

THE WRITTEN LANGUAGE OF THE NOVEL "THE PAST DAYS". (OR ARTISTIC LANGUAGE)

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Abstract. *The artistic language is the main means of meeting the communicative needs of society, it is contrasted with the non-codified subsystems of the national language - regional dialects, urban vernacular, professional and social jargon. The concept of an artistic language can be defined on the basis of the linguistic features characteristic of a certain subsystem of the national language and by delimiting the total composition of speakers of this subsystem, separating it from the total composition of people speaking a certain language.*

Abdulla Qadiri, as a leading intellectual of his time, worried about the fate of the Motherland and the nation. The ravages of time have tormented the writer's heart. He wanted to awaken the national consciousness of the people through the novel "The Past", spoke about the "dirtiest and darkest days of our history" - the later incompetent "Khan times" that led the country to the colonial disaster, and wanted to teach the people about this sad reality.

Artistic language - the common written language of one or another people, and sometimes several peoples - official work documents, school teaching, written and everyday communication, science, journalism, fiction, all forms of culture expressed in oral form, often expressed in writing. The article defines the artistic language as a function of the national language, it is emphasized that the literary "language" is not an independent language, but a literary variety of language use. The literary language of Abdulla Qadiri's novel "The Past Days", the definition of artistic language, and the development of the novel genre are highlighted. It is also said that Qadiri used colors to separate positive from negative characters, followed folklore traditions and deprived them of their attractiveness.

Keywords: *novel, lexicon, phonetics, grammar, norm, rule, textbook, manual, dictionary, artistic language, dialect, slang.*

The artistic language is a supra-dialectal subsystem (form of existence) of the national language, characterized by such features as normativeness, multifunctionality, stylistic differentiation, high social prestige among the speakers of a certain national language.

The artistic language is the main means of meeting the communicative needs of society, it is contrasted with the non-codified subsystems of the national language - regional dialects, urban vernacular, professional and social jargon. The concept of an artistic language can be defined on the basis of the linguistic features characteristic of a certain subsystem of the national language and by delimiting the total composition of speakers of this subsystem, separating it from the total composition of people speaking a certain language.

In October 2019, the decree of the Cabinet of Ministers of the Republic of Uzbekistan on the wide celebration of the 125th anniversary of the birth of our nation's favorite writer Abdulla Qadiri was not only important for the perpetuation of the memory of the great writer, but also for the promotion of his personality and unique works.

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It is known that the process of working on some problems of the Uzbek artistic language and artistic style began much earlier, and in this field R. Sayfullaeva, B. Mengliev, G. Boqieva, M. Qurbonova, Z. Yunusova, M. Abuzalova on the topic "Current Uzbek literary language", U.Tursunov, B.Urinboev conducted scientific works on topics such as "History of the Uzbek artistic language", Yo.Abdurasulov "Comparative-historical grammar of Turkish languages" [6, 7, 1].

One part of these works characterizes artistic language grammatically, the second part covers the history of artistic language, and the third part is devoted to stylistics (grammatical stylistics, lexical-grammatical or practical stylistics).

Artistic language - the common written language of one or another people, and sometimes several peoples - official work documents, school teaching, written and everyday communication, science, journalism, fiction, all forms of culture expressed in oral form, often expressed in writing. That is why there are differences between the written notebook and oral forms of the artistic language, and their emergence, interaction and interaction are subject to certain historical laws.

Artistic language is a form of existence of the Uzbek language, which is characterized by processing and strict norms. It does not include dialectisms, vernacular and slang.

The language of works of art, unlike artistic language, has a limited function and is used only in literary works.

Language is a means of creating artistic images in a literary work. The word is the shell of all facts, all thoughts. It is possible to create vivid pictures or vivid expressions of human experiences, emotions, thoughts filled with emotions only if the writer has mastered all the richness of his national language. With the help of artistic words, writers repeat the individual characteristics of their characters and the details of their lives that make up the overall objective "world" of the work.

