

Literary Text And Its Linguopoetic Issues Research

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Abstract. Language is an extraordinarily unique phenomenon as a central and at the same time extremely complex object of study of old and new sciences that explore the essence, psyche and human activity from different angles. The path of direct awareness and manifestation of this mysterious phenomenon is to divide the entire flow of speech into parts, to divide it into pieces, to be able to imagine each part or particles separately, and also to be able to perceive proportional and even disproportionate relationships between these parts or particles, there is no doubt that his mind went through a long and difficult path of gradual improvement. He also discovered such ways of using language in the process of human self-expression, development processes, connecting these speech fragments with each other, as a result of which he became the author of a miraculous tool called artistic speech. Masterpieces of the word, created as unique forms and samples of such beautiful speech - legends, myths, epics, fairy tales, proverbs, riddles, songs, poems, dramas, stories, novels and novels live, are created and, of course, will be created as unique evidence of artistic human genius. This art of magical speech is explored with such disciplines as linguistics, literary criticism, aesthetics, history, so to speak, hand in hand, together, in cooperation. But regarding the study of the life of the language in this special area, called fiction, although the beginning of the study of this problem dates back to ancient times, disputes and discussions have never stopped.

Keywords: text, literary text, linguistics, linguopoetic, myths, epics, proverbs, songs, poems, dramas, stories, novels.

Introduction

No one has ever denied the fact that literature is the art of the word, and its primary element is language. In the history of mankind, the art of visual perception of the world, called literature, was created, and the word, the means of expressing this art, is the painstaking task of fully interpreting the language that constantly occupies the human imagination and thinking.

The great enlightened writer Abdurauf Fitrat wrote in the manual "Rules of Literature": "If the goods (material) in the visual arts are sound and melody, then the visual arts are musical; if there are colors, lines, it will be a picture; stone or other various minerals will be sculpture; if it is wood, brick, ganj, earth, then it will be architecture; and the actions of the body and face (facial expressions), and the movements

will be a game (dances); and speech, sentence and word become literature" and defines literature as follows: "Literature consists in describing the waves in our thoughts and feelings with the help of words and sentences and creating the same waves in others". [Fitrat, 2006: 12-13]

The well-known Uzbek literary critic O. Sharafiddinov in his article "Literature begins with language" writes: "There is no literature without language, just as there is no fine art without color and music without melody. Literature is called human science. In fact, the writer explores various human characters and discovers important truths that help the development of society. However, all this is realized in literature through language". [Sharafiddinov, 1986]

The following remarks by the great writer and literary critic P. Kadyrov are especially noteworthy here: “Statues are made of copper and marble, buildings are built of brick, glass and steel. In a literary work, instead of copper, marble, steel and brick, an artistic word is used. The difference between a literary work and music, painting and other areas of creativity is that it is created not through tones, lines, colors, but through the word. This means that artistic language is one of the main indicators that determine the specifics of any literary work. The theory of artistic language is in the first line of questions related to the theory of literature”. [Literary theory, 1978: 312]

Similar comparisons related to the definition of the primary element of a work of art have been mentioned by other well-known researchers since the beginning of the last century. In an article by V. M. Zhirmunsky, the greatest philologist of his time, published in 1919, “The Tasks of Poetics”, one can see the following thoughts: “All art uses certain material belonging to the natural world. Art, with the help of the methods at its disposal, carries out a special processing of this material; as a result of processing, a natural object (material) increases the value of an aesthetic object, turns into a work of art. Comparing the raw materials of nature and the material of finished art, we determine the ways of its artistic processing. The task of studying art is to describe the artistic techniques (principles) of a particular work, poet or whole period in historical terms or in a comparative systematic order. For example, in a piece of music, sounds that have an inevitable - relative and absolute - height, a certain duration and strength, falling into the artistic forms of rhythm, melody and harmony, which are in one or another simultaneity and sequence, are the material of music. The material of a color image is visible forms drawn as forms of a color image, which are located on a plane as a combination of lines and spots of paint. The study of poetry, like the study of any other art, requires the identification of its material and the means of creating a work of art from this material”. [Jirmunsky, 1977: 18]

Continuing his thoughts in this direction, V. M. Jirmunsky proves the inconsistency of old views in philology, such as “The material of poetry is images”, and states as follows: “The material of poetry is not images, not emotions, but words. “Poetry is the art of the word, the history of poetry is the history of literature”. Indeed, no matter how important the place and functions of the image in fiction, especially in poetry, and in some cases even determining ones, it cannot exist separately from the word and language. Without words, there is no image.

