



## **PRIORITY ISSUES OF THE LINGUOPOETIC APPROACH TO LITERARY TEXT**

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**Abstract.** The article scientifically substantiates that the study of the vocabulary of a literary work constitutes an important part of the study of artistic speech, and that lexical units serve as significant means performing stylistic functions in literary discourse. Early articles devoted to the analysis of literary speech in Uzbek linguistics discussed the specific features of artistic speech and the writers' mastery in using the national language. In particular, the linguistic mastery of the writer Odil Yoqubov in using language is revealed through linguopoetic analysis based on texts taken from his works.

**Keywords:** literary text, lexical units, stylistic approach, artistic speech, literary image, author's thinking, lexical features.

### **Introduction.**

The study of the vocabulary of a literary work forms an essential part of the study of artistic speech. This is because lexical units are important means that perform stylistic functions in literary discourse. In this regard, Academician V.V. Vinogradov recommended determining the various stylistic functions of words when studying the vocabulary of literary works. According to him, "In studying the vocabulary of a literary work, first of all, it is necessary to divide it into different stylistic layers, and then determine their stylistic functions."

### **Literature review and methods.**

Although the foundations of the study of artistic speech were established by scholars such as A.A. Potebnya, Ya. Mukarjovskiy, G.O. Vinokur, V.V. Vinogradov, A.I. Yefimov, and L.V. Shcherba, the importance of later research in broadening the issue and developing studies in this field is significant.

Observation of existing studies devoted to artistic speech research shows that in many works artistic speech has mainly been analyzed on the basis of poetic texts. Similarly, in Russian linguistics, artistic speech has often been studied through poetic materials. This tendency is clearly reflected in the works of researchers such as V.V. Vinogradov, G.O. Vinokur, A.I. Yefimov, I.S. Ilinskaya, V.P. Grigoryev, A.D. Grigoryeva, N.I. Ivanova, Ye.A. Nekrasova, and M.A. Bakina. Poetic speech constitutes the core of artistic speech and has served as the basis for the emergence of numerous artistic devices. The influence of poetic speech on the development of Uzbek literature has also been strong, and there is no doubt that many figurative devices entered prose works through poetry.

The earliest articles devoted to the analysis of artistic speech in Uzbek linguistics discussed the characteristics of literary discourse and the writer's skill in using the national language. Such studies were created in the 1940s and partly in the 1960s. From the 1970s onward, dissertation-type scholarly works began to appear. These facts and existing sources demonstrate that there was no consistent continuity in the study of artistic speech issues in Uzbek philology. Research that had begun in the late 1930s was interrupted for a long period. Therefore, in the 1980s, more attention was paid to the then actual topic of analyzing the language of a particular writer on a lexical or lexical-stylistic basis.

## Discussion and results.

Undoubtedly, such studies were an important step toward the investigation and understanding of artistic speech. However, they were unable to define the specific features of the different forms of literary discourse, such as prose, poetry, and dramatic speech. This is because the essence and primary aim of those studies were mainly to demonstrate the writer's mastery in the use of language.

In general, the absence of any theoretical manual in Uzbek linguistics devoted to studying the specific features of artistic speech has complicated the conduct of research in this field. Observation and generalization of studies dedicated to the investigation of Uzbek literary discourse make it possible to classify them according to their nature as follows:

1. Research on the general issues of studying artistic speech.
2. Research on the linguistic study of artistic speech.
3. Research on the study of artistic speech from the perspective of literary criticism.
4. Works devoted to the methodological study of artistic speech.

In recent years, research on the general issues of artistic speech has increased both quantitatively and qualitatively. The main part of these studies is characterized by a dominant linguistic aspect, and they can be divided into articles, monographs, and dissertation-type research works. One of the articles discussing the general issues of studying artistic speech is A. Ahmedov's article "On the Study of the Language of Literary Works" [1; 46–50], in which the importance of studying the language of literary works is emphasized. The author analyzes a number of works devoted to the issue of literary language and points out their shortcomings, noting that the study of the vocabulary of literary works should proceed from the specific characteristics of literary language itself.