According to the theory of reflection, human thinking is a reflection of reality, the objective world. This, of course, fully applies to artistic thinking.

A literary work, like all works of art, is a special case of subjective reflection of objective reality. However, reflection, especially at the highest stage of its development, that is, human thinking, cannot be understood in any way as a mechanical, mirror reflection, a single copy of reality. The complex, indirect nature of reasoning is perhaps most vividly manifested in artistic thinking, where the subjective moment, the unique personality of the creator, his original view of the world and his thoughts about it are very important. Hence, a work of art is an active, personal reflection. In this, not only the repetition of life's reality, but also its creative transformation takes place. In addition, the writer never repeats reality to repeat himself: the very choice of the subject of reflection, the impulse to creatively recreate reality comes from the writer's personal, objective, caring view of the world.

Thus, the work of art represents the inseparable unity of the objective and the subjective, the repetition of real reality and the author's understanding of it, the life included in the work of art and perceived in it, the author's attitude to life [2].

The language of works of art always has emotional expressiveness - it is expressive speech in the figurative sense.

Artistic speech does not always correspond to the standards of the national artistic language. It absorbs all the richness of the language, including vernacular, slang and dialectisms, from the highest to the lowest forms of language existence. For example, folklore works are usually filled with phonetic, lexical and grammatical dialectisms. Features of regional dialects are often found in written works of art created in the early stages of the development of national literature.

When national artistic languages began to form among peoples who had passed the path of advanced cultural development, the discourse of artistic works became crucial in this process.

But even after fiction can rely on the norms of the already formed national artistic language in its speech, it, by its very nature, opens and opens a wide path to socio-professional dialects of speech and other types of speech in its works.

Writer Sherkon Qadiri's book titled "Treasure left by Abdullah Qadiri" mentions the following: "The artistic word is an eternal word. How much and how much you talk about it, if you do research, how many things will remain unsaid. The flow of time and the change of generations multiply impressions and perspectives infinitely.

Abdulla Qadiri is a writer, that is, an artist of words, who created such an artistic eternal word.

The novel "Otkan Kunlar" was born at a unique time when, after half a century of tsarist tyranny, there were sparks of hope for independence due to the decree of the empire. started the period of becoming a word. It is not for nothing that Mukhtar Avezov, the great Kazakh writer, traced the creation of the novel to the Pamir mountain, which suddenly rose in the barren desert.

And most importantly ("unique moment"), no external ideological pressure is felt in "The Past Days". This was the happiness of the work, the happiness of our national literature" [9].

An organizational role in the linguistic design of the work is played by the author's speech, often a special intonation, which, as mentioned above, is reflected in one way or another in the characters' speech. Without this hidden voice of the writer, the speech of the characters cannot arouse the desired attitude towards them in the readers: there is no moment of evaluation. In the narrative speech of the real author, realist writers do not always follow the norms of artistic language. It happens that they tell a story on behalf of one of their characters or on behalf of one or another narrator who does not participate in the events of the work. At the same time, the narrator or hero, like other characters, can reveal in his speech the uniqueness of the views and interests of a certain social environment, cultural level or professional outlook. Then there is the artistic use of this or that social dialect in the verbal structure of the work. The writer can even "stylize" the dialectal features of speech in his story, give them more creative richness and character than they can have in life, and at the same time express his attitude to the images depicted through them.

It is difficult to show another linguistic phenomenon that is understood differently, like the artistic language. Some are convinced that artistic language is the same national language, only "polished" by language masters, that is, writers, word artists. Proponents of this point of view, first of all, mean the artistic language of the present time, and, moreover, the artistic language of nations with rich literary literature.

Others believe that artistic language is the opposite of written language, bookish language, living speech, oral speech. The basis for this understanding is artistic languages with ancient writing.

Others consider artistic language to be a language of universal significance for a particular people, as opposed to dialect and slang, which have no universal significance. Proponents of this view sometimes argue that artistic language may have existed in the pre-literate period as a folk or poetic creation or as a language of customary law.

