

Article

Harmonization of Folk and Literary Languages: Issues in the Development of Artistic Speech

Suyunova Malika Mirfozil qizi

1. PhD student, Alisher Navoi Tashkent State University of Uzbek Language and Literature

* Correspondence: -

Abstract: The article analyzes the problem of literary language in fiction, particularly the relationship between folk speech and literary language. It traces the development of the Uzbek literary language in the late nineteenth and early twentieth centuries, focusing on the interaction between literary norms and the linguistic features of everyday folk speech. The distinction between “artistic language,” “artistic speech,” and “poetic language” is clarified from a literary and linguistic perspective. Examples from Uzbek, world, and Russian literature are examined to substantiate the role of folk speech in fiction. The analysis demonstrates that the incorporation of folk speech into literary works not only enriches the expressive potential of the literary language but also contributes to the creation of authentic characters, social contexts, and national-cultural imagery. At the same time, the use of colloquial and folk linguistic elements is shown to depend on the author’s artistic purpose, genre, narrative style, and historical context. The discussion indicates that literary language and folk speech should not be viewed as completely separate linguistic systems; rather, their interaction represents an important mechanism through which literary language develops and acquires greater stylistic and expressive diversity. The study concludes that the productive integration of folk speech into fiction played a significant role in the historical development and stylistic enrichment of Uzbek literary language.

Keywords: artistic language, folk speech, literary language, linguo-poetics, deviation from norm.

Citation: Mirfozil qizi, S. M. Harmonization of Folk and Literary Languages: Issues in the Development of Artistic Speech. International Journal on Integrated Education (IJIE) 2026, 9(2), 403-407

Received: 10th Jan 2026
Revised: 21th Feb 2026
Accepted: 08th Mar 2026
Published: 15th Apr 2026



Copyright: © 2026 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>)

1. Introduction

Over the past half-century, Uzbek literature has undergone substantial qualitative transformations not only in terms of its ideological content but also in its expressive devices and artistic language. Investigating this complex and multifaceted process and revealing its internal mechanisms is essential for the further development of both Uzbek literature and the literary language. It is well known that language, as a system of linguistic potential, is realized in various communicative situations and circumstances and manifests itself in distinctive ways in the speech of each individual author [1]. These forms and characteristics of language realization can be examined from different perspectives and through various methodologies and research methods. In Uzbek linguistics, the characteristics of linguistic potential associated with different types of speech have been studied on the basis of diverse scholarly approaches. In particular, within literary studies, research into the linguistic and speech-related features of literary expression has been conducted systematically and extensively, while the stylistic and artistic potential of linguistic units has been examined in considerable detail.

The linguistic processes of the early twentieth century also had a significant influence on literary works [2]. During this period, debates concerning the development of the Uzbek language, comparative analyses of approaches to Uzbek grammar, and linguistic discussions concerning the identification of the dialect that could serve as the foundation

of the Uzbek literary language became increasingly prominent [3]. Enlightened intellectuals and writers played a leading role in these debates. The rapprochement between the vernacular and the literary language can be clearly observed in the works created during this period. By the late nineteenth and early twentieth centuries, considerable efforts were made to bring three linguistic forms closer together: the literary language based on established conventions, the living vernacular that was not bound by rigid norms, and the distinctive bookish language of classical writers [4]. This process, which had begun with such figures as Muqimi and Gulkhani, reached its culmination in the works of Hamza Hakimzoda Niyoziy, Abdulla Avloniy, Abdurauf Fitrat, Abdulla Qodiriy, and Cho'lpon. What were their views on this issue, and to what extent did the ideas they advanced concerning the linguistic characteristics of literary works influence the development of Uzbek literature?

2. Materials and Methods

The language used by people in their everyday lives is referred to as the "spoken language" or "living language." Spoken language serves as a means of communication through which people convey their thoughts and emotions to one another. The language of literary works is likewise one of the distinctive problems of contemporary literary studies. As urbanization and modernization have intensified, a dry and crude form of "mechanical language and mechanical relationships" has increasingly emerged among the population. People are gradually distancing themselves from their distinctive customs and traditions, as well as from the simplicity and vernacular character associated with their language.

Many literary scholars consider the study of these linguistic units to be primarily the task of linguistics. In particular, Khalizev distinguishes the two approaches as follows: "The branch of linguistics that studies literary speech is called linguistic poetics, and it takes the concept of the language of a literary work (or poetic language) as its fundamental basis. For literary studies, however, the fundamental concept is literary speech, and the branch of literary scholarship that studies it is called stylistics."

3. Result

The literary scholar Dilmurod Quronov emphasizes that literary language and literary speech are two distinct concepts, placing literary speech at the center of analysis and explaining it from both linguistic and literary perspectives. The principal distinction is that linguistic stylistics treats literary speech as one of the functional styles and examines its linguistic characteristics. In other words, from the linguistic perspective, literary speech (literary text) serves as material and a means for studying the regularities of language, whereas for literary studies it constitutes the primary foundation upon which the aesthetic object is created. Indeed, among the three aspects of form, literary speech is the only material one: the reader directly perceives it only in the form of sound or writing and, based on it, reconstructs the fictional reality within their imagination [5].

