Some problems of learning the language of literary work

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ABSTRACT--*Learning the language of literary work is very important for linguistics, any literary work describes the time reflection of the common language, its condition. The language of the literary work depends on the norms of literary language, its phonetic and grammatical laws, but it differs from the literary norms with its emotional-expressivity and its stylistic devices, it shows the poet's own skill on choosing and using the words. When the language of the literary work is learned, it's necessary to define how the writer or poet used the stylistic devices in the work, how he used the words to create the artistic character, his own skill on using the words and style. At that time the writer's language features, his own style, the language features of the literary work will be discovered. In the article the lingua-poetic analysis of the language of the literary work is analyzed overall and discovered in the basis of the words with a portable meaning, synonyms, antonyms, homonyms, assimilated words, phraseologisms, proverbs, focus words and phonetic circumstances in the language of poems by the Karakalpak national poet I.Yusupov.*

Keywords-- *Karakalpak language, literary work, lingua-poetic analysis, portable meaning, synonym, antonym, homonym, assimilated words, phraseologism, proverb, words of attraction, phonetic circumstance.*

I. INTRODUCTION

The language of the literary work belongs to the fiction style which is the particular one of the functional styles in the language style system. In literary work writer uses different dialecticisms, associated words, simple and strange words, jargon and ergotisms for figurativeness and through them the aesthetic sensitivity of the work is strengthened. The fiction language is the part of the national language, its particular view.

Lingua-poetic analysis of the literary work is based on the selection of linguistic tools. Here in the meaning incomprehensible or obscure words are analyzed, explained. A. A. Potebnya compared the word and the poem, and gave a correct definition of the difference between poetics and linguistics. [4, 179].

One of the scholars who made a great contribution to the analysis of the language of the poem was A. V. Shcherba. He said in his works that it is impossible to understand a literary work without analyzing the linguistic aspects of the stylistic devices. [7, 97].

V. V. Vinogradov said in his works that the language of fiction should be included in the list of philological sciences. He introduced the study of the aesthetic function of linguistic units in a literary work into the lingua-poetic research, and determined that it's necessary to learn the language in the interconnected two contexts: in the connection of the literary language of the nation with the style, and in the connection of the language of the poem with the genre, the style [2, 29].

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V. M. Zhirmunsky placed in the forefront the methods and techniques, that is, its programmatic foundations of the study of literary work. When a scientist spoke of the unity of form and meaning, he explained the change of form leads to new content, and the change of content has the same effect on form. In this case, he showed to discover in the close connection of the content of the literary work with the use of linguistic elements in it. [3, 21].

Nowadays the problems of deep analyzing the literary work were researched in the works of I.V.Arnold, I.V. Tyubbenet, V.Ya. Zadornova, T.B.Nazarova, A.A.Lipgart and other philologist – scientists.

In Karakalpak linguistics the lexis of fiction style was firstly analyzed in the works of professor E. Berdimuratov [1]. The language of any literary work describes the time reflection of the common national language, its condition. Therefore, in order to learn the language of a certain period, linguists take materials from the literary works written at that period. In this case, the linguistic phenomena in the poem are studied and explained through the language of the poem.

The language of the poetry serves to learn the history of literary language, because in the literary works written in different epochs, all the regularities and changes in the history of language development are highlighted, and important materials for the history of language are preserved.

When studying the figurativeness of the language of a literary work, not only all aspects of its artistic forms, but also the language tools used by the writer for a artistic character are studied [6, 16], that is, it is determined how the writer used the language tools to create the own figurativeness structure of the work. The writer seeks and selects language tools (words, word forms, constructions) corresponding to them to create an artistic character.

II.   MATERIALS AND METHODS

In Karakalpak linguistics, there are few studies on the study of the language of poetry. Many aspects of this issue require special research. In this article, we will focus on some of the tools and methods involved in learning the language of fiction.

The language of the literary work depends on the norms of literary language, its phonetic and grammatical laws, but it differs from the literary norms with its emotional-expressivity and its stylistic devices, it shows the poet's own skill on choosing and using the words.

Examples:

Like the girls basketball team,

Running *barefoot gazelles.*

Basketbolshi qizlar komandasinday,

Ju'ytkip barar *jalan' ayaq ja'yranlar* («Dala a'rmanlari (Field dreams)»)[8].

Until the hungry gaze is pierced

Right was the coachman's *heart.*

Ash na'zerin tikti sug'i o'tkenshe,

Du'ziw edi arbakeshtin' *ju'regi* («Joldas mug'allim (Dear teacher)») [8].

Fly boys not to be late for lesson.

Ushar ballar sabaqtan kesh qalmasqa («Joldas mug'allim (Dear teacher)»)[8].

Jingle-jingle laughs the bell,

Hurrying filled the class quickly.

Jin'g'ir-jin'g'ir etip *ku'lse qon'iraw,*

Shipirlasip tolar demde klassqa («Joldas mug'allim (Dear teacher)») [8].

Ayman, stop your empty talk.

