



UDK: 811.113:512.133+87'1(575.1)

Mohigul KAXAROVA,
Buxoro davlat universiteti dotsenti, PhD
E-mail: mohigulkaharova@gmail.com

Buxoro davlat universiteti dotsenti, filologiya fanlari doktori M.Ahmedova taqrizi asosida

BADIIY ASARLARNI LINGVOPOETIK TAHLIL QILISHNING TAMOIYILLARI

Аннотация

Maqola badiiy asarlarning nazariy tahliliga bag'ishlangan bo'lib, til va uning estetik vazifalarining badiiy asarlarni yaratish va tushinishda qanday muhim rol o'ynashi haqida fikr yuritadi. Shuningdek, maqolada adabiyotda shakl va mazmun o'rtasidagi munosabat, mazmunning ahamiyati va badiiy matnlarni tahlil qilishda lingvistik poetikaning roli muhokama qilinadi.

Kalit so'zlar: shakl, mazmun, lingvopoetika, syujet, badiiy asar, kompozitsiya, lingvistika, badiiy, badiiylilik, hissiy ta'sir, uslub.

ПРИНЦИПЫ ЛИНГВОПОЭТИЧЕСКОГО АНАЛИЗА ХУДОЖЕСТВЕННЫХ ПРОИЗВЕДЕНИЙ

Аннотация

Статья посвящена теоретическому анализу произведений искусства, размышлению о важной роли языка и его эстетических функций в создании и понимании произведений искусства. В статье также рассматриваются вопросы соотношения формы и содержания в литературе, значение содержания и роль лингвистической поэтики в анализе художественных текстов.

Ключевые слова: форма, содержание, лингвопоэтика, сюжет, произведение искусства, композиция, лингвистика, художественность, эмоциональное воздействие, стиль.

THE PRINCIPLES OF LINGUA-POETIC ANALYSIS OF LITERARY WORKS

Annotation

The article is about a theoretical analysis of literary works, focusing on how language and its aesthetic functions play a crucial role in the creation and understanding of literary fiction. It also discusses the relationship between form and content in literature, the significance of content's components, and the role of linguistic poetics in analyzing literary texts.

Key words: form, content, lingua-poetics, plot, literary work, composition, linguistics, artistry, emotional impact, style.

Introduction. It is noticeable that literature helps ameliorate knowledge about society reflecting the essence of existence through its use of imagery. Literature acts as a school for life, assisting in understanding human behavior, spiritual and emotional development, the complexities of interpersonal relationships, and finding ways to eliminate social vices. Therefore, when readers read novels, they become familiar with the spiritual world of various characters. By being influenced by the positive actions of the protagonists, readers can draw the necessary conclusions. Indeed, as readers engage with a literary work, they live through its events, experience life alongside the characters, and deeply feel sympathy or despair for every pain and suffering the characters endure.

On the one hand, the field that studies the change of the language is deemed to be linguistics; on the other hand, the writer's skill and style in using language opportunities are considered to be a stylistic aspect. G.O. Vinokur claimed: "Language is the expression of thought that can be divided into parts. The language of a person not only reflects the logical relation of concepts but also expresses the speaker's attitude towards his or her thoughts"[1].

The term "aesthetic function of language" is frequently used in the process of studying literary works. This is because the aesthetic function encompasses concepts such as artistry, emotional impact, and poetic quality.

Research Methods. The literary analysis approach consists of the following:

Linguistic Poetics. This method involves analyzing the language of literary texts, focusing on the aesthetic function of language. It considers how language's artistry, emotional impact, and poetic qualities contribute to the meaning of a work. Researchers in this field look at the relationship between form (language use) and content (the themes and ideas conveyed by the text). This approach integrates both literature and linguistics, emphasizing how language structures reveal the underlying concepts and ideologies of a work. [M. Yo'ldoshev]

Aesthetic Function of Language. Researchers in this field study how language serves its aesthetic function in literature, especially in conveying emotions and artistic expressions. This involves examining how linguistic choices like imagery, rhythm, and word choice create an emotional impact on the reader, contributing to the overall artistic value of the text. [I.Sulton]

– **Structural Analysis of Literary Works:** This approach involves breaking down literary works into their structural components, such as exposition, plot, climax, and resolution. Researchers focus on how these components are arranged and interact to develop the themes and ideas within the text. This method is particularly useful for studying narrative techniques and how events are structured to convey meaning[2].

