

## ISSUES OF LINGUOPOETICS IN WORLD LINGUISTICS

**Z. Sh. Ashurova**

Senior Lecturer at the Department of Uzbek Language and Literature, PhD in Philology  
Samarkand Institute of Economics and Service

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**Abstract:** *The study of linguopoetics issues in world linguistics is separately analyzed in the article. Linguists who conducted research on the peculiarities of poetic speech syntax and linguopoetic interpretation were also discussed.*

**Keywords:** *metaphor, proverb, word game, parable, allusion, lexical units, grammatical units.*

It is well known that in the process of globalization and integration, science has faced unprecedented issues. Now, comprehensive in-depth research of the artistic text, studying its linguistic, stylistic and semantic aspects has taken the form of a process. Based on the discussion of the linguistic elements in the literary text, the problems related to the form and content, such as metaphors, proverbs, puns, parables, allusions, opened a wide way for world linguists to perform a number of tasks. First of all, it is necessary to find an answer to the question of what is linguopoetics. This field is supposed to cover one aspect of the study of the literary text on the basis of language levels. After all, it is intended to use the vast possibilities of the language and cover everything, whether it is lexical units or grammatical units. The linguist scientist I.A. Shmul writes: "Linguopoetics is a branch of philology, in which stylistically defined language units and their functions, as well as conveying certain ideological and artistic content and defining artistic and aesthetic aspects of an artistic text are understood . " <sup>1</sup>In fact, one of the main tasks of linguopoetics is to cover and improve the language units, general and specific features of the artistic text.

The method of linguopoetic analysis is that it involves the research of the mutual integrity and combination of the meanings of words and sentences, together with the discovery of aspects specific to the individual style of the creator in the artistic text. Russian linguist E. B. Borisova noted: "Recently, representatives of the field of philology are becoming very interested in the issues related to the analysis of artistic text. Articles, monographs and large-scale textbooks are a clear proof of our desire to research in terms of linguopoetics. Nevertheless, these studies clarify the nature of the issue to be investigated in the typological, semiotic, linguo-pragmatic stylistic aspect. Today, it is known to everyone that it is impossible to study deeply and comprehensively without

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<sup>1</sup> Shmul I.A. Lingvopoeticheskaya stratifikatsiya khudojestvennyx tekstov i izuchenie individualogo avtorskogo stilya: Na materiale proizvoedeniy Shakspira . Autoref.fkandidat fil.nauk. -M. 2001. -S.3.



explaining the essence of the artistic text <sup>2</sup>. Therefore, it allows to fully understand the artistic world of the creator in terms of re-perception of the subtle and most important aspects of the artistic text. Scholar E. Borisova pays attention to the nature of the artistic text, which is reflected in the individual characteristics of the person, and logical emphasis is placed on the correct and reasonable recording of the names of objects and objects, similes and artistic-imagery tools.

It should be noted that many aspects of linguopoetics have been studied in world and Russian linguistics. For example, Irish poet William Butler's monographic research devoted to the analysis of the linguopoetic features of Yeats's poetry deserves special praise <sup>3</sup>. Researcher A. Aksenova in her dissertation thoroughly studies the analysis of poetic text and the gradual development of the author's style. In it: "The originality of the poetic speech in the poem and the artistic and pictorial means remind us of examples of classicism of the Renaissance. The process of artistic creation was considered as imitation and was differentiated according to the methods of imitation: a) objective story (epic), author's personal experience (poem), description of events in action (drama) was supposed to be studied in three types <sup>4</sup>. So, according to the linguist's special note, it is evidenced that the dynamics of continuous changes in Irish poetry go back to Ancient Greek culture. Because emotional-emotional language units, lexemes in the artistic text, especially in the lyric poem, occur in the form of experience, it is able to change not only the reader's consciousness, but also the author's already existing fragments.

