

THE POSSIBILITIES OF LANGUAGE UNITS IN ARTISTIC SPEECH

Turdaliyeva Dilfuza Soloxidinovna, PhD

Qo'qon Davlat pedagogika instituti doktoranti,

Abbasova Nargiza Kabilovna

Farg'ona davlat universiteti Chet tillari fakulteti

Ingliz tili kafedrasida katta o'qituvchisi,

Farg'ona Davlat Universiteti Lingvistika ingliz tili fakulteti 2-kurs magistranti

Toshmatova Muxlisa Murodjon qizi

Abstract: *This article, first of all, provides information about the stages of the formation of artistic speech and how it differs from other styles, and then connects it to language units and serves to explain the topic through examples.*

Key words: *the concept of artistic style, language units, linguistics, linguistics, sound, language units and artistic speech.*

Artistic speech is a text consisting of the author's speech, the characters' speech, and the narrator's statement. The relationship between the author's speech and the characters' speech was considered one of the central problems of artistic speech methodology. In particular, when studying and analyzing the language of an artistic work, the attitude of the writer or the owner of the letter to words, the skill of choosing words, and using words are important. academician V. Vinogradov states that "the analysis of the language of a work of art is to show the linguistic tools that express the emotional content related to the idea of the work."

The artistic expressiveness of the image depends on the symbolic value of the means of speech used by the writer in a specific context. Means of speech cannot differ significantly from the lexical and grammatical means of the vernacular or from some types of dialectal speech, which are also possible in artistic speech, from popular speech and slang, from business and scientific prose. Since creativity is to some extent characteristic of any "living" language, the contrast between everyday and artistic speech is manifested only at the level of content application, in the deep functioning of language in artistic works.

As a rule, the aesthetic (poetic) function of language, which is subject to the task of embodying the author's intention, is constantly used in artistic speech, but is found only occasionally in other types of speech. Thus, artistic speech in minimal texts such as proverbs, proverbs and riddles differs from the reproduction of these texts in ordinary communication, as well as from the figurative quality of some aphorisms, phrases, *bons mots* and games on words. However, it is almost impossible to make a sharp distinction between artistic speech and rhetorical speech.

In artistic speech, language works not only as a means of reflecting extralinguistic reality, but also as a subject to be described. For example, in drama,

the language of characters often takes on characterological functions, but even beyond its limits, artistic speech is typified by actively reproducing and changing the reality of language and intentionally influencing it. From this point of view, artistic speech is also manifested in the ways of organizing existing and newly created linguistic elements and in their selection, combination and use.

The "growth of meaning" obtained by linguistic elements in the dynamic structure of the artistic text (V.V. Vinogradov) depends on their potential expressiveness in the language system and the intertextual relations adopted by them in the composition and theme of the work. In this context, emphasis is placed, for example, on the relationship between rhyming words and on the strictly semantic level between proper nouns and their periphrasis.

When composing a work, all levels of language should be purposefully integrated and subordinated to the writer's intention. Thus, phenomena such as syntactic inversions, the juxtaposition of opposite words in the dictionary, the change of phraseological units, similes and allegories, metaphors and words, auditory decoration and paronomasia should be given only relative autonomy. using meter to enhance meaning.

In artistic texts that do not use figures of speech, it is possible to pay more attention to the direct meanings of words and the relationship between them, lexical and other types of repetition, the role of intonation, rhyme and other methods. The author used to create his characters and images. . Examples can be found in the special "tone" of A. S. Pushkin's poem "I loved you"; "Internal dialogues" of characters in F. M. Dostoevsky's novels (M. M. Bakhtin); A. P. Chekhov's individual, multi-level significance of the selection of simple words and phrases in plays and Prose; and the contrast of the writer's speech with the speech of the "other" in the works of A. A. Block, through quotations, first-person narration, stylization or internal monologue.

The specific features of artistic speech arise from its subordination to the tasks of spiritual and intellectual acquisition of the world. Since the beginning of artistic knowledge, priority was given to the most complex phenomena of life and society. Artistic knowledge cannot be realized without going beyond the boundaries of accepted language. In modern times, neither the language of science nor a single, strict literary language satisfied the requirements of literature, which needed a wider, freer and more flexible system of linguistic tools. Scientists have such a system in mind when they refer to poetic (artistic) language, as well as artistic speech, as a "special mode of linguistic reality." From the original, collective art of mythology to the diversity of individualistic forms in modern literary works, artistic discourse has evolved through the interplay between tradition and innovation. Over the centuries, artistic speech preserved many figures of speech and gradually got rid of certain anonymous, idiomatic belletristic formulas.

