ON THE LINGUOPOETIC POSSIBILITIES OF SPEECH OF RHETORICAL QUESTION

Fazilat Ibragimova
Candidate of Philological Sciences, Associate Professor
Jizzakh State Pedagogical Institute,

Abstract: This article discusses the linguo-poetic possibilities of rhetorical interrogative pronouns in literary texts, the purpose of the writer’s use of rhetorical interrogative pronouns, and the writing style.

Key words: Linguopoetics, syntactic lingvopoetics, literary text, interrogative pronouns, rhetorical interrogative pronouns, grammatical means, writer’s purpose, writer’s style.

Introduction

The basic object of study of linguopoetics is the literary text. When comparing an artistic text with other texts that are specific to different forms of speech, its distinctive features become more pronounced.

In this regard, it is worth quoting the following views of the linguist M. Yuldashev, who studied literary texts from a linguopoetic point of view.

A literary text is a very complex whole that expresses the content of a work of art, is functionally complete, formed on the basis of the visual capabilities of the language, can freely combine different stylistic forms at the discretion of the author, and has the ability to give people aesthetic pleasure. In the literary text, as in other style texts, the laws of strict logic, simplicity, comprehensibility, normativeness are not fully followed. It makes effective use of artistic means. Sensitivity rises to the fore. Melodious, attractive words are often used [1].

As V.Ya. Zadornova rightly points out: “As a separate branch of philology, the subject of linguopoetics is the sum of language units used in a work of art, with the help of which the writer provides the necessary aesthetic effect to realize his ideological and artistic intentions; The purpose of linguopoetic analysis should be
to determine how the author introduces this or that language unit (word, phrase, syntactic construction) into the process of artistic word creation, how this or that specific combination of language means leads to the creation of this aesthetic effect [2].

**The Main Findings and Results**

In the process of linguopoetic analysis, it is not expedient to study and analyze every linguistic unit used by the author in a literary text. After all, only a few of them have the ability to express aesthetic subtleties, additional subtleties of meaning. In this case, the purpose of the study is determined by the direction of observation, the level of linguistic units from the linguopoetic point of view. Indeed, as I.A. Arjanova writes, “Linguopoetic analysis of a work of art can begin with the study of the linguopoetics of some artistic methods within the whole quality of the linguistic units that make up the text of this work; such a study can be sufficiently effective if the units under analysis are indeed aesthetically pleasing and categorical in nature. [3]” You can agree with these comments. Accordingly, we also consider it expedient to study the lingvopoetic possibilities of rhetorical interrogative sentences in a literary text.

A.P. Skovorodnikov, who made serious scientific observations on expressive syntactic constructions in Russian, notes that there are thirteen types of poetry actualized syntactic means in the literary text: 1) ellipsis, 2) antiellipsis, 3) intersection, 4) position-lexical repetition, 5) partsellation, 6) segmentation, 7) anticipation, 8) some types of conjunctions, 9) substitution of a phrase component, 10) inversion, 11) syntactic parallelism, 12) rhetorical interrogation, 13) exclamation constructions. The researcher emphasizes that all of these tools together form a separate system. Naturally, in this system, rhetorical questions create a peculiar little systematization.

Linguist A.Abdullaev, who made a detailed analysis of the expressive
and stylistic features of the Uzbek language, expressed the same views on the ways of expressing expressiveness in Uzbek: “Syntactic methods and techniques have a special place in the expression of expressiveness, emotionality. Such methods and receptions are diverse, creating imagery, emotionality, expressiveness, and so on in speech. Such receptions and means are referred to in linguistics by terms such as syntactic figures, stylistic figures. Syntactic gradation, syntactic synonymy, special use or non-use of conjunctions, antithesis, monologue, silence, inversion, rhetorical questioning, repetition, etc. are stylistic devices that serve for the expressiveness and emotionality of thought [4].

Linguist A. Akhmedov classified interrogative sentences in terms of their function in the sentence as follows: 1) interrogative sentences that require an answer or pure interrogative sentences; 2) interrogative sentences or rhetorical interrogative sentences that do not require an answer [5]. These two types of sentences differ from each other in terms of their use in communication, their communicative function and expression of emotion, their aesthetic function in language, as well as in terms of logic. It is well known that rhetorical interrogations have a certain value in artistic style in terms of emotionality. This is why they are considered to be the most common types of emotional syntax in the language of fiction. While rhetorical questioning is a means of expressing the author’s feelings, a second task is to engage the reader as if in a conversation. It invites you to comment on the story being told. But its feature as a lingvopoetic tool is that within these questions the answer is also ready. -We stared at Safarov. Cholli! Stop saying that, get out of here! Said Safarov in a commanding tone, then he winked at us and gestured to the car: - Get in the car, guys! What do two hours mean? We do hash-pash. Would you eat cold? Boy, student. What’s in aunt’s house? Today holiday, he has to go home, right, nephews, huh? (Erkin Azam. Snow-covered pass)
Although the rhetorical question in this text comes in the form of affirmation, it served to exaggerate the notion of denial: *What two hours mean? - two hours is not a long time, not a long time, in the sense that it passes in an instant; Would you eat cold? the idea that a cold does not eat a person, that is, you will not suffer, you are young; What’s in aunt’s house? - This does not mean that there is nothing in aunt’s house, but the idea that these students are more interested in going to their homes than your aunt’s. It is clear from the rhetorical interrogation that the protagonist used it to get out of the situation, and of course, this situation to some extent revealed the character of the protagonist.

