

## On the Issue of Linguistic Aesthetics in Anthropocentric Linguistics

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**Abstract.** *This article reflects on the expressive function of language as well as its importance in artistic speech. Also, the concepts of emotionality and expressiveness in speech are compared, these terms are explained, information is given about linguistic means that ensure the effectiveness of speech.*

**Key words:** *expressive function of language, linguistic personality, aesthetics, emotionality, artistic speech, individual style.*

### Introduction

The fact that a language is multitasking shows how serious an approach is necessary for a small study within a particular language. A person is not only the owner of the language to which he belongs, but also the owner of a certain national-cultural mentality and an individual way of perceiving reality at the same time. The language also reflects the manifestation of the inner world of a person, national affiliation, mental level, linguistic personality. Therefore, in later years, the emphasis on research in the anthropocentric direction of the role of language units in the expression of human and Universal attitudes, the psyche of a linguistic personality, thoughts, aspirations has significantly increased.

Since today's stage in the development of linguistic science assumes an anthropocentric approach, it can be said that anthropocentrism is not a concept or paradigm that linguists attribute only to language research, anthropocentrism is a phenomenon directly related to the essence of language.<sup>1</sup> The fact that a person stands on the basis of this paradigm, on the other hand, increases interest in research related to the aesthetic or expressive function of language. The fact that text-related research occupies a significant place also suggests that much attention is paid to the same task of language.

### Access

Benedetto Croce, an Italian philosopher and political figure, one of the first scholars to engage in linguistic aesthetics in detail, theoretically equates linguistics with aesthetics. Benedetto Croce, an Italian philosopher and political figure, one of the first scholars to engage in linguistic aesthetics in detail, theoretically equates linguistics with aesthetics, with "the science of beauty", in his book published in 1902. with "the science of beauty", in his book published in 1902. The researcher believes that no matter how unnatural it is, the more individual the categories of aesthetics, the more individual the linguistic categories are. Later B. Kroche's ideas were pursued and developed by the German philologist Karl Fossler. Fossler also viewed language as the creation of certain individuals and approached language without the pose of subjectivism.

<sup>1</sup> Маҳмудов Н. Тилнинг мукаммал тадқиқи йўлларини излаб... Ўзбек тили ва адабиёти. 2012. 5-сон. Б – 6.

In these years, the Swiss linguist Charles Balli, in his book "French Stylistics", sharply distinguishes the affective (expressive) and aesthetic functions of language. In his opinion, this aesthetic side of language should be studied by aesthetics and the theory of literature.

The leading French linguist Antoine Meye, writing in 1925, singled out that an in-depth study of linguistic aesthetics is of absolute importance to general language theory.

Language aesthetics, first of all, the question of what the concept of "aesthetics" in language includes, how it is characterized is natural and fundamental. In this place is the major linguist R.A. The following opinion of budagov is very significant: "It should be understood not only as the speaker of the "aesthetic" in relation to language and speech, or as the conscious attitude of the writer to what he is speaking and what he is writing about, but also to how he is speaking and how he is writing". Often, when it comes to language aesthetics, only the language of a particular writer is thought about. It is wrong to look at aesthetics as inherent only in the language of fiction, beyond which it is impossible to talk about the aesthetics of language.

Because the basis of language aesthetics rests on the quality of speech, how it is. Even in live eloquence, attention is often paid to how thought is expressed. As soon as this attention is paid, the language, together with its communicative function, also manifests its aesthetic function. So, not only in a work of art, but also outside it, language can participate with its aesthetic function.<sup>2</sup>

Artistic text, unlike any non – material text, performs a special function-an aesthetic function that manifests itself in a complex interaction with a communicative task and is considered a decisive factor in the specific construction of the text.<sup>3</sup> M.Yoldashev says about this: "in the work devoted to the study of the language of a work of Art, along with the same term" expressive function "of language, such terms as" poetic function of language", "artistic function of language", "aesthetic function of language " are also used. But it should also be said that the term "aesthetic function of language" is used relatively much in the philological literature. It is also natural for this to happen, since the concept of an aesthetic task can also generalize them, including a number of concepts such as expressiveness, artistry, poetics. In other words, the scope of the concept of an aesthetic task is relatively broad than in these concepts.<sup>4</sup>

All that makes speech brighter, more expressive, more impressionable is expression. Hence, speech expressiveness is the means that make speech bright, expressive, pictorial impressionable<sup>5</sup>.

