

Linguistics And Poetics Relations: Their Cross Points And Boundaries

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 **OPEN ACCESS**

**The American Journal of
Social Science And
Education Innovations**

JULY 2020

Page No.: 89-96

Volume-II Issue-VII

PUBLISHED: 30 JULY 2020

www.usajournalshub.com/index.php/tajssei

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Abstract

This article examines the use of literary language in fiction, its role as the main material for literary texts, as well as the fact that it is in these texts that certain changes take place. Similarities and differences between the vernacular, literary language and artistic language, the relationship of linguistics and poetics, their points of contact and boundaries have been studied in comparison with the views of several scholars.

Keywords: Linguistics, poetics, literary language, vernacular, poetic language, aesthetic task, poetic idiolect.

Introduciton

Talking about the relationship of literary language, which is the object of linguistics, to the language of fiction and poetic language, also clarifies our idea of the object of study of linguo-poetics. However, industry experts have noted that these relationships are much more complex in terms of structure and function [3. -p. 9].

As an integral part of the vernacular, literary language, which has a certain pattern

and order, is standardized, has oral and written forms and functional limitations, and serves the needs of communication and culture, undoubtedly serves as the main material for literary texts.

In this sense, the common language and literary language fund is the main base for any speech applications. From a functional point of view, as they act within the artistic style, in this style its scope of application expands and its function in artistic texts changes - it also serves to perform an aesthetic function. V. Vinogradov defined the concept of poetic language as follows: "The concept of poetic language, which is considered to be the object of poetic speech theory, includes poetic language above the general features of language and individual features considered as objects and tools of oral art, views that divert attention from infinite views on language and their many functional applications" [2. - P.29].

The Main Findings And Results

In defining the similarities and differences between the language of literary language and the language of fiction, the following opinion of L. Maksimov is also noteworthy: "The distinction between literary language and the language of fiction is based on the distinction between the following functions: literary language (such as dialects and living language) performs a communicative function (serves for direct human communication), another function in the language of fiction is aesthetic (language-specific figurative content aesthetic effect on the reader using) the task is manifested separately" [7. - P.12].

To clarify the issues of linguistics and poetics, we again turn to R. Jakobson. According to Ivanov, the need for live communication between linguistics and poetics has always been in the focus of Jakobson. He strongly defended the idea that neither its application nor its history could be understood without understanding the role of different language levels in poetry. In his view, poetics has always been an experimental field, an experimental expanse, for linguistics. At the same time, he considered it impossible to create descriptive and historical poetics without relying on linguistic conclusions; he

considered linguistics and poetics as twin fields [5. – p. 5].

Academician V. Vinogradov, one of the theorists of linguistics of the XX century, his views on the social functions of language play an important role in the development of linguistics in the following period.

The scholar's linguistic view, embodied in three words as "communication, message, and influence," fully embodied the social nature of language. In particular, his teachings on poetics are reflected in the highest function of language - interaction. The scientist, who conducted fundamental research in this area, elaborated his theoretical views in such works as "On the language of literary literature", "Stylistics. Theory of poetic speech. Poetics", "On the theory of artistic speech", "On the language of artistic prose" (Vinogradov, 1959,1969,1971,1980).

Poetry, which is considered a separate type of fiction, has its own way of expressing reality, which, of course, requires it to choose the same way in the use of language. But these peculiarities in consumption take place within the norms of general and literary language. The stylistic and emotional-expressive possibilities of language are realized within the framework of these norms.

V. Vinogradov was the scientist who clarified these aspects of the issue, theoretically clarified the relationship between language and literary text. His "Stylistics. Theory of poetic speech. Poetics" is directly devoted to a broad and comprehensive coverage of this issue.