Ayman, toqtat endi *bos an'gimeni* («Aktrisanin' ig'bali (Actress's happiness)») [8].

This portable meaning in the literary work belongs to the writer's own style.

Synonyms serve to define the thought, saying, and to describe it in detail, so it is of great importance to show their figurativeness in a literary work. Not all synonyms in the language have a figurativeness, but the only synonyms with a stylistic color serve as the stylistic devices [5]. For example, synonyms are used to describe and reinforce a concept overall.

Examples:

To reveal, manage his secret,

We need knowledge, courage, liver, thoughtfulness.

Wisdom, consciousness, honesty are the conscience.

Onin' sirin aship, men'geriw ushin,

Bilim, ma'rtlik, jigger, oyshilliq kerek.

Aqil, sana-sezim, durisliq – hu'jdannin' («Dala a'rmanlari (Field dreams)») [8].

You have multiplied, spread, muttered.

Sen *ko'beydin'*, sen *jayildin'*, *g'awladin'* («Aktrisanin' ig'bali (Actress's happiness)») [8].

Writer or poet sometimes has figurativeness by differentiating the synonyms, separating them from each other, even by contrasting. For example:

If you only knew on my body today,

Filled both *grief* and *joy*,

Not filling together with *joy* and *sorrow,*

If both stay in one place.

Bilsen' edi menin' boyimda bu'gin,

Ha'm *qayg'i*, ha'm *shadliq* biylegenligin,

Quwanish ha'm *qayg'i* siyispas birge,

Ekewi bir jerde tursa egerde («Aktrisanin' ig'bali (Actress's happiness)») [8].

Field like *rich* and *poor* person.

Dala megzer *bay* ha'm *ziqna* adamg'a («Dala a'rmanlari (Field dreams)») [8].

In literary work homonyms sometimes are used for word game, pun. For example:

On *that* fight suffocate cut, hero sank,

He was wounded, Guljan says, in the *left* arm.

Sol ayqasta bug'aw qiyip, er batip,

Jaralang'an deydi Gu'ljan *sol* qoldan («Joldas mug'allim (Dear teacher)») [8].

When analyzing the antonyms in fiction, it is necessary to pay attention to the artistic services of the contextual antonyms, the antithesis created by them (for example, in Berdakh: *youthfulness* means juvenility, *old age* means cliff), oxymoron (*living dead, male female)*, irony (e.g. tell to old man: hey *boy*, or *young man*) and other circumstances used by the writer.

Earlier I saw you young, now old man.

Bag'ana *jas* ko'rsem, endi *g'arrisan'* («Aktrisanin' ig'bali (Actress's happiness)») [8].

In literary work writer uses simple words, dialecticisms, associated words, jargons and also other language words for figurativeness in a certain purpose.

Examples:

Here- here, I'm customer to this word.

Vot-vot, usi so'zge qariydarman men («Aktrisanin' ig'bali (Actress's happiness)») [8].

Ouch, bad *devil.*

Way, *chort* on'bag'an («Aktrisanin' ig'bali (Actress's happiness)») [8].

Being crowd-crowd at *subbotnik.*

Top-top bolip *subbotnikte* («Akaciya gu'llegen jerde (Acacia blossomed place») [8].

No pir wrote this word.

Nikakoy pir emes bul so'zdi jazg'an («Watan topirag'i (Motherland ground)») [8].

From the *class to class* passed children …

Sinften-sinfke atladi ballar… («Watan topirag'i (Motherland ground)») [8].

May I be *gubba* to your silver takhiya.

Gu'mis taqiyan'a *g'ubba* bolayin («Gilemshi hayal haqqinda haqiyqatliq (The truth about carpet-maker woman)») [8].

Phraseologisms are widely used in figuratively describing because they have a great emotional-expressive color.

Examples:

Shan's *eyes bloodied*,

Was *very angry* then.

Shanin' *ko'zi qantalasip*,

Qatti ashiwg'a mingen sonda («Tumaris (Tomaris)») [8].

When angriness holds, *fire is in your eyes*,

When irritated, *blood pours from whip.*

Made oppression till the death.

Ashiw qissa, *ko'zlerinde ot janip,*

Qa'ha'rlense, *qamshisinan qan tamip,*

Zulimlig'in o'tkeripti o'lgenshe («Joldas mug'allim (Dear teacher)») [8].

Different variants, synonyms of phraseologisms are used in author's narration, in character's language, serve to describe them. Examples:

All I have, if you be my wife,

Will eat white butter till the end of life, dear,

Happiness bird land on your head,

Whip *your be from makpal,*

Kiss, my dear …

Ba'ri de bar mende. Bolsan' hayalim,

Appaq may shaynaysan' o'mirin'she, janim,

Basin'a baxit qusi qonadi senin',

Shilg'awin' maqpaldan boladi senin',

Su'y, janim… («Aktrisanin' ig'bali (Actress's happiness)») [8].