Results. Scholars have interpreted the aesthetic function of language in the field of linguistics in the following way. The Italian philosopher Benedetto Croce compared linguistics to the field of aesthetics in his book "Aesthetics as the Science of Expression and General Linguistics". (1920)

The German philologist Karl Fossler determined the unique aesthetic quality of words and sentences and the role of aesthetic elements in fulfilling key functions in literary works. This scholar's perspective on the aesthetic function of language becomes evident in the process of studying the text of literary works. Of course, the aesthetic function of language can be seen in the artistic text. The aesthetic function of language also appears in verbal speech; however, language always is formed as a specific element in a literary text. The field that studies the language of literary works and the manifestation of the aesthetic function of language is called "linguistic poetics" or "lingua-poetics" and research work has still been conducted in this field of study.

V.P. Grigoryev had conducted scientific research in the field of lingua-poetics. According to his classification, lingua-poetics can be related to both literature and linguistics; he carried on his research on the text of literary works[3].

Literary fiction helps analyze society artistically and shape an artistic concept of the world and humanity. It is not feasible to imagine literary fiction without language.

It is known that literary fiction is created using words; the elevation of a literary work to the level of a piece of art depends on its linguistic structure and the author's skills and capabilities. Therefore, one of the essential tasks of lingua-poetics is to evaluate the essence of every artistic work impartially and to study its linguistic composition. The following principles can be defined during the lingua-poetic analysis of a literary text:

Unity of form and content.

Unity of space and time.

Transition from the specific to the general meaning[4].

The unity of form and content – refers to the internal elements in literary works describing things and events; form is the method of expressing the content. Form and content must always correspond to each other. Otherwise, the author will be deprived of the opportunity to clearly convey the intended concept through the literary work. For example, when describing a positive character in a literary work, the writer uses bright colors and positive word collocations. In contrast, when depicting negative characters, dark colors and negative word collocations can be utilized by an author.

Form is a way of content's existence. The content and essence of literary works can be understood through their form. Imagery is a distinctive method of reflecting life in literature, that is, a form.

Imagery in a literary text manifest through the depiction of characters. The content of a literary work expresses the artistic intention the writer wants to convey to the reader. The language, plot, composition, and landscape of a literary work play a crucial role in conveying the main idea of a literary work[5].

One of the important tasks of literary works is to highlight the unique aspects of ideological content. Ideological content includes the ideas and descriptive material reflected in the literary work. The unique aspect of the content of a literary work is that it can express ideas that can be essential for humans. Writers have been striving to enrich the content of their works for a long time.

When new content was created in artistic literature, a new era began in the history of literature. For instance, a new content in Uzbek literature appeared in the XIXth century, that's to say, the glorification of human beings and their life became a tradition. During this period, the idea of humanism was promoted by writers. In the second half of the XIXth century, the emergence of

enlightenment literature led to the birth of new progressive, national ideas. The change in the content of a literary text influences its form in artistic literature.

Discussion. Uzbek language began to come closer to the folk language, as well as, forms and specific techniques were created in the XXth century literature. Form and content hold a leading position in literary work. A literary text can also achieve a perfect form with its significant content. The content may possess elements of the changing nature of the writer's creativity. Oybek's novels "Navoi" and "Qutlug' qon" belong to the category of novels with various topics. A new content remains in the old traditional form until it acquires its own distinctive structure in literature[5].

It is known that classical literary forms were used in S. Ayniy's "Bukhara Executioners" and Hamza's "Uzbek Women". Content is changing and influencing form in literature day by day. There is a principle in literature that content transits to form or vice versa. One of the main tasks of artistic literature is the creation of characters in literary works. However, the characters in an artistic work can serve as a tool for depicting the relationship between humans and society for a writer. The reader is able to grasp the content of the literary work by the depiction of the characters. The depiction of the protagonist's fate and events are selected from the lives of real people.