Accordingly, it is stressed that, for the study of the vocabulary of literary works, it is important to investigate figurative words that strengthen artistic imagery, expressive synonyms, and the characteristics of stylistic words that constitute a major part of artistic speech, as well as to observe the functions they perform in the process of speech. While discussing the importance of studying the language of fiction and artistic speech, the researcher particularly emphasizes that such studies provide extensive material for investigating the history of the literary language, the grammatical structure of the language, and its lexical and phraseological systems.

A. Ahmedov points out that it is difficult to imagine the language of a literary work separately from its ideological and aesthetic content, system of images, genre, and stylistic features. Since word and image are reflected as an inseparable whole in artistic speech, he argues that the language of literary works should be studied in connection with the system of images and does not fully support the purely linguistic approach to the study of artistic speech.

Similarly, in the articles "The Language of a Literary Work" [2; 20] by I. Sultanov, "On the Language of Fiction" [3; 36] by A. G'ulomov, and "Studying the Language of Literary Works" [4; 65] by J. Esanov, opinions are also expressed regarding the general issues of researching artistic speech. In the article "On the Issue of Studying the Language of Literary Works" [5; 171–187] by X. Doniyorov and S. Mirzayev, the general aspects of studying artistic speech are outlined. In this article, the aspects of analyzing artistic speech are differentiated.

According to the article, the aspect that sets itself the task of studying the growth and changes in language is the linguistic aspect, whereas the aspect that draws conclusions about the writer's attitude toward the national language, the use of language resources, the writer's mastery, and style is the stylistic aspect. In this work, the researchers also discuss the

importance of studying artistic speech on linguistic and stylistic grounds, the objectives pursued by such studies, the unity of form and content in literary works, and the national character of language.

In B. Yo'ldoshev's article entitled "Studying the Language and Style of Literary Works," the general issues of artistic speech, the treatment of this topic in Russian and Uzbek linguistics, and the aspects of its investigation are also discussed [6; 42–55].

Although there are a considerable number of studies devoted to the analysis of artistic speech, the linguistic mastery of many writers in using language, literary works demonstrating the rich possibilities of the national language, and the linguistic and stylistic devices that ensure speech diversity and organize the richness and expressiveness of language have not yet been sufficiently studied. This situation indicates that there is still a great need for comprehensive research on the lexical, morphological, syntactic, and stylistic features of Uzbek artistic speech. Likewise, the vocabulary of artistic speech has not been studied through a classification into lexical layers. There are also no monographic studies reflecting the formation and specific lexical and stylistic characteristics of prose, poetic, and dramatic speech as separate forms of artistic discourse.

Subjective factors play a major role in the creation of a text. The process of speech thinking consists of inner speech and outer speech. The model of the formation of written speech resembles that of oral speech. In both cases, there are stages of semantic planning and verbal realization. At the same time, the creation of a text has its own distinctive features. While in oral speech the stage of inner speech may be omitted, in text creation, on the contrary, it occupies an important place [7; 17].

The skilled writer Odil Yoqubov found and realized forms corresponding to the thoughts hidden in the minds of readers as inner speech, that is, he transformed them into external speech. For this reason, his works are well received by readers. The qualities assigned by the author to his characters reveal the essence of the work. In other words, the worldview, unique character traits, and psychological states of the heroes serve to clearly express the idea of the literary work. In this process, the writer also incorporates and expresses his own feelings.

While creating his works, Odil Yoqubov gives both positive and negative characters distinctive qualities. For example, in the novel *Ulug'bek xazinasi*, Mavlonu Muhiddin is described as "a slender, tall man of about forty-five, with jet-black eyebrows and eyes like his daughter's, and a pale complexion"; Khurshidabonu as "...this delicate girl who had not yet tasted the bitterness and sweetness of life, whose one flower out of ten had not yet blossomed"; Qalandar as "...a naïve simpleton to whom God gave the stature of a giant but no intellect!"; Gavharshod Begim as "...merciless, stone-hearted. Though beautiful, she was cold-faced, and no smile ever settled on her thin lips."

In the novel *Diyonat*, Shukurov is portrayed as "...quiet, modest, one of those people whose inner thoughts are hard to discern," while Soqijon Obidov is described as "...a very strange-looking man; regardless of his hair and beard, the clothes he wore hung like sacks on his bony body, and even in the dry heat of summer his worn-out shoes, bent to one side at the heels, were always covered in thick mud."

