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THE ROLE OF THE HUMAN FACTOR IN THE LINGUOPOETICS OF LITERARY TEXTS

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Abstract

This article examines the role of the human factor in the study of the linguopoetics of literary texts, with particular emphasis on the author's personality, individual cognition, aesthetic perspectives, and skill in selecting linguistic units. A literary text is interpreted not merely as a mechanical combination of linguistic units, but as a complex linguistic and aesthetic phenomenon shaped by the author's perception of reality, attitude toward it, and aesthetic worldview. The article also examines the formation and development of the study of literary language and literary texts in Uzbek linguistics based on the scholarly views of a number of linguists. Investigating the linguopoetics of literary texts in relation to the human factor provides a deeper understanding of the intrinsic relationship among the author's individuality, the national language, and literary cognition.

Keywords

human factor, author's personality, authorial individuality, literary text, linguopoetics, literary language, individual style, linguistic choice, national language, literary cognition.

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A literary text is one of the most complex linguistic phenomena in which the aesthetic potential of language is most vividly manifested. In a literary text, language serves not only to convey information but also to express and shape human perception, emotions, evaluations, and aesthetic reinterpretation of reality. In this regard, merely analyzing linguistic units is insufficient for the study of a literary text. The question of who selects particular linguistic units, for what purpose, and on the basis of what aesthetic and individual needs is also of considerable scholarly significance.

One of the key factors determining the linguopoetic nature of a literary text is the author's individuality. In addition to utilizing the existing resources of the language, the author reorganizes and transforms them in accordance with their individual cognition and aesthetic perspectives. As a result, units belonging to the common language may acquire new meanings, stylistic connotations, and aesthetic functions within a particular literary context.

From this perspective, investigating the linguopoetics of literary texts from the standpoint of the human factor contributes to revealing the interrelationship and interconnectedness of the "language–author–text–reader" continuum.

In Uzbek linguistics, numerous studies have been devoted to the problems of literary language, particularly to the linguopoetics of the literary works of a number of prominent writers. Creative figures such as Fitrat, Elbek, and Oybek also expressed valuable views on the significance of language in literary texts during their respective periods. In particular, Fitrat regarded the language of the people as one of the important sources of the richness of the national language and emphasized the necessity of studying examples of oral folk literature in depth and conducting their research on a scientific basis. He stated: "The pure form of our language can be observed among the people and communities in the countryside. There are epics, fairy tales, proverbs, lyrical songs, melodies, and other forms of oral literature that serve as spiritual nourishment for them. All of these should be recorded with great attention exactly as they emerge from the mouths of the people. We have the works of such poets as Ahmad Yassawi, Rabghuzi, Mashrab, Navoi, Husayn Bayqara, and Munis. Let us examine all of these works meticulously, compare them with one another, and arrive at well-founded conclusions. When we enter the field equipped with this approach and in this manner, the work accomplished and the results obtained will prove to be genuinely scholarly" [Fitrat, 2009: 141].

In Oybek's views on literary language, the author's responsibility in selecting words occupies a particularly important place. He emphasizes that a writer should approach the selection of words with great care and choose them thoughtfully, "weighing each word carefully" from every perspective [Oybek, 1979: 109]. This view provides an

important theoretical basis for relating the linguopoetic characteristics of a literary text to the human factor. Indeed, words in a literary text are not selected arbitrarily: their form, meaning, stylistic connotations, and position within the text are subordinated to the author's particular artistic purpose. In commenting on the language of Qodiriy's works, Oybek notes that the writer makes use of the diverse expressive resources of language in order to influence the reader's emotions and instill particular thoughts and feelings in them [Oybek, 1979: 109]. This observation demonstrates that the expressive potential of language and the author's artistic mastery are inseparable phenomena in a literary text.

Elbek, an enlightened intellectual who wrote not only poetry and prose but also extensively on the Uzbek language and folklore, consistently studied the richness and diversity of the Uzbek language, its sources, as well as the use and functions of words in literary texts. In his writings, he emphasized the importance of preserving the linguistic spirit of a literary work in the process of studying it and of evaluating the work from different perspectives [Elbek, 1924: 75]. Thus, the linguistic analysis of a literary text can produce more comprehensive and scientifically grounded results when it takes into account the individual perspective and creative identity of the author.

One of the principal features distinguishing a literary text from other types of texts is the use of linguistic means for individual and aesthetic purposes. The same linguistic unit may perform different poetic functions in the texts of different authors. This demonstrates that, alongside the inherent potential of linguistic units, the author's individual choice also plays a significant role.

