



Reflections On The Study Of The Language Of Literary Works

Imamova Gulnora Talibovna

Lecturer, Jizzakh State Pedagogical University, Uzbekistan

ABSTRACT

This article examines the essence, formation, and development of linguopoetics—a modern branch of linguistics—as well as issues regarding the linguistic and aesthetic study of literary texts. It analyzes the nature of language not merely as a means of social communication, but as a phenomenon that reflects human thought, psychology, and aesthetic perspectives. The article highlights the scientific significance of studying the distinctive features of literary language, the aesthetic potential of words, and the author's individual artistry through the lens of a linguopoetic approach.

KEYWORDS: Linguopoetics, anthropocentric paradigm, literary text, literary language, aesthetics of the word, artistic expression, individual style, aesthetic function of language.

INTRODUCTION

For centuries, linguists have sought to explore and understand the mysteries of the extraordinarily complex phenomenon of language. As society develops, approaches to interpreting language continue to evolve. Initially, language was studied chiefly as a means of social communication and treated as an integrated system governed primarily by grammatical rules. Later, its numerous functions were identified, leading to the emergence of various linguistic disciplines devoted to their investigation. Today, the anthropocentric paradigm, which examines language in relation to its user, or linguistic personality, rather than in isolation, has opened the way for many new fields. These include linguoculturology, which studies language in relation to human mentality, ways of life and culture; pragmatics, which explores the meanings conveyed by words and utterances in different communicative situations; cognitive linguistics, which investigates the relationship between language, consciousness and thought; and linguopoetics, which studies literary texts and the aesthetic function of language. These fields examine language in connection with speakers' thoughts, aspirations, emotional states and social positions.

“The nature and function of language are often interpreted in an overly simplistic way, as though language were merely a social phenomenon serving as the most important means of communication. Communication is only one of its many functions. In fact, language is, above all, a means of seeing, hearing, knowing and perceiving the world. At the same time, we must not forget that language is also a psychological and aesthetic phenomenon” [Mahmudov N. Til (Language). Tashkent: Yozuvchi, 1998, p. 10].

Studying language precisely as an aesthetic phenomenon and exploring the emotional states expressed by speakers, poets and writers are among the concerns of linguopoetics, a relatively recent branch of linguistics. Its object of study is the literary text. However, literary texts were examined by linguists and literary scholars long before linguopoetics emerged as an

independent field. Questions concerning literary language, the stylistics of literary texts and the individual styles of particular writers and poets have been investigated since the earliest stages of literary scholarship. In antiquity, Aristotle addressed the language of literature in his *Poetics*. With reference to the word as the principal medium of a literary work, he observed: "Every word is either current, unusual, metaphorical, ornamental, newly coined, lengthened, shortened or altered" [13].

The existence of such observations about literary language in antiquity demonstrates that research into literary stylistics and the language of literary texts is closely connected with the history of both literary studies and linguistics.

Mahmud al-Kashgari's *Dīwān Lughāt al-Turk* is an outstanding example of early Turkic lexicography. It remains a significant source of information about the culture, languages, religion, customs, folklore, history, territories and ways of life of Turkic peoples. To explain words and expressions, Kashgari drew on oral traditions, including proverbs, aphorisms, poems and songs. Naturally, these materials also contain irony, allusions, figurative expressions and idioms. Kashgari wrote: "I arranged the book in a special alphabetical order and embellished it with wise sayings, rhymed prose, proverbs, songs, and literary passages known as *rajaz* and *wasl*. ... I included only words still in use and omitted those that had become obsolete. ... I also adopted a separate method to explain briefly how the words of each tribe were formed and used. For this purpose, I cited verses used among the Turks, along with sayings and proverbs pronounced on occasions of celebration and mourning" ["Kashgari," National Encyclopedia of Uzbekistan. Tashkent: State Scientific Publishing House of the National Encyclopedia of Uzbekistan, 2006].

The use of literary examples in linguistic scholarship to explain the concepts expressed by words and their literal and figurative meanings shows that language and literature have always been mutually dependent and complementary fields.

Since the principal instrument of literature is the word, Uzbek literary tradition has accorded it particular attention. Writers have devoted extensive reflection to the culture of verbal expression. For example, Ahmad Yugnaki states in *Hibat ul-Haqaiyiq*:

"The words of one who speaks thoughtfully are true;

A tongue that chatters without purpose is a merciless enemy."

"Truthful speech is the ornament of the mouth and tongue; speak the truth and adorn your tongue" [10].

These lines about the power of words show that language is not merely a means of communication: words adorn speech and reveal a person's character. Accordingly, speakers bear responsibility for choosing their words correctly, at the appropriate time and in the appropriate circumstances.

Yusuf Khas Hajib's *Qutadghu Bilig*, a remarkable work of literary art, offers an artistic representation of the moral and spiritual values, aspirations, lifestyle, culture and customs of the people. It contains the following lines:

"All goodness comes through knowledge;

Through knowledge, one may find a path to the heavens.

The word descended from the green sky to the grey earth;

Through speech, humanity attained greatness" [11].



