



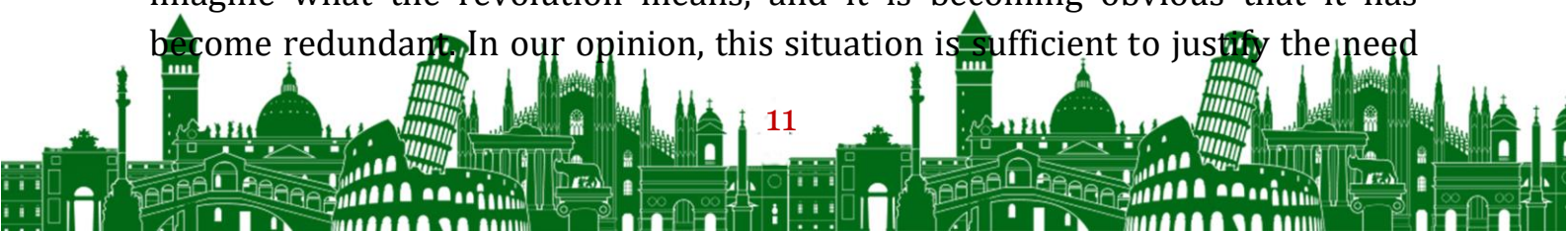
THEORETICAL FOUNDATIONS OF ARTISTIC DISCOURSE.

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In recent years, an aspect of life that has been developing very rapidly is the work of art and interest in it is also on the rise. The appearance of image principles in the writer's work is primarily related to the meaningfulness, variety, and non-repetition of the life material brought into the literature. When writing works of art, the so-called "national language" or "national language" is used, and to some extent the standards of "literary language" are observed. Only those lexical and grammatical tools have been processed in accordance with a specific speech purpose, that is, they have become a part of this speech, and not of the national language in general. So, it is not a mistake to talk about the "language of artistic works" instead of "national language" or "literary language". The approach to the language of the work of art, its artistic and stylistic study began a long time ago. However, serious attention to it increased in the 30s of the 20th century. Many studies conducted in world and Russian literary studies, and later in Uzbek literary studies, also show this. Academician V. Vinogradov states: "The study of the language of literary literature is close to linguistics and literary studies, but it should be the object of examination of a special philological science that is separate from both of them." In modern philology, interest in the problem of poetic language, artistic speech, "linguistic poetics", "language of fiction" has been renewed. This variety of terms alone shows that there is great confusion and sharp disagreement within the issues related to the respective field of philological research. In this regard, literary scholar Dilmurod Kuronov thinks about the use of terms such as "artistic language" and "artistic speech" interchangeably, or which term is more suitable for today. As the language of works of art begins to approach the language of living conversation (in Europe, this process is observed in the XVII-XVIII centuries, in our country from the beginning of the XX century), the difference between the two disappears, as a result of which the term "artistic language" becomes increasingly abstract and loses its meaning. That is, earlier, when the language of poetry was sharply different from the language of live conversation, that different language was understood under istilah.

Now, in the conditions where the artistic language and the language of live conversation have finally come close to each other, it is becoming difficult to imagine what the revolution means, and it is becoming obvious that it has become redundant. In our opinion, this situation is sufficient to justify the need



to regulate the retention of the terms related to the issue under consideration. Language is the first element of artistic literature, the main tool for image creation. The author's speech and the narrator's speech in a work of art have their own characteristics. There are also different opinions about which field studies the issue of artistic speech. In particular, according to V. Khalizev, only the approach to the issue of artistic discourse and the goals of studying it are different in these two areas. In particular, linguistics is primarily interested in artistic speech as a form of language use directed to a specific goal, with specific tools and norms. The field of linguistics that studies artistic speech is called linguistic poetics, which is based on the concept of the language of an artistic work (or poetic language). For literary studies, the basic concept is artistic speech, and the branch of literary science that studies it is called stylistics. Stylistics is derived from the Greek word *stylos* - writing, a letter stick. Linguistics researches language styles, studies the essence and peculiarities of functional layering of language at the lexical, phraseological, phonetic, morphological, word formation and syntactic levels from the point of view of synchrony and diachrony, studies the literary language in different linguistic situations. , is a section describing the norms and methods of use of written literature in various types and genres, in various spheres of social life. Academician V.V. Vinogradov's contribution to the development of stylistics of artistic speech is great, because he is the founder of the science of the language of artistic works. V. Vinogradov defines three directions of stylistics, and the third one is the object of the stylistics of fiction. Its purpose is to reveal the laws and methods that make up the work by certain analytical methods, and to describe the author's own style, literary school, and the individuality of the structural system of the work. recognized as identification. Fiction, i.e., the stylistics of artistic speech, observes how language has become an art phenomenon in fiction, examines its artistic use, the ways in which aesthetic and communicative tasks are combined.

