



Linguopoetic Research In Uzbek Linguistics

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Annotatsiya: Language as a socio-psychological phenomenon always strives for brevity and convenience. It is more convenient and easier for someone to pronounce it correctly than to pronounce it correctly. The use of phonetic and lexical words in the language provides some comfort and fluency. The main element of the work of art is the word and the language in general, and the language is the main factor of the author's ability to use language tools to raise this work to the level of real art.

Key Words: M. Yoldoshev, linguopoetic analysis, connotative function, literary-critical analysis.

Linguistics is closely related to fiction. Because language as a means of communication is not only a simple system of symbols that carries certain information, but also a powerful tool that affects the listener. The first function of language is the object of study of traditional and system-structural linguistics, and the second function is the object of study of linguopoetics. Linguopoetics is a shortened form of linguistic poetics, which studies the artistic and aesthetic functions of linguistic units (phonetic, morphemic, lexical, etc.) used in artistic works, and the connotative function of language. In other words, linguopoetics is a branch of linguistics that studies artistic speech. Artistic speech is considered a means of expression of fiction. In the history of philology, the terms language of artistic work and poetic language are often encountered. Although the concepts expressed by these terms are very close to each other, they differ in certain aspects. M. Yoldoshev, who has thoroughly studied the problem of linguopoetics of artistic text based on Uzbek language materials, shows the following main principles of linguopoetic analysis: 1) an approach based on unity of form and content; 2) coming from space and time unity; 3) assessment based on the relationship between common language and literary language; 4) to approach the artistic text as an artistic and aesthetic integrity; 5) to identify poetic actualized language tools in the literary text; 6) determine the ratio.



explicit and implicit in the artistic text; 7) to determine the linguistic and semantic features of the mechanisms of intertextuality in the literary text.

In fact, the same principle is useful in directly determining and evaluating the aesthetic value of an artistic text and can serve as a basis for working on other principles. In addition, it is not difficult for a novice analyst to imagine linguistic art based on this principle, since the object of analysis is specific linguistic units in the text. Of course, all levels of the language, such as phonetic-phonological, morphemic, lexical, morphological, syntactic and even supersyntactic, are involved in the expression of artistic content. However, it should be noted that not all of these units, without exception, directly and uniformly serve the artistic intention of the creator. Some of these units receive special artistic-aesthetic emphasis in a certain comfortable artistic context created by the creator according to his skill level.

The need to approach the literary-critical analysis of a work of art not only from the point of view of scientific literature, but also from the point of view of linguistics has been emphasized several times. Since the main manifestation of the aesthetic function of language is the text of a work of art, in the study of the specific features of this function, such fields as literary theory, literary history, poetics and linguistic stylistics, linguistics, history, lexicology, semasiology, etymology, grammar interact together. The issue of the aesthetic function of language is a complex issue between two main disciplines. Even at the beginning of the last century, a number of linguists and literary scholars put forward the opinion that a separate science should be formed to study this problem on a scientific basis.

It is known that poetics is the science of the system of expressive means in artistic works, the oldest science of literary criticism. The term "poetics" was first used in Aristotle's poetry. This work is considered one of the first to cover theoretical issues related to the work of art and its language. From ancient times to the present day, as you can see, poetics has been accepted as a science related to literary criticism. At the same time, poetics is still related to literary criticism and, as mentioned above, it can be said to be close to linguistics. In the works of the famous Russian philologist V. Zhirmunsky A. A. Potebnya "Tasks of Poetics", although there are many objections to its general concept, the method of approaching poetics with general language science-linguistics is very effective and therefore widely recognized. Zhirmunsky's thoughts about the close connection between poetics and linguistics are especially noteworthy: "Since



words are the material of poetry, the system of poetics is the structure of mli should be based on the classification of linguistic facts given to us by linguistics. Each of these facts subordinated to an artistic task turns into a poetic method (technique). Thus, each field of linguistics should correspond to a separate field of theoretical poetics".²⁸ Thus, of course, he keeps poetic phonetics, poetic morphology, and poetic syntax in mind. Well-known researchers in this field were surprised by the uniqueness of the "working mechanisms" of language units in the process of creating an aesthetic goal in the poetics of an artistic text, and came to the conclusion that there is no poetics without linguistics. For example, R. Jakobson in his lecture "Linguistics and Poetics" even put forward the thesis that "Poetics can be considered an integral part of linguistics"²⁹.

Methods of expression of language means, representation of artistic means of representation with the help of linguistic facts and, in general, analysis of language at all its levels are taken into account. Although the term "linguopoetics" has not yet found its place in Uzbek linguistics, a lot of scientific work has been done in this regard, but most of them are focused on analyzing the language and style of a certain writer, mainly stylistics. is carried out according to The elements of language that provide art and their role in expressing the writer's purpose have been studied at different levels and from different perspectives. In these studies, the descriptive method played a key role, more attention was paid to individual aspects of the analysis. Literary language is often evaluated from a literary point of view, focusing on the analysis of poetics (poetic images) resulting from the use of visual aids.

There are also scientific studies of artistic style from a linguistic point of view. Here it is necessary to think about the terms "linguistics" and "poetics" and their relationship. Aristotle in his famous work "Poetics" spoke about the art of poetry-poetic types (genres) and talked about the art of poetry. The section "Language and Thought" emphasizes the relation of rhetoric to the phenomena of speech and thought and recognizes its relation to knowledge about the structure of speech. True, rhetoric occupies a special place in the history of ancient science. But poetics is inseparable from rhetoric. Because when every linguistic event turns into a speech situation, a person's imagination, psyche, and emotions interact with this speech connection. As twentieth-century linguistics focused on the study of literary language, the term "linguopoetics" emerged, combining the concepts of rhetoric and poetics to describe a comprehensive, deep, and holistic study of the image of reality in a work of art.



One of the urgent tasks of today's philology is to develop the theoretical foundations of Uzbek linguopoetics, to be more precise, to systematize it, to study research methods and tools, to develop it step by step: to group all concepts and thus to provide art and linguistic elements is learning.

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