### **Reform analysis and methods**

What conclusions do the above points allow to draw about these two terms? Maybe synonymous terms? At the same time, we found it necessary to reflect on the terms "aesthetic function" and "expressive function" of the language.

In addition, there is also the meaning of" the power of manifestation of expressiveness (emotions)", that is," speed". A.I. Yefimov said:" the main sign of the artistic style, which stands out from other styles , is its aesthetic function, image and expressiveness, " referring to this meaning of the word. Aesthetics means "feeling" in Greek.

Therefore, both terms do not represent other-other concepts in relation to the function of the language. They reflect two sides of one concept. More precisely, expressiveness refers to the speaker, i.e., the means by which the lison reflects the owner's purpose, and more to the means by which he uses it with that purpose, while aestheticism refers to the desired, generated result in the listener, i.e. expressiveness serves to evoke aesthetic pleasure. Both together mean the same task, so that it would be more appropriate to use the term "aesthetic" in relation to the task of the language,

<sup>2</sup> Abdurahmonov X, Mahmudov H. So'z estetikasi.- Toshkent.: "Fan", 1981. 4-bet.

<sup>3</sup> Гореликова М. И., Магомедова Д. М. Лингвистический анализ художественного текста. – Москва. «Русский язык», 1989. с-5.

<sup>4</sup> Yo'ldoshev M. Badiiy matnning lisoniy tahlili. – Toshkent,: 2008. 7-8-bet.

<sup>5</sup> Галкина-Федорук Е. М., Горшкова К. В., Шаинский Н. М. Современный русский язык. Т,1962.с.99.

and “expressiveness” in relation to the means of performing the same task. It is appropriate to say that the term “expressiveness”, which is used to refer to the function of language, is metonymically derived. At this point, let's dwell on another term used in Stylistics.

Some linguists suggest that the language has an emotional lexicon in its vocabulary, but no expressive lexicon. In their opinion, expressiveness is created on the basis of the special application of language units. Emotionality is only available in the language. Expressiveness, on the other hand, is evident in gestures, facial expressions, and in one's act, even in labor activity. Expressiveness occurs when any word and other language units come out of their encirclement, are applied specifically for another purpose. Expressiveness is usually classified into two groups: expressive-emotional and expressive-subjective assessment meanings. Given that the signs of expressiveness are not identical in meaning, it was customary to divide the meaning of words into such types.<sup>6</sup>

## **Results and Discussion**

Expressive-emotionality is not isolated phenomena. In one of these phenomena, expressiveness is dominant, in the other, emotionality is dominant, and in another, both can be equal. Accordingly, it is advisable to call the first expressive, the second emotional, and the third expressive-emotional.

Expression of emotion in language is always expressive, but expression in language is not always emotional. In other words, the relation of emotionality to expressiveness is the relation of the private state to the general state. Some scientists argue that any emotionality is expressiveness. Therefore, the term “emotional-expressive” is used in science. The supplement states that the first meaning of expression is expressiveness, while the second meaning is the power of manifestation(of emotions). In the composition of the term “emotional-expressive”, the expressive word also indicates a strong manifestation of the speaker's emotional attitude towards the concept, which is meant in addition to expressiveness, that is, the term emotional-expressive serves to fully reflect the essence of the linguistic phenomenon.<sup>7</sup>

## **Conclusion**

Expressiveness means gaining the power of influence of an expression of thought. All that makes speech brighter, more expressive, more impressionable is expression. Hence, speech expressiveness is the means that make speech bright, expressive, pictorial-impressionable.<sup>8</sup> Hence, the infinite possibilities of expressing expressiveness can be seen at all levels in the hierarchical system of language. And these opportunities can be used by every creative person at the level of his linguistic knowledge and creative skill.

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<sup>6</sup> Галкина-Федорук Е. М., Горшкова К. В., Шаинский Н. М. Современный русский язык. Т. 1962.

с.98

<sup>7</sup> Ўзбек тили лексикологияси. Тошкент. Фан, 1981. 18-бет

<sup>8</sup> Галькина – Федорук Е. М., Горшкова К. В., Шаинский Н. М. Современный русский язык. Т. 1, с99.