The high possibility of covering the language material, the participation of all the lexical units available in the national language, which serve to fulfill the aesthetic task, are considered a characteristic feature of the artistic speech style. Because such an opportunity is limited in other task styles. The stylistics of a work of art ends only with the study of the writer's originality in the use of language, the characteristics of the language of the work. Language, which is an important element of style, helps to determine the role of the work in the work,



but studying all the features of the language of the work is not related to its topic.

A typical sign of recent linguistic research is the increasing attention to the problems of semantics, which was manifested in the in-depth study of the aspect of content in oral and written forms of speech activity. Artistic speech occupies a special place among all types of written speech, which is a way of aesthetic reflection and knowledge of objective reality in all its diversity. The uniqueness of artistic speech is its aesthetic function. It is realized by embodying the writer's ideological-artistic intention with the entire set of verbal representation tools, forming a unified artistic work, an artistic text in their unity. In the study of artistic speech, the problem of the unity of work is manifested in its own way, the basic units of the figurative-semantic context, i.e. artistic expression, in which all other functions are established and differentiated. For a long time and from different points of view, both in the aesthetics of oral art and in the theory of art or poetry, speech, such a unit, is recognized as a whole art. Thus, distinguishing the literary-artistic style category, V. Kaiser, representative of the Zurich School of Philology, proves that the phenomenon of artistic speech includes not only words and phrases, but also more complex structural elements of the whole, as well as the structure and integrity of verbal and artistic works. According to Kaiser, the main carrier of style is a separate literary and artistic work, which is considered as a self-contained structure as a unity and integrity of "all artistic" formants. By understanding these internal relationships, truth markers and structural conditions are identified from the world of the artwork for literature as a whole. In reality, "Literature" repeats itself. This "repetition" occurs in connection with the tendencies of "formation of style" that characterizes the work of this or that author of another literary trend or "period style".

When studying the artistic style of the work, first of all, it is necessary to pay attention to the author, directions, periods, "what kind of world the work of art immerses us in, its time, space, social and material environment, the laws of psychology and the movement of ideas in it, what are its general principles. Based on this, all individual elements are connected to a single artistic whole. Often, in the artistic structure of literature, works distinguish four main elements:

- 1) ideological-thematic structure,
- 2) image system,



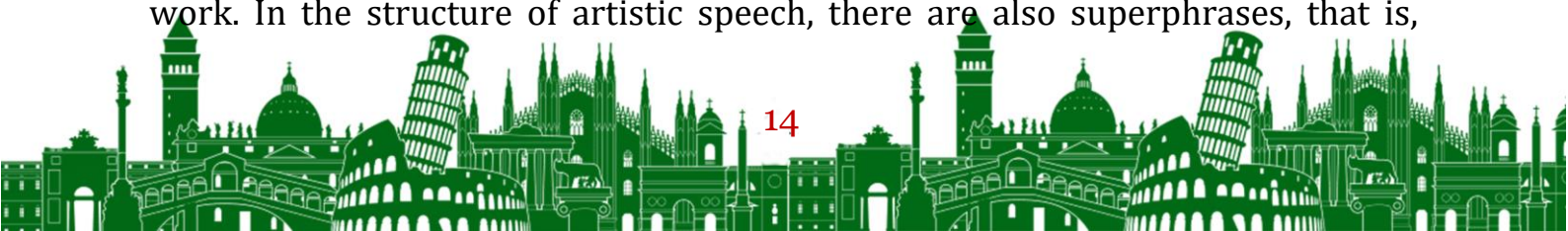
3) compositional relationship and dynamics of components (sometimes plot development is also included here),

4) laws of speech proportions, connections and expressions.

