

## IN MODERN LINGUISTICS AND LINGUISTIC DIDACTICS, THE CONCEPT OF TEXT, POETIC TEXT AS A SPECIAL TYPE OF ARTISTIC SPEECH

Saidova Zakiraxon Tolibovna

BukhDPI II stage basic doctoral student.

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**Abstract.** *This article provides a scientific and theoretical analysis of the concept of text in modern linguistics and linguistic didactics, and the significance of the poetic text as a special type of artistic speech.*

**Keywords:** *Poetic discourse, system, quality, understanding, social context, embedded dynamic discourse, figurative activity, process, etc.*

## В СОВРЕМЕННОЙ ЛИНГВИСТИКЕ И ЛИНГВОДИДАКТИКЕ ПОНЯТИЕ ТЕКСТА, ПОЭТИЧЕСКИЙ ТЕКСТ КАК ОСОБЫЙ ТИП

**Аннотация.** *В статье дается научно-теоретический анализ понятия текста в современной лингвистике и лингводидактике, а также значения поэтического текста как особого типа художественной речи.*

**Ключевые слова:** *Поэтический дискурс, система, качество, понимание, социальный контекст, встроенный динамический дискурс, образная деятельность, процесс и т. д.*

Over the past twenty years, text linguistics has gone through a complex path of development. In modern linguistics, the problem of classifying texts is presented very deeply.

Their typologies are distinguished for various reasons: in relation to the producer of the text, in relation to the partners of communication, the degree of readiness for communication, the number of authors of the text (monologue, dialogic), etc. In this regard, the issue of the difference between a literary text and other types of texts remains in principle relevant.

The aesthetics of the text depends on the author's own talent. It should be noted that not every literary text can make an aesthetic impression. Consequently, it is possible to build a functional typology of texts by contrasting one type of text with all other functional -style types: colloquial-bookish, scientific - non-scientific, etc. in creating such a classification, one can rely on the rules of traditional hermeneutics, which have achieved significant development.

Poetic speech is a complex, nonlinearly organized system of poetic texts, the figurative and discursive elements of which represent an integrative and systematically interconnected unity of their linguistic, pragmatic, socio-cultural, mental and paralinguistic properties.

Understanding poetic speech as a system includes both the dynamic process of speech-figurative activity included in its social context, and its result - the poetic text.

It is manifested in the development of a new approach to the development of coherent speech, aimed at teaching speech at school as a communicative activity. A communicative approach to the text is understood as bringing educational conditions closer to the natural conditions of communication.

I.N. Jinkin and L.V. Shcherba, reflecting on the issue of the poetic language system, which is opposed to the practical language system, recognize poetic speech as a unique one, describe it as an area of aesthetically significant "techniques". They emphasize that the question of the forms and varieties of literary and artistic speech, the genres of the language of fiction, arises in the process of studying the functional diversity of speech[1].

B.A. Larin groups the general aesthetic features of poetic speech as follows:

- 1) "fairytaleness", manifested in the weakening of the real and normal conceptual meanings of words;
- 2) "feeling" of universality through vivid images;
- 3) a feeling of changing lyrical tension that arises when reading a poem;
- 4) the intrinsic value of speech, manifested in the peculiar dynamics and complexity of semantic impact, originality and symbolism[2].

In Yu.N. Tynyanov's book "The Problem of Poetic Language", poetic language is presented as a dynamic construction, characterized by the continuous struggle of its various factors and elements: sound image, rhythm, syntax, semantics[3]. The dynamic form is formed as a result of the interaction of various elements of the verbal series, "the promotion of one group of verbal factors at the expense of another."

B.A. Larin, in connection with the problem raised, explains that "semantic complexity can be considered a universal and constant feature of lyrics in world literature. A wide variety of means serve to implement it: the selection of multi-functional words, combinations of similar (homonymous) words, speech idioms, purely semantic contrasts, compositional techniques; semantic multi-lineality sometimes arises without any sign indicators in connection with the creative task of a lyrical work,"[4].

V.V. Vinogradov noted that in connection with the study of the compositional speech systems of the literary language and the language of fiction, there are also studies on the linguistic differences between the two main categories of fiction - poetry and prose[5].

A.A. Potebnya, establishing a direct analogy between language and art, noted: "The language as a whole and each individual word, not only its elements, but also their combination, correspond to the poetic text as a material in which the author's idea is embodied," he wrote[6].

In a work of art, language is not simply used, as in everyday speech, but is used to create a whole, closed world that lives according to its own laws, which we call a work of art.

A poetic text is a special type of artistic speech. Its distinctive feature is the ability to express verbally, which is achieved by activating various semantic associations in the reader's mind. Attention to the ability to express verbally determines the use of additional means in poetic speech that are not inherent in "practical" language.

It is impossible to perceive the aesthetic value of a work without analyzing the poet's means of identifying the most important ideological and semantic elements in the text. A literary text, unlike ordinary speech in oral or written form, is always a unique figurative system, in which the figurative expressive means of the Uzbek literary language and their traditional revision are the main issues.

Poetic speech is a very complex structure. It is much more complex than natural language. A complex artistic structure created from linguistic material. - This observation is important as a way of considering the "ideological content" and individual "artistic features" firmly established in school practice and as a way of presenting to the student thoughts about literature in a short and simple way, in a long and beautiful way.

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