At a time when linguistic analysis of different types of artistic structures, the identification of specific features of poetic speech is still abstract, V. Vinogradov put forward the thesis that any linguistic phenomenon can be a poetic tool in a special functional creative environment. The poetic function of language also relies on communicativeness and builds on it a new world of verbal meaning and relations, subject to the socio-historical laws of aesthetics and art. Thus, the position of poetic speech is determined not by the number of pictorial means in it, but by the general direction of

creative-emotional figurative expression and the re-reflection of "reality" based on this or that aesthetic task and requirements. "Only in this way is poetic speech characterized as figurative speech", he says. It was only after this conclusion that V. Vinogradov defined poetics and expressed the following important ideas: Poetics as a science of forms and appearances, means and ways of organizing works of art, structural types and genres of works of art, not only poetic speech phenomena, but also literary works seeks to cover various aspects of construction as well as folk oral art. "While poetics is based on and to some extent based on poetic speech, the structural elements of a literary work cannot be limited to purely linguistic means and principles of analysis, wrapped only in categories and forms related to the language and speech of artistic construction. It is enriched with general theories and concepts of art - art and literature. Thus, in the field of poetics, linguistic, aesthetic and stylistic, literary and other art methods of studying the structure of works of art are combined "[1.-p. 206].

V. Jirmunsky's views are also important in defining the relationship between linguistics and poetics, in knowing their points of contact and boundaries. Looking at poetry as a type of art, the scholar says that its uniqueness is determined by the special features of the word that serves as a material.

In order to reveal the essence of poetic language, V. Jirmunsky compares it with the language of science. The language of science is abstract, amorphous, and mathematical in nature, using words as a conditional sign of abstract concepts. Oral material is therefore irrelevant to scientific language in the explicit expression of objective thought; on the contrary, the word for poetry is the material of artistic creation. All elements of a word - its phonetic structure (phonetics), grammatical structure (morphology), semantic significance (semantics), the usual combination of words in a sentence (syntax) are equally subject to the law of artistic representation. No factor of language is indistinguishable for poetry; they all serve a separate function.

In this regard, V. Jirmunsky recalls the reasons why L. Yakubinsky divided language into two - poetic and practical language, and praised A. Potebnya's views on poetic language. The basis of Potebnya's teaching is to affirm that poetry is a phenomenon based

on the skill of using language, "he says. In prosaic or practical speech, the inner imagery of the word is lost; the word becomes tense, an abstract, mathematical symbol of the concept; and in poetic speech it comes to life, has an independent meaning. Potebnya's teaching on the creation of poetry as a means of language confirmed that the field of semantics of the word was perfected and deepened in aesthetic categories such as metaphor, metonymy, and synecdoche, which were the product of the poet's creativity.

V. Jirmunsky then quotes V. Shklovsky, who contradicts these views, saying that "poetry cannot be considered a linguistic phenomenon". Shklovsky defended his view of the sharp distinction between the "laws" of prosaic and poetic speech. These ideas seem contradictory only on the surface. In fact, Potebnya also recognized scientific language ("language of concepts") and poetic language ("language of images"). However, he saw the difference in these processes in the creation of language, which is poetic in its essence [4].

Grigorev's comments also play an important role in the system of views on linguistics and poetics. In his view, poetry should be understood not as a demonstration of the norms of literary language, but as the occurrence of extremely important things that are complex and incomprehensible to man, and are expressed by means other than literary language. The following opinion of S. Karimov, which is stated above and supplemented here, also expands the scope of views on poetic language: "Regular reference to the traditionally strengthened means of language in the vernacular, the formation of some poetic texts in accordance with the style of folk oral creation is not as widespread in any genre as in poetry. Along with the free use of these tools, poetry is also a creative laboratory that tests the possibilities of language in various forms, serving the emergence of new meanings" [6. – p. 23].

A simple interpretation of linguo-poetics is that it is a poetic language. A poetic language with a metaphorical meaning is a tool of poetic thinking, and it carries the heavy burden of connotation on its shoulders; to him a separate poetic language; a closed system of "higher" means of expression; speech with signs of aesthetic actualization; artistic language; language of poetry; the language of the work of art; language forms of

the work of art; poetic idiolect; the meanings of the poetic function of language can be added.