The characters of a literary work can be both the form of the content and they can appear in ways that clearly demonstrate the unity of content and form. The main hero's depiction of the internal and external world shows the form of a literary work. It is known that the language of the literary work plays a significant role in the depiction of characters. The characters play a crucial role in forming the content, while the language serves as a form for a literary work. The plot as an element of form is able to be also a means of depicting real life. It is known that the language of a literary work expresses the essence of the plot.

Specialists suggest studying the structure of a literary work as a system. Representatives of the Russian formalist school have argued that the concept of "content" is redundant in literature, and it is better to use the concept of "material" instead of "form." The famous literary scholar Yu.M.Lotman regarded the pair of "form and content" as one-sidedly "dualistic" unity and he preferred to replace them with the concepts of "structure and idea." The form expresses content, and content can exist in form. Content exists with form; form must also be adjusted to the content.

We have observed the following characteristic features of "form" and "content":

№	Form	Content
1.	The text structure is considered to be the style of a literary work.	Content expresses the conception, theme, and main idea of a literary work.
2.	The text of a literary work consists of paragraphs and chapters.	The artistic content includes the unity of time and space, the components of the plot and the depiction of the characters in the literary work.
3.	The compositional structure of prose and poetry shows the artistic form.	The artistic content serves the consistent development of the plot events and it reflects the changing conditions in the characters' inner world in a literary work.

Jack London described his protagonist skillfully in his novel "Martin Eden" like this: "Martin Eden's hands were trembling before he could touch the books in his life for the first time. Unlike others, the protagonist took firm steps quickly during his visit to Arthur's house. The picture on the wall, with the sea waves, the dark clouds foreshadowing a storm, and the ship sailing in the sunlight, made Martin Eden imagine himself sailing on the deck of his ship. Later, he involuntarily began to glance at the books on the table one by one. Excited, Martin began asking his friend about the authors of these books.

It was known that there was a noticeable tendency to look down upon members of the lower classes in society at the end of the 19th century and at the beginning of the 20th century in the USA. Jack London described the events of his novel "Martin Eden" during this time. It can be observed that the time described in the novel "Martin Eden" coincides with Jack London's life. Firstly, the protagonist lived in poor and miserable conditions and the manuscripts of Martin Eden were rejected by journal editors. Having gained popularity, a number of Martin Eden's articles, such as "The Wonderful Fools," "Dreamers," "The Measure of

Our Own Personality," and "The Philosophy of Fantasies," were published as soon as possible. It proves the fact that Martin Eden's life is similar to Jack London's own life.

The uniqueness of the content of literary fiction lies in the fact that the content of a realistic work is expressed authentically. The author chooses the form of the artistic work from his point of view. For example, A. Qahhor managed to express substantial content of society's vices and virtues in his short stories. The daily life was narrated in the story "The Thief". One day a poor peasant's ox was stolen. The writer informed about the vices of society and inhumane laws that led to poverty by describing the protagonist Qobil Bobo's misfortune. The writer's skill is revealed in portraying the truth hidden within the commitment of crime.

Content and form are in dialectical connection and influence each other in an artistic work. The content leads in shaping the form, and the author plans in advance which form to choose based on the content of the artistic work. For instance, the writer, perceiving real society artistically, plans to write a realistic novel based on his thoughts; the author should align with the

content, in accordance with the creative intention while writing a realistic novel.

The form used in each period can be different in literary fiction, and a writer strives to adjust the content to the form, the content is formed during the author's creative process.

Hegel stated: "Content cannot exist without form; form, at the same time, materializes in the content and it is an external element relative to the content." The philosopher emphasized the constant transition between form and content; form can be sustainable.

The content of a literary work is subject to change. For example, a short story has maintained its features of conciseness and brevity from the distant past. However, various meanings are embodied in the stories.

Conclusion. Literary critics have approached the relationship between form and content in different ways. Scholars explain the issue of form and content as follows:

1. L. Timofeyev considered the theme, idea, and character to be the elements of content; when it comes to the plot, composition, and language they are deemed to be elements of form.