D. N. Shmelev’s book “Word and Image” begins with the recognition of the truth about the role of language in creating an image: “Language is not only the main means of communication between people, a means of forming thoughts, expressing feelings, desires and a means of expression, but it is also a real external form which is covered by the images of fiction”. [Shmelov, 1964: 3]

Of course, whether it is logical thinking, which is the main way of knowing the world, or figurative thinking, which is another peculiar way of knowing the world, there is always a dialectic of language and thinking, that is, thought cannot live without language, and language cannot live without thought.

It should also be said that among the arts, fiction is the highest art, it is characterized by completely unique features and rules. That is why, when dealing with literature, it is desirable to be somewhat careful in identifying its material with that of other arts. Already, as the well-known philologist G. V. Stepanov emphasized, “language material differs from all other materials used by artists (marble, paints, wood, granite, sounds in music, and so on) by the presence of material and ideal aspects in it”. [Stepanov, 1988: 141] For example, marble as a raw material that has not been processed by special artistic techniques and has not become a work of art has only a material side, an ideal side, it acquires artistic meaning only and only after processing by an artist with a specific artistic purpose. The same goes for colors, paints, wood, granite, sound and so on. But language as the

material of fiction has a completely different nature. Language exists as a certain material form and content, a semantic unity even before its units are introduced into fiction. Language units, such as words, phrases, sentences, having their own lexical and grammatical meaning, serve to identify and express the corresponding artistic and aesthetic content in a state subordinate to the writer's artistic goal. Thus, linguistic units that already have meaning form the linguistic fabric of a work of art, develop new, unique artistic meanings in accordance with the artistic abilities of the artist.

The language of a work of art is such a complex and unique phenomenon. Linguistics, in general, in the history of philology, different approaches to its study were used. V. Vinogradov, who has been studying the language of literary works all his life, in his lecture "The Science of the Literary Language and Its Tasks" emphasizes that the word "language" is used in two senses when discussing the language of fiction, that is: 1) one or another national language in the meaning of "speech" or "text" (analysis material on the history of the literary language, historical grammar and lexicology), reflecting the system; 2) "language of art" in the sense of a system of means of artistic expression. [Vinogradov, 1981:184] Such two different interpretations of the language of a literary work and the presence of two different approaches to the study of the language of a literary work are also noted by other foreign scientists. [Shmelev, 1964: 4-22]

In Uzbek linguistics, it can be noted that in the works devoted to the study of the language of works of art, two directions came to the fore. In their books Kh. Doniyorov and S. Mirzaev called "The Art of the Word" the linguistic aspect of the direction, which sets itself the task of studying such issues as the growth and change of the language, the relationship between the literary language and the national language, the attitude of the writer to the national language, the use of linguistic means, writing skills, interpreting the direction of the conclusion about the style as a stylistic aspect. [Doniyorov, 1962: 173-174]

The language of literary and artistic works of that period is studied with the aim of scientific research of the state of the language in a certain historical period, its features, lexical, phonetic and grammatical differences, general and various aspects of the current state of the language. The current state of the language, the analysis and study of the relevant phenomena in it, is no exception. In this case, the language of works of art and written monuments serves only as material for research with the same purpose.

It is known that the language of any work of art reflects a certain universal language. The most objective mirror of language changes, evolutions, development is fiction at the level of genuine art. Even when determining the norms of the literary language of the era, the language of the works of skillful writers, real "generals of the word" (F. Buslaev), is one of the main parameters. The source of the analyzed material in most modern studies related to today's Uzbek language is naturally the works of Uzbek writers. The state of the language, its various phenomena, textbooks describing laws and regulations, and other teaching aids also draw the main factual material from works of art (of course, there are other sources).

In the description and study of the history of the language, this path, that is, based on the language of written monuments, literary and artistic works of the corresponding period, lives as the oldest and strongest linguistic tradition. A lot of fundamental research has been created in Uzbek linguistics in this direction. [Mutalibov, 1955]

It is known that the main goal of research in such areas is to determine the features of the language of the period, to observe the manifestation of a particular phenomenon in the language of the common people in the same period, in particular, in the language of a particular work, and on this basis to determine the patterns associated with changes in language. This is not the study of the skills of the writer's artistic language, that is, the study of a literary and artistic work as a finished work of art, an aesthetic whole. However, it should be noted that such a direction is absolutely necessary and is one

of the main ways of summing up scientific-theoretical and scientific-practical conclusions related to the development of the national language, the formation of the literary language, the essence of the phenomenon of language and the laws of development. Therefore, in all linguistics, in particular, in Uzbek linguistics, research in such areas is very large. It should not be forgotten that research in other areas is difficult to imagine without scientific research in this direction, scientific and theoretical generalizations and conclusions.