On the first page of the book "Past Days" is written "Historical novel from the life of Uzbeks". This is a topic related to the life of Uzbeks. But the phrase "novel" is also used in the course of this writing. In Russian, the word "roman" is translated as a romantic relationship. So, the work can be said to be the reality of romantic relationships taken from the lives of Uzbeks. In the preface of Adib's book "From Yozguchi":

"They say it's good to go back to Mozi and find work." "Accordingly, I selected the topic from the modern, recent days, the dirtiest and darkest days of our history, the next "Khan times", they write [9].

A number of works of modern scientists question the legality of using the term "novel" in relation to ancient works of fiction and narrative prose. But the point is, of course, not only in the term, although behind it there is a definition of the genre of these works, but also a number of problems that arise when considering them: the question of ideological-artistic conditions and the time of the appearance of this new type of literature for antiquity, its relationship with reality is a matter of communication, genre and style characteristics. Despite the many theories about the origins of the Hellenistic novel, its beginnings "remain uncertain, as do many other questions concerning the history of Hellenistic prose. Attempts to "take" the novel from any previous genre or "merge" of several genres. A novel that did not lead to a result and created a new ideology does not come into being mechanically, but forms a new artistic unit that has absorbed various elements from the literature of the past" [3].

Despite the fact that the existing problem related to the development of the novel genre, that is, the origin of the ancient novel, has not received its final decision, most researchers about the place of the ancient novel in the general world literary process say that the novel genre has not developed continuously from ancient times to the present day. With the advent of the ancient novel, it ended its existence in antiquity. The modern novel dating back to the Renaissance emerged independently, seemingly outside the influence of the established forms of the ancient novel. Later, the modern novel, which emerged independently, experienced some ancient influences. However, denying the continuity of the development of the novel genre does not, in our opinion, completely deny the existence of the novel in antiquity.

The term "artistic language" is related in its origin to the concept of "literature", and in its etymological concept, it is "based on letters", that is, a letter, which is actually a written language. In fact, the artistic language of the Middle Ages is only a written language, a collection of texts for literary purposes. All other features of the artistic language follow from this abstract definition through the term and therefore seem logical and understandable.

The artistic language of the novel "Bygone Days" is distinguished by its norms and rules, both in the lexicon and in the field of phonetics and grammatical construction. These standards are laid down in grammar books, manuals and all kinds of dictionaries. These standards are common and necessary for all speakers of this language. The artistic language, which was formed on the

basis of processing of the universal language and absorbed the general necessary features of local dialects, differs from the various forms of the universal language at the same time - lively colloquial speech, local dialects, and slangs.

The fact that the artistic language of the work is set to a certain standard is that its vocabulary is arranged in a certain order, and the meaning and use of words, pronunciation and writing, as well as the creation of grammatical forms, are subject to a single, common rule. Literary norm is a historical category (category). It changes in connection with the development of the language, obeying its internal laws and satisfying the demands and needs of people. That's why the norms and procedures of the artistic language do not deny the appearance (variants) that reflect the changes that are constantly occurring in the language.

The various terms layered on the novel "Days of the Past" are, in fact, only an attempt to break out of the cruel framework of formal logic: the signs of the concept are the signs of the non-existent object, and the object is determined by the same signs of the concept.

"O'tkan kunlar" was translated into several foreign languages, first into Azerbaijani in 1931, and into Russian in 1958. Later, it was translated into English and placed in the US Library of Congress. This novel should be read not only by readers who are familiar with literature, but also by every Uzbek child.

Among the many definitions available in science, the most acceptable is the definition of the artistic language as a function of the national language, in which the literary "language" is not an independent language, but a literary variety of language use.

Historically, colloquial forms are replaced by increasingly sophisticated "cultural" forms of language; the selection of language forms with the development of the structure of the native language is the essence of this historical process.

Artistic language is the highest form of national language. It is the language of culture, literature, education and mass media. It serves various fields of human activity: politics, science, law, official business communication, daily communication, international communication, press, radio, television.