Pirimqul Qodirov interprets literary language as a common foundation that connects linguistics and literary studies [Qodirov, 1973: 4]. Based on this perspective, it can be argued that the linguistic analysis of a literary text should not be limited to describing its formal aspects; it is also necessary to determine the role and significance of linguistic units within the author's cognitive and creative framework. Authorial individuality is manifested, first and foremost, in such processes as the selection of words, the organization of word combinations, the choice of syntactic constructions, the use of semantic shifts, the literary transformation of folkloric and colloquial expressions,

and the assignment of additional aesthetic value to particular linguistic units. In this sense, it is important to study each linguistic unit in a literary text not only in terms of its characteristics as a general-language element but also in relation to the contextual function it acquires through its use by a particular author. Scholars have repeatedly emphasized that the literary text constitutes the primary domain in which the aesthetic function of language is most fully manifested. In Uzbek linguistics, Professor N. Mahmudov's series of scholarly articles devoted to linguopoetics has contributed to the development of fundamental research in this field. His works contain a number of valuable observations concerning the nature of literary texts. In particular, N. Mahmudov notes: "It is completely contrary to reality for a literary work that is linguistically imperfect to claim perfection in terms of its theme and idea, or for a work that is imperfect in terms of its theme and idea to claim linguistic perfection. Therefore, throughout the long and rich history of the literary word, from ancient times to the present day, the question of mastery of language has never been neglected by thoughtful and conscientious masters of the word" [Mirtojiyev, Mahmudov, 1992: 104].

From this perspective, the literary text emerges as a space in which human aesthetic cognition intersects with the expressive potential of language. The author artistically reconstructs reality through linguistic means in accordance with the way they perceive, experience, and evaluate it. Consequently, the linguopoetic study of a literary text makes it possible to identify not only the aesthetic potential of language but also specific features of the author's individual worldview and artistic cognition. The studies of X. Doniyorov and S. Mirzayev likewise analyze the linguistic means that ensure the precision, fluency, imagery, and expressive power of literary language [Doniyorov, Mirzayev, 1962: 173–174]. These characteristics are also closely associated with the author's mastery of selecting linguistic means and organizing them in accordance with a particular artistic purpose.

In Uzbek linguistics, the linguopoetic study of literary texts has expanded considerably in recent decades. In particular, the research of M. Yo'ldoshev devoted to the linguopoetics of literary texts and the principles of their analysis has played an important role in further developing the theoretical and methodological foundations of

this field [Yo‘ldoshev, 2008]. In studies conducted since the 2000s, increasing attention has been paid to the mastery with which individual authors employ language, their distinctive use of linguistic units at different levels of the language system, and the linguistic features of their individual styles.

In particular, studies devoted to the linguopoetic features of the works and poetry of such authors as O‘tkir Hoshimov, Matnazar Abdulhakim, Erkin Samandar, and Usmon Nosir demonstrate the broad scholarly potential of this field [see: Muqimova, Matnazarov, Yaqubova, Yuldashev]. However, despite the expanding scope of existing research, it cannot be stated that the linguopoetic features of all authors who have played significant roles in the history of Uzbek literature and of their works have been comprehensively studied. From this perspective, investigating a particular author’s attitude toward language and individual style is important not only for characterizing the creative work of a particular writer or poet but also for identifying the artistic potential of the national language.

In the process of literary creation, an author does not simply reproduce words and expressive means available in the common language in a ready-made form. Rather, the author selects and combines them in accordance with their artistic purpose, aesthetic perspective, and individual cognition, incorporating them into new contextual relationships. Therefore, an author’s individual mode of language use contributes to a broader manifestation of the existing potential of the national language. This process can conventionally be represented through the following sequence: **the potential of the national language – authorial cognition – individual linguistic choice – literary text – linguopoetic effect.**

Within this sequence, the human factor occupies a central position. This is because it is the author who actualizes the aesthetic potential of language and directs it toward a particular artistic purpose. Therefore, the linguopoetics of a literary text should not be studied solely on the basis of the structural or functional characteristics of linguistic units; rather, it is appropriate to examine it in close relation to the author’s attitude toward language, individual linguistic choices, and artistic cognition.

A literary text is a complex and multilayered phenomenon from a linguopoetic perspective, and its formation depends not only on the potential of language but also, decisively, on the human factor, particularly the author's individuality. The author's individual cognition, aesthetic perspectives, linguistic intuition, and mastery of word selection determine the distinctive character of a literary text. In Uzbek linguistics, the views of Fitrat, Elbek, Oybek, Pirimqul Qodirov, N. Mahmudov, M. Yo'ldoshev, and other scholars and literary figures have provided an important scholarly foundation for understanding the intrinsic relationship between literary language and authorial individuality.

In the linguopoetic study of a literary text, asking not only **"Which linguistic unit has been used?",** but also **"Why was this particular unit selected?", "What artistic purpose of the author does it serve?", and "Which potential of the national language does this choice reveal?"** enhances the scholarly significance and analytical depth of the research.

Thus, within the linguopoetics of a literary text, the human factor emerges as a connecting link between the author's individuality and the national language. By investigating an author's individual mastery of language, it is possible to gain a deeper understanding not only of their stylistic distinctiveness but also of the aesthetic, figurative, and expressive potential of the Uzbek national language.

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