

## Fiction and art: Their connection

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### ABSTRACT

Both the language and the artistic language used in everyday communication are both informative and informative. However, it is necessary to pay attention to the nature of the information transmitted here. If the communication provided by the language of communication is simply informative, the artistic language provides the artistic information and, in this case, the communication language is the means of communication, the artistic language promotes the artistic dialogue.

**Keywords:** fiction, art, literary work, dialogue, language of fiction, process of creation.

### 1. INTRODUCTION

When it comes to fiction, it is worth noting that it is a means of artistic communication (artistic communication). It is well-known that during a conversation, a language event becomes a speech event. Since literary work is a textual language, it is also a phenomenon of speech. After all, literary fiction is born through dialogue, that is, the process of creation is essentially communication. Imagine that you are writing a letter to someone. You always consider who your letter is, what kind of person it is, how to deal with it, in other words, the addressee will always remember when you write the letter: you try to write the message you want to convey and understand it.

### 2. LITERATURE REIEW

The Great Russian philologist, G. Vinokur, simply asked what the language of fiction is: "A literary language is the language used to compose fiction," he wrote. A natural question arises: how does the language used for writing fiction differ from the language we use in everyday communication and, in other words, the term "national language", "literary language"? To answer this, it is necessary to pay attention to the differences and similarities between the functions of both languages.

### 3. ANALYSIS

How does the information conveyed by artistic language become artistic information? To answer this question, we must pay attention to the specifics of the poetic language. The most important peculiarities of the poetic language are characteristic and emotionality. How does the information conveyed by artistic language become artistic information? To answer this question, we must pay attention to the specific features of poetic language. The most important peculiarities of the poetic language are characteristic and emotionality. It is also the result of this understanding that we sometimes hear the words "speak very artfully" to a person who speaks a little more beautifully and silently. In fact, this is a misconception. There are some works that may or may not be used in such a way, but the language of the work does not fall apart. Take, for example, a passage from A. Aripov's poem "Xotirot":

Uydan ketganimga on yil bolibdi,  
On yil qishlogimdan yuribman uzoq.  
Men yurgan yollarda otlar unibdi,  
Komilib bolibdi men kezgan soqmoq.

#### 4. DISCUSSION

There is no doubt that this passage is a work of fiction and it is written in a literary language. However, attention is drawn to the fact that the language elements used are not the same as those we use in everyday communication, and that artistic tools are not used. For experience, look at the information provided in this passage into the language used in daily communication, and imagine that someone is speaking to you during your daily conversation. As you can see, here are the words in the poem, not one word has been altered. By the way, if you assume that someone is telling you something in a daily conversation, it is clear that the piece is out of art and is no longer providing artistic information. So why do we say one of the two words in the same language is written in fiction and the other is deprived of fiction? The fact is that when we hear what is said in the next paragraph, we accept the information that is being conveyed to the person in the form of an understanding, and we accept that person's feelings in the form of information. Now let's move on to the excerpt from the poem. When we begin to read the poem, the reader will feel the sadness of a lyricist, who, in his imagination, is a lyric hero who has long been stranded in the countryside and is now back in his village and thinking about life. The reader will see those paths, the buried path, the lyric hero, or the man in the place where he is. That is, he lives in a new world - the artistic reality created by the elements of language. And the artistic reality is not simply a reflection of reality, but an artistic image that has been rediscovered in the creative mind and mind. In this image, the feelings and thoughts that were in the poet's heart during his creative work were stamped with the artistic language and depicted an external scene that would take the reader into that situation. In other words, the image created in the imagination of the artist is materialized through artistic expression, so artistic language is a means of creating images. If scientific, formal, etc. The information conveyed in the style is conveyed through concepts, while the information conveyed in the artistic form is figurative, emotional. Consequently, the defining characteristics of language are figurative and emotional. As we have seen, fiction is based on a common language, and should not be considered a whole new phenomenon. The artistic word grows out of the usual words we use in everyday communication. The literal, literal meaning of the word reflects new aspects in the text of the work, and its meaning is greatly enlarged, which may be compared to a large artistic generalization from the private fact described in the work of fiction. To make sure that, we can compare the artistic information that is being conveyed with the line "The Walking Dead," in the poem, which is exemplified by the phrase, "My beard is buried," in daily conversation. In the first case, it is clear that a specific stroke is supposed to be passed over when a person does not walk, meaning that the listener receives information only in its own meaning. The line, which is composed of the same words, is quite broad in terms of the meanings of the meaning and the associative meanings that the reader may think. Because this line is contained within the literary text, it is also part of the whole, which means that the essence of the meaning and the emotional color of the whole are represented. This is why "bursting path" is not just a lick for a lyrical hero. The illustration of the literary language is more vivid in prose (epic) works. While the external scene depicted in lyrical works is the means by which the lyricist enters the inner world (that is, only the fragments of reality necessary to achieve that purpose), the artistic reality in the epic works is an independent, objective picture. That is why the reality of the creative eye in the epic works comes to mind. The reader can see the actions of the heroes where the events of the work take place. The emotion of the lyric language is the expression of emotion in the epic work when it is most often associated with the mood, state, and perceptions of the lyric hero at a particular moment (the lyricism is too short to be labeled "now") occurs differently. The emotion in it is primarily related to the nature of the subject being described. What is portrayed in the epic work is that emotion changes as the story unfolds. To make this more vivid, let's take a look at a few excerpts from "The Past Days":