Also, N.P. Nebrosina, one of the linguists who conducted research on the syntax of poetic speech and the specificity of linguopoetic interpretation, noted: "Symbolic-metaphorical understanding of the means of language units in linguopoetic analysis can narrow the issue. After all, there are a lot of pictorial means that are aimed at promoting beauty and nobility in the analysis of linguopoetics. Scientific substantiation of these in the integrity of sentence, idea, and form units makes the essence of the matter more clear. There are many problems in studying the poetics of language and the poetics of art in harmony. Studying art organically is one of the main tasks of linguists, literary scholars, and philosophers <sup>5</sup>. " Therefore, since the language is a system of signs, researching linguistic signs and the set of meanings in it, taking into account their syntactic, semantic, and pragmatic aspects, on the basis of speech units in the nature of an artistic text or in the interaction of the language owner, justifies the trust. As a result, it is somewhat easier to understand what the poet wants to say to the reader in the units of words and ideas, form and content, emotional-emotional and philosophical-aesthetic nature of the above source.

Russian linguist M. Stepanov noted: "The problem of creating a scientific theory that explains the ontology of poetic art and poetic speech is very important. After all, the individual style, skill of

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<sup>2</sup> Borisova E.B. Divine image and English literature of the 20th century: typology- linguopoetics -translation . Philol. doc. science Afterref. -M. 2010. -S.3

<sup>3</sup> Aksenova A.V. Lingvopoeticheskii analiz stikhotvornykh proizvedeniy U.B. Yetsa: osobennosti evolyutsii individual avtorskoj manery. Diss. autoref. Candidate of Philology. -M. 2013. -S. 21.

<sup>4</sup> Aksenova A.V. Lingvopoeticheskii analiz stikhotvornykh proizvedeniy U.B. Yetsa: osobennosti evolyutsii individual avtorskoj manery. Diss. autoref. Candidate of Philology. -M. 2013. -S.6

<sup>5</sup> Nebrosina N.P. Syntax of poetic language, kak subject of lingvopoeticheskogo issledovaniya: Na materialy angl. i amer. poetry XVI - XX veka. Afterref Doctor of Philology . science -M. 1997. -S. 11.



using words, the principles of their meaning are different for each artist. In this sense, there are opinions about what poetic speech is. All these questions are an overview of ideas carried out by researchers, scientists, literary critics, linguists, philosophers, etc. However, none of them researches poetic speech as an independent object. Although they made a special decision about the existence of poetry and poetic speech, it is appropriate to study poetic speech separately as an object when examining it against the background of the research of each creator <sup>6</sup>.

Regarding the theory of linguopoetic interpretation, it should be noted that the described things and events appear directly on the basis of the poet's imagination, thinking, worldview, changes, growths, and sometimes crises in the philosophical-aesthetic world. If we look at it from this point of view, the poet's "I" always perceives his own feelings. Another Russian linguist tried to show a clear boundary in this regard. For example, E.V. Plakhina admits: "The linguistic connection of the terms "image" and "imagery" is related to different fields. Lexicology is the study of "word meaning", while linguistics and linguopoetics are one of the areas "at the intersection of linguistics and art". Imagery is the basis of poetic speech. An important point is that metaphor (simile) is the key to understanding the poetics of poetic speech today. The indirect effect of metaphorical construction imagery is mainly manifested in lyric poetry. Metaphorical units (epithets) play an important role in creating imagery. The peculiarity of poetic speech is also important in these aspects <sup>7</sup>. Therefore, one of the primary principles in clarifying the uniqueness of linguopoetic interpretation is to correctly define the gallery of images that serve to increase the effectiveness of poetic speech. Especially in children's poetry, this construction appears in words and their meanings: proverbs, phrases, similes, synecdoche, figurative expressions.

Russian and foreign linguists I.A. Shmul, E.B. Borisova, N.P. Nebrosina, A. Aksenova, M. Stepanov, E.V. Plakhina in their research conducted intermittent changes in the composition and nature of the text, similes, phrases, poetic movements, epithets, figurative expressions are studied on the example of works of Spanish, Irish, Russian, English, French and American poets. In the manifestation of important aspects, words and meaning, set of sentences and sentences, coherence of verses, linguistic research of the poet's poetic world come to the surface in bright colors. It should be noted that researchers such as L. Ya. Ginzburg, E.V. Gubenko and their <sup>9</sup> expressed valuable scientific and theoretical opinions.