Also an important and necessary direction is the study of the language of a work of art as one of the functional styles of speech - a manifestation of an artistic style in which, so to speak, the movement of a living language as a product should be studied by the individual skill of the writer and at the same time his "I" is expressed. More precisely, it is appropriate to interpret, analyze and explore the language of a work of art in the sense of the "language of art" and draw appropriate conclusions. The study of the language of a work of art in the "stylistic aspect" pursues this goal, but achieving this goal is not always easy. At the moment, the problem boils down to the fact that the language has different functions.

G. O. Vinokur, who devoted the bulk of his scientific work to the study of the language of works of art, emphasized that the communicative and expressive functions of language began to be differentiated in linguistics for a long time, as proof of his opinion, he cites the following opinion of the German linguist G. von der Gabelenz in his book published in 1891: "Language is the expression of thought divided into parts, and thought is the union of concepts. But human language wants to express not only related concepts and their logical relations, but also the attitude of the speaker to his thoughts; I want not only to say something, but also to express myself, and in this way the psychological factor is added to the logical one, saturating it in every possible way". [Vinokur, 1991: 44]

The well-known Russian philologist R.A. Budagov in his article "The Language of a Work of Art" emphasizes that the language of the

writer in a work of art has extraordinary power, taking on a special additional task with the desire to influence the reader not only ideologically, but also aesthetically. [Budagov, 1980: 278] Of course, this additional task is an aesthetic task inherent in the original essence of language.

In the centuries-old rich history of Uzbek philology, attention to the problem of artistic language has never weakened. Let us take the treatise of the great Alisher Navai "Muhokamatul Lugatain". As M. Kadyrov rightly noted, "Muhokamatul lugatain" has one more feature that serves as an example for us, linguists and literary critics. In the work of Navai, he does not consider language issues separately from literature - art, but considers the features of the language as a requirement of artistic speech. If we carefully study this work, we will begin to notice the causes of the current crisis in the science of language and literature". [Kadyrov, 2002: 85] In this and many other works, Navai approached the issues of word, meaning and art with great responsibility.

Fitrat, who saw in literature a "decorated, embellished form" of language, in his work "Rules of Literature" considered such issues as the features of artistic language, problems associated with style, artistic arts and the role of linguistic means in their work, permissible and inadmissible aspects of the language of artistic works taken from the language of works of art are analyzed very carefully on actual examples.

In modern Uzbek philology of the first half of the 20th century, it can be noted that the beginning of the scientific study of the language of works of art is associated with the names of two great scientists - the literary critic and writer Izzat Sultan [Sultanov, 1939, N5] and the outstanding linguist Ayub Gulom. [Gulamov, 1941, N1] They tried to show the scientific and theoretical foundations and principles of the study of artistic language from the point of view of literary criticism and linguistics.

PhD thesis of academician Sh. Shoabdurakhmanov, devoted to the study of the linguistic features of the Ravshan epic, defended

in 1949, is also one of the serious works on the study of the problems of artistic language.

The great linguist G. Abdurakhmanov in his article "On the Study of the Language of a Literary Work" [Abdurakhmanov, 1966: 4-11] defined specific ways of studying the language of a literary work. The scientist emphasizes that in many cases, when working on the language of a work, "critics or teachers, analyzing the work, divide the characters of the work into negative and positive ones and limit themselves to the characteristics of each of them, the language of the work, the relationship of this language to the content, what artistic language is used to describe events, the use of means, the achievements and shortcomings of the writer in this area are ignored (or at the end of such an analysis, they are limited to saying a few words about the language of the work that do not matter)". The author clearly showed that it is incorrect to check the language of a work of art in this way, and consistently showed the aspects that must be taken into account when studying the language of art.

The following factual points in the article also deserve attention: "It should be remembered that the analysis of the language of a work should not be carried out after the analysis of the content of the work, but should be carried out simultaneously with the analysis of its content... The writer enriches and improves the literary language, using the rich possibilities of the national language. One of the main tasks is to study how the writer used these opportunities".