It goes without saying that the artistic method in general in historical art, these stylistic elements of the artistic structure are modified and complicated by the specific features of the genre. In addition, "language style" and "artistic style in general" are often confused and used without clear distinctions between the concepts. Naturally, there are two ways of objective research of artistic speech. One is to analyze and understand the whole literary work as an aesthetic unit. In this case, it is necessary to take into account the differences between very different genres - poetic and prose genres. Understanding the internal unity of verbal and artistic works is one of the important conditions for evaluating the laws of the structure of the work and its dynamic rules, composition, development of the plot, stylistic changes of individual parts, etc.

In fiction, deviations from the national literary-linguistic norm can be related to various aesthetic, including characteristic tasks. By itself, the dialogue in dramas, satires, short stories and novels is based on a realistic style or with elements of realism, depending on the social nature of the speakers, it may include vernacular language, folk-regional speech forms and social group slangs that are far from the literary-linguistic norm. The author's task is to determine the methods of oral and everyday written speech in the structure and content of literary and artistic works in connection with the study of the principles of changing the "statements" and constructive systems of everyday life. The reader is introduced to the story, the events of the novel, the action of the plot, and its location. Fiction, i.e. stylistics of artistic speech, examines how language has become an art phenomenon in fiction, identifies and analyzes the ways in which aesthetic and communicative tasks are combined in its artistic use. The style of artistic speech studied as a separate style in the system of functional styles, like other styles, has its own stylistic features and linguistic signs. The breadth of language material coverage, the participation of all lexical units available in the national language, serving to fulfill an aesthetic task, is a characteristic feature of artistic speech style. Because such an opportunity is limited in other task styles.

One of the important initial stages in the way of understanding the samples of the writer's artistic and figurative speech creation together with the understanding of the ideological-artistic-figurative meaning of his works is to identify and stimulate the main speech units that are repeated throughout the work. In the structure of artistic speech, there are also superphrases, that is,



phraseological units used by the writer. In the literary text, the superphrase is among those of stylistic importance, which play an important role in realizing the aesthetic function of the text. They are the components of the literary text, the story, which serve as "base links" and are influenced by various factors. The beginning of the study of different ways of changing words is laid in the works of Aristotle, Quintilian and other ancient thinkers, who were the first to study this phenomenon, which was later designated by the term "tropes". Despite the fact that the history of the study of artistic text tropes goes back centuries, it should be noted that the linguistic approach to the analysis of this object appeared only in the 19th century. Modern influential researchers who develop effective traditions of linguostylistic analysis of various ways of changing words, organization of verbal-figurative, in particular, tropeic, artistic speech: L.S. Kovtun, M.A. Karpenko, V.P. Grigoryev, V.P. Kovalev, M.B. Borisova, V.A. , L.N.Einkov, E.A.Nenrasova and others analyzed in their works not only individual ways as the most important means of artistic knowledge, individualized means of pictorial reflection of aesthetic significant features of objects and events, means of showing the originality of the writer's creative style. We will give an example of our opinion by paying attention to the content of expressions in the story of Khairiddin Sultanov, which was taken as the object of our research.

Of course, when we say "the language of a work of art", it is clear that in fact we are talking about artistic speech, because the elements of the language, when they form a certain context, turn into a speech phenomenon. The difference between the artistic speech is that it distinguishes between the speech of the author and the speech of the characters. It should be noted that this distinction mainly belongs to works of epic and lyric-epic nature. In these works, the story, the place where the story is taking place or the description of the circumstances, the description of the characters, and the author's opinions are described directly in the language of the author. As the image of the author is a subjective basis that integrates the artistic reality depicted in the work, the speech of the author is a means of summarizing the material side of the work. By means of the author's speech, parts of the work, events, details are combined into a single organism - artistic text. The author's speech is grammatically close to the norms of the literary language, but it is not correct to demand that it fully conforms to the norms of the literary language. After all, as the writer strives to expand the possibilities of the national language, to express his feelings and thoughts as vividly as possible, he retreats from the norms of the literary language, and it is



not unlikely that these retreats will eventually become the norms of the literary language.

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