

## LINGOPOETIC ISSUES IN CREATING THE IMAGE OF THE SERVANT WOMAN IN ENGLISH LITERATURE

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**Abstract:** *Poetic units are considered an important part of modern linguistics. In this article, lingopoetic issues in creating the image of the servant woman in English literature.*

**Key words:** *linguopoetic analysis, punishment, financial independence, feminism, Victorian novels, syntactic means, general philological level, manifestation, sensational writer.*

It is known that speech has an oral and written form. Oral speech exists only during the time of speaking, and when this process ends, the speech ends. Speech is done quickly and cannot be edited. In oral speech, it is necessary to develop ideas while keeping in mind what was said. In oral speech, usually only the most necessary things are said for communication. On the one hand, it is related to the economy of time, and on the other hand, it is related to saving the power of speech. The main concept of the course of linguopoetic analysis of the text is to evaluate the text as a linguopoetic whole based on the definition of the artistic meaning and artistic content of the artistic text. The linguistic analysis of the literary text should be carried out on the basis of special principles. Poetic actualization in the literary text takes place in its own way in each of the phonographic, lexical, morphological and syntactic means. The nature of the artistic text as a linguistic-aesthetic whole arises due to the existence of integrative relations that have both formal and semantic essence.

The goal of the science of linguopoetic analysis of the text is to raise and strengthen the general philological level of students. To teach students to have an idea of linguistic analysis, to be aware of the layers of linguistic analysis (phonetic, lexical, morphological and syntactic), to teach the language of the artistic works of our classical and modern poets and writers. It is to raise the knowledge of linguistics and literary studies of students to a new scientific and methodological level, to understand the beauty and aesthetic brilliance of the Uzbek language, to improve the culture of speech and to create the ability to interpret the desired artistic text.

The tasks of the science of linguopoetic analysis of the text teach students about the text and its types, the means of connecting the artistic text and its parts, the style of artistic speech and its manifestations, the phonetic-phonological, lexical-grammatical features of the artistic text, migrations and the principles of researching the artistic text. to introduce and test the theoretical knowledge acquired in this course in the analysis of selected texts from artistic works.

Although this work will focus primarily on Charlotte and Emily Bronte's contributions to the sensation novel, Anne Bronte's works have sensational elements as well. For example, Lyn Pykett notes that the latter 'had used many of the ingredients which were later associated with the sensation novel in *The Tenant of Wildfell Hall*, which, like many of Collins' novels, is a complexly layered narrative made up of a variety of texts and voices'. A later article on sensation novels would suggest that women are uniquely suited to such writing: 'A gossiping

letter is generally better written by a woman than by a man, because women observe trivial matters which men pass with indifference; and such novels as resemble gossiping letters on an extended scale, might reasonably be expected from feminine pens. She includes Becky Sharp from Thackeray's *Vanity Fair* in this category as well. Of course, as Sala points out in his 'Cant of Modern Criticism,' many authors, such as Sir Walter Scott, wrote works that were less than 'wholesome' but which are now considered canonical. In another essay, 'On the "Sensational" in Literature and Art,' Sala expands his definition of 'sensational writers' to include Tennyson, Shakespeare, George Eliot, and Dickens, and even cites Ruskin as a sensational critic and Darwin as a 'sensational philosopher'. As previously noted, other progenitors of sensation fiction (and targets of similar criticisms) include Gothic novels and New gate novels. Jane is a servant storyteller in the sense that she was a domestic employee during much of her narrative, but she is writing it retrospectively from her present position as Rochester's wife.

In this research, the images of women have been analyzed in *East Lynne* and *Great Expectations* using stereotypes. The main differences between the novels that have been found are the fate of the dominant women in the novels and how the Victorian ideal is depicted. While women with dominant traits in *Great Expectations* are victims of tragedy which causes them to submit, the dominant women of *East Lynne* usually continue as they are. Barbara is the only exception from *East Lynne* that suffers and afterwards loses her dominant traits, similarly to Estella from *Great Expectations*. Therefore, both novels can be interpreted to suggest that only submissive women are ideal for marriage as Barbara and Biddy are the only characters who are happily married. However, since Isabel's marriage failed despite her being submissive, submissive women equaling happy marriages is not supported in the same degree in *East Lynne* as in *Great Expectations*. In addition, while embodying the ideal as Biddy does in *Great Expectations* leads to happiness, it leads to tragedy for Isabel in *East Lynne*. Therefore, it is possible to argue that the ideal may not be seen as something positive in *East Lynne*. Furthermore, as stated in Biddy's analysis, she is not treated as an equal to Pip because she embodies the ideal, which further amplifies the idea that the Victorian ideal is not ideal for servant women.

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