The main conclusions on the issues raised in the article can be conditionally formulated as follows: 1. The analysis of the language of a work of art should be carried out along with the analysis of its content. 2. In order to learn the language of any work of art and make a judgment about it, one should thoroughly study the period in which the writer lived, the historical conditions, the reason and process of writing the work, the goal of the writer. 3. The language of a literary work should be studied in comparison with the language of other works of the writer. 4. It is necessary to develop thematic, semantic-stylistic, grammatical, historical-genetic categories of units used in a work of art, and

develop a special vocabulary for the work. 5. It is necessary to determine how the writer used the living colloquial and traditional literary language and analyze the lexical and semantic features of the work. 6. Determination of the writer's skills in the use of visual media. 7. Detection of changes in the meanings of words. 8. To study the introduction of semantic groups of the word into the work. 9. Making observations related to the syntactic structure of the work. 10. Study of the style of speech and the problem of stylization. Naturally, the main part of these conclusions in the article helps to identify the features associated with artistry, which are manifested in the language of a work of art.

In Uzbek linguistics, there is a fairly large number of scientific studies devoted to the study of the problems of artistic language, the style of artistic speech, the language and style of the works of individual writers, and most of them are distinguished by the thoroughness and validity of their scientific decisions. For example, in a number of works, the language of Alisher Navai's prose and poetry was studied from the point of view of artistic skill, an attempt was made to reveal the essence of linguistic means and verbal arts characteristic of the artistic style of the great thinker.

It is gratifying that in Uzbek linguistics there are many studies devoted to detailing the skills of one or another creator in using the language, the features of the writer in using units of one or another language level. At the same time, it should be said that when studying the artistic language, more attention is paid to the style of lexical units. For example, linguist L. Abdullaeva in her monograph touched upon the problems of lexical stylistics of the language of Uzbek fiction. And E. Kilichev in the book "Lexical Means of the Artistic Image" dwelled on issues related to the lexical means involved in the artistic image and their expressive capabilities. The monograph "Poetic Speech Vocabulary" by B. Umurkulov explores such issues as the lexical sources of modern Uzbek poetry, poetic vocabulary, traditional poeticisms, word variants and their aesthetic value. As you can see, a lot of work has been done in Uzbek linguistics on the

style of the language of works of art. But no matter how great the range of research in this direction, it cannot be said that they cover all the serious works that occupy a special place in the history of our literature. At the same time, it is difficult to say that the scientific level of these studies is the same. Also, often a specific linguistic unit or event is analyzed not as an element of a work of art as a whole of an aesthetic whole, but is separated from the general content, sometimes a lot of space is given to non-artistic arguments about the incorrect use of a word or other unit.

At this point, the following remarks by P. Kadyrov are noteworthy: "... Some linguists forget that the language of a work of art should be studied from the point of view of the laws of aesthetics. Instead of analyzing how the writer creates images and characters with the help of artistic language, they limit themselves to telling how the author followed the rules of vocabulary, semantics, and syntax. Of course, the writer must be literate, know the rules of grammar. But to demand only this from a writer means to treat him very primitively. In general, the specific features of the language of a work of art cannot be revealed with the help of linguistic terminology and rules. Linguistic analysis reveals only those aspects of the language of a work of art that are necessary for the science of linguistics. But the language of a work of art ... lives in harmony with all the other components of a literary work. Therefore, it is necessary to study the ideological and aesthetic features of the artistic language by methods specific to literary criticism". [Theory of literature: 313] After all, not only in the language of works of art, but also in any speech, it is necessary to observe lexico-semantic and grammatical rules, to build speech correctly. After all, "the correctness of speech is the central issue of the doctrine of the culture of speech. All other communicative qualities of cultural speech can be manifested only if this correctness is present. Indeed, one cannot speak incorrectly about clarity or logic, expressiveness or richness of speech. It is worth saying that the correctness of speech acts as the basis of all other communicative qualities. Therefore, the correctness of speech is the first step in the culture

of speech, and the main goal of school teaching the native language is aimed at developing in students the skills and abilities of correct speech". [Makhmudov, 2007: 42] It is known that it is illogical to look for art in wrong speech, because wrong speech cannot carry art on its shoulders. The language of a real work of art leaves no room for such reasoning. True, errors, inaccuracies, and stylistic features in the language of certain works of art should not be ignored by either a linguist or a philologist in general, but the study of the laws of the artistic language of art should be much higher than this level, the simple arithmetic of speech.

It should also be noted that the above-mentioned "language of a work of art lives in harmony with all the other components of a literary work. Therefore, it is necessary to study the ideological and aesthetic features of the artistic language using methods specific to literary criticism". Because, without knowing the essence and composition of the material, it is a waste of time to prove that it is impossible to build a healthy structure from this material, or to evaluate the serviceability of the constructed structure. In addition, there are not so many studies in literary criticism that study the language of works of art in depth and at the required level.

