



THE PLACE OF TERMS IN A LITERARY TEXT AND THEIR STYLISH FEATURES

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Abstract. This article systematically investigates the linguopoetic features of terms based on Uzbek language materials, employing classical terminology theory, modern linguopoetics, and cognitive linguistics. Five key linguopoetic functions of terms in literary texts (nominative-descriptive, expressive-emotional, metaphorical, symbolic, ironic-satirical) are theoretically substantiated and evidenced with specific literary extracts from Uzbek literature. Classified linguopoetic models of terms by field (astronomy, biology, physics-chemistry, medicine, informatics) are presented. Cognitive mechanisms of terminological metaphor are revealed through Lakoff and Johnson's conceptual metaphor theory.

Keywords: term, linguopoetics, literary style, scientific style, terminological metaphor, terminologization, determinologization, denotative meaning, connotation, poetic symbol, field terminology.

In modern linguistics, the relationship between the term and the artistic language is increasingly recognized as a separate scientific and theoretical problem. The classical theory of terminology defines the term as a unit belonging to the scientific method, precise, unambiguous, devoid of expressiveness (Reformatsky, 1961; Lotte, 1961; Superanskaya, 1989). However, in recent decades, the achievements of linguopoetics, cognitive linguistics, and functional stylistics have required a significant revision of these views.

There are two opposing scientific positions on the relationship between the term and the artistic language. The first position (classical-normative): the term has no place in the artistic text; its use is a stylistic error or a necessary deduction (Shmelev, 1977; Kozhina, 1983). The second position (functional-aesthetic): the term, entering the artistic text, acquires new aesthetic qualities and can become an artistic-expressive tool (Vinogradov, 1959; Galperin, 1981; Lotman, 1972). Modern research supports the second position and further develops this direction.

Linguovopoetics, as a field that studies the artistic and aesthetic possibilities of language and the aesthetic functions of language units in a poetic text (Vinogradov, 1959; Lotman, 1972), serves as an important methodological basis for studying the "second life" of terms in a literary text.

There are many approaches to the definition of a term in the theory of terminology. We will consider the most important of them as follows: Terms are unambiguous, systematic words that express special concepts (Reformatsky, 1961). A term is a specific, officially accepted term of a



certain field (Lotte, 1961). A term is a lexical unit accepted by members of a certain professional field (Superanskaya, 1989). A term is a word that expresses a special concept, part of a system (Golovin, 1987). A term is a verbal sign of a scientific concept. (Danilenko, 1977). It is clear that all definitions retain common features - unambiguousness, systematicity, accuracy, stylistic neutrality. However, these features are called into question when they are transferred to a literary text.

It is difficult to understand the linguopoetic potential of a term without fully understanding its semantic structure. The following layers are distinguished in the semantic structure:

1. Internal form (etymological meaning, the basic meaning when the word was created)
2. Terminological meaning (subject-specific scientific meaning)
3. Connotative potential (hidden artistic possibilities, in an artistic context)
4. Poetic meaning (metaphorical, symbolic, ironic).

The linguopoetic potential of a term is hidden precisely in the 3rd layer - the connotative potential. The artistic context ensures the "awakening" of this potential, and as a result, the 4th layer - the poetic meaning - emerges.

Connotation is an additional, emotional-evaluative, stylistic nuance added to the main lexical meaning of a word (Arutyunova, 1990). Although connotation in terms is initially neutral or zero, the artistic context can activate it. The semantic movement between terms and the general literary lexicon can be viewed as a two-way process: the first direction is terminologization: a general literary word acquires a special meaning in the scientific field and becomes a term. For example, root in mathematics: square root, in botany: underground part of a plant; wave in physics: mechanical form of energy distribution; fraction in mathematics: a unit denoting parts of a number; nucleus in physics: the center of an atom; in biology: the center of a cell; chain in chemistry: the sequential connection of atoms in a molecule. The second direction is determinologization or poetic appropriation: the term goes beyond its terminological boundaries and acquires a new metaphorical meaning in the literary text. gravity (physics) "the gravitational force of love" (poetry); symbiosis (biology) "the coexistence of two souls" (prose); diagnostics (medicine) "identification of social problems" (publicistic prose); virus (medicine/informatics) "a harmful idea or influence" (modern poetry).