Through a pure interrogative sentence, the speaker is eager to receive information about something unknown to him — an event, sign, or action, which requires that it be the answer to a self-asked question. Rhetorical interrogative pronouns, on the other hand, are not intended to inform the speaker of the above events, but are used as a way of expressing a sentence of affirmation or denial, just as they are of utterances.

It is also natural for rhetorical interrogative pronouns to show evaluation.

Every creator differs from each other in how he understands the facts of reality, how he treats and evaluates them, and what linguistic units he uses to describe them. In the works depicted in the works of the famous writer Erkin Azam, there is a musical, an inner harmony. It is natural for the reader to read his works, to be emotionally excited, to cry, to laugh, to immerse himself in a fantasy world, to meditate, as well as to enrich his aesthetic thinking. This does not happen by itself. The choice of words, sentence structure, use of lexical-semantic, rhythmic-intonational units in the works of Erkin Azam is also unique. From such linguistic units it is evident that rhetorical inquiries serve art in the works of the writer.

Rhetorical blunt statements differ from pure inquiries in that there is no desire to know about something unknown. Of course, rhetorical interrogative pronouns are grammatically interrogative, like pure
interrogative pronouns, but the listener is not required to give a definite answer, but rather expresses a judgment in the form of affirmation or denial about something—event, character, as in narrative sentences. This suggests that rhetorical interrogative sentences are equivalent to a verbal or command sentence in terms of a communicative task. It differs from the usual words and commands only in its emotional color, expressiveness, and lingvopoetic ability.

... Let me show you today's black coat and Kipchak quarrels as a symbol: Think about how much we benefit from these conflicts and what benefits we get from the Kipchak brothers. 'Only those who use it are just a few provocative leaders who are sowing the seeds of enmity between the two peoples. For example, who thinks a Musilmonkul is an impartial person? - What did he do for the country other than shedding blood? The Musilmonkul killed his son-in-law Sheralikhan, martyred the innocent Muradkhan, killed Salimsokbek, the savage governor of Tashkent like a sheep, and appointed a tyrant like Azizbek instead. Well, if a Musilmonkul had pursued these deeds for a good cause, who could have said to him when he had lifted the oppressors and given peace to the country? However, only this Musilmonkul took the revelation like Azizbek, which is unprecedented in the history of Tashkent. (Abdullah Qadiri “Bygone Days”)

In this microtext How much do we benefit from these conflicts, and what are the benefits for the Kipchak brothers? -; Who thinks that Musilmonkul is an impartial person ?; - What did he do for the country but bloodshed? Well, what could a Musilmonkul say to him if he pursued these deeds with a good purpose, raised the oppressors from the middle and gave peace to the country? Such rhetorical interrogative expressions as a lingvopoetic tool reflected the hero’s sympathetic attitude to reality, dissatisfaction with the actions of Musilmonkul and Azizbek, and the contradictory attitude towards them born among the people.

How much rhetorical questioning in the text is to grammatically form sentences? what? Who? why? served as interrogative pronouns such as. It can also
be said that all rhetorical interrogative sentences in the text, while in the form of affirmation, mean denial of the content:

-How much do we benefit from these conflicts and what do the Kipchak brothers benefit from? - We do not benefit from these conflicts, the Kipchak brothers do not benefit from it, or what did it do for the country but bloodshed? “It will do nothing for the country except bloodshed.”

If the rhetorical interrogative pronouns in the text express a sentence of affirmation according to their grammatical formation, semantically it means a sentence of negation, the occurrence of the same sentence is expressed by pronouns denoting denial like no, nothing, as well as the modal word no, the suffix -may.

Rhetorical interrogative pronouns in the text represent either the content of the sentence or the content of the command. But as we have seen in the above microtext, in the process of speech such utterances cannot be used in the form of a simple verb or command sentence. The reason is that a simple message reflects the message of the speaker, and the subjective attitude to reality is not revealed.

In this regard, when Abdullah Qadiri expressed his views in the above microtext in the form of a rhetorical question, the effect was not as strong as when read in the form of a rhetorical interrogative sentence, the students read only negative opinions about the heroes. Through rhetorical interrogations, the writer, through Otabek's comments, revealed another purpose, which was to exaggerate the negative attitude of the people towards Azizbek, Musulonkul, and the mood of protest. The idea in the first rhetorical interrogative sentence became stronger in the second, third, and fourth rhetorical interrogations.

**Conclusion**

In short, almost all of the rhetorical questioning serves to express the effectiveness of the thought. Needless to say, when you think about it, they
don’t require an answer. Because they are the effective response (command) [6].

Rhetorical interrogative pronouns have not yet been studied in Uzbek linguistics as a linguo-poetic instrument. This article is one of the first attempts on this path. Rhetorical interrogative sentences can be interpreted in a literary text as synonyms of an expressive, emotional statement or command, and linguo-poetic possibilities can be investigated in detail.

References
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