These words of the famous artist of the word Said Ahmed deserve attention, as they openly reflect the same truth: "The writer is called the artist of the word. Many of our books lack the tones and colors of this beautiful language. For some reason, our literary critics pay little attention to the writer's language". Indeed, in many literary works, as Kh. Doniyorov and B. Yuldoshev rightly point out, "the language of a work of art is mentioned in passing or is not mentioned at all. In such works, artistic speech is reflected with the help of stereotyped epithets, such "attractive"". Evaluations in the form of such a dry presentation do not help to penetrate into the essence of such a complex art as the language of a work of art, to reveal the essence of the skill of the creator of this art in the language department. If the language of a work of art is really figurative, juicy, attractive, then how did

these wonderful and extremely important qualities for a work of art arise, what are their linguistic foundations and supports, what language units are involved in the manifestation of internal semantic aspects and at the same time what are the relationships between these units, The focus of the researcher should be on such necessary issues as how the content-spiritual harmony is manifested between the main theme of the work and the language units representing it. For this, the decisive factor for the researcher is the ability to fill the laws of both language and literature, which have been formed, improved, saturated with logic and art over the millennia.

When studying the language of fiction, if the linguist pulls the blanket over to his side as if it were his only right, if the literary critic pulls him over to his side, it is understandable that it will be difficult to achieve a positive result. Because the blanket, big or small, thick or thin, is one. Sharing the same blanket is the fate of the linguist and literary critic in philological activity.

In the literary-critical analysis of a work of art, the need for an approach not only from the point of view of scientific literature, but also from the point of view of linguistics was repeatedly emphasized. Since the main manifestation of the aesthetic function of language is the text of a work of art, when studying the specific features of this function, such areas of literary criticism as literary theory, literary history, poetics and linguistic stylistics, linguistic stylistics, linguistics, history, lexicology, semasiology, etymology, grammar interact together. The question of the aesthetic function of language is a complex issue between two major disciplines. Even at the beginning of the last century, a number of linguists and literary critics put forward the opinion that in order to study this problem on a scientific basis, a separate science should be formed. For example, B. A. Larin wrote: "Sooner or later, I think, very soon the aesthetics of language will be recognized as a separate science". [Larin, 1974: 28]

The area that studies the language of a work of art as a manifestation of the aesthetic function of language, "linguistic poetics" - "linguopoetics", has become more stable in

philological science, and many studies have been created to clarify the place of "linguistic poetics" as an independent science in the system of philological sciences.

Here it is appropriate to briefly touch on the issue of the emergence of linguopoetics. The debate about whether the study of fiction falls within the competence of linguistics or literary criticism, since fiction is the art of the word, has been going on for a very long time and to some extent continues to this day. The search for answers to questions such as whether literary criticism should conduct research based on linguistic concepts and methods is manifested in one way or another in philological science. Naturally, without fully knowing the essence and technical laws of such a complex phenomenon as language, it is fruitless to study literature objectively and deeply, which is the purpose of living in a thousand and one meanings and interpretations, or trying to conduct a true scientific study of this purpose, not knowing about thousand and one methodical law of literature. Therefore, in the history of philology, the search for the most convenient and harmonious way of this activity appeared in various forms.

After the formation of semiotics as a separate science, the methods of its study began to be applied to the study of literature as the most convenient. This is how structural literary criticism appeared, working by structural-semiotic methods, the literary text was approached as a kind of sign system, analysis was carried out, conclusions about the artistic language were made. But such literary studies in the semiotic direction did not bring obvious benefit to understanding the art of speech, because they were too abstract.

A special place in the development of the linguistic study of the language of works of art is occupied by the "Society for the Study of Poetic Language - SFSPL", created by representatives of Russian "formalism". Experts say that although the decision to create this society was made in February 1917, it began in 1914 with the publication of the work of V. Shklovsky called "The Resurrection of the

Word". As part of this society, a number of philologists, such as R. Jakobson, O. Brik, V. Shklovsky, B. Eikhenbaum, L. Yakubinsky, S. Bernstein, B. Larin, and later B. Tomashevsky, V. Zhirmunsky, Yu. Tynyanov, V. Vinogradov, G. Vinokur worked and paid more attention to the leading role of linguistic analysis in the study of works of art.