 In literary work both author's aphorisms and phraseologisms are used figuratively:

If you've goods, you're *king,* you're *khan.*

Now I'm like lost *dog*,

Tightened *face honor* on belt, poor.

Malin' bolsa, o'zin' patsha, o'zin' xan.

Men ha'zir bir adasqan iyt misali,

Bettin' arin belge tu'ygen biyshara («Joldas mug'allim (Dear teacher)») [8].

Not frightened from *fatty eyes.*

Qorqpas *may qaplag'an ko'zlerden* («Qaraqalpaq haqqinda so'z (Word about Karakalpak)») [8].

Tomorrow you'll need him,

Making trouble on healthy head.

Erten' og'an zar bolarsan',

Sawda salip saw gellege («Tumaris (Tomaris)») [8].

Loosed rid with grief.

Qayg'i menen *qabirg'asi so'gilip* («Eski fontan ertegi (Old fountain tale)») [8].

 Writer can change and use the proverbs for figurativeness. For example:

Lost the man who didn't understand

An'lamag'an adasadi…

Everybody who didn't lose the horse is clever

At joyitpag'annin' – ba'ri aqilli («Ma'melek oy (Misleading thought)») [8].

«Man who knows gives bribe,

Man who doesn't know goes and goes».

«Bilgen adam para berer,

Bilmegenler bara berer» («Ma'melek oy (Misleading thought)») [8].

In the literary work author sometimes creates a new word according to the models of certain word forming methods of the language. Examples:

Rich or poor? Now

No difference. So *rooster*

Jhahangir shakh where is now?

Jarli ma, bay ma? Endi,

Ba'ri bir. Al *qorazlang'an,*

Ja'ha'ngir shah qayda endi? («Tumaris (Tomaris)») [8].

Such words do not exist in the literary language, in dictionaries, but in the poems they are used figuratively, in harmony with the author's own description of the idea, and do not seem to be superfluous in the language of the poem.

In the study of the syntax of the poem, it is important to analyze the most valuable words of attraction, because the author speaks and describes them not only to humans, but also to animals, birds and inanimate objects.

Turn aside, *blowing wind*,

I need you.

«Holder of water, dear *mermaid*!

Qayirilip ket, *esken samal,*

Senin' mag'an keregin' bar.

«Suw iyesi, aynanayin *suw peri!* («Bu'lbil uyasi (Nightingale nest)») [8].

Grab my sleeve, *my Muskat dog.*

Shiynelimnen tart meni, *Muskat iytim* («Bu'lbil uyasi (Nightingale nest)») [8].

Assalam, *piebald bird*, above the roof,

Sitting closed eyes like clever.

Djuwsan!... Many times I sing about it.

A'ssalam, *alasar qus,* don' basinda,

Otirsan' ko'zdi jumip dana qusap.

Juwsan!... Oni sonsha jirladim aw ko'p («Dala a'rmanlari (Field dreams)») [8].

Desert, desert! – legend of million years.

Sho'ller, sho'ller! – Million jildin' mun'lari («Dala a'rmanlari (Field dreams)») [8].

Introductory words, one-syllable sentences, synonyms in simple and compound sentences, adverbs, rhetorical questions, repetitions, and others used in writer's work, serve as stylistic devices for the figurativeness of work. Examples:

Know many funny thoughts in you.

Bilemen ko'p qiziq oylar sende bar («Aktrisanin' ig'bali (Actress's happiness)») [8].

After filling, *is there* humility?

Tolg'annan son' kemtarshiliq *bola ma?* («Joldas mug'allim (Dear teacher)») [8].

Different phonetic circumstances in the language can be used for the poem figurativeness:

а) repetition of sounds, distorted utterances, omission and so on. Examples:

From Moscow flied his friend then once

Ma'skewden bir ushqan joldasi so'ytip («Watan topirag'i (Motherland ground)») [8].

Three *policemen* arrived here.

U'sh *miliysa* jetip keldi bulmang'a («Watan topirag'i (Motherland ground)») [8].

One *Arabic* letter found long.

Bir *a'repshe* xat tabildi shubalg'an («Watan topirag'i (Motherland ground)») [8].

б) the usage of the parts or portable form instead of word. For example:

Who's teacher, who's big *u'p*,

At their time nation asked men.

Kim mug'allim, kimi na'ha'n u'p bolip,

Zamaninda jurt sorag'an ag'alar («Ma'melek oy (Misleading thought)»)

III.   CONCLUSION

Descriptive tools of language - stylistic colors in words, expressive differences of morphological forms and syntactic constructions make the figurativeness of the literary work by uniting together not separately in the text, and show the content figuratively. Therefore, all the elements that have the imagery in the language of the poem must be analyzed together equally.

Any writer or poet chooses and uses words and word forms in his poems to create beautiful images from the common language.

When the language of the literary work is learned, it's necessary to define how the writer or poet used the stylistic devices in the work, how he used the words to create the artistic character, his own skill on using the words and style. At that time the writer's language features, his own style, the language features of the literary work will be discovered.

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