Indeed, speech and thought distinguish human beings from other living creatures. Words contribute to human dignity. For this reason, writers who understand the power and nuances of language and know how to use it appropriately remain in the memory of generations even after centuries have passed.

The development of the Uzbek literary language and its attainment of a high level of artistic expression are inseparably associated with Alisher Navoi and his works. In his linguistic writings, celebrated Khamsa and collections of poetry, Navoi left enduring reflections on the power of words, their appropriate use and the enrichment of language.

"In some of his works, he (Alisher Navoi—emphasis in the original, T.G.) addressed the properties of words and the nature of speech. Through poetic comparisons, he explained the role of words in social life and the relationship between a person's identity and speech:

It is the word that gives a sign of life to the dead;

It is the word that brings news of the beloved to the soul.

It is the word that distinguishes humans from animals;

Know that there is no more precious jewel than the word" [Jumaniyozov R., "So'z durki, nishon berur o'lukka jondin..."].

As the examples above demonstrate, the finest works of our literary heritage have celebrated and valued the word. This idea has occupied the attention of scholars of literature and linguistics for centuries. Poets and writers have elevated verbal expression to the level of art.

As G. V. Stepanov observed, "Linguistic material differs from other materials used by artists (marble, paints, wood, granite, musical sounds, and so on) in that it possesses both material and ideal dimensions" [Stepanov G. V. Language. Literature. Poetics. Moscow: Nauka, 1988, p. 141].

Indeed, the physical materials mentioned above become works of art only when shaped by a sculptor, decorator, painter, musician or another artist. Language, by contrast, is available to every speaker, whether an ordinary individual or a creative writer, as a ready-made means of conveying thoughts, hopes, happiness, pain and sorrow. Every linguistic word has meaning: some possess both lexical and grammatical meanings, while others primarily convey grammatical meaning. The expansion of vocabulary and the emergence of new meanings are also connected with the creative skill of writers.

It is natural that linguistics offers different approaches to studying literary language. For many years, scholars have debated whether the language and style of literary works should be examined primarily within literary studies or linguistics and which methods should be employed. The positions of leading scholars illuminate this debate. V. V. Vinogradov, whose research focused on literary stylistics, stated: "The linguist begins with an analysis of the verbal fabric of a work, whereas the literary scholar begins with a socio-psychological understanding of character" [Vinogradov V. V. Problems of Russian Stylistics. Moscow, 1981, p. 298].

The Uzbek intellectual and reformer Fitrat wrote in *Adabiyot qoidalari* (Principles of Literature): "Literature is the depiction, by means of words and sentences, of the waves of our thoughts and feelings, creating the same waves in others" [Abdurauf Fitrat. Selected Works: Principles of Literature. Tashkent: Ma'naviyat, 2009, p. 13]. This definition suggests, first, that literary creation is inseparable from words and sentences and, second, that such words and sentences must have emotional and expressive force.

The authors of *Adabiyot nazariyasi* (Theory of Literature) discuss the place of artistic language in literature as follows: "Linguistics has its own precise methodology and established fields,

including lexicology, semantics, morphology and syntax. Linguists study every aspect of the common language, regard artistic language as a distinctive part of it, and draw characteristic examples from literature to identify general laws of literary language. All of this is correct. However, some linguists forget that the language of a literary work must also be examined from the perspective of aesthetic principles. ... In general, the distinctive features of literary language cannot be fully explained by linguistic terminology and rules. Linguistic analysis reveals only those aspects of literary language that are relevant to linguistics. Yet the language of a literary work exists in inseparable unity with all its other components. Therefore, its ideological and aesthetic characteristics must be studied by methods characteristic of literary scholarship" [Theory of Literature, vol. 1. Tashkent: Fan, 1978, p. 313].

In his article "Literature Begins with Language," Ozod Sharafiddinov observed: "Just as there is no visual art without colour or music without melody, there can be no literature without language. Literature is called the study of humanity. Indeed, writers explore diverse human characters and discover important truths that contribute to social development. Yet all this is realised in literature through language" [Sharafiddinov O., "Adabiyot tildan boshlanadi," O'zbekiston adabiyoti va san'ati, 5 September 1986]. These views indicate that a complete literary analysis should investigate not only ideological content but also the linguistic qualities through which that content is expressed.

X. Doniyorov and B. Yo'ldoshev noted: "Discussions of literary discourse have shown that many literary scholars, critics and writers are dissatisfied with monographs and articles on an author's language and style because these works devote too little attention to linguistic imagery and the aesthetic functions of words, phrases and sentences in literary texts.

Such shortcomings in studies restricted to a narrow linguistic perspective are primarily explained by insufficient investigation of the functions of language within linguistics" [12].

"Although artistic language is present on every page and in every 'cell' of a literary work, it is as imperceptible as the air we breathe. When a work is well written, we become engrossed in the events and characters and may hardly notice its language. Even when we recognise the excellence of an author's language, we usually say only that it is 'good' or 'rich,' much as we enjoy the purity and freshness of sea or mountain air. But when we try to establish how the richness and expressiveness of one work differ from those of another, and what inner qualities distinguish each writer's artistic language, that language becomes as elusive as air and cannot be examined by simple methods."