Among the varieties of the national language (common language, regional and social dialects, slangs), the artistic language takes a leading place.

The main features of artistic language:

- processing (artistic language - language processed by masters of words: writers, poets, scientists, public figures);
- stability (stability);
- mandatory for all native speakers;
- normalization;
- availability of functional styles.

Artistic language is the national written language, the language of official and working documents, school teaching, written communication, science, journalism, fiction, all forms of culture expressed in oral form (written and sometimes oral), accepted by speakers of this language. as an example. Artistic language is the language of literature in a broad sense. The Uzbek artistic language works both in spoken and written form.

Signs of artistic language:

- 1) existence of a record;

2) normalization is a fairly stable method of expression that expresses the laws of the historical development of the Uzbek artistic language. Standardization is based on the language system and is reinforced in the best examples of literary works. This method of expression is preferred by the educated part of society;

3) codification, i.e. recorded in scientific literature; this is expressed in the presence of grammar dictionaries and other books containing the rules of language use;

4) stylistic variety, that is, variety of functional styles of artistic language;

5) relative stability;

6) spread;

7) general use;

8) general obligation;

9) compliance with the use, customs and capabilities of the language system.

Protection of artistic language and its norms is one of the main tasks of speech culture. Artistic language unites people linguistically. The leading role in the creation of artistic language belongs to the most advanced part of society.

Using colors, Qadiri separates positive signs from negative ones. The author does not spare dark colors for the representatives of darkness. Following folklore traditions, it also deprives them of their appeal. In the play, "After entering through the gate, there was a courtyard like a palace, and on the porch, about fifteen armed young men were warming themselves by making bonfires from sticks. He went to the young man who was standing at the door of the house through the screen porch and asked him to let him in, saying that he had a dream to meet his guardian. The young man entered with the guidance of his uncle: a man of about forty or fifty, wearing a blue turban on his head, wearing the print of Oratepa, wearing a silver belt and a silver sheathed sword on his knee, his face yellow from eating poppy seeds or rice, although he was black, was shooting a sign." [8]

The author also describes the yellow color as follows: "The family of the swarthy woman (mother and son) is distinguished by a yellow skin color ("yellow-skinned") and a terrible appearance, which corresponds to their inner content.

But it is not only the external, visible darkness that allows us to describe the past days accordingly.

In the novel, the writer emphasizes the inner darkness prevailing in the society.

At the time of the described events, Turkestan is an Islamic state. Nevertheless, the author regrettably notes that there is theft, corruption, disbelief, and alcohol sales here: "Esh aka and Tosh aka's houses are broken into and their goods are stolen, and prostitutes come to strangle them. There are many people who have never bowed their foreheads in their whole life, but everyone could recite four or five sentences of Farzi Ayn without difficulty. While many people's houses were full of musallas, there were also those who made a living by selling liquor in an official image. In Tashkand's Chukur village, there were no brothels opened by the Kazakhs, which were always full of rustling people.

Through the image of Hamid, the writer brings people who are ready to do anything for money, even murder, to the pages of his work. And this applies equally to the poor (Sadiq and his friends) and to people with serious power (the frog). True, there is a certain difference between them. For example, Sadiq immediately agrees to Hamid's proposal without hesitation:

"Murder?" - for that. ... I have posted two so far, what will he do if he goes to his face? (- We have to kill someone, or what? ... So far I've killed two, what if it's the third one's turn?) [3].

Each of the languages, if it is sufficiently developed, has two main functional types: the artistic language and the language of live speech. Everyone lives in oral language since childhood. Acquisition of artistic language occurs throughout human development until old age.

Artistic language should be universally understandable, that is, understandable to all members of society. Artistic language should be developed to the extent that it can serve the main areas of human activity. It is important to observe the grammatical, lexical, spelling and accentological norms of the language in speech. Based on this, it is an important task for linguists to consider every innovation in the artistic language from the point of view of the general laws of language development and compliance with the optimal conditions for its functioning.

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