In the novel *Adolat manzili*, Bibisora is described as "...a young widow who always spoke looking down, with large sorrowful eyes gazing timidly like those of a gazelle," and the Veteran (Sherbo'ta Norbo'tayev) as "...well-built, strong enough to crush mountains into powder, and moreover lively, eloquent, and witty."

Such images created by the writer are easily perceived by the reader. Furthermore, as the events develop, the reader's attitude toward these characters also changes. In this way, the writer creates convenience for the reader and, to a certain degree, facilitates the perception of the text.

The language of a literary text is closely connected with its theme, problem, and idea, and the choice of theme naturally determines the language of the work as well [8; 221]. The selection of lexical means forms the creator's unique worldview. Belonging to different literary trends demonstrates creative diversity in the crafting of new words [9; 14].

In selecting lexical means, Odil Yoqubov primarily uses linguistic units appropriate to the spirit of the era, the psychology of the people, and the character traits, worldview, and emotional state of his heroes. Through these lexical units, the reader perceives the spirit of the period and the distinctive characteristics of the characters portrayed by the author. Moreover, the contradiction between the hero's life and the reality of the age plays an important role in understanding the philosophy of the work — namely, the essence of such human qualities as conscience, honor, and faith.

“O Lord! When he opened the book just now, the first lines his eyes suddenly fell upon were more terrifying than the bloody severed head he had seen in his dream: ‘...Parricide... the crown ... the throne ... shall not last more than six months...’ How many months had he sat upon the throne? ... It was the month of Sha‘ban. One day of Rabi‘ al-awwal ... six months ... had passed!” (*Ulug‘bek xazinasi*)

The linguistic units in this text, such as *oshmaydur* (“shall not last”), *bo‘lmish* (“had become”), *toj-u taxt* (“crown and throne”), *Sha‘ban month*, *padarkush* (“parricide”), and *Rabi‘ al-awwal*, correspond to the spirit of the historical era and indicate that the text belongs to a historical work. In addition, lexical units such as *padarkush*, *bloody head*, and *throne* remind the reader of the tragic historical event concerning the ruler Mirzo Ulug‘bek and his parricidal son Abdullatif. Thus, the emotional and aesthetic impact of the text upon the reader is achieved.

Through a literary text, the writer expresses the psychology of characters based on the sphere of individual thinking and reflects the world through figurative representations. Therefore, a literary text is considered a collection of images that reveal the subtlest human emotions and attitudes toward existence.

In his works, Odil Yoqubov created outstanding examples of artistic depiction. In order to ensure the authenticity of the activities and life experiences of the characters he created, he deeply studied the lives and psychology of people from different social strata and achieved remarkable and unique accomplishments in interpreting the human psyche. Attention and interest toward the human being and human psychology ensured the originality and depth of psychological depiction in his works. The most important aspect of Odil Yoqubov's works is that the writer sought to uncover the inner truth hidden behind the external condition and behavior of a person and strove to penetrate not only the outward appearance of his heroes but also deeply into their hearts. He introduced innovations into the construction of literary images, striving to illuminate human psychology and to discover the secret that unites feeling and action.

Microtexts expressing human emotions are frequently encountered in Odil Yoqubov's works. Therefore, the main aim of this research was to illuminate the linguistic representation of human psychological states in Odil Yoqubov's writings and to investigate the psycholinguistic characteristics of the texts. It should be emphasized that within the framework



of a single dissertation, it is naturally impossible to study in detail all aspects related to human beings and their psychological states reflected in Odil Yoqubov's texts. We believe that the study of the writer's texts should not be limited only to the psycholinguistic analysis of linguistic means expressing psychological states. We are confident that many more studies in this field will emerge in Uzbek linguistics.

### **Conclusion.**

Fiction is essentially based on imagery. Artistic imagery, the abundance of expressive means, and the strong emotional coloring of words are among the devices that enhance aesthetic expressiveness, which is the primary function of artistic speech. It is known that these devices occur more widely in literary discourse than in other types of speech; therefore, they not only form a certain system within the literary text but also generate common characteristics. Accordingly, word usage is an important factor ensuring the distinctiveness of artistic speech and derives directly from the essence of such discourse. Literary speech is inherently expressive speech, and its expressiveness is also connected with the structure of speech itself. Consequently, the structure of speech is one of the important distinctive features of a literary text.

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