Based on the above analysis, the linguopoetic definition of a term can be formulated as follows. It is the ability of a term to fully or partially retain its terminological (denotative) meaning when entering an artistic context, while simultaneously acquiring layers of connotative, metaphorical, symbolic, or ironic meaning; this ability arises as a result of the interaction of the internal form of the term, its sectoral conceptual structure, and the artistic context.

It is appropriate to classify and study the linguopoetic use of terms in Uzbek fiction by field. In particular, astronomical terms are one of the most active and diverse linguopoetic resources in Uzbek poetry. There is a historical and cultural reason for this: the sky, stars and the universe have



long been a theme with a broad poetic tradition in Uzbek classical poetry (Navoi, Babur, Mashrab). Modern astronomical terms have enriched this tradition with a new scientific lexicon: Love - Gravity. Homeland - Universe, Human - Cosmic signal, Person - Energy source, Evil - Black hole, Courage - Star explosion.

*Men o'z hayotim **orbitasida***

Bir aylana bo'ylab yurarman doim.

*Sensan mening **quyoshim**, markazim*

Tortasanki, sen tomon intilaman. (Abdulla Oripov)

Orbit in the astronomical sense means the rotation of a planet along the same path. In the poem, this term expresses the monotony of human life, its rotation around one goal, but within this monotony there is a warm attraction. The scientific definition of the term further enhances the poetic interpretation.

Biological terms, especially those of molecular biology and genetics, are widely used in modern Uzbek literature to express national identity, lineage, philosophy of life and social relations: Nation - Genetic code, Ancestors - Gene, Society - Organism, Relationships - Symbiosis, History - Biological evolution, Evil person - Parasite. *O'zbek degan **genni***

***Hujayradan** izla.*

*U yerda bor — **qonga** singgan,*

***Xromosomda** yozilgan.*

Unutib bo'lmaydi — tabiat

O'zi yozgan xatni o'chirmas. (Muhammad Yusuf)

In this poem, the biological terms “gene”, “cell”, “chromosome” are used systematically (terminological cluster) to express national identity. Cognitive model: Nation — Genetic code. The main idea: national character, like biological heredity, is indelible, given, and obligatory. The fact that the terms express this idea with scientific precision gives the poem a strong persuasive power.

Symbiosis metaphor. From the prose of Erkin Vohidov: "Love is a symbiosis of two souls. Both feed on the other, both saturate the other. If you take one away, the other withers. This is not just a feeling - this is a vital necessity." "Symbiosis" (from the Greek *sympōsis* - living together) is a biological term: the mutually beneficial coexistence of two different organisms. In the poem, this term reveals the essence of love - mutual dependence, necessity, inability to live without each other - with scientific precision, but with poetic depth. When the term's own biological truth (in symbiosis, both are interested, both are necessary) is transferred to love, new layers of meaning emerge.

Evolution and involution. *"Tsivilizatsiya evolyutsiyasi haqida gapirganlarida men doim hayron bo'laman: nima uchun **evolyutsiya** faqat ilgarilab boradi deb o'ylashadi? Axir, biologiyada ham teskari evolyutsiya — **involutsiya** — bor-ku. Biz hozir nima qilyapmiz — rivojlanishmi yoki involutsiyami? Javob berish qiyin"* (N.Eshonqul). In this passage, the biological terms "evolution"



and "involution" are used for socio-political criticism. Using the scientific precision of the terms to "diagnose" the decline in society, it demonstrates the socio-critical function of the term. The author creates a new social metaphor from the biological term.