Debates that emerged in Uzbek literary scholarship and linguistics during the second half of the twentieth century gradually stimulated research into the stylistics of literary texts. Initially, linguists sought to describe the lexical, morphological and syntactic features of literary works, as well as the use of figurative devices in literary texts.

Linguists such as A. Shomaqsudov, I. Rasulov, R. Qo'ng'urov and H. Rustamov published one of the early Uzbek-language textbooks devoted to stylistics. It discussed general questions of stylistics; conversational, official, scientific, journalistic and literary styles; lexical, morphological and syntactic stylistics; the stylistics of complex sentences; syntactic figures; and tropes [Shomaqsudov A., Rasulov I., Qo'ng'urov R., Rustamov H. Stylistics of the Uzbek Language. Tashkent: O'qituvchi, 1983, 248 pp.].

Discussing literary style, the authors emphasised: "Literary discourse manifests itself in many different forms. Its style enables authors to select and skilfully employ all the lexical and

grammatical resources of language, as well as to create new means of expression, in order to strengthen the aesthetic impact of a work. In literary discourse, language serves as a means of creating images, characters and settings. Literary discourse is distinguished from other functional styles of the literary language by its imagery" [Shomaqsudov et al., Stylistics of the Uzbek Language. Tashkent: O'qituvchi, 1983, p. 30].

The works of A. Abdullayev, who conducted monographic research on the means of producing emotional expressiveness in Uzbek, are of particular importance to linguistics. Among the early contributions of this research was the identification of ways in which phonetic, lexical-phraseological, morphological and syntactic units convey emotional and expressive meanings. In *Badiiy matn va lisoniy tahlil* (Literary Text and Linguistic Analysis), J. Lapasov examined linguistic analysis of texts, textual scholarship, palaeography, methods of textual analysis, the role of linguistic expressive devices in text construction, types of literary discourse, figurative means and vocabulary study.

He rightly observed: "The study of literature and the literary language is inseparably connected; without analysing language, the primary element of literature, it is difficult to determine the ideological richness and artistic value of a literary work" [Lapasov J. *Literary Text and Linguistic Analysis*. Tashkent: O'qituvchi, 1995, p. 3].

In his work *Poetik nutq leksikasi* (The Vocabulary of Poetic Discourse), B. Umurqulov places particular emphasis on the lexical and stylistic study of literary language. He offers an extensive examination of poetic vocabulary from historical and contemporary perspectives, the lexical sources and development of modern Uzbek poetry, the relationship between poetic language and poetic vocabulary, traditional poetic expressions, word forms and variants in poetic language, and lexical variation.

References

1. Theory of Literature. In 2 vols., vol. 1. Tashkent: Fan, 1978. P. 313. 416 pp.
2. Abdurauf Fitrat. Selected Works: Principles of Literature. Tashkent: Ma'naviyat, 2009. P. 13. 332 pp.
3. Jumanioyov R. "So'z durki, nishon berur o'lukka jondin...": Words and Speech from Navoi's Perspective. Xabar.uz. <https://www.xabar.uz/uz/post/sozdurki-nishon-berur-olukka-jondin?category=madaniyat>
4. Mahmudov N. Til [Language]. Tashkent: Yozuvchi, 1998. P. 10. 40 pp.
5. Stepanov G. V. Yazyk. Literatura. Poetika [Language. Literature. Poetics]. Moscow: Nauka, 1988. P. 141.
6. Vinogradov V. V. Problemy russkoy stilistiki [Problems of Russian Stylistics]. Moscow, 1981. P. 298.
7. Sharafiddinov O. Adabiyot tildan boshlanadi [Literature Begins with Language]. O'zbekiston adabiyoti va san'ati. 5 September 1986.
8. Shomaqsudov A., Rasulov I., Qo'ng'urov R., Rustamov H. O'zbek tili stilistikasi [Stylistics of the Uzbek Language]. Tashkent: O'qituvchi, 1983. 248 pp.
9. Lapasov J. Badiiy matn va lisoniy tahlil [Literary Text and Linguistic Analysis]. Tashkent: O'qituvchi, 1995. P. 3.
10. <https://n.ziyouz.com/portal-haqida/xarita/uzbek-sheriyati/o-zbek-mumtoz-adabiyoti/ahmad-yugnakiy-xii-xiii-asrlar>

11. <https://n.ziyouz.com/portal-haqida/xarita/uzbek-sheriyati/o-zbek-mumtoz-adabiyoti/yusuf-xos-hojib-1020-21>
12. [https://n.ziyouz.com/books/uzbek_adabiy_tili/Adabiy_stil_\(X._Doniyorov,_B._Yo'ldoshev\)](https://n.ziyouz.com/books/uzbek_adabiy_tili/Adabiy_stil_(X._Doniyorov,_B._Yo'ldoshev))
13. See: <https://jadid.uz/aristotelning-poetika-asaridan-iqtiboslar/>