According to V.V. Vinogradov, one of the mature researchers of artistic language: "The language of artistic literature and art created the ground for the emergence of important controversial studies. Due to the different nature of the science of philology, it is necessary to study it in the aspect of linguistics and literature. Because if the artistic text is considered to be a plastic genre division created with the help of creative feelings, then linguistics aims to analyze the semantic, metaphorical, syntactic meaning-carrying components of the lexemes in that sentence and word. A serious difference between the two areas is that they regularly pass from one to the other: they are

<sup>6</sup> Stepanov M.M. Denotation and connotation in poetic discourse: the material produced by classical and contemporary Spanish poetry. Candidate of autoref. phil.nauk. - M. 2007. -S.3.

<sup>7</sup> Plakhina E.V. Lexico-semantic pole "cosmos" v lirike V.A. Zhukovsky, A.S. Pushkina, M. Yu. Lermontova. Autoref. Candidate of Philology. - M. 2004. -S.9.

<sup>8</sup> Ginzburg L. Yes. O lyric. SPb., 1974

<sup>9</sup> Gubenko E. V. Lexico-semantic polyta tsveta i sveta v lirike B. L. Pasternak. Dis. . . sugar Philol. science M., 1999.

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composed of precision and imagery<sup>10</sup>. As we have seen, the position of the text in the composition of the poetic text provides the most convenient opportunity to illuminate the psyche of the hero. If we take into account that the language of a work of art (the language of poetry) is a product of the creator's feelings, the essence of the matter becomes clearer. In this sense, each experience is characterized by the fact that it contains both inner and outer meanings. At first glance, literary thoughtfulness sharpens the poet's suffering. In the structure of the multifaceted level in the image, the density of the relationship between the universe and man is rounded off. In this sense, "...metaphor plays an important role in language. This is because in-depth analysis and strategic meaning-making have also retained their importance in cognitive linguistics. Metaphor opens a wide way to discover new language units in a language. It turns out that a metaphorical thing or phenomenon is the conceptual field (domain) of the goal that the creator wants to convey, and is the primary element aimed at understanding and explaining it. The set of metaphorical units belonging to the functional domain is composed of taxonomic resources that provide the relationship of mutual pragmatic function<sup>11</sup>. Therefore, it is better not to ignore the fact that the metaphorical units present in the given source perform an important task in the arrangement of the poetic text. In this way, the linguist emphasizes four different features of metaphor: 1) Metaphor is a linguistic phenomenon that exists in existence; 2) Strategic component discovered through creative imagination; 3) Conceptual metaphor consolidates the domain structure based on similar units in language ; 4) The universal model of the world consists of a system of verbal or written representation of the form reflected in the human mind.

In general, the problem of linguopoetics has been studied in a unique way in world and Russian linguistics. Some researchers approach the issue in different ways, based on showing the aspects related to the manifestation of this or that genre in nature, and how artistic and visual means are manifested. For example, poetic speech, the speech of the writer in the artistic text, the speech of the hero, divided into the linguistic features of the artistic work and sometimes summarized it and directed it to the research center. Aspects of language related to form and content have become one of the important tasks of the field of linguopoetics. Especially in Russian and European linguistics V. Shakespeare, A. Pushkin, M. Lermontov, M. One can cite monographic studies devoted to the linguopoetic features of the works of such geniuses as Sholokhov, N. Dostoevsky, and L. Tolstoy.

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<sup>10</sup> Vinogradov V.V. O yaz yke khudojestvennoy literature. -M., 1956. S. 4-5

<sup>11</sup> Timofeeva O.V. Metaphor and godly representation mira: na material produced by English and American writers . Candidate of autoref phil.nauk. -M. 2011. -S. 12.



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