While it is clear that language is fundamental to the study of a work of art as an aesthetic whole, it is sometimes questioned. As N. M. Shansky rightly pointed out, the linguistic analysis of a literary text is extremely important for understanding its ideological and artistic features. "After all, in order to study the ideological content of any work, its artistic features that distinguish it from other works, for the correct perception of a work of art, which is a cognitive-figurative whole that delivers aesthetic pleasure, educates feelings and develops thinking, it moves the mind and soul, first of all you need to understand it correctly. Without a correct, true, adequate and consistent understanding of a literary text (and any other speech work), there can be no question of either its ideological analysis or its philological assessment, among other assessments... Since language is the primary element of literature, the linguistic analysis of a literary text is also the basis of its literary and stylistic study. At first glance, the approach to a literary text in this interpretation seems one-sided, that is, in linguistic analysis, although detailed necessary explanations are given, it seems that the aesthetic features of a literary text are not taken into account enough. Therefore, some researchers use the term philological analysis instead of linguistic analysis.

The great Russian philologist R. Budagov also wrote in his article on the topic "What can the science of language give to the science of literature?" he says that the two disciplines have much to offer, and elaborates on the "advantages" that linguistics brings to literary studies, noting that the French poet Paul Valéry has shown with professional precision how important linguistics is to poetics.

It is known that poetics is "the science of the system of expressive means in works of art, the oldest science of literary criticism. The term "poetics" was first used in Aristotle's Poetics. This work is considered one of the first works to cover theoretical issues related to a work of art and its language". From ancient times to the present, as you can see, poetics has been regarded as a science associated with literary criticism. At the same time, it can be said that poetics is still associated with literary criticism and, as mentioned above, is close to linguistics as well.

The well-known Russian philologist V. Jirmunsky in his work entitled "The Tasks of Poetics" in the works of A. A. Potebnya, although there are many objections in his general concept, emphasizes separately that the method of convergence of poetics with the general science of language - linguistics - is very effective and therefore widely recognized. The thoughts of V. Jirmunsky about the close connection between poetics and linguistics are especially noteworthy: "Since words are the material of poetry, the systematic structure of poetics should be based on the classification of linguistic facts given to us by linguistics. Each of these facts, subordinated to an artistic task, thus becomes a poetic method (technique). Thus, each branch of the science of language must correspond to a separate branch of theoretical poetics". In doing so, of course, she has in mind poetic phonetics, poetic morphology, poetic syntax.

Well-known researchers in this field, amazed by the originality of the "mechanisms of work" of language units in the process of creating an aesthetic goal in the poetics of a literary text, came to the conclusion that there is no poetics without linguistics. For example, R. Jakobson in his lecture "Linguistics and Poetics" (USA, 1958) even put forward the thesis that "poetics can be considered as an integral part of linguistics".

The well-known researcher of the language, stylistics and poetics of works of art V. Vinogradov paid attention to the clarification of each of these issues in many of his works. For example, in his fundamental work "Stylistics. Theory of Poetic Speech. Poetics", reflecting on poetics in particular, he emphasizes that both

linguistic, aesthetic-stylistic, literary criticism, and other art criticism approaches to studying the structure of a literary and artistic work are combined within poetics.

So, the linguistic approach to the poetics of a literary text, that is, linguopoetics, does not deny other approaches, but only shows the leadership of this approach. But some researchers say that linguopoetics belongs only to linguists, and only linguists should study it, because only linguists have the appropriate experience and the necessary tools to study artistic speech. But such stringent requirements have caused serious scientific objections. For example, R. A. Budagov answered this requirement in the following way: "I am deeply convinced that poetics is an integral science in the system of philological knowledge. They should be dealt with by philologists, who cherish the fate of the artistic word, both poetic and prose".

B. Sarimsokov, a comprehensive philologist who deeply studied the unique art of Uzbek folk oral art, full of secret arts of lawful spells, linguistic folklore, was a scientist who did not tire of promoting the constant cooperation of linguists and literary critics in studying the problem of linguistic art. He writes as follows: "... Whether it be a linguist or a literary critic, they must unite in linguopoetics and artistic (figurative) problems, then they will become real philologists. And artistic problems are purely philological problems".

Today it becomes clear that linguistic and poetic study is a somewhat earlier step and a more effective way than studying the language of a work of art in the "stylistic aspect". At the same time, the researchers emphasize that the linguo-poetic analysis of the language of a work of art is based on the results of a linguo-stylistic analysis.

It should be said with satisfaction that a large number of scientific works have been created and are being created in the linguistic direction in Uzbek linguistics. Undoubtedly, the experience and theoretical conclusions collected in these linguistic scientific works naturally led to the emergence of linguistic and poetic research in Uzbek linguistics in subsequent decades. From

this point of view, they analyze poetic and prose works created with high skill in Uzbek literature, the language of folklore samples, generalize the relevant scientific conclusions.