V. Grigorev's opinion that the term linguistic poetics shows that there are two directions in the study of it leads to another consideration - that it is a field that studies the poetics of language in general philological terms. Therefore, he says, philologists will have to "breathe with the word," only linguistic analysis can determine how the master of the artistic word "breathes". "Only a general philological approach unites linguistics and poetics, and in the future develops views in the field of linguo-poetics." The researcher considers the lexicographic description of poetic texts as the future tasks of linguo-poetics, such as compiling dictionaries of poetic language, systematic description of poetic idiolects, including "grammatical idiosyncrasies", creation of idiolectological atlases of poetry [3.- pp. 48-50; 57-59; 75-78].

V. Grigoriev says that the word poetics also occupies an important place in the framework of linguopoetics: when we say "poetic word", the ontological features of the term in a strict linguistic sense is understood, the creative attitude of any language consumer, first of all, to artistic, especially poetic speech, as well as to his own speech. In terms of content, word poetics is a unique feature of a word as a PT unit; in terms of expression, the term is reflected in a number of genetic devices to one degree or another.

Word poetics also implies issues such as 'speech poetics' (or 'syntax poetics'), 'phonemic poetics' (or 'phonological poetics'). "Grammatical poetry" cannot be understood without research within "grammatical categories". [The expression of the grammar of poetry belongs to Jakobson. Grigorev].

Understandably, word poetics is both a separate object and one of the branches of linguo-poetics, which is a linguistic field at the intersection of linguistics and literature.

The analysis of "grammar of poetry" should show what "grammar" is, how phonetic and grammatical organization of literary texts, what is the "grammar" of poetic language. However, the grammar of poetry and the combination of grammatical poetry do not have

the same meaning [3. – pp. 12-13; 27-28]. It is understood that language material is divided into two poles as an expression of understanding and emotion. According to their social function, units that reflect logical concepts are conditionally divided into scientific, and those that represent images are divided into groups of poetic language.

The advantage of a poetic language group is that any unit in a language can be incorporated into it by subjecting it to artistic methods. Provides artistic text for material for poetic analysis. However, because the poetic possibilities of the language are vividly reflected, mainly poetic texts are taken and compared with other texts. Although any linguistic unit in literary texts is focused on performing an aesthetic function, it may not assume this function when each of them is taken separately. But any language element or literary text that assumes this function can be the object of linguo-poetic analysis, whether it is prosaic, poetic, or dramatic.

M. Yuldashev, who wrote his doctoral dissertation on the study of literary texts, noted that it is a very complex and multifaceted phenomenon as an artistic and aesthetic whole: "Understanding the main idea expressed in the literary text is not just a task, but much more difficult and is a complex creative process. It is possible to correctly understand the meaning of the content in a work of art, which is completely unique, sometimes open, sometimes hidden, various gestures, and meanings, half-cups under the bowl, as a result of spiritual-cultural, mental-emotional and linguistic-aesthetic activity. To understand the content of any text, it is necessary to know the lexicon and grammar of the language, and if this is not enough, to understand the content of the literary text, it is also necessary to know the specific linguistic and poetic laws of the literary text [8. – p. 27].

It is true that the pictorial possibilities of language are more evident in poetry. That is why when we talk about the poetics of a work of art, we think mainly of works of poetry. But this does not mean denying the poetic language of prose works. The possibilities of language's expressiveness and expressiveness are manifested in prose as well as in poetry. The point is to be able to enjoy it and enjoy it artistically and aesthetically. Therefore, without understanding the role of material in art at different

levels of language, it is impossible to fully understand its essence and practicality. Hence, fiction, whose main weapon is language, is nourished by the common and literary language that has its roots, and, at the same time, serves to enrich it. Just as fiction cannot exist without linguistic material, the enrichment of the national language cannot be imagined without artistic creativity and thinking.

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