text, but also deepening it polysemantically, as well as introducing to it the subtleties of connotative-stylistic paint. At this point, it is worthwhile to focus on two more points in the same text example. First of all, it is expedient to distinguish between horizontal and vertical relations in the interconnection of sentences within the text, as well as in the connection of terms with the main - introductory sentence (in general, with other sentences). Given the participation of terms in the formation of text blocks, that is, the fact that they are indicators of the presence of both horizontal and

vertical connections between sentences, we observe how important the terms are in the text.

*In recent times, Weinstein has also been dubbed the "Doctor of Dust Science" for an interesting work.*

Both of these types of relationships should be considered when studying the use of terms in a literary text. It is worth noting that such relationships are of extraordinary importance, especially in the literary text.

### References

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