2. V. Gulyayev considered image, plot, composition, rhythm, and language as elements of form; and theme and idea as elements of content.

3. Shepilova regarded theme, problem, and idea as elements of content; plot, composition, language, rhythm, and the system of images as elements of form.

4. T. Boboyev emphasized that theme and idea are elements of content; the image can be both a form and a content phenomenon; language, artistic means of expression, conflict, composition, type, and genre are elements of form.

5. V. Kojinov considered style, genre, composition, language, and rhythm as elements of form; theme, plot, conflict,

characters, artistic idea, and tendency are the elements of content; the plot is both a form and content phenomenon.

6. Other critics contemplated the plot as both an element of form and content; theme, plot, system of images, and conflict are internal forms; as well as, composition is considered to be an external form[6].

Artistic work serves to connect events, and if the events in the artistic work are considered to be both elements of form and content, the schemes showing how these events are combined can be classified as form. Therefore, the events in an artistic work, when taken from real life, help increase the artistic value and express the main idea of a realistic novel.

D.H. Quronov stated that "the author creates the artistic work in a certain way so that he can delineate real life events. D.H. Quronov highlighted three main characteristics of form: 1. The rhetorical structure of the artistic work; 2. The depicted world is artistic reality; 3. The role of composition is crucial in combining and harmoniously coordinating the rhetorical structure and artistic reality of literary works"[7].

Every author expresses his attitude toward social issues of his time. If a writer avoids describing social issues, he will not be able to achieve positive outcomes from his literary works. When depicting history, the writer tries to make the content of his literary work impressive and he intends to find solutions to humans' problems.

The role of composition in a literary work is significant for expressing its content, which is considered to be one of the component's forms. The composition has the characteristic of integrating the elements of a literary work. A well-structured literary work is considered to be a masterpiece both in terms of content and form. Furthermore, composition helps unite form and content when combining the parts of a literary work. A reader can easily imagine the events of the literary work owing to the composition's well-done structure.

REFERENCES

1. Г.О.Винокур. О языке художественной литературы. – Москва, 1991. – С.35.
2. <https://poemanalysis.com/definition/content/>
3. M. Yo'ldoshev. Badiiy matn va uning lingvopetik tahlili asoslari. – Toshkent: Ozbekiston Fanlar akademiyasi, 2007. – P.7.
4. M.Yo'ldoshev, S.Muhamedova, M.Saparniyazova. Matn linvestikasi – Toshkent: Ishonchli Hamkor, 2021. – P.142.
5. I.Sulton. Adabiyot nazariyasi. – Toshkent: Oqituvchi nashriyot ijodiy matbaa uyi, 2005. – P.142.
6. I.Sulton. Adabiyot nazariyasi. – Toshkent: Oqituvchi nashriyot ijodiy matbaa uyi, 2005. – P.145
7. D.H.Quronov. Adabiyot nazariyasi asoslari. – Toshkent: Noshir, 2019. – P.102.
8. The same source. – B.125.
9. Jamilova B. S., Kakharova M.Y. Comparative interpretation of the characters in English and Uzbek novels//Journal of Contemporary Issues in Business and Government –Western Australia, 2021. Vol. 27, No. 2. P-ISSN: 2204-1990. P.1608-1615.
10. Kahharova M.Y. The image of adolescent psyche in World and Uzbek children's prose // Academicia, An International Multidisciplinary Research Journal. – India, 2020. – №. September. Vol. 10, Issue 9. – P. 352-359 (SJIF: 7.13)
11. Kakharova Mohigul Yusufvna. Moral and Psychological Growth of protagonists in literary works // Journal of Educational Discoveries and Lifelong Learning. – Indonesia, 2022. ISSN: 2776-0995 Volume 3, Issue 1. – P.55-63.
12. Kakharova M.Y.Literary analysis of Uzbek and English adventure and detective prose // International Journal of Progressive Sciences and Technologies. – Spain, 2021. Volume 26, №1, 2021, ISSN: 2509-0119. – P.1-6.