

THE RELATIONSHIP OF TEXT LANGUAGE TO LITERARY LANGUAGE

Erkinova Maftuna Elmurod qizi

3rd year student of Andijan State University

Faculty of Philology

<https://doi.org/10.5281/zenodo.7990176>

Abstract. *There is no doubt that it is impossible to study the historical movement of the language of literary literature in isolation from the history of the national language and its various branchings and the history of the literary language. This article examines the national language of the text language, its various forms and its relation to the literary language.*

Key words: *repetition, morphological forms, syntactic units, literary language, universal language, code, decoding, connotative meaning, modern text, historical text.*

ОТНОШЕНИЕ ЯЗЫКА ТЕКСТА К ЛИТЕРАТУРНОМУ ЯЗЫКУ

Аннотация. *Несомненно, что невозможно изучать историческое движение языка литературной литературы в отрыве от истории национального языка и его различных ответвлений и истории литературного языка. В данной статье рассматривается национальный язык языка текста, его различные формы и его отношение к литературному языку.*

Ключевые слова: *повтор, морфологические формы, синтаксические единицы, литературный язык, универсальный язык, код, декодирование, коннотативное значение, современный текст, исторический текст.*

INTRODUCTION

Since the relations between the national language, its various regional and social manifestations, and the literary language are changing in nature, the national language of fiction, as well as the relations and cooperation with the literary language, change historically.

MAIN PART

As the literary text is studied from the linguopoetic point of view, when evaluating the language units in it, it is appropriate to take into account the status of these units in the national language and the literary language, and compare them. Then the artistic value of these units in the text and the skill of the writer will be more clear.

For example, to determine whether a word in a certain artistic text is archaic, historical or new vocabulary or slang, it must be it is necessary to compare it with the lexicon of the popular and literary language. It is difficult to find the artistic value of morphological forms, syntactic units, pronunciation-related peculiarities without comparing them to the common and literary language. Let's take just one word "dudoq".

This word is an archaism in today's literary text, and as such a word has a connotative meaning, a convenient unit for expressing artistic meaning. Of course, we compare it to the literary language of our day. But let's say this word is not archaic in the Navoi language, so it does not have a connotative meaning.

We imagine this also according to the history of the national and literary language. It is also necessary to act according to this principle in cases such as checking the use of units and forms characteristic of different layers of the national language in an artistic text or studying the extent to which the characters use the language of the category or region to which they belong.

It should also be said that two types of artistic text can be distinguished:

- 1) modern text;
- 2) historical text. In turn, two types of modern text can be observed:
 - a) modern text on today's topic;
 - b) a modern text on a historical topic.

For example, Said Ahmad's story "Azrael passed through the roads" is a contemporary text on today's theme, Muhammad Ali's novel "The Great Empire" is a contemporary text on historical theme, and Alisher Navoi's epic "Layli and Majnun" is a historical text.

These three types of artistic texts language units, their interaction and action are characterized by a number of specific aspects. Therefore, in approaching such different texts, in their linguopoetic analysis, it is very necessary to take into account the relations of these three phenomena: artistic language, national language and the history of literary language.

According to the theory of information, the information-communication process includes the three "sender - information - receiver" the sender, for example, encodes with the help of language, and the receiver decodes it and thus understands the information. The same is true in literary communication, meaning that understanding a text is a process of decoding it.

In a modern text on today's topic, the code is completely familiar to the recipient, so there will be no great difficulty in decoding it. But in a historical text, the code is outdated, not familiar enough to the recipient, so it is difficult to decode it today. Accordingly, there is a great need for different dictionaries in the linguopoetic analysis of historical texts. Dictionaries are also needed in the study of modern texts on historical topics, but the creator himself tries to provide the obsolete code "passwords" through various additional tools, annotations, comments or synonyms to satisfy this need as much as possible.

For example, in Abdulla Qadiri's novel "O'tkan kunlar" some incomprehensible words were explained under each page. That is why it is true that a special dictionary dedicated to the language of artists' works should be prepared. J.Lapasov's manual entitled "Artistic Text and Linguistic Analysis" contains important instructions for creating a dictionary of a particular artistic text. As the scientist rightly noted, "it is difficult to imagine the linguistic analysis of the literary text without various dictionaries.

Working on the dictionary is the most important part of developing the vocabulary, oral and written speech of pupils and students. is one of the important factors, using the dictionary not only the original meaning of the words, but also the figurative meanings, which language element each word is, etymology (the history of the origin and gradual development of the word), is intimately familiar with the composition, and sometimes with the grammatical form".

CONCLUSION AND DISCUSSION

It is understood that the historical texts and, also, the historical theme it is difficult to imagine the linguopoetic analysis of modern texts without the history of the national language and literary language. That's exactly how they are related.

In general, when viewed from the point of view of all types of analysis, it is clearly felt that the literary language has the main place. As the mold is, so is the substance into it. The composition of the mold may not be the same as the material, but the shape of the material must be exactly the same as the mold.

REFERENCES

1. Mamajonov A. Text Linguistics. T.: Science, 2019.
2. Hajiyev A. Explanatory dictionary of linguistic terms. T.: Teacher, 2015.
3. Yoldoshev M. Linguistics of literary text. T.: Fan, 2008.
4. Abdullaev A. Expressiveness in the Uzbek language syntactic method. T.: Science, 1987.