For example, in a number of articles N. Makhmudov put forward interesting ideas about the linguopoetics of the language of the works of some poets and writers. The monograph, published by the well-known linguist B. Yuldoshev in collaboration with Z. Shodiyeva, who has been dealing with the language of works of art for many years, especially linguistics, highlights the issues of linguistic and poetic analysis of a particular work in detail. In the articles of such researchers as L. Dzhallolova, G. Rikhsieva, an attempt was made to analyze the linguo-poetic essence of certain methods and forms in artistic creativity. In our Ph.D. dissertation, Cholpon's novel "Day and Night" is also analyzed in linguo-poetic analysis. In the next four or five years, several dissertations devoted to the study of the problems of linguopoetics were defended.

Here it is necessary to highlight the doctoral dissertation of I. Mirzaev "Problems of linguistic and poetic interpretation of a poetic text" Because this scientific research can be called one of the first major works in this direction in Uzbek linguistics. Rhyme, which is one of the main elements of poetic speech, is at the center of linguistic and poetic observations in the dissertation, and lexical, morphological and syntactic means that provide the formation and semantics of this rhyme are studied in detail. Undoubtedly, the dissertation is of great theoretical and practical importance, it helps to accelerate the further study of the problems of linguopoetics of a poetic text.

At the moment, some of the author's comments in this dissertation, in our opinion, are not without controversial interpretations. Comparative study by the researcher of the lexical composition of a rhyme with its semantic composition, semantic relationships between words in a rhyme (such as homonyms, antonyms), the role of various groups of words (such as jargon, archaism) in the composition of a rhyme, the morphological structure of a rhyme,

attitude to phrases, syntactic aspects and so on in the aspect, it is noteworthy that such issues are carefully covered in the linguistic and poetic aspect. But an attempt to separate the linguopoetics of a poetic text, in particular, the linguopoetics of rhyme from phonetics, to substantiate the semantic-lexical, morphological and syntactic means of rhyme is completely “out of sound” (“out-of-phonemic means of rhyme formation”) (although these means also have their role in the structure of rhyme, which cannot be denied), in our opinion, does not seem appropriate. To do this, so to speak, is tantamount to removing not only the beautiful “upper”, but also the thin and intimate “inner” clothes of the poem. No wonder A. Rustamov calls rhyming “literal” (that is, “words whose pronunciation has a level of generality that affects the listener”). The Tatar linguist Kh. R. Kurbatov argues that one of the branches of linguopoetics is the rhythm of the poem, since the system of the poem is based on the specifics of the language, primarily its phonetic features. In general, in any discussion about poetry, the question of musicality, melodiousness of sound in this art, even if we are talking about non-rhyming poetry, has never been the subject of discussion.

One gets the impression that I. Mirzaev sometimes overestimates the semantic aspects of rhyme. For example, he believes that “rhyme is a completely finished speech block in its compositional and meaningful nature”. In fact, this is not always the case. For example, just one example:

Bolalik kunlarimda, In the days of my
childhood,

Uyqusiz tunlarimda In my sleepless
nights

Ko’p ertak eshitgandim, I've heard
many fairy tales,

So’ylab berardi buvim (H.Olimjon)
My grandmother told me

The first two lines of the passage rhyme (in my days - in my nights), so these two lines can be one compositional block, but cannot be a completely complete speech block in terms of

information and content. At the same time, not rhyme, but the rhyming words themselves, but rhyming words together with the words in the corresponding verses form a speech block, but this block cannot be “complete” from the point of view of the text as a whole.

In some works devoted to the study of linguopoetics, it is felt that the analysis of the language of a work of art cannot go beyond the linguistic approach, that the linguopoetical analysis is too weak and superficial. For example, the entire third chapter of the work devoted to the study of linguopoetics of the poetry of Muhammad Yusuf is entitled “Linguistic and poetic features of occasionalisms in the verses of Muhammad Yusuf”. But the researcher says that occasionalisms are formed in the poet's poems in two different ways, that is, by affixing and “reducing and simplifying the phrase”, he gives many examples showing the linguistic essence of these methods, limiting themselves to their structural and grammatical analysis. Indeed, such questions remain open as to how the occasionalisms of the poet served his artistic and aesthetic goal, what is the linguo-poetic essence of these temporary words, how they relate to other linguistic units in the poem.

M. Yakubbekova, who studied the linguistic and poetic features of Uzbek folk songs on the example of the analysis of ancient techniques such as comparison, metaphor, qualification, in this regard emphasizes the following: “Among the elements that make up the poetics of folk songs, such as the song plot, composition, images, the linguistic art of the song is of great importance. How the real essence of the song is expressed through words, on the basis of what laws - linguistic artistry is understood from the totality of linguistic features”. In the monograph, the functions of these very linguistic features in the work of art and poetics are shown in accordance with the idea of the genius of creative people, and the artistic and aesthetic role of these features in the entire text is shown with great skill. We can say that the author studied the language of Uzbek folk songs as a linguist, literary critic, folklorist, in a word, as a philologist.

