HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

THE HARMONY OF LANGUAGE AND STYLE IN UZBEK ARTISTIC LITERATURE

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Abstract. This article examines the organic interrelation between language and style in Uzbek artistic literature from the perspective of linguopoetics. It is argued that in a literary work language functions not merely as a means of communication but as the very material of aesthetic creation, while style represents the writer's individual manner of selecting and organising linguistic resources. Drawing on examples from classical and modern Uzbek literature, the study shows how figurative and expressive devices — metaphor, epithet, simile, phraseological units, sound repetition and syntactic figures — combine to form a harmonious unity of form and content. The author concludes that the artistic value of a literary text is determined precisely by the degree to which its linguistic means and stylistic organisation are brought into harmony in the service of a single ideological-aesthetic purpose. The findings are of relevance for the theory of literature, linguistic stylistics and the teaching of philological disciplines.

Keywords: linguopoetics, artistic language, individual style (idiostyle), stylistic devices, figurative means, imagery, aesthetic function, form and content, Uzbek literature.

Introduction: Artistic literature is rightly defined as the art of the word, for among all the arts it is the only one whose material is language itself. Just as colour serves the painter and sound the composer, the word serves the writer as the fundamental building material of the artistic image. Yet the language of a literary work is not identical with ordinary, everyday speech: passing through the creative consciousness of the artist, common linguistic units acquire a new, aesthetic quality and become a means of the figurative cognition of reality. The manner in which a given author selects, transforms and combines these linguistic resources constitutes that author's style. Language and style therefore appear in a work of fiction as two inseparable aspects of a single phenomenon, and the study of their interrelation forms one of the central problems of modern philology.

The relevance of the topic is determined by several factors. First, during the years of independence particular attention has been devoted in Uzbekistan to the study and popularisation of the national language and the rich literary heritage of the Uzbek people. Second, linguopoetics — the discipline that investigates the aesthetic functioning of linguistic units in an artistic text — has been actively developing at the intersection of linguistics and literary studies and requires further theoretical generalisation on national material. Third, an understanding of the harmony of language and style is of practical importance for the analysis of literary texts and for the formation of aesthetic taste and reading culture among the younger generation.

The aim of the present article is to reveal the essence of the harmony between language and style in Uzbek artistic literature and to demonstrate, on concrete material, the mechanisms by which linguistic means are subordinated to a unified ideological and aesthetic intention.

Materials and Methods

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The material of the research consists of artistic texts of Uzbek classical and modern literature, together with theoretical works in the fields of the theory of literature, linguistic stylistics and linguopoetics. The following methods were applied in the course of the study: the descriptive method, used to characterise linguistic and stylistic phenomena; the method of linguopoetic analysis, aimed at revealing the aesthetic function of linguistic units in context; the comparative method, employed to compare the individual styles of different authors; and elements of component and contextual analysis. The methodological foundation of the article rests on the conception of the unity of form and content in a work of art and on the understanding of artistic style as a functional variety of the literary language.

Results and Discussion

Language as the material of the artistic image

In a work of fiction language performs a function different from its role in other spheres of communication. Whereas in scientific or official discourse the word strives for unambiguousness and logical precision, in an artistic text it is enriched with additional connotative, emotional and figurative meanings. The Prague linguistic school described this phenomenon as the foregrounding of the linguistic sign, and Roman Jakobson defined the poetic function of language as an orientation of the utterance toward its own form. Within Uzbek literary studies the same idea is expressed in the principle that the writer creates an artistic image by means of the word, transforming the resources of the common national language into an instrument of aesthetic influence. The language of literature is thus not opposed to the national language but represents its highest, artistically processed form.

Style as the organising principle of the literary text

If language provides the material, style provides the principle of its selection and organisation. In a broad sense, style is the manner of artistic expression characteristic of a particular author, period or literary trend; in a narrower, linguistic sense, it is the system of linguistic means chosen by the writer to embody a definite content. Every genuine artist possesses an individual style, or idiostyle, by which the works are recognisable even without an indication of authorship. Style is manifested at all levels of the text — lexical, phraseological, phonetic, morphological and syntactic — and it is precisely the consistency and purposefulness of the choices made at these levels that turns a mere sum of linguistic units into an integral artistic whole.

Figurative and expressive means as the meeting point of language and style

The harmony of language and style is realised most vividly in the system of figurative and expressive means. Tropes — metaphor, metonymy, simile, epithet, personification and hyperbole — endow the word with imagery and enable the writer to depict reality concretely and emotionally. In Uzbek literature an especially important role is played by phraseological units, proverbs and sayings, which convey the national colour and the folk wisdom underlying the artistic worldview. Expressiveness is also achieved through phonetic means (alliteration, assonance, sound repetition) and through syntactic figures (inversion, parallelism, anaphora, rhetorical questions and exclamations, gradation). Taken in isolation, these are units of language; taken in their motivated combination within a concrete text, they become facts of style. Their artistic value depends not on their quantity but on the appropriateness and organic character of their use.

The individual styles of Uzbek writers

The unity of language and style is clearly observable in the creative practice of the masters of Uzbek literature. The poetry of Alisher Navoi is distinguished by a refined, learned style, a lexicon rich in the common Turkic, Arabic and Persian heritage, and a virtuoso command of the aruz metre and of such devices as tajnis and tashbih; in his work the complexity of linguistic form is inseparable from the depth of philosophical and humanistic content. In the prose of Abdulla Qodiri, the founder of the

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modern Uzbek novel, one observes a clear, realistic style in which characters are individualised through their speech and the living spoken language is artistically refined. The lyric poetry of Cho‘lpon is marked by emotional intensity, symbolic imagery and musicality, where the choice of words and the rhythm serve the expression of the ideas of freedom and national awakening. The prose of Oybek is notable for its lyricism and painterly description, while Abdulla Qahhor is justly regarded as a master of concise, economical narration in which every word carries a precise functional load. In each of these cases the individuality of the writer is constituted by a particular, consistent correlation of linguistic means — that is, by the harmony of language and style.

The principle of harmony: form in the service of content

The central conclusion that follows from the analysis is that the artistic perfection of a literary text is determined by the degree of harmony between its language and its style. This harmony is achieved when linguistic means function not as external ornament but as the organic embodiment of the ideological and emotional content of the work. An excessive accumulation of tropes unmotivated by content leads to mannerism and mere verbal decoration, whereas the absence of expressive means impoverishes the artistic image. True mastery lies in the measured, purposeful use of the resources of language, in which form and content constitute an indissoluble unity and every linguistic choice works toward a single aesthetic aim. In this sense the harmony of language and style may be regarded as a criterion of the artistic quality of a literary work and as a manifestation of the writer’s talent and culture of speech.

Conclusion

The analysis undertaken allows the following conclusions to be drawn. First, in artistic literature language and style are not isolated phenomena but two inseparable aspects of a single creative process: language supplies the material, while style determines the principle of its artistic organisation. Second, the harmony of language and style is realised primarily through the motivated use of figurative and expressive means at all levels of the text, whose national specificity is particularly evident in Uzbek literature in its phraseology, proverbs and poetic traditions. Third, the individual style of each major Uzbek writer is formed by a distinctive and consistent correlation of linguistic means subordinated to a unified ideological-aesthetic intention. Finally, the degree of harmony between language and style serves as an important criterion of the artistic value of a literary text. The results of the study may be applied in the theory and history of Uzbek literature, in linguistic stylistics and linguopoetics, and in the teaching of philological disciplines in higher education. Promising directions for further research include the monographic study of the idiostyle of individual authors and the comparative linguopoetic analysis of artistic translation.

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