Accordingly, first, unlike linguistics, literary studies regards literary speech not merely as a means but as an end in itself; second, understanding how literary speech is constructed and identifying its distinctive characteristics serves as a bridge to entering the poetic world of a literary work [6]. It is evident that literary studies cannot achieve its objectives without examining the elements of literary language. The vernacular, in turn, represents a linguistic layer that embodies national values and reveals the cultural identity and authentic character of a people.

In world literary scholarship, many writers who have recognized the significance of the vernacular in literary works have attempted to reflect its complexities, distinctive features, and broad semantic dimensions in their writings [6]. The term "vernacular" refers to the language used in the writing and speech of ordinary members of a community. The emergence of vernacular literature can be traced to various European countries during the Middle Ages. Latin was the language of historical documents and religion, while ordinary people in medieval Europe were often no more familiar with Latin than with Sanskrit in India [7]. However, local writers such as Dante, Geoffrey

Chaucer, and Mark Twain moved away from formal linguistic conventions by writing in the language of ordinary people. Dante Alighieri was among the first to employ the vernacular in his famous epic poem. Rabelais, in turn, introduced into French 153 different games, 138 types of food, and 98 names of snakes for his character Gargantua [8].

Maxim Gorky emphasized the central role of the people in the formation of language, stating: "Language is created by the people. The distinction between literary language and the vernacular means that there is a language developed by artists and one that has not yet been developed." The vernacular represents this latter, relatively unrefined form of language. It possesses an inherent beauty and reflects national identity, while also incorporating coarse expressions, including swear words and curses [9]. The written language of literary art is continually enriched by the oral and living language spoken by the people. In particular, during the period when realism was emerging in literature, the incorporation of the "unrefined" vernacular into literary expression and its artistic transformation became particularly important [10].

Naturally, dialects are also part of the living vernacular. The language of folklore, including that of traditional folk epics, possesses numerous characteristics of artistic expression, imagery, and literary quality because it has been artistically shaped by skilled oral storytellers and bards. The concept of the vernacular is often associated primarily with dialects, proverbs, and idiomatic expressions [11].

In this regard, it is appropriate to recall Leo Tolstoy's observations concerning the vernacular: "In the language spoken by the people, there is an opportunity to convey all the sounds that a writer seeks to express — this is what I value. Moreover, and most importantly, the language of the people is the best artistic regulator. It does not allow you to express something excessive, ornate, or inflated, even when you intend to do so" [12]. This very characteristic determines the fundamental value of the living vernacular.

At the end of the nineteenth and beginning of the twentieth centuries, the literary language and dialects of Uzbek were not yet strictly differentiated. Consequently, when the term "living vernacular" was used, many people understood it primarily as referring to dialects. Literary scholar and writer Pirimqul Qodirov provides a more precise explanation of the concept of the living vernacular, stating: "Some people understand the living vernacular as referring exclusively to dialects [13]. However, there is also a national language formed through the synthesis of leading dialects, which serves as a means of communication among the majority of members of every culturally developed nation; such a language cannot be opposed to the living vernacular. Conversely, some tend to merge the literary language and the vernacular completely [14]. This perspective, in particular, contradicts the principle of historicity. If we examine periods before national languages had been formed, we can observe that there were significant differences between the vernacular and the language of written literature. Even today, there are certain differences between the living language and the language of science, administration, the press, and the authorial language of literary works."

Izzat Sultan expresses a related view: "The written language of every people is called the 'literary language.' Here, the word 'literature' is understood in its broad sense, encompassing artistic, scientific and technical, economic, and political works. Speech intended for the general public, whether written or delivered through theatre, cinema, television, or radio, should be understandable to everyone. As a result of this requirement, the literary language abandons certain features of the living language, including local words, regional pronunciation, and vocabulary associated with specialized fields. The literary language also serves as the foundation of literary works [15]. However, the language of literature differs from the literary language. To recognize this distinction, it is sufficient, for example, to compare the language of the novels *O'tgan kunlar* and *Navoiy* with the language of the press. The language of literary works is referred to as 'artistic language' or 'poetic language.' This language possesses a number of distinctive characteristics."

"True verbal art," M. Gorky wrote in 1930, "is always highly comprehensible, visually precise, and capable of affecting a person as something alive. One should write in such a way that the reader can perceive the image conveyed through words as clearly as an object

that can be touched and examined. A writer can achieve such mastery only when they possess an excellent understanding of the subject they describe. If a writer uses vague and confused language, it means that they themselves have not clearly visualized what they are describing. If they write in an excessively ornate manner, this indicates that their writing is insincere. If a writer becomes overly verbose in their description, this likewise demonstrates that they themselves have not fully understood what they intend to convey."