Of course, the language of a work of art, a literary text, can manifest its truly linguo-poetic properties only if such a philological approach is preferred. These properties are equally important both for scientific and theoretical philology and for philological education. Linguistics is the main factor in achieving the skill of correct philological interpretation, analysis and perception of a literary text, obtaining maximum aesthetic pleasure and obtaining information from it. That is why, as I. Mirzaev rightly noted, "... today, since linguopoetics is recognized as a field capable of restoring the integrity of philology, it is necessary to clarify its goals and objectives, the object of research, its relationship with other branches of science and accelerate work in this direction... The need to increase and strengthen research in this area is considered one of the most urgent tasks of philological science in the coming years".

Of course, the main object of study of linguopoetics is a literary text. But when a literary text is opposed to a non-fictional text from the point of view of the typology of texts, its features become even clearer. Therefore, we considered it appropriate to study the issue of text theory and the linguo-poetic approach to the literary text and the problem of its tasks in separate chapters of the dissertation.

It is no secret that a literary text as an artistic and aesthetic whole is a complex, multi-layered phenomenon. Understanding the main idea-thought-content expressed in a literary text is not just work, but a very difficult and complex creative process. It is possible to understand the meaning of completely original, sometimes open, sometimes hidden, various signs, allusions, symbols at the bottom of a goblet in a work of art as a result of large-scale spiritual-cultural, mental-emotional, linguistic-aesthetic activity. To understand the content of any text, it is necessary and sufficient to know the vocabulary and grammar of the language; to understand the content of a literary text, it is also necessary to know the specific linguistic and poetic laws of the language of a literary text.

Philological education includes a separate course related to the analysis of a literary

text, with the aim of developing students' skills in perceiving such linguistic and poetic features of a literary text, developing their abilities for linguistic and poetic analysis and interpretation of a literary work. A number of textbooks under various titles have been published in Uzbek for this course. They noted that "the main goal of this course is to raise students' knowledge of linguistics and literary criticism to a new scientific and methodological level, to know the beauty and aesthetic magnificence of the Uzbek language, to improve the culture of speech, to develop a true love for books and the ability to interpret the desired literary text".

In Russian linguistics, many such manuals have also been created. The authors note that the question of linguistic analysis of a literary text and its methodology in Russian studies was first raised by L. V. Shcherba in the 30s of the last century, which is to show the main task of linguistic text analysis, language tools are involved in ideological and related emotional content of a literary work.

There is no need to prove that the ability to analyze and correctly interpret a literary text is important for the development of the general cultural level of a person, his spiritual and educational maturity, the potential for understanding the world, and the development of his emotional and aesthetic perception. That is why it has long been recognized in the world education system that a special place not only in philological, but also in general education should be occupied by the education of artistic interpretation of the text. For example, in secondary and higher educational institutions in France, the interpretation of literary and artistic texts has been taught as a subject for many years, or rather, since the beginning of the last century, and students take an oral final exam in this subject. Even in higher education institutions, exercises have been set up for in-depth interpretation of texts, aimed at demonstrating the erudition of a research student. The guidelines, developed by a special commission of the ministry, say that "the purpose of interpreting the text in French is to find a living thought in it and bring it to life". Commenting on this rule, French

experts say that the analysis of form should not be separated from the analysis of content, only in this way it will be possible to correctly understand the author's intention, to identify various subtleties of meaning that are probably overlooked during the normal reading process, that is, "take out of the text his secrets.

In general, such an incredibly complex philological problem of great scientific, theoretical and practical pedagogical significance - the problem of linguopoetic analysis of a literary text - has not been studied in a comprehensive monographic plan. Artistic text does not mean only poetic or only prose or other literary works. Naturally, each of these types has its own linguistic-poetic and literary-ideological aspects, but all of them are united by a common and ordinary quality of art, and the product of this is, of course, an artistic text. Therefore, in the course of the study, we considered it appropriate to analyze the materials of almost all literary types and genres of Uzbek literature as literary texts.

As important and key points in the linguopoetic study of a literary text, we have identified the issues of defining a text, typology and text units, the principles of constructing a literary text and a linguopoetic approach to it, the poetic actualization of linguistic means in a literary text, and the main categories of a literary text. In the main part of the dissertation, we devoted space to a detailed study of these issues.

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