The terms of physics and chemistry function as powerful expressive tools in Uzbek poetry. The precise, measurable, law-based nature of these terms makes them effective in expressing emotions, social phenomena, and philosophical concepts: Love — Resonance, Person — Catalyst, Life — Entropy, Crisis — Nuclear fission, Impact — Chemical reaction, Impact force — Magnetic field, Spirit — Aggregate state.

Ikkala qallda bir xil tebranish

*Bu **rezonans**, deydi fizika.*

Lekin fizikaga noma'lum narsa:

Nima uchun rezonans ba'zan

Yurakni yorib yuboradi? (E.Vohidov)

“Resonance” (Latin resonantia — echo) in physics is the amplification of each other's vibrations by two systems vibrating at the same frequency. In poetry, this term represents the harmony of two souls. However, the last line “breaks” the scientific law of the term: physical resonance amplifies the system, while poetic resonance “breaks the heart.” This is a “terminological paradox” — a way of creating a new meaning by poetically negating the scientific meaning of the term.

Vaqt — bu reaksiya,

*Men — **katalizator**.*

Har narsani tezlashtiraman —

O‘zimdan o‘zim sarf bo‘lmasam-da.

Lekin kimdir so‘raydi:

Katalizator ham charchaydi? (H.Xudoyberdiyeva)

“Catalyst” is a chemical term: it speeds up the reaction, but it itself is not consumed. In the poem, the lyrical “I” is equated with the catalyst — it also helps everyone and is “not consumed” itself. But the last question — “does the catalyst also get tired?” — questions this scientific truth with human depth.

Medical terms are widely used in Uzbek fiction. Their connection with the human body and health makes them effective in expressing the human condition, emotions, and problems of society. Analysis — Medical diagnosis, Coldness — Anesthesia, Sensitivity — Allergy, Tolerance — Immunity, Knots — Thrombosis.

*Qayg‘u — bu ruhning **allergiyasi**,*

Tana rad etadi begona og‘riqni.

*Lekin yurak — **immunitet**dan mahrum —*



Har dardga ochiq, har yaraga yaqin. (E.Vohidov)

The terms “allergy” (an unusual, enhanced reaction of the immune system) and “immunity” (a defense system) have been transferred to the human psyche. Mental state — Immunological process. The description of grief as an “allergy” — that is, a reaction of the soul with “hypersensitivity” — is an example of the work of a medical term with poetic precision. And the heart “deprived of immunity” describes a lyrical hero open to any pain. From modern Uzbek prose:

"O'sha sanadan boshlab men umumiy anesteziya ostida yashardim. Hamma narsa bor edi — ovqat, ish, odamlar — lekin hech narsa his qilinmasdi. Anesteziya — bu o'lim emas, lekin bu hayot ham emas."

“Anesthesia” (from the Greek anaesthesia — insensibility) is a medical term: a method used to prevent the perception of pain. In prose, this term denotes mental numbness — a state without pain, but without life. “Anesthesia — neither death nor life” — this terminological paradox very clearly expresses the state of mental stagnation.

The newest and fastest developing terminological field in modern Uzbek literature is computer science terms. These terms are becoming a distinctive feature of the literature of the digital age. Brain — Processor, Idea — Computer virus, Memory — Digital memory, Education — Programming, Update — Reboot, Society — Network.

*"Inson miyasi — eng mukammal protsessor. Lekin bu protsessorida ba'zan shunday viruslar paydo bo'ladi, hech qanday **antivirus dasturi** uni tozalay olmaydi. Bu **virusning** nomi — muhabbat. Yoki nafrat. Yoki xavotir. Ular **tizimni** sekinlashtiradi, ba'zan to'xtatadi — lekin tizimni yanada boyitib ham yuboradi."* (Xurshid Do'st Muhammad). In this passage, a whole system of computer science terms — “processor,” “virus,” “antivirus program,” “system” — is used to describe the human psyche. The author uses several terms from the same field together (a terminological cluster). An interesting point: “virus” is usually negative, but at the end of the passage it is said that it “enriches the system” — this is how the term acquires a positive connotation.

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