Nevertheless, drawing upon these traditions, the writer leads the reader into a world of new and unprecedented emotions and experiences. In this world, referred to as the *ichkari* ("inner quarters") and hidden from the eyes of outsiders, we encounter a remarkable young woman such as Kumush and experience her beautiful and delicate inner feelings at close range. For centuries, Uzbek readers had been unable to find such a vivid and authentic representation of the life of the *ichkari* in literature. In dramaturgy, Hamza was the first to reveal the realities characteristic of the *ichkari* through the characters of Maryamxon, Jamila, and Gulbahor. In prose, Abdulla Qodiriy was the first to achieve this objective.

4. Discussion

The analysis suggests that the relationship between folk speech and literary language is best understood as a process of artistic selection. Literary norms give a work clarity and coherence, while expressions drawn from everyday speech can convey a character's social background, emotions, and cultural setting with greater immediacy. The examples of Hamza and Abdulla Qodiriy illustrate how writers adapted living speech to depict experiences that had received limited representation in earlier Uzbek literature, including life within the *ichkari*. Folk expressions therefore contribute to artistic speech when they serve a clear purpose in characterization or narration; their value does not depend on how closely they reproduce everyday conversation. The form this harmonization takes varies with the writer's aims, genre, and historical context.

5. Conclusion

Some authors who are unfamiliar with or fail to appreciate the richness and inner potential of the Uzbek language blindly imitate the Russian language and consequently introduce artificial constructions that violate the internal laws of Uzbek. Such tendencies cannot be regarded with indifference. Writers who possess a profound understanding of the national spirit of their people consistently resist such artificiality in language. Even when dealing with the most complex concepts, the most subtle forms of description, and the most refined psychological experiences newly entering literature, they seek words and expressions that correspond naturally to the character and internal structure of their native language.

From this perspective, an examination of the works of such Uzbek writers as Abdulla Qodiriy, Oybek, G'afur G'ulom, and Abdulla Qahhor demonstrates that all of them skillfully integrated the living vernacular into the literary language. However, just as two rivers may be brought together, the manner in which the living vernacular and the literary language are combined and harmonized is determined independently by each writer in accordance with the ideological and artistic objectives they set for themselves, as well as their individual aesthetic sensibility, talent, and life experience. It is precisely this process that accounts for the diversity evident in their language and literary styles.

REFERENCES

- [1] B. Tukhliiev and I. Ismailov, "The image of Iskandar in Turkic sources," *International Journal of Scientific & Technology Research*, vol. 9, no. 2, pp. 1195–1200, 2020.
- [2] I. Ismoilov, "About the talismans of Iskandar (Alexander) by Alisher Navoi," *International Journal of Linguistics, Literature and Culture*, vol. 7, no. 3, pp. 139–145, 2021, doi: 10.21744/ijllc.v7n3.1488.

- [3] I. Ismoilov, "Nizomiy va Navoiy: bir mavzuning turfa talqini," *O'zbekiston: til va madaniyat. Adabiyotshunoslik*, vol. 1, no. 1, pp. 18–32, 2023.
- [4] I. Ismoilov, "Alisher Navoiyning 'Saddi Iskandariy' dostoni debochasi badiiyati," *Oltin bitiglar–Golden Scripts*, vol. 1, no. 1, 2021.
- [5] I. Ismoilov, "Tafsirlarda Iskandar mavzusiga oid talqinlar," *Oltin bitiglar–Golden Scripts*, vol. 2, no. 2, 2021.
- [6] I. A. Ismoilov, "On the issue of literary influence and originality in the epic 'Saddi Iskandari'," *Иностранные языки в Узбекистане*, no. 3, pp. 220–226, 2020.
- [7] I. Ismoilov, "Nizomiy 'Iskandarnoma'sining o'zbek adabiyotshunosligida o'rganilishi," *Uzbekistan: Language and Culture*, vol. 4, no. 4, 2019.
- [8] I. Ismoilov, "Iskandar oynasi," *Oltin bitiglar–Golden Scripts*, vol. 4, no. 4, 2019.
- [9] I. Ismoilov, "The image of 'The Mirror of Iskandar' in the poetry of Alisher Navai and its comparative analysis."
- [10] I. Ismoilov, "'Boburnoma' as a literary source," *American Journal of Social Sciences and Humanity Research*, vol. 5, no. 11, pp. 128–130, 2025, doi: 10.37547/ajsshr/Volume05Issue11-32.
- [11] A. Jalolov, "Jadid adabiyoti va til," *O'zbek tili va adabiyoti*, no. 5, 1999.
- [12] P. Qodirov, *Xalq tili va realistik proza*. Tashkent, Uzbekistan: Fan, 1973.
- [13] D. Quronov, *Adabiyot nazariyasi*. Tashkent, Uzbekistan: Innovatsiya-Ziyo, 2020.
- [14] Ziyouz.com, "Ziyouz.com kutubxonasi," [Online]. Available: <https://ziyouz.com>
- [15] M. Umurzoqova, "The gender factor in identifying linguistic personality in literary texts," *Uzbekistan: Language and Culture*, vol. 4, no. 4, 2022. [Online]. Available: <https://uzlc.tsuull.uz/index.php/uzlangcult/issue/view/21>. Accessed: Jul. 16, 2026.