Folklore, with its "poetics of identity," developed traditional epithets, introductions, and other such devices, while the evolution of literature related to the

role and innovativeness of the individual in the functions and structure of certain traditional means of artistic speech. This is especially evident in the period of transition, when the establishment of a new artistic style is directly related to extensive, rigorous linguistic changes. For example, in the Russian literature of the 19th century, the development of realism was inextricably linked with the elimination of a number of mandatory prescriptions and restrictions after surpassing the traditional "poetic language". Before realism, poetic language was a relatively strictly regulated system of tools, the use of which was limited by genre and the "high" or "low" quality of the subject.

In the 20th century, the establishment of the aesthetics of socialist realism was also accompanied by a struggle against the arbitrary prohibition of artistic speech, which was characteristic of the nonrealist and modernist trends of the late 19th and early 20th centuries. This struggle was especially directed against the anti-democratic narrowness of the vocabulary and the intentionally unstable multiplicity of meaning attached to each word by the symbolists, the attempts of some futurists to reject the entire artistic experience of the past, and the attempts of the imaginalists to create intrinsically valuable "catalog" images. The recent declarations of Italian hermetism, or the proponents of the French "new novel", which insists on creating a text from the accidental relations between words, are clearly at odds with the trends of informal contemporary artistic discourse.

REFARENCE:

1. Sh. Rahmatullayev. "Basic units of language construction" manual 2002.
2. Vinogradov, V. V. Stylistics: teoria poeticheskoi rechi: Poetics. Moscow, 1963.
3. O. Yusupova "Issues of theoretical linguistics." Samarkand - 2021.
7. Ravshanovna, G. N. (2023). BOSHLANG 'ICH TA'LIM JARAYONIDA TOLERANTLIKNI TARBIYALASH USULLARI VA VOSITALARI. Finland International Scientific Journal of Education, Social Science & Humanities, 11(4), 975-980.
8. Adhamjonov, M. (2022). IMPLEMENTATION OF EFFECTIVE ORAL CORRECTIVE FEEDBACK IN ENGLISH LANGUAGE CLASSES. American Journal of Interdisciplinary Research and Development, 4, 30-33.
9. Адхамжонов, М. (2022). МЕТОДИКА ПРЕПОДАВАНИЯ НЕМЕЦКОГО ЯЗЫКА В НАЧАЛЬНЫХ КЛАССАХ. PEDAGOG, 1(2), 402-406.
10. Muhammadali, A. (2023). HISTORY OF TEACHING FOREIGN LANGUAGES AND ITS METHODOLOGY. Journal of new century innovations, 29(1), 127-131.
11. Muhammadali, A. (2023). НЕМИС ТИЛИНИ ЎҚИТИШ МЕТОДИКАСИ. Новости образования: исследование в XXI веке, 1(10), 417-422.

12. Muhammadali, A. (2023). USE OF INTERACTIVE EDUCATIONAL TECHNOLOGIES IN TEACHING FOREIGN LANGUAGES. *Journal of new century innovations*, 27(5), 71-74.

13. Adhamjonov, M., & Nurillaev, E. (2020). MODERN REQUIREMENTS FOR COMMUNICATIVE COMPETENCE OF A FOREIGN LANGUAGE TEACHER. *Scientific and Technical Journal of Namangan Institute of Engineering and Technology*, 2(6), 155-161.

14. Sentürk, S., & Kahraman, A. (2020). The Use of Short Stories in English Language Teaching and Its Benefits on Grammar Learning. *International Journal of Curriculum and instruction*, 12(2), 533-559.

15. Sua, M. R. (2021). Cognitive strategies for developing students' reading comprehension skills using short stories. *REXE-Revista de Estudios y Experiencias en Educación*, 20(44), 233-253.

16. Kosimova, A. (2022). MAIN FEATURES OF LANGUAGE LEARNING STRATEGIES. *Eurasian Journal of Academic Research*, 2(12), 1247-1249.

17. Kosimova, A. (2022). DRABBLLAR–KICHIK HAJMLI EPIK JANR. In *INTERNATIONAL CONFERENCES* (Vol. 1, No. 21, pp. 490-493).

18. Ali Mansoor, A. A., Mohammed, O. S. M., Ahmed, H. R., Munasser Awadh, A. N., Abdulfatah, H. M., & Sheikh, E. Y. (2023). English language teaching through a short story: A technique for improving students' vocabulary retrieving. *Cogent Education*, 10(1), 2161221.