"Ogir tabiatlik, ulug gavdalik, korkam va oq yuzlik, kelishkan qora kozlik, mutanosib qora qoshliq va endigina murti sabz urgan bir yigit..." (Otabek)

"... uzun boylik, qora chotir yuzlik, chagir kozlik, chuvoq soqol, ottiz besh yoshlarda bolgon ko`rimsiz bir kishi..." (Homid)

"... qora zulfi par yostiqling turlik tomoniga tartibsiz suratda tozgib, quyuq jinggila kiprik ostidagi timqora kozlari bir nuqtaga tikilgan-da, nimadir bir narsani korgan kabi... qop-qora kamon, otib ketgan nafis, qiyig qoshlari chimirilgan-da, nimadir bir narsadan chochigan kabi... tolga oydek guborsiz oq yuzi bir oz qizilliqga aylangan-da, kimdandir uyalgan kabi..." (Kumush)

"On etti yashar chamaliq, kulchalik yuzlik, oppoqqina, ortacha husnlik Zaynab qayin onasining tilak va sha'niga loyiq tavozi'-odoblar bilan bitta-bitta bosib dasturxon yoniga keldi..." (Zaynab)

In this way, A.Kadyri presents his heroes to the novel for the first time. Of course, each of them has an emotional relationship with the writer, and this kind of attitude is reflected in the reader's imagination, which determines his attitude to the characters. The sense of inner self-esteem, the sense of silence in the image of Homeland, the sense of disgust in the image of Homid, and the little irony in the image of Zainab - all of which are indicative of a consistent change in emotional attitude as the subject of the image changes. Please note that these passages do not allow the reader who compares Zainab with Kumush to judge in favor of the latter. As it turns out, the emotional response to the image created by the language allows the writer to ensure that the reader treats the characters as he or she wants, and that the work is understood as it pleases. Thus, in the epic work, the emotional tone is constantly changing and reflecting, which is important both in the expression of the content and in the perception of the work. The second type of emotion in the epic work is related to the scenes in it - episodes and dialogues. The scene in the epic work - the episodes need to be revived in the mind of the reader and the voices of the heroes must be heard. The reader who can hear the intonation of the heroic speech can penetrate into their psyche, which means that what is described in the book is a deeper understanding of the essence of interpersonal relationships. Again, we'll refer to "The Past Days". As soon as they realized what they had to say from the letters of the master Olim when he retaliated from his enemies in Tashkent, let's take a look at the conversation between Kumush and his father:

- "- Did your groom really come after that?
- He came, my daughter.
- Why did you persecute the poor man, and why did you not inform me, or even your mother, of that arrival?
- I did not tell you about his coming.
- Didn't it seem strange for a man to divorce your daughter to come to your door from Tashkent? – Kumush asked.
- When the ignorance comes, the mind runs away, my daughter – told her father "

It is natural for a well-read reader who is aware of the context of this conversation between parents and children to "hear" their speech and thus give an idea of their mental state. As we look at the passage, we see that Kumush was partly to blame for his father in his two-year separation, which is evident in his tone of voice. At the same time, his father feels it, and he feels an inner discomfort, guilt and shame about his daughter. The following elements may be interpreted in the same way: 1) Emphasis amplification tools (that was, it is obvious; recurrent "why") and 2) author's comments. Consequently, the elements of artistic language, combined with the author's commentary, allow us to visualize the tone of the characters' dialogues and, thus, to understand their moods. As the dialogue between personalities takes place in a particular life situation, firstly, the emotional color of life is enriched through dialogue; secondly, the emotional tone of the dialogue is understood by the emotional background of the living situation. Consequently, the emotion associated with the subject matter of the epic work (ie, the emotion in the author's discourse) and the emotion in the heroic speech are interrelated, complementing each other and creating the overall emotional tone of the work. When it comes to the language of fiction, it is important to note that it is differentiated (i.e. differentiated) from another aspect. Of course, when we say "language of fiction," it is clear that what we are talking about is artistic speech, because language elements become a speech phenomenon when they create a particular context.

## 5. CONCLUSION

A distinctive feature of the artistic speech is that it contains the author's speech and the heroic discourse. It should be noted that this distinction is mainly characteristic of epic and liro - epic works. In these works, the description of the event, place or conditions, description of the heroes, opinions of the author are given directly from the language of the author. As the image of the author is a subjective basis for the artistic reality of the work described in the work, the author's speech is an integral part of the material. Through the author's speech, pieces of work, events, and details are integrated into a single organism - a literary text. The author's speech is grammatically close to literary language, but it would be a mistake to insist that it fully conform to the norms of literary language. After all, the writer may deviate

from the norms of literary language as he strives to expand the possibilities of the national language, to express his feelings and feelings as clearly as possible. And it is likely that these retreats may eventually become the norm in literary language.

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